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Moving Records: Artistic Interventions and Activisms in the Archives

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Information Studies

by

Kathy Michelle Carbone

2017

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ABSTRACT OF THE DISSERTATION

Moving Records: Artistic Interventions and Activisms in the Archives

by

Kathy Michelle Carbone

Doctor of Philosophy in Information Studies

University of California, Los Angeles, 2017

Professor Anne J. Gilliland-Swetland, Chair

This dissertation is an ethnography of the inaugural artist-in-residence program (2013-2015) at the Portland Archives & Records Center (PARC) in Portland, Oregon. Despite over the past two decades of abundant artistic engagement with archives, a concurrent increase in artist-in-residence projects within institutional archives, and a rich humanities-centered discourse about artists' archival endeavors, significant attention has yet to be given by the field of archival and recordkeeping studies to the ways in which artists respond to records; to the kinds of conceptual, aesthetic, and physical work artists do with records; and, to the kinds of social and cultural relations into which archives enter through art practice, production, circulation, and reception. Moreover, the field lacks information about how people respond to records, what records can inspire people to do, what kinds of things can be done with records, and what kinds of interactions occur and relationships form around the use of records and archives.

This project addresses these concerns and explores through data collected from participant observation, in-depth interviews, and document analysis the implementation and

management of the residency program and the ways in which poet Kaia Sand and interdisciplinary artist Garrick Imatani engaged and transformed Portland Police Bureau surveillance records into art and literary works in collaboration with activists whose livelihoods are caught in the records and other Portland community members. Further, through engaging object biography and the records continuum, this project considers the affects and effects of the surveillance records over time and space.

Key findings indicate that artists' archival art practices and works open-up archives to different forms of meaning-making processes and productions (e.g., experiential, social, aesthetic), and situate archives as potent stimuli, conduits, and spaces for social, cultural, and political productions that encourage dynamic cross-disciplinary and community interactions where new understandings about the past and present and possibilities for the future can emerge. Findings also reveal that besides being vital tools for evidencing human activity and transmitting memory, records, through the forces of their materiality and the presence of human bodies and activities they invoke, are affectively charged objects able to move people into new ways of being and doing, relations and alignments that can effect changes in personal and social circumstances and foster relationships between people in unpredictable, generative, and community building ways.

This dissertation of Kathy Michelle Carbone is approved.

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Carbone, Kathy. "Artists in the Archive: An Exploratory Study of the Artist-in-Residence Program at the City of Portland Archives & Records Center." *Archivaria* 79 (Spring 2015): 27-52.

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Carbone, Kathy. "Artists in the Archive: An Exploratory Study of the Artist-in-Residence Program at the City of Portland Archives & Records Center." *Archivaria* 79 (Spring 2015): 27-52.

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Introduction

“She was always hunched over the machine, fingers flying over the fabric trying to find new ways to cut the time it took to finish a bundle of shirts or blouses,” writes Cathy Scheirman about her mother’s work as a seamstress in a sewing factory in the article, “Piecework,” published by the Women’s Night Watch¹ in the tabloid newspaper *Lavinia Press*, in 1979.² This newspaper was one of the many items collected by the Portland Police Bureau from 1965 through 1985 as part of a surveillance³ program that kept watch over 576 activist and civic groups who were challenging or working within the norms and laws of the day. During these two decades, the bureau amassed thousands of photographs, notes, intelligence reports, news clippings, and materials generated by activist bodies such as the Black Panthers, United Farm Workers, Women’s International League for Peace and Freedom, Rape Relief Hotline, Greenpeace, and the Chicano Student Movement⁴ as well as information about individuals who,

¹ The Portland Women’s Night Watch were flashlight marches, anti-rape events, that took place in the late 1970s in Portland, Oregon. Author Melanie Kaye writes that in 1977, “two hundred women marched in the rain to reclaim the night,” and helped “to create a climate of activism about violence against women.” Melanie Kaye, “Closeup on Women’s Studies Courses: Feminist Theory and Practice,” *Women’s Studies Newsletter* 6, no. 3 (1978): 22.

² Garrick Imatani and Kaia Sand, “Lavinia Press Published This Recollection of a Mother in a Sweatshop,” *The Watcher Files Project*, 2014, <http://looseleafservices.us/womens-night-watch-published-lavinia-press/>.

³ Katherine M. Wisser and Joel A. Blanco-Rivera define surveillance as “a collective activity under an overriding agency to gather information about an individual through governmental and non-governmental sources. The important aspect to this definition is the gathering or collection of information that is analyzed and retained.” In “Surveillance, Documentation and Privacy: An International Comparative Analysis of State Intelligence Records,” *Archival Science* 16 (2016): 129, doi:10.1007/s10502-015-9240-x.

⁴ Ben Jacklet, “Watcher Files Find New Home,” *Portland Tribune*, January 12, 2004, <http://www.pamplinmedia.com/pt/9-news/107945-watcher-files-find-new-home>; Portland Tribune, “TARGETS of Surveillance,” *Portland Tribune*, March 25, 2005, <http://web.archive.org/web/20050325053445/http://www.portlandtribune.com/archold.cgi?id=13692>.

as journalist Ben Jacklet noted, were simply “practicing everyday democracy such as writing letters, signing petitions, joining organizations and attending lectures or school board meetings.”⁵

In 1981, Oregon law made it illegal for police to gather or keep information on any individual or group not tied to a criminal investigation,⁶ and the documents were scheduled for destruction.⁷ However, Portland police terrorism expert Winfield Falk, a lead detective who conducted the surveillance activities, removed the 36 boxes of surveillance documents and 18 drawers of index cards and continued to add to them for four years. Falk died in 1987, and the documents and cards ended up in a barn.⁸ In 2002, writer and *Portland Tribune* columnist Phil Stanford, while searching for the Portland Police Bureau’s vice files from the 1950s and 1960s, came into contact with the brother of Falk. Falk’s brother, who was in possession of the surveillance documents, gave the files to Stanford who donated them to the *Tribune*.⁹ The

⁵ Ben Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland,” *Portland Tribune*, September 13, 2002, <http://portlandtribune.com/pt/9-news/117580-the-secret-watchers>.

⁶ Oregon State Legislature, “Specific Information Not to Be Collected or Maintained,” Pub. L. No. 181.575, (2013) Chapter 181 ORS (2013), accessed February 28, 2016, <https://www.oregonlaws.org/ors/2013/181.575>. In 2015, ORS 181.575 was changed to ORS 181A.250. Oregon State Legislature, “Specific Information Not to Be Collected or Maintained,” Pub. L. No. 181A.250, Chapter 181A 2015 ORS (1981), <https://www.oregonlaws.org/ors/181A.250>.

⁷ Records retention schedules are official plans that identify and describe the length of time a record is to be retained and remains active, the historical, legal or fiscal administrative reasons for its retention, and the record’s final disposition (archival or destruction). Federal and state laws, regulations, and rules determine the schedules.

⁸ Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland”; Ben Jacklet, “In Case You Were Wondering...: Intelligence Gathering was More than a One-person Operation,” *Portland Tribune*, September 27, 2002.

⁹ Stanford, in conversation with the author, July 25, 2015. Also, the vice files for which Stanford was searching were not contained in the surveillance documents.

Tribune subsequently ran a 4-part, 14-story series of articles about the surveillance documents, informally dubbing them *The Watcher Files*.¹⁰

The first article, published September 13, 2002, caught the attention of Portland City Archivist, Diana Banning, at the City of Portland Archives & Records Center (PARC).¹¹ Banning was immediately interested in moving the files into the city's archives, and after laying the legal groundwork to do so, acquired and transferred the files to PARC in 2004.¹² Today, the *Police Historical/Archival Investigative Files* (a.k.a. *The Watcher Files*) is a permanent collection at PARC and contains documentation on 301 organizations and groups that were under surveillance by the Portland Police.

An Artist-in-Residence Program at the City of Portland Archives & Records Center

In March 2013, interdisciplinary artist Garrick Imatani and investigative poet Kaia Sand were selected for the inaugural Artist-in-Residence program at PARC. Banning initiated the

¹⁰ The "Secret Watcher" series was published between September 13 and September 27, 2002. The series won awards from both the Society of Professional Journalists and the Inland Press Association. See Jim Redden, "Informant Names Deleted from Police Spying Files," *Oregon Local News - Pamplin Media Group*, February 2, 2006, <http://portlandtribune.com/component/content/article?id=97216>.

¹¹ PARC is the official repository for City of Portland records, including the city's historical collection, and contains more than 40,000 cubic feet of records. These records represent the activities of city bureaus and elected officials, and document the social and infrastructure history of Portland. The collections include reports, studies, correspondence, project records, policies and other documentation of how the city operates. Also contained in the collections are more than 10,000 maps and plans, and a vast collection of photographs documenting city personnel and projects. Significant research subjects documented by the collection include urban planning, parks, land use, public works, economic development, public safety, neighborhoods, and social issues. PARC functions as a part of the elected City Auditor's Office and assists in ensuring an open and accountable government. Diana Banning, email message to author, April, 28 2014.

¹² Diana Banning, email message to the author, August 14, 2014.

program, which is an ongoing public art¹³ project comprising a series of artist residencies.

Imatani and Sand, who share a connection in their approaches to work based in documentary research, an interest in politics and history, and long histories of working with records¹⁴ in archives¹⁵ as part of their creative processes—dynamics which I will explore throughout this dissertation—applied for the residency together as collaborators.

Both artists bring very distinct artistic backgrounds and methods into the archives: Imatani uses photography, sculpture, drawing, installation, video, and situated events to think through ideas of material culture, the public, and complexities and nuance surrounding political history, the body, and race; Sand works across genres and media, dislodging poetry from the book into more unconventional contexts such as a poetry walk that probed the political history of North Portland and an investigation of financial speculation and housing foreclosures that included a magic show. Imatani and Sand named their work in the residency, *The Watcher Files Project*, reflecting their artistic engagements with PARC's *Police Historical/Archival Investigative Files*. (Henceforth, 'Files'.) In their project, Imatani and Sand explored relational dynamics between the police records and the citizens whose lives constitute and intersect with

¹³ In brief, public art is art—both temporary or permanent—located in a public space.

¹⁴ In archival discourse and practice, records are information embodied in some way (e.g., paper, film, digital file, ritual, orality, performance) that arise from, simultaneously document, and are the results of activity by human or nonhuman agents and are saved, because of the evidence and memory they provide about the phenomena of which they were a part.

¹⁵ The term “archives” is variously defined both within and outside of the archival field (which I will elaborate upon in subsequent chapters). However, within the archival profession and discipline the term traditionally refers to collections of records, the entity within an organization responsible for stewarding records, and also the place (a repository) which houses records. In this instance, I am referring to the place—an institutional repository. In some cases, “the archive” is also used to refer to the place.

them; explorations that emerged from their own lived experiences of working within the archives—selecting records, then analyzing and affectively engaging with them.

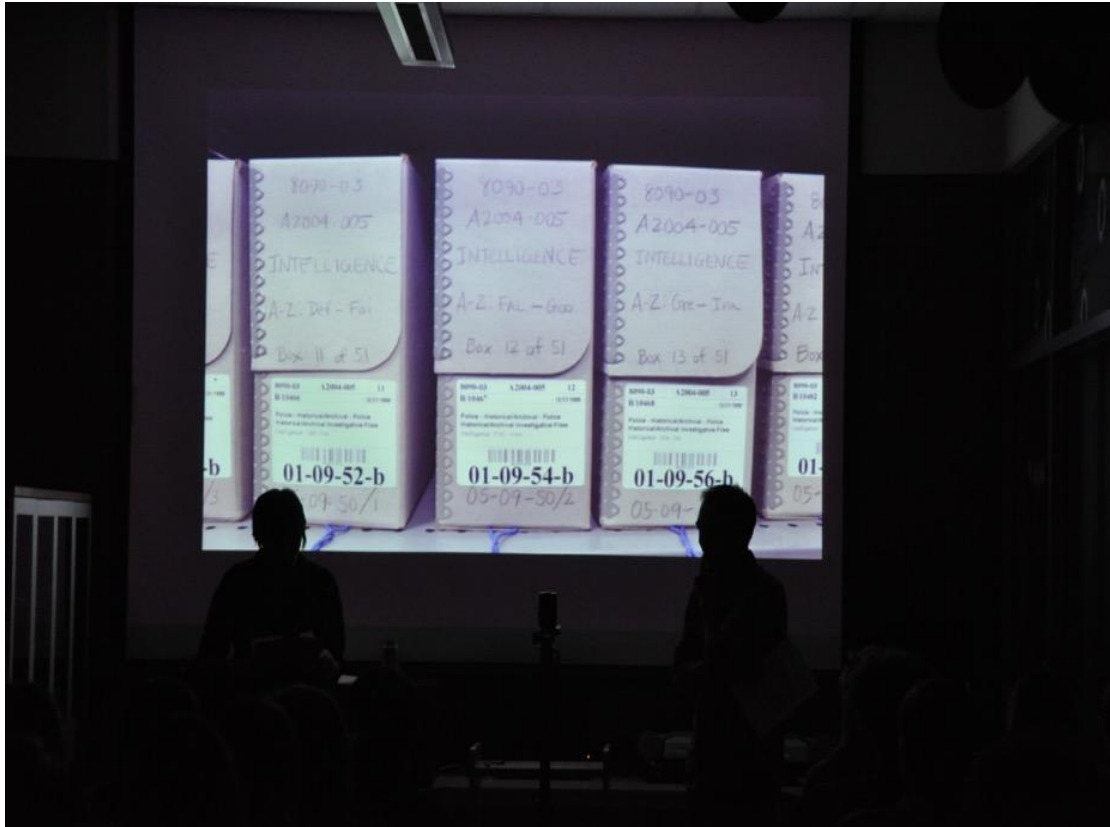


Image 1. Kaia Sand and Garrick Imatani, presentation at PARC, 2013. Photograph courtesy of PARC.

Their work followed two lines of inquiry:

- (1) “*Where is anonymity in a public document?*” In this line of inquiry, the artists explored the “bright threat of attention” that surveillance imposes on private lives, interrogating how this attention might be blurred and how someone’s identity might masquerade inside the files.¹⁶
- (2) “*Passing it on.*” In this second line of inquiry, Imatani and Sand collaborated with several individuals who over decades engaged in activism and civil engagement (aspects of whose lives are captured in the records). In this investigation, the artists

¹⁶ Garrick Imatani and Kaia Sand “Passing It On: An Exhibit of New Work from the Watcher Files Project,” October 27, 2014.

contemplated what the activists continue to pass along: “programs created, destruction prevented, enduring concerns, and in particular, books they read.”¹⁷

Throughout their residency Imatani and Sand produced a large body of work that addresses silences and gaps within the *Files*. They also built upon and extended this collection, transforming the records and their own interactive experiences in the archives into embodied events such as spoken word/movement performances, poetry objects, photographic triptychs, graphite drawings, graphic texts, and sculptures. Further, the majority of their art and literary works was made in collaboration with four activists whose lives they encountered through the content of the records, three artists who were not participating in the residency program, and one of the archivists from PARC.



Image 2. One section of a 30-piece poetry object created by Kaia Sand, who sledgehammered text from the records onto copper plates with steel type and alcohol-based ink. Photograph courtesy of Sand, 2014.

Imatani and Sand shared their works through lecture presentations, performances, installations, and exhibitions across the United States.¹⁸ They also maintained a website and

¹⁷ Ibid.

¹⁸ For example, the artists created public installations at the North Portland Branch of the Multnomah Public Library (October 27-December 5, 2014) and the Portland State University

Facebook page for their project through which they shared their archival art-making processes, displayed their work, and documented past performances, workshops, lectures, and exhibitions. And, they used both sites to promote upcoming events, collate and share media coverage of their project, and interact with individuals interested in their work in the residency.

Why This Study

In October 2012, I received PARC's artist call for its inaugural residency program via a Google Alert. It stated:

The City of Portland Archives and Records Center is partnering with the Regional Arts & Culture Council through the *intersections* program to invite artists from all disciplines to explore new working methods and develop socially engaging art experiences with the Archives. This is the first in a series of residencies for the Archives with the goal of artists creating work in any media that engages and/or is a result of working with the collection and staff. It is our hope that this artist residency program will help to breakdown the stereotypes associated with archival collections by viewing and presenting the archives through different lenses.¹⁹

Several aspects of this call immediately piqued my interest and desire to study this program.

First, artist-in-residency programs in archives are rare, especially ongoing residency programs in a government archives. Secondly, it is also uncommon for a government archives to partner with a non-profit arts organization. Thirdly, in artist-in-residence programs in archives it is atypical for the archives to specify the genre of contemporary art practice—in this case socially engaged

Academic & Recreation Center (February 25-April 7, 2015), were part of group shows at the Blaffer Art Museum in Houston (January 15-May 10, 2014) and the Art, Design, & Architecture Museum in Santa Barbara (January 15-May 10, 2014), and, Sand performed at the Cascadia Poetry Festival in Seattle (May 2, 2014) and at the University of Alabama (April 1, 2014).

¹⁹ Portland Archives & Records Center, "Become an Artist-in-Residence at the City of Portland Archives," *The City of Portland Oregon*, October 17, 2012, <http://www.portlandonline.com/auditor/index.cfm?a=416565&c=51815>. [italics in original]

art²⁰—it wants the resident artist(s) to employ.

Soon after receiving the artist call I contacted Banning to inquire about the possibility of conducting an ethnographic study of the program. Banning was very receptive to my studying the program, pending on the agreement of the artist(s) who had yet to be chosen. In March 2013, Imatani and Sand both consented to take part in my study as did Kristin Calhoun, the public arts manager of Portland's Regional Arts & Culture Council (RACC), which is the non-profit arts organization administering the award for the residency at PARC. Additionally, a small number of individuals either involved in the residency or connected with the *Files* agreed to take part in my study: two archivists, two activists, an artist, and two journalists.

I studied PARC's program through June 2015, employing participant observation, in-depth interviewing, and documentary analysis of all materials connected to the residency in order to explore the following:

The ways in which Imatani and Sand approached archives²¹ and used and transformed records into works of art.²²

How records, as part of socially-engaged and public art practice, production, and circulation processes and systems, moved into and functioned in new contexts.

What, if any, kinds of meanings accrued, relationships formed, or histories accumulated between records, art, people, and the archives over time and space.

How PARC archivists, Imatani, and Sand interacted and worked together in the archives.

²⁰ Briefly, socially engaged art is a type of art-making comprising a range of artistic practices and media across the visual and performing arts and that intervenes in existing contexts (places, communities, events) to achieve some sort of social and political effects. It is less about self-expression and more about a desire for the artist and artworks to engage, connect, and collaborate with broader constituencies beyond the usual contemporary art milieu.

²¹ In this instance, I mean both collections of records and the place.

²² As mentioned, Imatani and Sand created a large body of work during their residency. In this dissertation, to allow space to address the other concerns and interests of this study I discuss a majority, but not all of their works.

Why, how, and to what effects does a government archives initiates and administers a public art artist-in-residence program.

My interest in studying this artist-in-residence program originates from two sources.

First, is my own disciplinary and professional background, experiences, and research interests as an archivist currently working in a university for the visual, performing, and literary arts and as an artist—a contemporary dancer and choreographer. Secondly, that despite over the past two decades of abundant artistic engagement with the archive(s),²³ a concurrent increase in artist-in-residence projects within institutional archives,²⁴ and a rich humanities-centered discourse about artists’ archival endeavors (a discourse I address in chapter 1), significant attention has yet to be given by the field of archival and recordkeeping studies²⁵ to these things. More information is

²³ Here I use the term, “the archive(s),” as an amalgamation to speak about at the same time: archives (institutional repositories of collections of records), informal archives (historical materials found outside of institutional archives), and, “the archive” (as concept or trope).

²⁴ For examples of several artist-in-residence projects in the archives, see: Sue Donnelly, “Art in the Archives: An Artist’s Residency in the Archives of the London School of Economics,” *Tate Papers*, no. 9 (2008): 1–5; Lubaina Himid et al., *The Currency of Art: A Collaboration between the Baring Archive and the Graduate School of CCW*. (London: CCW Graduate School, 2011); Anna Harding, ed., *Potential: Ongoing Archive* (Amsterdam: Artimo Foundation; John Hansard Gallery; TENT, 2002), 56; The Bakken Museum, “An Evening At The Bakken | Bakken Museum: G.U.T. Feeling Vol. 4: Radionics With Eric William Carroll,” accessed April 8, 2016, <https://www.thebakken.org/evening-at-the-bakken>; Daily Record, “Artist Post Created for The Black Watch Museum - Daily Record,” *Daily Record*, March 12, 2013, <http://www.dailyrecord.co.uk/news/local-news/artist-post-created-black-watch-2724758#XqsPIvZxPd6zQdOS.97>. In addition, the South Asian American Digital Archive (SAADA) is one of the first to initiate an artist-in-residence program with/in a virtual archive. “Where We Belong: Artists in the Archive,” *South Asian American Digital Archive (SAADA)*, June 6, 2016, <https://www.saada.org/wherewebelong>.

²⁵ I adopt in my work here the terminology used by archival scholar Anne Gilliland, “archival and recordkeeping studies.” This term is a comprehensive conceptualization of the North American term, “archival studies,” and describes the “growing multidisciplinary research and conceptual domain that addresses, on one of more levels (societal, organizational, community, group, and individual): *texts* (regardless of their media or format) that serve to record, document, control and narrate; *axiomatic (cross-cutting) constructs* such as memory, culture, identity, accountability, authenticity, enterprise, narrative, and power relations; and, *processes* such as recordkeeping, selecting/appraising, preserving, remembering, forgetting

needed about the ways in which artists respond to records; to the kinds of conceptual, aesthetic, and physical work artists do with records; and, to the kinds of social and cultural relations—since art is inherently social, cultural, and relational—into which archives enter through art practice, production, circulation, and reception. Moreover, I believed that obtaining knowledge about these aspects might assist in addressing larger knowledge research gaps in the archival and recordkeeping field, such as:

How do people respond to records?

What can records inspire people to do?

(re)presenting, interpreting, and storytelling.” Anne J. Gilliland, “Archival and Recordkeeping Traditions in the Multiverse and Their Importance for Researching Situations and Situating Research,” in *Research in the Archival Multiverse*, eds. Anne J. Gilliland, Sue McKemmish, and Andrew J. Lau, Social Informatics (Clayton: Monash University Publishing, 2017), 45. [italics in original]. It must be noted that archival and recordkeeping studies encompasses the discipline “archival science,” (or “archival theory” in North American traditions; the term archival science is commonly used worldwide but more often in European than in North American and Australian archival traditions. See: Terry Cook, “Archival Science and Postmodernism: New Formulations for Old Concepts,” *Archival Science* 1, no. 1 (2001): 3–24, doi:10.1007/BF02435636) which evolved out of 19th century Western-European archival practices and ideas and is concerned with the “principles, processes and methods associated with the domain of archival practice.” Anne J. Gilliland, “Archival and Recordkeeping Traditions in the Multiverse and Their Importance for Researching Situations and Situating Research,” 43. In addition, the term “recordkeeping” originates from Australian continuum thinking and denotes the “range of intertwined recordkeeping and archiving processes and activities carried out by records managers and archivists for current, regulatory and historical recordkeeping purposes...In classificatory terms ‘recordkeeping’ in this usage subsumes record management and archival administration” and “encompasses the personal recordkeeping activities undertaken by individuals in their everyday lives, in families, work or community groups, and in organisations of all kinds.” Sue McKemmish, “Recordkeeping in the Continuum: An Australian Tradition,” in *Research in the Archival Multiverse*, 122–23. Moreover, “recordkeeping” is distinguished from the narrower constructs and concepts of “record keeping” or “record-keeping” used in the United States that refer to the life-cycle conceptualization of records management that understands records as having and moving through separate and sequential “life” stages comprising (in brief): creation, use, maintenance, and disposition—archival preservation or physical destruction. See also: Sue McKemmish, “Placing Records Continuum Theory and Practice,” *Archival Science* 1, no. 4 (2001): 333–59, doi:10.1007/BF02438901; Jay Atherton, “From Life Cycle to Continuum: Some Thoughts on the Records Management–Archives Relationship,” *Archivaria* 21, (1985), <http://archivaria.ca/index.php/archivaria/article/view/11233>.

What kinds of things can be done with records?

What is set in motion by the use of records?

How do records have impacts on people and effects in the world?

What kinds of interactions occur and relationships form around the use of records and archives?

My research seeks to address these research and knowledge gaps and offer some answers to these questions through this dissertation study. It also endeavors to contribute to and situate this work within two current discourses within the academy: (1) the enduring humanities-centered conversation about the turn to the archive(s) in contemporary art, which while robust, is missing archival and recordkeeping studies perspectives and, (2) the growing body of archival and recordkeeping studies scholarship concerning concepts of the record and agency and affect with regard to archives.

Summary of Chapters

This chapter briefly introduced the Portland Police Bureau's surveillance program and the records the police created, and the movement of these records to the *Tribune* and to PARC. This was followed by an introduction to PARC's artist-in-residence program and its inaugural resident artists, the reasons for this dissertation study about PARC's residency program and my research questions. Chapter 1 introduces the archival and recordkeeping terms, concepts, and theory and two cross-disciplinary discourses—the archival turn and the affective turn—germane to the concerns of this study. Chapter 2 describes my methodological approaches and data collection and analysis. Chapter 3 explores in greater detail the Portland Police Bureau's surveillance program and its attendant records, the movement and uses of these records across time and space, and a reading of the records through the records continuum. Chapter 4 turns to a discussion of the origins, initiation, and early days of PARC's artist-in-residence program.

Chapter 5 explores the artists' strategies and the first collaborative artworks they made with the surveillance records and in collaboration with an activist. Chapter 6 focuses on Sand's responses to and poetry making with the surveillance records and the ways in which she as well as a visual artist who was not part of the residency program recast one of her poems. Chapter 7 introduces a second artistic strategy Imatani and Sand employed with the records and considers one of the artists' installations involving maps, several visual and sculptural artworks by Imatani, and a poem by Sand. Chapter 8 discusses two works Imatani and Sand made in collaboration with several activists. Chapter 9 offers reflections on the artist residency and the nature and roles of records, archives, and archival art-making and art-experiencing.

Chapter 1 **Archival and Recordkeeping Terms, Concepts, Theory, and Two Turns**

This chapter elaborates upon terms and concepts briefly introduced in the introduction and discusses other relevant constructs important for contextualizing and contemplating the various realities of PARC's artist-in-residence program. I begin by defining records and introducing records continuum theory, and then consider some of the prevailing conceptualizations about the nature and roles of records and archives—not only from the field of archival and recordkeeping studies, but also from disciplines within the humanities that are part of the so-called “archival turn.” Within this ambit I focus on the distinct turn to the archive(s) in the visual and performing arts together with some of ways in which artists and theorists have been engaging the archive(s) over the past several decades. In the chapter's final section I discuss ideas from another turn bearing influence upon archival and recordkeeping thought (and currently, to which archival scholars are contributing), the “affective turn” in cultural studies and critical theory.

Records

*The archival document is a tear in the fabric of time...*²⁶

At the center of Imatani and Sand's work during their residency at PARC was the record. Not only did the physical forms and informational contents of the police surveillance records become the materials that the artists used to create their art and literary works, but so too did the stories surrounding the records—such as why the police created an intelligence report or how the records made their way from the police bureau, to the *Tribune*, and then to PARC—become artistic materials that the artists transformed into new shapes and arguments through their art practices and productions. Early in the residency, both Imatani and Sand were drawn to the *Files*. The two spent months poring through, examining, and forming with the police records what art scholar Jill Bennett calls an “affective association,” a “sensate binding that links ideas to objects and forges social relations.”²⁷ The artists' affective connections with the police records stimulated their interests in how, in their own words, “the archives [PARC] act as the city's official record preserved into perpetuity” as well as how they might intervene in the archives to “highlight and annotate what's missing within the institutional record as well as investigate what is there.”²⁸ Not only did the police records inspire Imatani and Sand to create art and literary works that investigate the record and highlight the human experience or voices that are missing, but they also, during the second half of their residency, inspired them to transform these records

²⁶ Arlette Farge, *The Allure of the Archives*, trans. Thomas Scott-Railton, (New Haven & London: Yale University Press, 2013), 6.

²⁷ Jill Bennett, *Practical Aesthetics: Events, Affects and Art after 9/11* (London; New York: I.B. Tauris, 2012), 15.

²⁸ Garrick Imatani and Kaia Sand, “Art, Archives, Activism: Artist Talk & Performance” (Portland State University, February 25, 2015).

into art that commemorates the work and lives of activists. Imatani and Sand's engagements with the structures, contents, and contexts of the police records informed and shaped their creative strategies, directed the trajectories of their art and literary works, and brought the artists into a variety of productive social relations and collaborations both inside and outside of the archives. I ask: *What is it about the record and the archives that inspires such affective connections and vitalities?*

"The record," writes archival theorist Eric Ketelaar, "is a repository of meanings."²⁹ Depending upon factors such as the professional, legal, administrative, disciplinary, cultural, ideological, social, technological, linguistic, and/or institutional contexts of a record's creation, management, and use, it means different things to different people. Even within the archival community, as Gilliland notes, the record "remains a contested concept" and "definitions of common concepts, such as *the record* or even *archives* themselves, tend to be nationally and jurisdictionally contingent,"³⁰ writes Gilliland. One example of this (besides the previously introduced differences between recordkeeping and record-keeping), is the North American archival tradition of distinguishing active (current) records from archival records (records that are no longer bureaucratically active but have been preserved by archives because of their value to posterity). In European as well as many other archival traditions the words "records" and "archives" are often used interchangeably, whether they refer to current or "archived" records and whether they are retained by the creating agency or by an archival repository. Other

²⁹ Eric Ketelaar, "Cultivating Archives: Meanings and Identities," *Archival Science* 12, no. 1 (2012): 23, doi:10.1007/s10502-011-9142-5.

³⁰ Anne J. Gilliland, *Conceptualizing 21st-Century Archives* (Chicago: Society of American Archivists, 2014), 171. [italics in original] For an incisive overview about the development and diversity of archival and recordkeeping traditions and terminologies see Anne J. Gilliland, "Archival and Recordkeeping Traditions in the Multiverse and Their Importance for Researching Situations and Situating Research."

definitions of archives as subject or concept abound, framed according to postmodern and postcolonial discourse, digital records management,³¹ and information technology applications, among others, and within and across disciplines and communities.³² Records in the archival sense, however, have several defining features: they are *temporal* (they operate between and across past, present, and future), they are not only *informational*, but *intentional* (someone

³¹ The influences of postmodernism and the advent and management of digital records are topics beyond the scope of this dissertation except to note that the archival and recordkeeping literature I employ is part of these conversations. For postmodernism, see (this list is by no means exhaustive): John Ridener, *From Polders to Postmodernism: A Concise History of Archival Theory* (Duluth: Litwin Books, 2009); Cook, “Archival Science and Postmodernism”; Terry Cook, “Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms,” *Archival Science* 13, no. 2–3 (2013): 95–120, doi:10.1007/s10502-012-9180-7; Terry Cook, “Fashionable Nonsense or Professional Rebirth: Postmodernism and the Practice of Archives,” *Archivaria* 1, no. 51 (2001), <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/12792>; Tom Nesmith, “Seeing Archives: Postmodernism and the Changing Intellectual Place of Archives,” *The American Archivist* 65, no. 1 (2002): 24–41; Eric Ketelaar, “Tacit Narratives: The Meanings of Archives,” *Archival Science* 1, no. 2 (2001): 131–41, doi:10.1007/BF02435644; Verne Harris, “Claiming Less, Delivering More: A Critique of Positivist Formulations on Archives in South Africa,” *Archivaria* 1, no. 44 (1997), <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/12200>. McKemmish, “Placing Records Continuum Theory and Practice”; Frank Upward, “Structuring the Records Continuum (Series of Two Parts) Part 1: Post Custodial Principles and Properties,” *Archives and Manuscripts* 24, no. 2 (November 1996): 268; Frank Upward, “Structuring the Records Continuum (Series of Two Parts) Part 2: Structuration Theory and Recordkeeping,” *Archives and Manuscripts* 25, no. 1 (May 1997): 10–35; Terry Cook, “Electronic Records, Paper Minds: The Revolution in Information Management and Archives in the Post-Custodial and Post-Modernist Era,” *Archives and Manuscripts* 22, no. 2 (1994): 300–329; Gilliland, *Conceptualizing 21st-Century Archives*; Sue McKemmish, “Are Records Ever Actual,” in *The Records Continuum: Ian Maclean and Australian Archives First Fifty Years*, ed. Sue McKemmish and Michael Piggott (Clayton: Ancora Press, 1994), 187–203.

³² Several recent books representing a variety of archival and recordkeeping perspectives discuss these influences as well as a number of others. See, for example, Gilliland, McKemmish, and Lau, eds., *Research in the Archival Multiverse*; Caroline Brown, ed., *Archives and Recordkeeping: Theory into Practice* (London: Facet Publishing, 2014); Jennie Hill, ed., *The Future of Archives and Recordkeeping: A Reader* (London: Facet Publishing, 2011).

considers the information they contain to be important to capture and to save for future use³³), they are *mnemonic* (they serve as aids to memory), and they are *evidential* (they bear witness to the activities that created them). Records arise out of, simultaneously document, and are the result of activity by human or nonhuman agents. They comprise information embodied in some way (e.g., paper, film, digital file, ritual, orality, performance) that someone deems important to save, and preserve in a manner that stabilizes their form and content so that the records remain reliable, authentic, and accessible (enduring) over time and across space. As traces of living behavior left behind, records bear witness to and reflect in some fashion—and serve as evidence and memory of—the original activity and contexts of which they were a part.

Besides the above-mentioned features of records, it is often observed within archives and recordkeeping studies that records have three attributes: *content*, *structure*, and *context*. *Content* comprises the information contained in a record such as numbers, words, or images. *Structure* refers to the physical characteristics as well as the organization of a record. Finally, *context* consists of the sociocultural circumstances and realities surrounding the creation, management, use, reuse, and interpretation of a record and includes as well the various relationships it has to other records.³⁴ And although archival and recordkeeping processes and systems preserve or “fix” the content and structure of records to ensure their reliability, accessibility, and authenticity

³³ Ketelaar terms this intentionality or desire to save (archive) something “archivalization,” although in his understanding this can also be an unconscious act: “*archivalization*” is “*the conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving.*” Ketelaar, “Tacit Narratives: The Meanings of Archives.” [italics in original]

³⁴ Richard Pearce-Moses and Society of American Archivists, “Record,” *A Glossary of Archival and Records Terminology*, May 20, 2016, <http://www2.archivists.org/glossary/terms/r/record>; Laura Millar, *Archives: Principles and Practices* (New York: Neal-Schuman Publishers, 2010), 6–8.

across time and space, “whether that be for a nanosecond or millennia,”³⁵ records, by being put to new uses and being subject to different interpretations and juxtapositions, are constantly being re-contextualized—they are “always in a process of becoming”³⁶ writes continuum theorist Sue McKemmish, a notion which archival theorist Brien Brothman echoes, stating that over time, a “record is an object that occurs as something that is the same as and different from itself.”³⁷

Both of these perspectives that highlight the dynamic qualities of records resonate with Ketelaar’s seminal view about the “activation” of records. He states: “every interaction, intervention, interrogation, and interpretation by creator, user, and archivist is an activation of the record.”³⁸ These activations become part of what he terms the “semantic genealogy” of the archive—the accumulations of meanings and values ascribed to records that affect future perceptions, understandings, and uses of the records:

Every activation of the archive not only adds a branch to what I propose to call the semantic genealogy of the record and the archive. Every activation also changes the significance of earlier activations...Current use of these records affects retrospectively all earlier meanings or to put it differently: we can no longer read the record as our predecessors have read that record.³⁹

From this viewpoint, each time a record undergoes re-contextualization, such as one of the surveillance photographs from the *Files* that Imatani used in a work of art and exhibited in a physical or virtual gallery, the record forms novel connections and enters new discourses that

³⁵ McKemmish, “Placing Records Continuum Theory and Practice,” 336.

³⁶ *Ibid.*, 335.

³⁷ Brien Brothman, “Archives, Life Cycles, and Death Wishes: A Helical Model of Record Formation,” *Archivaria* 61, (2006): 260, <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/12542>. [italics in original]

³⁸ Ketelaar, “Tacit Narratives,” 137.

³⁹ *Ibid.*, 138.

add meaning to the record that in turn change prior understandings about the record. In this example, then, the photograph would not only be seen or read as a record that was made by the police in their efforts to keep track of activist activity and that is currently a part of an archival collection, but perhaps also as an artistic medium, an aesthetic object, a means to make a personal, social, or political statement, or as a component of an artist's oeuvre. This example illustrates how records, as they move through space and time persist in ways unintended by their creators and stewards and can play entirely new and different roles to what they were created for—they can evince and support new interpretations and reconstructions about the past that may have nothing to do with the intentions of those who created and manage them.

In an evocative article about record formation across temporalities and the “persistent and recurring traces of past and present”⁴⁰ inherent in the record, Brothman argues that “objects that present themselves to us as having been preserved...are not really simply objects; they are occasions. They are occasions in a process, or alternatively, they are processes transformed (temporarily) into occasions.”⁴¹ An occasion, per the *Oxford English Dictionary* (OED), is “an opportunity” as well as “something that gives rise to discussion or consideration” or “something that produces an effect.”⁴² As subsequent chapters will illustrate, Imatani and Sand's work with records aligns with Brothman's idea that preserved objects (in this context “records”) are indeed occasions: in the hands and minds of the artists, records became opportunities to make social and personal connections between past and present activist work, and with records Imatani and Sand

⁴⁰ Brothman, “Archives, Life Cycles, and Death Wishes,” 260.

⁴¹ *Ibid.*, 243.

⁴² “Occasion, 1, 3.a, 4,” *Oxford English Dictionary*, (Oxford University Press, 2017), <http://www.oed.com/view/Entry/130114?rskey=8o6ebw&result=1&isAdvanced=false#eid>, January 11, 2017.

produced several effects—new archival art-making strategies and methods as well as unique relationships between art, activism, and archives.

Movement of Records

Although within archival and recordkeeping studies there is much discussion about the context and structures of records, I am particularly concerned with the movement and affective qualities of the record since these qualities motivated and informed the artists' art-making strategies and became qualities of the artworks themselves. In regard to movement and affect of/in records and the archives, I argue that movement and affect can be thought of in the following manners:

- As creations and products of activity, records both explicitly and implicitly retain residues of movement, e.g., a photograph of people engaged in an activity (movement) and the decision (another movement) to save the photograph and place it in an archives.
- Records move—they are set in motion through time and space by way of physical bodies or electronic means.
- Through the forces of their materiality (their physical features and the values bestowed upon them) and the presence of activity they invoke, records are affectively charged and as such engender movement—they move people into new ways of being and doing by arousing in those that engage with them feeling, emotion, and thought—bodily shifts that in turn inform and direct further movement.

Records Continuum Theory

Movement and change are intrinsic within records continuum theory and practices. Building upon conceptual and applied recordkeeping developments that had occurred over several decades in Australia, the Australian archiving and recordkeeping communities consolidated these developments into a body of records continuum theory and practices in which recordkeeping is visualized as a

continuum of activities which together are designed to ensure that the meaning, context, accessibility, and evidentiality of a record are captured and maintained through time. Because of its through-time perspective, the continuum approach recognizes that records serve multiple purposes. They mean different things to different people in different contexts, both immediately and through time. They therefore need to be made and maintained in ways that enable these different perspectives, understandings and uses.⁴³

Implicit in records continuum theory is the understanding of records as evidence of agency and activity, and the need to maintain and preserve this evidentiality for accountability and memory by ‘fixing’ (stabilizing) the content and structure of records in order to preserve their integrity. However, continuum thinking also acknowledges that although records are fixed through archival processes their (re)contextualizations and meanings are not: each “activation”⁴⁴ of a record by creator, archivist, or user encompasses some form of interpretation through which meaning(s) about the record arise, specific to the person engaging the record, the circumstances, place, and time. Thus, as records can be put to numerous uses and serve manifold purposes in diverse contexts over time and space, they gain (and sustain) a multiplicity of meanings and realities.

In 1996, Australian archival scholar Frank Upward, with contributions from continuum scholars including Sue McKemmish and Livia Iacovino, created the Records Continuum Model (RCM). This multi-dimensional and -temporal framework provides a means for viewing and theorizing not only the multiple perspectives of “who did what” in relation to the management of the records and the “storage of evidence about this in recordkeeping containers,”⁴⁵ but also the movement of and the layers of meaning that accumulate about the records over spacetime (also

⁴³ Kate Cumming, “Ways of Seeing: Contextualising the Continuum,” *Records Management Journal* 20, no. 1 (2010): 42.

⁴⁴ Ketelaar, “Tacit Narratives,” 137.

⁴⁵ Frank Upward, “Continuum Mechanics and Memory Banks: (2) The Making of Culture,” *Archives and Manuscripts* 33, no. 2 (November 2005): 39.

written as space-time).⁴⁶ Upward notes a number of influences upon his continuum thinking and creation of the RCM: postmodernism; British sociologist Anthony Giddens' structuration theory, (human activity contributes to social structures; social structures influence human activity or "what we do is enmeshed recursively in what we are able to do and vice versa"⁴⁷); and, philosopher Henri Bergson's ideas about time, such as the notion of the existence of four temporal dimensions: past, present, future, and becoming.⁴⁸ The RCM accommodates a view of the multiple "realities within which a record may concurrently exist and have meaning,"⁴⁹ represented as four dimensions of recordkeeping: Create, Capture, Organize, and Pluralize. These are intersected by four axes representing four major recordkeeping themes: Identity, Evidentiality, Transactionality, and Recordkeeping Containers.

Because of these characteristics, it is possible to use the RCM as a model to discern, chart, and examine from a recordkeeping perspective: (1) how and to what personal and social effects the *Files* move(d) through spacetime and (2) the stories of human experience and interaction (and their attendant contexts) connected to these records. As subsequent chapters will explore, by viewing the *Files* through the RCM I was able to see the ways in which records are open to diverse uses and often have multiple and simultaneous interactions and realities. By surveying across and within the dimensions of the RCM to examine the *Files* from various

⁴⁶ Spacetime is a four-dimensional construct and mathematical concept based on Albert Einstein's theory of general relativity. It understands space and time to be inextricably linked: the position of an object is specified by three spatial dimensions (length, breadth, and height) which unify with time (the fourth dimension) to form a continuum.

⁴⁷ Frank Upward, "Continuum Mechanics and Memory Banks: (1) Multi-Polarity," *Archives and Manuscripts* 33, no. 1 (May 2005): 95.

⁴⁸ *Ibid.*, 88–89.

⁴⁹ Cumming, "Ways of Seeing: Contextualising the Continuum," 48.

perspectives, I could make multilayered readings of and connections between these records and the human lives and circumstances of which they are a part, both past and present. In effect, I used the RCM to organize and tell a story about the *Files*. However, although I analyzed the *Files* from all four dimensions of the RCM, I particularly engaged with the fourth (pluralize) dimension.⁵⁰ This focus on the pluralization of records contributes to recent scholarly work with records continuum theory and the RCM. Within this research domain, scholars are increasingly using the RCM in less traditionally recordkeeping ways. That is, instead of utilizing the RCM to study or assess recordkeeping practices, processes, or systems, instead, scholars are applying it to phenomena in online spaces of cultural heritage such as YouTube in the work of Leisa Gibbons,⁵¹ to the making and sharing of records within (and beyond) the Los Angeles-based community arts group Machine Project as explored by Andrew Lau,⁵² and with mug shots of Tuol Sleng prison victims in the work of Michelle Caswell⁵³—provoking thought about how records move and change across time, agents, and geographies.

⁵⁰ To note, much of the archival continuum literature is concerned with the first three dimensions of the continuum; however, several influential continuum scholars have called for more consideration to be given to the fourth dimension—social and collective memory. This dissertation is a response to that call. See: Terry Cook, “Beyond the Screen: The Records Continuum and Archival Cultural Heritage” (Australian Society of Archivists Conference, Melbourne, 2000), <http://www.mybestdocs.com/cook-t-beyondthescreen-000818.htm>; Barbara Reed, “Beyond Perceived Boundaries: Imagining the Potential of Pluralised Recordkeeping,” *Archives and Manuscripts* 33, no. 1 (May 2005): 176; Tom Nesmith, “Re-Exploring the Continuum, Rediscovering Archives,” *Archives and Manuscripts* 36, no. 2 (November 2008): 34-53.

⁵¹ Leisa Gibbons, “Culture in the Continuum: YouTube, Small Stories, and Memory-Making” (Monash University, 2014).

⁵² Andrew J. Lau, “Collecting Experiences” (University of California, Los Angeles, 2013).

⁵³ Michelle Caswell, *Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia*, Critical Human Rights (Madison: The University of Wisconsin Press, 2014).

Archives

*[A]rchives hold the ancient, the precious, the official, the historical, and the authentic...they are also enabled to capture and make available the unofficial, the social, the personal, the ethnographic, and the witnessing that undergird rights, obligations, and memory of all people in all places.*⁵⁴

Having already introduced archives in the introduction, this section explores their relationship to three distinct but interrelated constructs: power, identity, and memory.

Power, Identity, and Memory

Archives, writes Terry Cook, are “constructed memories about the past, about history, heritage, and culture, about personal roots and familial connections and about who we are as human beings.”⁵⁵ Archival scholarship is abundant with ideas about the nature and societal roles of archives. Particularly prevalent, however, and important to my analysis of Imatani and Sand’s artistic strategies and work with the surveillance records, are notions about the flows and workings of power in the archives, and the inextricable connection that power has with—and the influence it exerts over—identity and memory. Further, identity (how individuals and groups self-identify and are identified by others) and memory (individual, group, and collective)⁵⁶

⁵⁴ Gilliland, *Conceptualizing 21st-Century Archives*, 51.

⁵⁵ Terry Cook, “Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms,” *Archival Science* 13 (2013): 101.

⁵⁶ I employ in my work here Ketelaar’s understandings of three types of memory, which he derives from the work of French sociologist Maurice Halbwachs: individual or personal (remembering one’s own experiences); group (remembrances by people who are connected in some way—by kinship, religion, profession, or nation, etc.); and collective (“a cultural practice of constructing the self-image of a community” such as the collective memory of historical events, such as 9/11, over time and space. Importantly, Ketelaar stresses that collective memory is multiple and heterogeneous—“[t]here is no single collective memory” as people remember different things and remember things differently dependent upon their past and present individual and social realities. Eric Ketelaar, “Archives, Memories and Identities,” in *Archives and*

interpretations of the past in the present which are always fluid and evolving) are interwoven: our memories and understandings of the past inform, shape, and aid in the construction of our identities.⁵⁷

Signaling the work of Michel Foucault, archival scholar Verne Harris reminds us that power “can be used for good and for ill.”⁵⁸ The OED defines power as a “quality or property,” the “ability to act or affect something strongly,” and as well “control or authority over others.”⁵⁹ Helpful towards understanding how power animates in archives is remembering that the foundations and construction of archives rest in the human motivations behind and sociocultural contexts surrounding the creation, preservation, and use of records. Joan M. Schwartz and Cook explain:

[A]rchives have their origins in the information needs and social values of the rulers, governments, businesses, and individuals who establish and maintain them. Archives then are not some pristine storehouse of historical documentation that has piled up, but a reflection of and often justification for the society that creates them.⁶⁰

Recordkeeping: Theory into Practice, 135–36. See also: Maurice Halbwachs and Lewis A. Coser, *On Collective Memory* (Chicago: University of Chicago Press, 1992).

⁵⁷ For a pragmatic reading about the connections between identity and memory both in general and in the archives, see Eric Ketelaar, “Archives, Memories and Identities.”

⁵⁸ Verne Harris, “Archons, Aliens, and Angels: Power and Politics in the Archive,” in *The Future of Archives and Recordkeeping: A Reader*, 110. See also: Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, (New York: Vintage Books, 1995); Michel Foucault, *The Archaeology of Knowledge: And the Discourse on Language*, trans. A. M. Sheridan Smith, (New York: Vintage Books, 2010).

⁵⁹ Oxford English Dictionary, “Power, 1,” *Oxford English Dictionary*, 2016, <http://www.oed.com/view/Entry/149167?rskey=RxPw5S&result=1&isAdvanced=false#eid>, December 4, 2016.

⁶⁰ Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2 (2002): 12. Also see: Cook, “Archival Science and Postmodernism.”

Consequently, as archives resonate with the needs, beliefs, desires, knowledges, and values of those who create and those who maintain them as well as the contexts in which these things take place, they are, as Francis X. Blouin, Jr. writes, “reflective of our politics, our biases, and our preoccupations”⁶¹ and thus are inherently political and always shot through with power. Archives signal particular relations and dynamics and “have always been about power,” write Schwartz and Cook,

whether it is the power of the state, church, the corporation, the family, the public, or the individual. Archives have the power to privilege and to marginalize. They can be a tool of hegemony; they can be a tool of resistance. They both reflect and constitute power relations...They are the basis for and validation of the stories we tell ourselves, the story-telling narratives that give cohesion and meaning to individuals, groups, and societies.⁶²

The operations of power in archives, such as the privileging of certain voices and the marginalizing of others (how, when, and by whom someone’s story gets—or doesn’t get—told, and subsequently whose and what memories are saved) and how archives can serve as both instruments of control and liberation,⁶³ thus bear influence upon both identity formations and

⁶¹ Francis X. Blouin, Jr., “Archivists, Mediation, and Constructs of Social Memory,” *Archival Issues* 24, no. 2 (1999): 103.

⁶² Schwartz and Cook, “Archives, Records, and Power: The Making of Modern Memory,” 13.

⁶³ Both Ketelaar and Harris address across their works the dynamics of power in archives and the ways in which archives can be both tools of oppression and emancipation. In particular, see: Verne Harris, “Archons, Aliens, and Angels: Power and Politics in the Archive”; Eric Ketelaar, “Archival Temples, Archival Prisons: Modes of Power and Protection,” *Archival Science* 2, no. 3–4 (2002): 221–38; Eric Ketelaar, “Recordkeeping and Societal Power,” in *Archives: Recordkeeping in Society*, ed. Sue McKemmish, et al., Topics in Australasian Library and Information Studies 24 (Wagga Wagga: Centre for Information Studies, Charles Sturt University, 2005), 277–98. Also see: Randall C. Jimerson, *Archives Power: Memory, Accountability, and Social Justice* (Chicago: Society of American Archivists, 2009); Anne Gilliland, “Neutrality, Social Justice and the Obligations of Archival Education and Educators in the Twenty-First Century,” *Archival Science* 11, no. 3–4 (2011): 193–209, doi:10.1007/s10502-011-9147-0; Michelle Caswell, “Khmer Rouge Archives: Accountability, Truth, and Memory in Cambodia,” *Archival Science* 10, no. 1 (March 2010): 25–44, doi:10.1007/s10502-010-9114-1.

memory constructions. In the following chapters I explore these phenomena through a contemplation of the myriad ways in which people across time and space created, perceived, experienced, remembered, and used the *Files*.

The Archival Turn

The preceding sections provided brief expositions of the ways in which archival and recordkeeping scholars define and conceptualize archives. Since the 1990s, the “archival turn” in the humanities, arts, and social sciences⁶⁴—a turning toward and preoccupation with the archive not only as a source, institution, subject, object, and site of cultural practices and productions but also a symbol or conceptual metaphor for expressions of power, what is remembered or forgotten in society, and what is knowable⁶⁵—has brought the archive and conceptualizations about it into wider views and conversations, both within and outside the archival field.⁶⁶

A variety of vantage points exist about what comprises or motivates this turn. For example, anthropologist Ann Stoler writes that the archival turn “registers a rethinking of the

⁶⁴ Some of the works within the archival turn include (this list is by no means exhaustive): Antoinette Burton, *Archive Stories: Facts, Fictions, and the Writing of History* (Durham & London: Duke University Press, 2005); Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton: Princeton University Press, 2009); Carolyn Steedman, *Dust: The Archive and Cultural History* (New Brunswick: Rutgers University Press, 2002); Farge, *The Allure of the Archives*; Jacques Derrida and Eric Prenowitz, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1996); Kate Eichhorn, *The Archival Turn in Feminism: Outrage in Order* (Philadelphia: Temple University Press, 2013).

⁶⁵ For one of the most well-known articulations of knowledge production and dissemination in regards to the archives (as a metaphor) see: Michel Foucault, *The Archaeology of Knowledge: And the Discourse on Language*.

⁶⁶ Ketelaar offers an insightful analysis of the archival turn and its impacts both inside and outside of the archival field: Eric Ketelaar, “Archival Turns and Returns: Studies of the Archive,” in *Research in the Archival Multiverse*, 228–68.

materiality and imaginary of collections and of what kind of truth claims lie in documentation.”⁶⁷

Cultural studies scholar Kate Eichhorn, on the other hand, understands this turn as a response to the political and economic impacts of the turn to neoliberalism,⁶⁸ stating that

a turn toward the archive is not a turn toward the past but rather an essential way of understanding and imagining other ways to live in the present...an attempt to regain agency in an era when the ability to collectively imagine and enact other ways of being in the world has become deeply eroded.⁶⁹

The ways in which humanists and artists conceptualize and talk about archives—whether reconsidering the notional aspects or veracity of records, the societal conditions or personal interests that turn people towards the archives to address present-day concerns, or the ways in which artists perceive and utilize the archives in art practices—can be both quite different from and in other ways similar to discussions within the archival and recordkeeping field.⁷⁰ However, I argue that all these various places and situations of meaning and meaning making about archives across disciplinary borders contribute to the “semantic genealogy” of the archives and as well influence and expand the field of archival and recordkeeping studies.⁷¹

⁶⁷ Ann Laura Stoler, “Colonial Archives and the Arts of Governance,” *Archival Science* 2, no. 1–2 (2002): 94, doi:10.1007/BF02435632.

⁶⁸ Eichhorn, *The Archival Turn in Feminism: Outrage in Order*, 5.

⁶⁹ *Ibid.*, 9.

⁷⁰ In regards to conversations found outside of the archival field about the nature of the archive(s) I agree with Ketelaar’s argument that “the important question is not ‘what is an archive,’ but how does this particular individual or group perceive and understand an archive?” This dissertation is a response to that question. Ketelaar, “Archival Turns and Returns: Studies of the Archive,” 239. In addition, Ketelaar urges archivists to engage with disciplines who are part of the archival turn.

⁷¹ For more on the disciplines and communities intersecting with and influencing the scope of archival and recordkeeping studies, see: Gilliland, “Archival and Recordkeeping Traditions in the Multiverse and Their Importance for Researching Situations and Situating Research,” 47–48; and Ketelaar, “Archival Turns and Returns: Studies of the Archive.” For more on the archival turn from the perspective of archival and recordkeeping studies, see: Alexandrina

Nevertheless, it should be noted that there has been considerable criticism from the archival field about the adoption of archival terms in other disciplines. For example, archivist Lisa Darms, in a review of curator and art critic Okwui Enwezor's *Archive Fever: Uses of the Document in Contemporary Photography* (one of the most influential art exhibitions and publications focused on archives), writes that Enwezor "is not interested in the physical site of the archives"⁷² and "[w]hile this show was a successful reflection of the art world's interpretations of the archive as theory, it is difficult for the archivist to recognize his or her own practices (and agency) within it."⁷³ Darm's critique of Enwezor's approach to the archives is apt, and gestures towards overarching lacks within humanities and art scholarship pertaining to artists and archives—not only are perspectives from archival and recordkeeping studies missing from this literature,⁷⁴ but also this literature most often fails to discuss the mediating role of the archivist in shaping the archives through processes of appraising, accessioning, arranging,

Buchanan, "Strangely Unfamiliar: Ideas of the Archive from Outside the Discipline," in *The Future of Archives and Recordkeeping: A Reader*, 37–62; Ketelaar, "Archival Turns and Returns: Studies of the Archive"; Caroline Williams, "Records and Archives: Concepts, Roles and Definitions," in *Archives and Recordkeeping: Theory into Practice*, 1–29.

⁷² Lisa Darms, "Review of *Archive Fever: Uses of the Document in Contemporary Art*; *Archive Fever: Uses of the Document in Contemporary Photography*," *The American Archivist* 72, no. 1 (Spring-Summer 2009): 255.

⁷³ *Ibid.*, 253.

⁷⁴ Relatedly, Caswell notes the scarcity of dialogue and knowledge sharing between archival and humanities scholars in regards to archives, stating that: "The two discussions-of 'the archive' by humanities scholars, and of archives by archival studies scholars...are happening on parallel tracks in which scholars in both disciplines are largely not taking part in the same conversations, not speaking the same conceptual languages, and not benefiting from each other's insights." Michelle Caswell, "'The Archive' is Not An Archives: Acknowledging the Intellectual Contributions of Archival Studies," *Reconstruction: Studies in Contemporary Culture* 16, no. 1 (2016): <4>, http://reconstruction.eserver.org/Issues/161/Caswell.shtml#_edn1.

describing, preserving, and making accessible records.⁷⁵ As “storytellers,”⁷⁶ archivists influence the formation of archives, which is a topic of great consideration within the archival and recordkeeping (especially postmodern) literature. Future works by humanists, particularly those engaging in institutional critique of the archives, would be strengthened by attending to the work of the archivist in forming the archives and (re)constructing the past that they hold. Although in agreement with both Darms and Caswell, I argue, however, that the archives-focused conversations within the humanities and the arts are healthy for the archival field: they shed new light on accustomed beliefs and practices, engender different understandings and reconceptualizations of records and archives, and are windows of opportunity to build bridges and foster dialogue and collaboration between archival and recordkeeping studies, humanities, and the arts.

Within the Turn: Artists + The Archive(s)

*The archive, in a certain sense, is meant to be considered a work of art, or perhaps more accurately, as a vehicle for artistic research, as a working model for research as art, art as research.*⁷⁷

⁷⁵ To this point and in epigrammatic vigor Terry Cook writes: “the archive(s) is a foreign country to many historians. Of course, it is one that they visit frequently—but perhaps mainly as tourists passing through, focusing on their guidebooks, intent on capturing appealing views, but overlooking their surroundings, not talking to the local inhabitants about what they do, thus failing to understand the country’s real character and animating soul.” Cook, “The Archive(s) Is a Foreign Country: Historians, Archivists, and the Changing Archival Landscape,” *The American Archivist* 74 (Fall/Winter 2011): 605. See also Caswell, who criticizes humanities scholarship as a whole for not recognizing the significance of archival labors with regard to the historical record: Caswell, “‘The Archive’ is Not An Archives: Acknowledging the Intellectual Contributions of Archival Studies,” <25>-<26>.

⁷⁶ Caswell, *Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia*, 13.

⁷⁷ Scott Watson, *Hand of the Spirit: Documents of the Seventies from the Morris/Trasov Archive* (Vancouver: Morris/Trasov Archive and UBC Fine Arts Gallery, Vancouver, 1994), 5.

Artistic engagement with the archive(s) is not new, and for quite some time, artists have been moved by archival things to make art. Indeed, over the past several decades, artists have engaged with all sorts of archives: they work with records that have been preserved using recordkeeping and archival processes in the physical or virtual spaces of an *institutional archives* as well as with historical materials found circulating anywhere in society—the archives of popular culture, i.e., *non-institutional archives*. Artists also employ ‘*the archive*’ as trope for memory productions or as a concept to signify a kind of discourse, manifestation of power, knowledge, agency or representation of identity. Lastly, artists also work with their own *personal archives* of their art practices and works.

Accompanying artists’ engagements with the archive(s) is a robust critical discourse produced largely by art historians, critics, curators and theorists, the artists themselves, and cultural theorists in the humanities. These conversations consider artists’ conceptual and physical efforts with the archive(s); the forms and operations of archival art works; and the socio-cultural and political contexts in which artists and their archival labors and art works dwell. Through a discussion of key events and publications within the archival art discourse, this section provides historical antecedents as well as aesthetic, critical, sociocultural, and archival contexts in which to frame Imatani and Sand’s work within PARC’s artist-in-residence program.⁷⁸

⁷⁸ To note, in this section I focus on the archival turn in the visual and performing arts. Although Sand’s work falls clearly under the aegis of literary art it also falls under the umbrellas of the visual and performing arts—an actuality that not only Sand describes when discussing her artistic practice (see chapters 6-8) but that political science scholar and poet Jules Boykoff notes, placing Sand’s work within the category of “new genre public art,” (a form of public art making). See: Boykoff, “Poets as Experimental Geographers: Mark Nowak, Kaia Sand and the Re-Composition of Political-Historical Space,” in *Placing Poetry*, ed. Ian Davidson and Zoë Skoulding, (Amsterdam; New York: Editions Rodopi, 2013), 225. In addition, although there has not yet been a decided “archival turn” in the literary arts, poets, especially those within the documentary poetic tradition, such as Muriel Rukeyser, Charles Olson, and William Carlos Williams have long used the archives in their poetic practices. See also the work of Susan Howe,

The Archive(s) and the Visual Arts

Through a review of major art exhibitions and critical texts we can see the development of artists' archival engagements, the proliferation of archival art works, and the unfolding of ideas about these things. For example, two major museum exhibitions and their eponymous publications both highlighted and promulgated the archival trend within the visual art world. At the Haus der Kunst in Munich, curator Ingrid Schaffner initiated and co-produced, *Deep Storage: Collecting, Storing, and Archiving in Art*, which featured over 100 works including paintings, ready-mades, books, and photographs by more than 40 European and American artists who engaged from the 1960s through the 1990s "storage and archiving as imagery, metaphor or process."⁷⁹ The exhibition travelled to venues in Berlin (1997), Dusseldorf (1998), New York City (1998), and Seattle (1998-1999) and its catalogue was published in conjunction with the North American exhibitions.

Following this, at the International Center of Photography in New York City, art critic and curator, museum director, and poet Okwui Enwezor curated *Archive Fever: Uses of the Document in Contemporary Art* and authored a book, with both the book and the exhibition taking their inspiration from Jacques Derrida's *Archive Fever*.⁸⁰ According to Enwezor, the aim of the exhibition was to highlight how "archival documents, information gathering, data-driven visual analysis, the contradictions of master narratives, the invention of counter-narratives...the projection of the social imagination into sites of testimony and witnessing" inspire and animate

especially, *Spontaneous Particulars: The Telepathy of Archives* (New York: Christine Burgin; New Directions, 2014).

⁷⁹ Ingrid Schaffner, "Digging Back into 'Deep Storage,'" in *Deep Storage: Collecting, Storing, and Archiving in Art*, ed. Ingrid Schaffner and Matthias Winzen, (Munich; New York: Prestel, 1998), 10.

⁸⁰ Derrida and Prenowitz, *Archive Fever*.

contemporary artistic practice.⁸¹ The exhibition featured video and photographic works of over 20 visual artists including Walid Raad, Sherri Levine, and Andy Warhol, whose work contemplated memory, time, history, and identity through investigations of the structural and functional foundations of the archive(s) and the reinterpretation or appropriation of archival materials.⁸²

In response to a perceived “‘archival turn’ in contemporary art and exhibition practices,”⁸³ the College Art Association organized for its annual meeting in 2001 a panel titled: *Following the Archival Turn: Photography, the Museum and the Archive*. After this event, the journal *Visual Resources* dedicated an issue to the papers presented at that meeting. In the journal’s introductory essay, visual arts scholar Cheryl Simon defined the archival turn as the “increased appearance of historical and archival photographs and artifacts, and the approximation of archival forms, in the art and photographic practices of the 1990s”⁸⁴ and goes on to state that the turn typically involves “the movement of visual materials from extra-artistic contexts into the field of art” as well as practices of appropriation.⁸⁵ Another major contributor to

⁸¹ Okwui Enwezor and International Center of Photography, *Archive Fever: Uses of the Document in Contemporary Art* (New York; Göttingen: International Center of Photography; Steidl Publishers, 2008), 22.

⁸² Two other exhibitions and publications of note from this same time period (late 1990s to early 2000s) are: *Potential Ongoing Archive*, Southampton (2002) and Rotterdam (2002); Anna Harding, *Potential: Ongoing Archive*; Beatrice von Bismarck, et al., eds., *Interarchive: Archival Practices and Sites in the Contemporary Art Field* (Köln: Buchhandlung Walther König, 2002).

⁸³ Cheryl Simon, “Introduction: Following the Archival Turn,” *Visual Resources* 18, no. 2 (2002): 101, doi:10.1080/01973760290011770.

⁸⁴ Ibid.

⁸⁵ Simon, “Introduction: Following the Archival Turn,” 102.

this discourse is *Lost in the Archives*, which over a span of 700 pages features contributions by 57 writers and artists who investigate through fiction, poetry, essays, and photography the boundaries and limits of memory and the archive(s) in contemporary society. Edited by comparative literature and philosophy scholar Rebecca Comay, the book is a companion volume to NEXT MEMORY CITY, Canada's exhibition entry in the 8th International Venice Biennale for Architecture in 2002.⁸⁶

In the mid 2000s, art historian and critic Hal Foster published his seminal and oft-quoted article, "An Archival Impulse." In this piece, Foster discusses the archival art practices and works of a number of contemporary visual artists such as Sam Durant, Stan Douglas, and Tacita Dean (both Douglas and Dean were also part of Enwezor's exhibition), recognizing a current "archival impulse at work internationally in contemporary art"⁸⁷ in which artists "seek to make historical information, often lost or displaced, physically present."⁸⁸ Foster notes that artists' turn to the archives is not new: in both the Pre-war and Post-war eras of the 20th century, artists used archival materials in their work in different manners and to various degrees. "Yet," he writes, "an archival impulse with a distinctive character of its own is again pervasive—enough so to be considered a tendency in its own right, and that much alone is welcome."⁸⁹ Another key text within this genre is *The Archive*, published by Whitechapel Gallery and MIT Press as part of its

⁸⁶ Rebecca Comay, ed., *Lost in the Archives* (Toronto: Alphabet City Media Inc., 2002).

⁸⁷ Hal Foster, "An Archival Impulse," *October* 110 (Fall 2004): 3, doi:10.1162/0162287042379847.

⁸⁸ *Ibid.*, 4.

⁸⁹ *Ibid.*, 3.

popular anthology series, *Documents of Contemporary Art*.⁹⁰ Edited by art historian and writer Charles Merewether, *The Archive* also recognizes the archival turn in the art world, with the back cover stating: “[a]mong art’s most significant developments worldwide since the 1960s has been a turn to the archive – the nexus of images, objects, documents and traces through which we recall and revisit individual and shared memories and histories.” In the book’s four chapters, artists, philosophers, and critical theorists explore the centrality of the archive in relation to memory, history, testimony, and identity.⁹¹

Archival Strategies in the Visual Arts

Many of the works within the visual arts and archives literature discuss the conceptual approaches and artistic methods artists employ in connection with the archive(s). One popular tactic is the invention or fabrication of archival materials or an archives itself in order to fill gaps in institutional archives and collective history, bringing attention to the fragmentary and incomplete nature of archives. *The Fae Richards Photo Archive*, for example, is a collaborative work by filmmaker Cheryl Dunye and artist Zoe Leonard that addresses a missing history from the archives. This fabricated photographic archive depicts the life of Fae Richards, an African-American lesbian actress and singer who is a fictional character in Dunye’s film, *The Watermelon Woman* (1996). Dunye, unsuccessful in finding archival records pertaining to African American lesbians in Hollywood, staged and constructed with Leonard the imaginary archive for the film; an archive consisting of seventy-eight gelatin silver prints, four

⁹⁰ A series of edited books that focuses on pivotal themes within the international contemporary art scene by culling together extracts from key philosophical and critical works as well as texts by artists.

⁹¹ Charles Merewether, *The Archive* (London; Cambridge: Whitechapel ; MIT Press, 2006).

chromogenic prints, and a notebook of typed text.⁹² This archive/art work was also shown at the 1997 Whitney Biennial at the Whitney Museum of American Art in New York, and has since been acquired by the museum. It has also been published as a book in the form of a photo album.

Contemporary media artist Walid Raad is another artist who fabricates archives in order to reconsider the authority of the document and interrogate memory, history, and narrative. With his *Atlas Group*, which is not a group but a solo art project conducted by Raad from 1989-2004, Raad produced the *Atlas Group Archive*, a virtual archive authored by imaginary individuals or organizations comprising fictionalized films, photographs, lectures, notebooks, and essays pertaining to real events in contemporary Lebanese history, with a particular focus on the Lebanese wars (1975-1991).⁹³ The documents in Raad's archive mimic the organizational logic of archives—they are classified into 3 *fonds* or groups, each with accompanying text that establishes their provenance. Raad disseminated the archive online, in a series of publications, and through lecture-performances in museums such as the 2002 Whitney Biennial, in which he discussed the historical contents of the documents and the story behind how he “obtained” them.

Other strategies artists employ (such as Imatani and Sand, whose art tactics, methods, and works I discuss in subsequent chapters) is to alter—deconstruct, collage, juxtapose, rearrange, etc.—in some way records from institutional archives in order to challenge their authenticity, reconsider historical narratives, interrogate modes of representation, question absences or gaps in

⁹² Julia Bryan-Wilson and Cheryl Dunye, “Imaginary Archives: A Dialogue,” *Art Journal* 72, no. 2 (Summer 2013): 83.

⁹³ Walid Raad, “Home and About Walid Raad,” *The Atlas Group Archive*, n.d., <http://www.theatlasgroup.org/>. Also see Walid Raad, Eva Respini, and Finbarr Barry Flood, *Walid Raad* (New York: Museum of Modern Art, 2015).

the records, or create and disseminate new and different stories.⁹⁴ In addition, artists may also disturb the physical arrangement of an archives or encourage exhibition visitors to do so, as Andrea Fraser did in her work, *Information Room* (1998), at the Kunsthalle Bern in Switzerland.⁹⁵ Further, artists may incorporate collected objects or personal items into an archives, a tactic both Susan Hiller and Sophie Calle employed in two separate art installations at the Freud Museum in London.⁹⁶ In *From the Freud Museum* (1994), for instance, Hiller put together materials from Freud's archives with items she had collected: "rubbish, discards, fragments, trivia and reproductions—which seemed to carry an aura of memory."⁹⁷ One of the art works from this exhibition that exemplifies this blending of official and nonofficial artefacts is "Journey," which contains an image from Freud's art collection in combination with fossils Hiller found in the desert near Mt. Sinai.⁹⁸

⁹⁴ Other examples of artists engaging archives in this manner include: Jo Holder, *Local Studies: Fiona MacDonald* (Kings Cross: Cross Art Projects, 2009); Ulf Vierke, "Archive, Art, and Anarchy: Challenging the Praxis of Collecting and Archiving from the Topological Archive to the Anarchic Archive," *African Arts* 48, no. 2 (Summer 2015): 12–25; Kerstin Silja Pinther, "Artists' Archives and the Sites of Memory in Cairo and Algiers," *World Art* 6, no. 1 (2016): 169–85, doi:10.1080/21500894.2016.1156566; Rachel Bracha, "Artists and the Film Archive: Re-Creation—or Archival Replay," *Archival Science* 13, no. 2–3 (2013): 133–41, doi:10.1007/s10502-012-9181-6; Shimon Attie, "The Writing on the Wall, Berlin, 1992-93: Projections in Berlin's Jewish Quarter," *Art Journal* 62, no. 3 (Autumn 2003): 74–83.

⁹⁵ Anika Heusermann, Andrea Fraser, and Karin Pratorius, "Questions for Andrea Fraser," in *Interarchive: Archival Practices and Sites in the Contemporary Art Field*, ed. Beatrice von Bismarck, (Koln: Konig, 2002), 85–87.

⁹⁶ Sigmund Freud's last home that contains his library, artefacts, souvenirs, personal art collection, family furniture, etc. Sven Spieker, *The Big Archive: Art from Bureaucracy* (Cambridge: MIT Press, 2008), 183–91.

⁹⁷ Susan Hiller, *After the Freud Museum* (London: Book Works, 2000), Afterword.

⁹⁸ *Ibid.*, 034 **Journey**.

Artists also re-purpose their own archives to make works of art, which can include turning their archives into art installations or performances.⁹⁹ An example of this is conceptual artist Barbara Steveni's multi-part performance, *I AM AN ARCHIVE*, which Steveni created while in the process of donating her materials to the Tate Archives. In this work Steveni read from her personal documents, talking about each one and its story. She also led a series of participatory walks (that she documented-filmed during the walks) that retraced important places and events in the history of an arts organization she founded, the Artist Placement Group (APG).¹⁰⁰

The Archive(s) and the Performing Arts¹⁰¹

As in the visual arts, during the past two decades in the performing arts there has been a noted turn to the archives, an “archive fever,” writes performance studies scholar Heike Roms, that is “currently gripping performance scholarship, curatorship and practice.”¹⁰² In the theater,

⁹⁹ See also Simone Osthoff, *Performing the Archive: The Transformation of the Archive in Contemporary Art from Repository of Documents to Art Medium* (New York: Atropos Press, 2009).

¹⁰⁰ APG was a British artist-run organization initiated by Steveni that placed artists in business and government work settings during the 1960s and 1970s. See: Victoria Lane, “An Interview with Barbara Steveni,” in *All This Stuff: Archiving the Artist*, ed. Judy Vaknin, Karyn Stuckey, and Victoria Lane, (Oxfordshire: Libri Publishing, 2013), 63–77; Barnaby Drabble, “There’s No History like the Present: Thoughts on the Archive of Barbara Steveni’s APG,” in *Potential: Ongoing Archive*, ed. Anna Harding (Amsterdam: Artimo Foundation; Anna Harding and the John Hansard Gallery, 2002), 084–086.

¹⁰¹ In this section I focus on archival phenomena in the disciplines of dance, theater, and performance art and exclude music as the former three are more closely aligned with the work of Imatani and Sand and my theoretical interests in this dissertation.

¹⁰² Heike Roms, “Archiving Legacies: Who Cares for Performance Remains?,” in *Performing Archives/Archives of Performance*, ed. Gunhild Borggreen and Rune Gade, (Copenhagen: Museum Tusulanum Press, 2013), 35.

dance, and performance art¹⁰³ literature as well as in a number of symposia and conferences¹⁰⁴ a variety of vigorous and often theoretical conversations contemplate performing artists’

engagement with archival things. Within this milieu, discussions focus on phenomena such as:

- how classically conceived institutional archives, by privileging the written word over embodied knowledge systems such as dance, ritual, storytelling, theater, song, and performance, establishes what counts as—and who has the power to make—knowledge;

¹⁰³ Performance art is variously defined. Performance scholar RoseLee Goldberg writes that “performance art actually defies precise or easy definition beyond the simple declaration that it is live art by artists,” and encompasses a “broad range of artistic endeavor and such a number of diverse disciplines and media—literature, poetry, theater, music, dance, architecture, and painting, as well as video, film, photography, slides, and text, and any combination of these.” Roselee Goldberg, *Performance: Live Art Since 1960* (New York: Harry N. Abrams Inc., 1998), 12. Performance scholar Marvin Carlson states that performance art practitioners “do not base their work on characters created by other artists, but upon their own bodies, their own autobiographies, their own specific experiences in a culture or in the world.” Marvin Carlson, *Performance: A Critical Introduction* (London; New York: Routledge, 1996), 6.

¹⁰⁴ This list is by no means exhaustive: NUI Galway, “Performing the Archive International Conference,” *Performing the Archive*, July 22, 2015, <https://performingthearchive2015.wordpress.com/about/>; Arnolfini, “Rethinking Archives: History, Media, Memory,” *Rethinking Archives: History, Media, Memory, 2008-2009*, <http://www.channelle.co.uk/rethinking-archives/>; New Museum, “PERFORMANCE ARCHIVING PERFORMANCE,” November 16, 2013, <http://www.newmuseum.org/pages/view/performance-archiving-performance>; “Artists & Archives: A Pacific Standard Time Symposium (Getty Research Institute),” *The Getty Research Institute*, November 12, 2011, http://getty.edu/research/exhibitions_events/events/artists_archives/index.html; Tate, “Out of the Archives: Artists, Images and History,” *Tate*, 2011, <http://www.tate.org.uk/context-comment/audio/out-of-the-archives-artists-images-and-history-day-1>; “Past Is Prologue: Creating Art From A Living Archive,” *Goldsmiths, University of London*, September 18, 2013, <http://www.gold.ac.uk/calendar/?id=6679>; Tanzfabrik Berlin, “Documentation Art Performance: Conflict or Complement? (Symposium) — MAP,” *Tanzfabrik Berlin*, 2015, <http://www.perfomap.de/news/documentation-art-performance-conflict-or-complement>; Townhouse Gallery, “Speak, Memory: On Archives and Other Strategies of (Re)activation of Cultural Memory,” *Revisiting Conversation*, October 28, 2010, <http://townhousegallery.blogspot.com/2010/10/speak-memory-on-authority-of-archive.html>; Mariam Ghani and Edward Potter, “Radical Archives Conference,” *Radical Archives*, April 2014, <http://www.radicalarchives.net/ra/index.html>; Museum of Contemporary Photography, “Archive State,” *Museum of Contemporary Photography and Columbia College Chicago*, April 21, 2014, <http://www.mocp.org/exhibitions/2014/01/archive-state.php>.

- the ways in which archives have “come to stand in for and against embodiment”¹⁰⁵ and corporeal ways of knowing and transmitting knowledge, especially in Western society;
- ephemerality and preservability, including explorations of what kinds of relationships exist between performance and the archives;¹⁰⁶
- performance re-enactment and re-presentation of archives; and,
- the documentation and mediatization (the making of audio and video recordings or photography) of performance.

One of the predominant and widely cited theories about performance and the documentation of it comes from feminist and performance studies scholar Peggy Phelan:

Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance...Performance’s being...becomes itself through disappearance.¹⁰⁷

In Phelan’s view, as performance is a temporal phenomenon that becomes as it disappears, it cannot be captured, recorded, and housed in an archives. It is anti-archival. Sharing this viewpoint is dance theorist Andre Lepecki who writes that documenting “withdraws dance from the flow of its own materiality.”¹⁰⁸ By inscribing dance on a medium, and thus ‘fixing’ the dance in time and space, Lepecki writes that dance documentation, then, provides “a stiff

¹⁰⁵ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003), 16. See also Rebecca Schneider, *Performing Remains Art and War in Times of Theatrical Reenactment* (Abingdon, Oxon; New York: Routledge, 2011).

¹⁰⁶ In 2002, the journal *Performance Research* dedicated an issue to investigating relations between performance and archives. See: Richard Gough and Heike Roms, eds., “On Archives & Archiving,” *Performance Research* 7, no. 4 (2002), http://www.performance-research.org/past-issue-detail.php?issue_id=22. For an evocative description of how performances continue to live through archival care, see: Heike Roms, “Archiving Legacies: Who Cares for Performance Remains?,” in *Performing Archives/Archives of Performance*, 35-52.

¹⁰⁷ Peggy Phelan, *Unmarked the Politics of Performance* (London; New York: Routledge, 1993), 146.

¹⁰⁸ Andre Lepecki, “Inscribing Dance,” in *Of the Presence of the Body: Essays on Dance and Performance Theory*, ed. Andre Lepecki, (Middletown: Wesleyan University Press, 2004), 133.

body.”¹⁰⁹ However, amidst discussions about whether documentation disturbs the “ontological foundations”¹¹⁰ of performance, a fear of loss and the disappearance of performance leads others to document, preserve, and make accessible in archives the remains of performance: “[W]e are in need of archives,” writes performance scholar Paul Clarke and Arnolfini archivist Julian Warren. “We are suffering from nostalgia... a burning desire to return to the origins of performance through them [the archives]—our homesickness for the scene’s commencement returns us to its archaic traces.”¹¹¹

In *The Archive and the Repertoire: Performing Cultural Memory in the Americas*,¹¹² a book that has garnered considerable energy in both performance studies and archival studies discourses, performance scholar Diana Taylor agrees with Phelan that performance cannot be captured or recorded, as a recording of a performance becomes something else—it replaces the performance as a “thing in itself.”¹¹³ However, Taylor does not agree with Phelan’s ideas about the ephemeral nature and inevitable disappearance of performance, and asks: “Whose memories,

¹⁰⁹ Ibid.

¹¹⁰ Paul Clarke and Julian Warren, “Ephemera: Between Archival Objects and Events,” *Journal of the Society of Archivists* 30, no. 1 (2009): 47, doi:10.1080/00379810903264617. For further reading in this area see also: Sarah Jones, Daisy Abbott, and Seamus Ross, “Redefining the Performing Arts Archive,” *Archival Science* 9, no. 3–4 (2009): 165–71, doi:10.1007/s10502-009-9086-1; Christina Manzella and Alex Watkins, “Performance Anxiety: Performance Art in Twenty-First Century Catalogs and Archives,” *Art Documentation: Journal of the Art Libraries Society of North America* 30, no. 1 (2011): 28–32; Matthew Reason, *Documentation, Disappearance and the Representation of Live Performance* (Basingstoke; New York: Palgrave Macmillan, 2006).

¹¹¹ Clarke and Warren, “Ephemera: Between Archival Objects and Events,” 47–48.

¹¹² Taylor’s focus in this book is with institutional archives, i.e., with “the archives,” not with “the archive” as a concept.

¹¹³ Taylor, *The Archive and the Repertoire*, 20. [italics in original] Performance scholar Philip Auslander echoes this idea in his article: “The Performativity of Performance Documentation,” *PAJ* 84 (2006): 1–10.

traditions, and claims to history disappear if performance practices lack the staying power to transmit vital knowledge?”¹¹⁴ In a counterview to Phelan, Taylor states that:

Performances also replicate themselves through their own structures and codes... The process of selection, memorization or internalization, and transmission takes place within (and in turn helps constitute) specific systems of re-presentation. Multiple forms of embodied acts are always present though in a constant state of againness. They reconstitute themselves, transmitting communal memories, histories, and values from one group/generation to the next. Embodied and performed acts generate, record, and transmit knowledge.¹¹⁵

Taylor advances ideas about the potency and importance of what she calls the “repertoire”: embodied acts such as dance, ritual, storytelling, theater, sports, singing or performance; phenomena considered fleeting and non-reproducible.¹¹⁶ She imagines performance practices as “vital acts of transfer” that transmit “social knowledge, memory, and a sense of identity” through reiterated acts.¹¹⁷ Regarding the archive, Taylor conceptualizes it as a place of institutional power that establishes what is remembered and counts as knowledge. She describes the etymology of the word “archive,” which comes from the Greek, *arkheion*, a residence or house where records are kept, and *arkhe*, which means “a beginning, the first place, the government.”¹¹⁸ These definitions lead her to state that “from the beginning” the archive “sustains power,”¹¹⁹ resonating with Harris who from an archival theory perspective also

¹¹⁴ Taylor, *The Archive and the Repertoire*, 5.

¹¹⁵ *Ibid.*, 21.

¹¹⁶ *Ibid.*, 20.

¹¹⁷ *Ibid.*, 2.

¹¹⁸ *Ibid.*, 19.

¹¹⁹ *Ibid.*

engages the terms *arkheion* and *arkhe* to trouble the exercise of power in the archive.¹²⁰ Taylor asserts that by “taking performance seriously as a system of learning, storing, and transmitting knowledge,” enlarges what is understood as “knowledge,” which might help challenge the dominance of the written word in Western epistemologies.¹²¹ Despite the dichotomy Taylor sets up between the archive and the repertoire, she stresses that both have “always been important sources of information, both exceeding the limitations of the other...[t]hey usually work in tandem and they work alongside other systems of transmission – the digital and the visual, to name two.”¹²² As such, a dynamic interactivity exists between the archive and the repertoire; they complement and work on equal ground with each other.

In *Performing Remains: Art and War in Times of Theatrical Reenactment*, performance theorist Rebecca Schneider engages with and challenges Taylor’s ideas about the ontological foundations of the archive and the repertoire. Schneider argues that Taylor “works to situate the repertoire as *another kind of archive*, rather than emphasizing the twin effort of situating the archive as *another kind of performance*.”¹²³ She continues: “Taylor does not situate the archive as *also* part of an embodied repertoire – a set of live practices of access, given to take place in a house (the literal archive) built for live encounter with privileged remains.”¹²⁴ For Schneider then, the archive, like embodied practices, performs and secures memory through its own ritualistic and repetitive practices of housing, stewarding, and making accessible for live

¹²⁰ Harris, “Archons, Aliens, and Angels: Power and Politics in the Archive.”

¹²¹ Taylor, *The Archive and the Repertoire*, 16.

¹²² *Ibid.*, 21.

¹²³ Schneider, *Performing Remains Art and War in Times of Theatrical Reenactment*, 108. [italics in original]

¹²⁴ *Ibid.* [italics in original]

interaction its records of enduring value.

In addition, within the discussions about relations between archives, performance, documentation, and ephemerality are views that consider the dancing body as a document (data or information fixed in some media, in this frame the body is the medium and the dance the information) that supplements historical performance materials in an archives.¹²⁵ However, this view challenges the classic archival ontology and epistemology of a document as fixed in form and content because the dancing body—like bodies in general—is in constant change. Further, some scholars, such as Lepecki, imagine the body itself as an archive. Lepecki declares that “a body may have always already been nothing other than an archive.”¹²⁶ He arrives at this conclusion in his article, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” after discussing choreographer Julie Tolentino’s work, *The Sky Remains the Same*, in which she puts forward her body as a “living archive”¹²⁷ to house works by several choreographers and performance artists. He describes attending a performance in which Tolentino, onstage with performance artist Ron Athey, watched Athey perform his work, *Self-Obliteration #1*. When Athey finished the piece, he began it again, with Tolentino “performing the work along/before/with/for” Athey.¹²⁸ It is in Tolentino’s repetition of Athey’s work that the

¹²⁵ Laura Griffiths, “Between Bodies and the Archive: Situating the Act,” *International Journal of Performance Arts & Digital Media* 9, no. 1 (2013): 186, doi:10.1386/padm.9.1.183_1.

¹²⁶ Andre Lepecki, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” *Dance Research Journal* 42, no. 2 (Winter 2010): 34. See also Rivka Syd Eisner, “Living Archives as Interventions in Ea Sola’s Forgotten Fields,” in *Performing Archives/Archives of Performance*, 127–45.

¹²⁷ Lepecki, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” 34.

¹²⁸ *Ibid.*, 33.

“archiving of the work into/onto Tolentino’s body takes place”¹²⁹ writes Lepecki, who goes on to state that “Tolentino’s project performs an intriguing short-circuiting of all sorts of preconceptions about what a document is.”¹³⁰ Although it might seem counterintuitive to imagine the body as a document or an archive, or to view Tolentino’s repetition of Athey’s work as a method of archiving, Harris’ understanding of how archiving can happen, where an archives can be located, and the impetus to archive provides a welcome framework for imagining these seemingly unorthodox scenarios. Harris defines archives as having “three fundamental movements or attributes,” arguing for conceptualizing (1) the act of archiving as “a trace on, or in, a surface,” (2) the location of an archives as “a surface with the quality of exteriority,” and, (3) the will to archive something “an act of deeming such a trace to be worthy of protection, preservation,”¹³¹ which, Harris stresses, can be done by anyone. Imagining Tolentino’s project through this framework, then, looks like this: (1) through the act of repeating and incorporating Athey’s work, Tolentino traces the work into her body (body as surface), (2) Tolentino’s body is exterior to Athey’s body, and, (3) by undertaking this endeavor Tolentino is deeming Athey’s work as worthy of preservation. Hence, Lepecki’s assertions that the body-to-body transmission of a performance work is a form of archiving and his view of the body as a document or an archive does not seem so inconceivable. And, bringing together the ideas of these two scholars opens a shared and potentially productive space for further conversations and theory building between performance studies and archival and recordkeeping studies.

¹²⁹ Ibid.

¹³⁰ Ibid., 34.

¹³¹ Verne Harris, “Genres of the Trace: Memory, Archives and Trouble,” *Archives and Manuscripts* 40, no. 3 (2012): 150, doi:10.1080/01576895.2012.735825.

Archival Strategies in the Performing Arts

In the performing arts, as in the visual arts, artists employ a variety of strategies with archives to create works. For example, in documentary theatre (sometimes referred to as historical, documentary, verbatim, or fact-based theatre), primary source materials are directly incorporated into a play. This technique has a long tradition reaching back to Shakespeare (*Henry IV*, *Henry VI*, and *Richard III*, for example); however, its modern form is thought to originate with the play *Danton's Death* (1835) by Georg Buchner¹³² and the works of Erwin Piscator and Bertolt Brecht in the 20th century. And today, writes theatre scholar Carol Martin, contemporary documentary theatre artists use archives as “evidence to create a performance of testimony,”¹³³ and doing so, these artists transform archives into repertory.

Indeed, documentary theatre artists are transforming records from both institutional and informal archives into performances that interrogate predominant power structures, bear witness to those silenced or marginalized, and challenge or reframe history.¹³⁴ A recent example of this is *50 Kilometres of Files* by the theater group Rimini Protokoll. In this ambulatory audio-installation, participants were equipped with headphones, a smartphone, and a map, and while walking the streets of Berlin, heard in specific locations narrations of archival records from the Stasi files.¹³⁵ Another example is *Twilight, Los Angeles, 1992* by playwright and actor Anna

¹³² Gary Fisher Dawson, *Documentary Theatre in the United States: An Historical Survey and Analysis of Its Content, Form, and Stagecraft* (Westport: Greenwood Press, 1999), 7.

¹³³ Carol Martin, “Bodies of Evidence,” *TDR: The Drama Review* 50, no. 3 (Fall 2006): 11.

¹³⁴ Alison Forsyth and Chris Megson, eds., *Get Real: Documentary Theatre Past and Present* (New York: Palgrave Macmillan, 2011).

¹³⁵ The Stasi files are 100 miles-worth of records collected and kept by the East German Secret Police (Stasi) on one-quarter of the population of the German Democratic Republic from 1950-1989. The files were opened in 1991. John Feffer, *Shock Waves: Eastern Europe After the Revolutions* (Boston: South End Press, 1992), 82, 202, 222. Daniela Hahn, “Performing Public

Deavere Smith. Drawing on informal archives, Smith created the play's monologue from hundreds of interviews she conducted with individuals who were in some way involved in or related to the 1992 riots in Los Angeles.¹³⁶

Contemporary choreographers, dancers, and performance artists also often use archives to reconstruct or re-enact past works. Dancer Sarah Stackhouse, for instance, while reconstructing choreographer Jose Limon's 1961 solo "Sonata for Two Cellos" for the 2001 season opening gala at Jacob's Pillow, used in her research and rehearsal process a 16mm film of the work from the New York Public Library's Dance Collection.¹³⁷ Dancer Richard Move also uses archival photographs in his research and rehearsal process of reconstructing the works as well as the persona (hairstyle, dress, makeup, and mannerisms) of choreographer Martha Graham.¹³⁸

In 2010, Lepecki noted a concerted interest in and upsurge of dance re-enactments in contemporary dance during the late 2000s,¹³⁹ calling this phenomenon a "will to archive."¹⁴⁰

Spaces, Staging Collective Memory: *50 Kilometres of Files* by Rimini Protokoll," *TDR/The Drama Review* 58, no. 3 (September 2014): 27–38, doi:10.1162/DRAM_a_00371.

¹³⁶ Jacqueline O'Connor, "'A One-Woman Riot': Brooklyn 1991 & Los Angeles 1992," *Studies in the Literary Imagination* 40, no. 2 (Fall 2007): 153–71.

¹³⁷ Pamela Bloom et al., "Panel Discussion: Pillow Talk-Reconstructing Limón at Jacob's Pillow," *Performing Arts Resources* 26 (2008): 60–86.

¹³⁸ Selby Wynn Schwartz, "Martha@Martha: A Seance with Richard Move," *Women & Performance: A Journal of Feminist Theory* 20, no. 1 (2010): 61–87; Richard Move, "Biography and Current Events; Richard Move - TEDGlobal Oxford - TED Talk," *Move It Productions*, accessed April 7, 2016, http://www.move-itproductions.com/Bio_Current_Events.html. For more on dance reconstruction see: Mark Franko, "Repeatability, Reconstruction and Beyond," *Theatre Journal* 41, no. 1 (1989): 56–74; Griffiths, "Between Bodies and the Archive"; Christel Stalpaert, "Reenacting Modernity: Fabian Barba's A Mary Wigman Dance Evening (2009)," *Dance Research Journal* 43, no. 1 (Summer 2011): 90–95.

¹³⁹ Performance scholar Rebecca Schneider also recognized a re-enactment trend in the early 21st century in the fields of performance, theater, and art as well as a rise of historical re-enactments in museums and parks. See: Schneider, *Performing Remains Art and War in Times of Theatrical Reenactment*.

Lepecki sees these re-enactments as participating in—but yet distinct from—Foster’s archival impulse in the visual arts.¹⁴¹ He compellingly imagines this particular re-enactment trend as a “mark of experimentation”¹⁴² and a “capacity to identify in a past work still non-exhausted creative fields of ‘impalpable possibilities’” that are released and realized through the re-enactment instead of endeavors to imitate past performances or fix dances to their originating states.¹⁴³ Lastly, re-enacting past works is also a common practice within the field of performance art. Artists working within this realm, such as Marina Abramovic,¹⁴⁴ utilize archives to re-enact their own or other artists’ performances, with the intent to create a re-enactment as close as possible to the original or to critique, play with, or expand upon the original work.¹⁴⁵

In this dissertation project, I engage with several of the aforementioned ideas from the visual arts and performing arts scholarship to contemplate and analyze the archival art processes and works of Imatani and Sand during their residency at PARC. In particular, I take up notions of performance, a word with many meanings both inside and outside of the art world,¹⁴⁶ but in its

¹⁴⁰ Lepecki, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances,” 29.

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ Ibid., 31.

¹⁴⁴ Amelia Jones, “‘The Artist Is Present’: Artistic Re-Enactments and the Impossibility of Presence,” *TDR: The Drama Review* 55, no. 1 (2011): 16–45.

¹⁴⁵ See: Ibid.; T. Nikki Cesare Schotzko, “To Carry the Archive with Us: The Multi-Burdened Crawls of William Pope.L and Didier Morelli,” *Canadian Theatre Review* 156, no. 156 (2013): 52–57; Paul Clarke, “Performing the Archive: The Future of the Past,” in *Performing Archives/Archives of Performance*, 363–85.

¹⁴⁶ For examples about the ways in which performance is articulated across different disciplines and sectors, see: Jon McKenzie, *Perform or Else: From Discipline to Performance*

broadest sense, as Taylor explains, can be understood as “a process, a praxis, an episteme, a mode of transmission, an accomplishment, and a means of intervening in the world.”¹⁴⁷ In this study, I apply performance theories to the archives as analytical tools to investigate and theorize the ways in which records, institutional archives, and archival art works perform memory, transmit knowledge, and have impacts/or intervene in social and cultural life. Further, applying performance theories within this milieu offers the opportunity to consider (1) how bodies perform archives and become not only intermediaries for the archives but also a kind of living archives or archives of the flesh, and, (2) how archives perform bodies—by bearing witness to, (re)presenting, and transmitting to the viewer past human activity, experience, and social worlds.

Artists, the Archive(s), and the Archival Studies Literature

Concurrent with artists’ interest in and responses to the archive(s), archivists’ interest in artists and the ways in which they engage and create works of art with archives has led to a nascent and growing movement within archival outreach: the hosting of artist-in-residence projects and programs within institutional archives. However, as previously introduced, even with the plethora of relations between artists and archive(s), within archival and recordkeeping studies these phenomena have received little scholarly attention. This is starting to change however, with increasing numbers of archival scholars (primarily from Great Britain and the

(London; New York: Routledge, 2001); Diana Taylor, *Performance* (Durham and London: Duke University Press, 2016). For further reading on performance, see: McKenzie, *Perform or Else*; Taylor, *Performance*; Henry Bial and Sara Brady, eds., *The Performance Studies Reader*, 3rd ed. (Oxon; New York: Routledge, 2016); Carlson, *Performance: A Critical Introduction*; Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics*, trans. Iris Saskya Jain, (Oxon; New York: Routledge, 2008); Schneider, *Performing Remains Art and War in Times of Theatrical Reenactment*; Taylor, *The Archive and the Repertoire*.

¹⁴⁷ Taylor, *Performance*, 202.

United States) publishing both inside and outside of the archival and recordkeeping studies literature and conversely, humanities scholars publishing within the archival and recordkeeping studies literature about the nexus of artists and the archive(s).¹⁴⁸

For instance, archivists Judy Vaknin, Karyn Stuckey, and Victoria Lane published in 2013 *All this Stuff: Archiving the Artist*,¹⁴⁹ which is the first book about artists and archives edited and produced by archivists and whose content brings into conversation artists, archivists, archival scholars and humanities scholars. The book is divided into three sections. The first, “Artists,” contains an interview by Lane and Clive Phillpot with artist Gustav Metzger and an interview by Lane with Steveni; each interview focuses upon the ways in which the artists view and interaction with both their own and institutional archives. This section also includes contributions by artists Bruce McLean, Neal White, Uriel Orlow, and Ruth MacLennan, in which they discuss their physical, conceptual, aesthetic, and emotional engagements with the archives. In the second section, “Archivists,” three archivists discuss and theorize their affective and creative experiences arranging, describing, and making accessible (both online and in physical spaces) artists’ archives. In the last section, “Art Historians and Theorists,” two researchers contemplate questions about the over-accumulation of digital materials and their storage as well as ideas from Foster’s “An Archival Impulse,” Derrida’s *Archive Fever*, postmodernism (with a focus on Lyotard’s *The Postmodern Condition*), and archives.

¹⁴⁸ See, for example: Bracha, “Artists and the Film Archive”; Paul Clarke and Julian Warren, “Ephemera: Between Archival Objects and Events”; Sue Breakell and Victoria Worsley, “Collecting the Traces: An Archivist’s Perspective,” *Journal of Visual Art Practice* 6, no. 3 (2007): 175–89, doi:10.1386/jvap.6.3.175_1; David Houston Jones, “All the Moments of Our Lives: Self-Archiving from Christian Boltanski to Lifelogging,” *Archives and Records* 36, no. 1 (2015): 29–41, doi:10.1080/23257962.2015.1010149.

¹⁴⁹ Judy Vaknin et al., *All This Stuff: Archiving the Artist* (Oxfordshire: Libri Publishing, 2013).

In the article, “Archives, Artists and Designers,” archivists Karl Magee and Susannah Waters describe their experiences of working with artists in the archives during three projects initiated by the University of Stirling Archives and the Glasgow School of Art, in which artists and designers were invited to use the archives to create works of art for display in public exhibitions.¹⁵⁰ Magee and Waters note artists’ current interest in archives as well as some of the archival and social impacts stemming from artists’ engagements with archives:

The recent explosion of interest in archives within the artistic community has resulted in an increased use of archive collections by a new user group in unusual and innovative ways. They may be small in number but the work they produce can have a wide impact due to its public dissemination and visual appeal. Indeed the artists and designers themselves can act as ‘archival ambassadors’ promoting our collections to new audiences and the wider public through gallery openings, media interviews, exhibition programmes and publications, and through their continued enthusiasm for working with archives.¹⁵¹

They continue:

Working with artists and designers also benefits archivists by enabling us to view our collections and practices in a new light. The creative outputs [of the artists and designers]...often focused on unexpected aspects of the archives such as colour, texture, shape and format and on questions surrounding how archives can create stories surrounding an individual or subject. As archivists we should be aware of these additional, non-traditional approaches to archives and reflect on how our standard working methods can accommodate diverse demands on our collections.¹⁵²

And, in the editorial for a special journal issue of *Archives and Records* dedicated to archives and the visual arts, archivist Sue Breakell remarks upon the continued interest of the visual art community (artists, scholars, and curators) in archives and the rich discourse that has emerged since the publication of Foster’s article in 2004. She also observes that within this discourse

¹⁵⁰ Karl Magee and Susannah Waters, “Archives, Artists and Designers,” *Journal of the Society of Archivists* 32, no. 2 (2011): 273–85, doi:10.1080/00379816.2011.619707.

¹⁵¹ *Ibid.*, 283.

¹⁵² *Ibid.*

archivists and ideas from archival theory and practice have been underrepresented, but increasingly are becoming part of these enduring conversations.¹⁵³

The Affective Turn

The “affective turn” within cultural studies and critical theory in the 1990s signaled a renewed scholarly interest in corporeality, relationality, emotions, and the “dynamism immanent to bodily matter and matter generally—matter’s capacity for self-organization in being informational.”¹⁵⁴ This turn, like the archival turn, continues to resound across the academy, and within archival and recordkeeping studies, the study of affect in relation to records and archives a significant and growing area of research.¹⁵⁵

¹⁵³ Sue Breakell, “Archival Practices and the Practice of Archives in the Visual Arts,” *Archives and Records: The Journal of the Archives and Records Association* 36, no. 1 (Spring 2015): 3.

¹⁵⁴ Patricia T. Clough, “The Affective Turn: Political Economy, Biomedicine, and Bodies,” in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth, (Durham & London: Duke University Press, 2010), 207.

¹⁵⁵ For examples of some of this research, see: Anne J. Gilliland, “Permeable Binaries: Societal Grand Challenges and the Role of the Twenty-First-Century Archival and Recordkeeping Profession,” *Archifacts*, September 30, 2015, 1–18, doi:<http://escholarship.org/uc/item/90q5538g>; Marika Cifor, “Affecting Relations: Introducing Affect Theory to Archival Discourse,” *Archival Science* 16, no. 1 (2015): 7–31, doi:[10.1007/s10502-015-9261-5](https://doi.org/10.1007/s10502-015-9261-5); Barbara Reed, “Reinventing Access,” *Archives and Manuscripts* 42, no. 2 (2014): 123–32, doi:[10.1080/01576895.2014.926823](https://doi.org/10.1080/01576895.2014.926823); Anne J. Gilliland, “Moving Past: Probing the Agency and Affect of Recordkeeping in Individual and Community Lives in Post-Conflict Croatia,” *Archival Science* 14, no. 3–4 (2014): 249–74, doi:[10.1007/s10502-014-9231-3](https://doi.org/10.1007/s10502-014-9231-3); Jamie A. Lee, “Be/Longing in the Archival Body: Eros and the ‘Endearing’ Value of Material Lives,” *Archival Science*, (2016): 33–51 doi:[10.1007/s10502-016-9264-x](https://doi.org/10.1007/s10502-016-9264-x); Hariz Halilovich, “Reclaiming Erased Lives: Archives, Records and Memories in Post-War Bosnia and the Bosnian Diaspora,” *Archival Science* 14, no. 3–4 (2014): 231–47, doi:[10.1007/s10502-014-9227-z](https://doi.org/10.1007/s10502-014-9227-z); Anne Gilliland, “Studying Affect and Its Relationship to the Agency of Archivists Since the Yugoslav Wars,” in *Archival Research and Education: Selected Papers from the 2014 AERI Conference*, ed. Richard J. Cox, Alison Langmead, and Eleanor Mattern, (Sacramento: Litwin Books, 2014), 29–58; Jacqueline Z. Wilson and Frank Golding, “Latent Scrutiny: Personal Archives as Perpetual Mementos of the Official Gaze,” *Archival*

Thought varies as to what affect is and what it does,¹⁵⁶ and a multiplicity and heterogeneous range of approaches to and articulations of affect are in play within and across the humanities, social sciences, and sciences. The notion of ‘affect’, cultural theorists Gregory J. Seigworth and Melissa Gregg write, “has gradually accrued a sweeping assortment of philosophical/psychological/physiological underpinnings, critical vocabularies, and ontological pathways.”¹⁵⁷ They go on to provide a comprehensive outline (admittedly tentative and provisional) of intellectual trajectories that orient the turning toward affect. In summary, these include: phenomenological and post-phenomenological theories of embodiment; cybernetics (assemblages of human/machine); neurosciences (distributed agency, emotion and sensation); non-Cartesian philosophical traditions such as Spinozism; psychological and psychoanalytic inquiry; politically engaged work of feminists, queer theorists, subaltern peoples, and disability activists (critical efforts against the normalization of power); reactions against the linguistic turn in the humanities; histories and critical discourses of emotions, especially in particular social worlds; and, scientific approaches to materialism.¹⁵⁸

Science 16, no. 1 (2015): 93–109, doi:10.1007/s10502-015-9255-3; Anne J. Gilliland and Michelle Caswell, “Records and Their Imaginaries: Imagining the Impossible, Making Possible the Imagined,” *Archival Science* 16, no. 1 (2015): 53–75, doi:10.1007/s10502-015-9259-z; Michelle Caswell and Anne Gilliland, “False Promise and New Hope: Dead Perpetrators, Imagined Documents and Emergent Archival Evidence,” *The International Journal of Human Rights* 19, no. 5 (2015): 615–27.

¹⁵⁶ Ian Skoggard and Alisse Waterston, “Introduction: Toward an Anthropology of Affect and Evocative Ethnography,” *Anthropology of Consciousness* 26, no. 2 (2015): 111, doi:10.1111/anoc.12041; Gregory J. Seigworth and Melissa Gregg, “An Inventory of Shimmers,” in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth, (Durham & London: Duke University Press, 2010), 1–25; Brian Massumi, “The Autonomy of Affect,” *Cultural Critique*, no. 31 (1995): 88, doi:10.2307/1354446.

¹⁵⁷ Seigworth and Gregg, “An Inventory of Shimmers,” 5.

¹⁵⁸ *Ibid.*, 6–9.

Despite the myriad understandings about and mobilizations of affect, a few things can be said for certain: affect is experiential, relational, and involves both a reaction in and a change to a body. It is a dynamic force through which we connect and relate—consciously or subconsciously—to the world. “Affects are becomings”¹⁵⁹ write Deleuze and Guattari, and in the introduction to their book, *A Thousand Plateaus: Capitalism & Schizophrenia*, translator Brian Massumi describes how Deleuze and Guattari throughout their work conceptualize affect, following the Spinozan tradition:

L’affect (Spinoza’s *affectus*) is an ability to affect and be affected. It is a prepersonal intensity corresponding to the passage of one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act.¹⁶⁰

Within this framework, affect denotes a body’s capacity to evoke change in or make a difference upon another body, and a body’s capacity to be open to and changed by another body. It names the preconscious, incorporeal, and immaterial force that evokes such shifts, the perception of those shifts, and as well names the experience itself. Contemplating the transmission and locations of affect, Schneider states that affect “jumps between bodies,” traversing “borders of bodies, getting into and out of bodies as if there were no material border of consequence” while circulating and yielding atmosphere changing propensities.¹⁶¹ She further states that it can be found “in material remains or gestic/ritual remains, carried in a sentence or a song, shifting in and through bodies in encounter.”¹⁶² As Schneider illustrates, affect is thought immanent to both

¹⁵⁹ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism & Schizophrenia*, trans. Brian Massumi, (Minneapolis: University of Minnesota Press, 1987), 256.

¹⁶⁰ *Ibid.*, xvi.

¹⁶¹ Schneider, *Performing Remains Art and War in Times of Theatrical Reenactment*, 36.

¹⁶² *Ibid.*

bodily and non-bodily matter,¹⁶³ a notion art theorist Simon O’Sullivan echoes by defining affect as “the effect another body, an art object for example, has upon my own body and my body’s *duration*,”¹⁶⁴ and Deleuze and Guattari as well argue that an artwork captures and preserves the affects (sensations) and percepts (visions) the artist used to create the work.¹⁶⁵

Massumi, one of the current leading affect theorists in the social sciences and humanities, builds on Deleuze and Guattari’s notion of affect. He equates affect with a process and state of “intensity,”¹⁶⁶ felt on visceral levels underneath the threshold of awareness, separate from and a precursor to (but that nonetheless impacts) our emotions, thinking, and actions. While other affect theorists equalize affect with feelings and emotion—which I will turn to shortly—Massumi believes the relation between affect and emotion is one of succession: “emotion is qualified intensity,” it is “intensity owned and recognized.”¹⁶⁷ Here, affect and emotion are not synonymous; rather, they move along a continuum with affect the precursor to emotion. Affect scholar Teresa Brennan articulates this by defining affect as “the things that one feels”¹⁶⁸ and

¹⁶³ For more on affect vis-à-vis non-bodily matter, see Patricia T. Clough, “The Affective Turn: Political Economy, Biomedicine, and Bodies,” 207; Simon O’Sullivan, “The Aesthetics of Affect: Thinking Art Beyond Representation,” in *Visual Culture as Objects and Affects*, by Simon O’Sullivan and Jorella Andrews, (London: Sternberg Press, 2013), 11; Dorothy H. B. Kwek, “Power and the Multitude A Spinozist View,” *Political Theory* (2014): 7, doi:10.1177/0090591714537080.

¹⁶⁴ Simon O’Sullivan, “The Aesthetics of Affect: Thinking Art Beyond Representation,” *Angelaki: Journal of the Theoretical Humanities* 6, no. 3 (2001): 11. [italics in original]

¹⁶⁵ Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell, (New York: Columbia University Press, 1994), 163–71.

¹⁶⁶ Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham & London: Duke University Press, 2002), 27.

¹⁶⁷ Massumi, “The Autonomy of Affect,” 88.

¹⁶⁸ Teresa Brennan, *The Transmission of Affect* (Ithaca: Cornell University Press, 2004), 23.

emotion what one subsequently “feels with”¹⁶⁹—thus within this framework, emotion is the capture and acknowledgment of affect.

Deleuze, Guattari, Massumi, and Brennan make a distinction between affect and emotion, but cultural theorist Sara Ahmed, on the other hand, understands affect and emotion as synchronistic. Ahmed believes that emotions are involved in “bodily processes of affecting and being affected”¹⁷⁰ and equates an emotional experience with “the very affect of one surface upon another, an affect that leaves its mark or trace.”¹⁷¹ Ahmed’s ideas directly relate to Imatani and Sand’s work: we can think of their archival art works as remaining marks or traces of the affects of the surveillance records (in this context “surfaces”) upon the artists and their art practices (also both “surfaces” in this context). Ahmed’s ideas similarly connect with the work on affect in the archival world. For instance, Gilliland examines through ethnographic methods the affects and agency of records and recordkeeping upon the lives of people after the Yugoslav Wars,¹⁷² and in another work, together with Caswell, the ability of both actualized and imagined (hoped for but either unattainable or nonexistent) records to “motivate, inspire, anger and traumatize,”¹⁷³ especially in relation to human rights concerns. Jamie Lee, alternatively, explores the affective qualities of accessing and interacting with what she terms the “*archival body*,” which she defines as “collections and the records they contain, as well as the practices and performances that

¹⁶⁹ Ibid.

¹⁷⁰ Sara Ahmed, *The Cultural Politics of Emotion*, Second edition (New York: Routledge, 2015), 208.

¹⁷¹ Ibid., 6.

¹⁷² Gilliland, “Moving Past: Probing the Agency and Affect of Recordkeeping in Individual and Community Lives in Post-Conflict Croatia.”

¹⁷³ Gilliland and Caswell, “Records and Their Imaginaries,” 56. See also Caswell and Gilliland “False Promise and New Hope,” (623-625). An example of imagined records is the previously introduced work, *Watermelon Woman*, by artists Cheryl Dunye and Zoe Leonard.

produce them.”¹⁷⁴ She engages affect to understand the diverse and distinct stories, temporalities, identities, and technologies embodied within archives that “can produce and activate imaginings that might function to create spaces of home and of simultaneous resistance for non-normative and underrepresented peoples and communities.”¹⁷⁵

Although recent archival scholarship employs affect to examine how records and archives evoke emotions, feelings, and thought in those that use or care for them, and how attending to bodily responses to records and archives can inform and broaden archival practices and thought, my approach to affect is slightly different. Building upon these existing perspectives, in this dissertation I not only investigate affective experiences in/with archives, but examine and advance what these experiences *put into motion*: what types of actions and itineraries do affective occurrences propel, move people towards or against, what kinds of relations are formed and potentialities unfold, and what do these things tell us about the roles of records and archives in people’s lives?

Chapter 2 Methods and Analysis

I employed ethnography and object biography, originating in the field of anthropology, in this research. Engaging these frameworks together provided a way to explore from diverse angles and multiple perspectives the human actions, experiences, events, and objects comprising PARC’s artist-in-residence program. Each framework offered distinct approaches, conceptualizations, and tools (which often dovetailed nicely with one another) to intensively

¹⁷⁴ Lee, “Be/Longing in the Archival Body: Eros and the ‘Endearing’ Value of Material Lives,” 38. [*italics in original*]

¹⁷⁵ *Ibid.*, 39.

investigate some of the core interests of this project—the nature, use, and movement of records across time and space and sociocultural relations and productions in regard to archives. This chapter describes these frameworks and the ways in which they support and function within this dissertation and concludes with the dissertation’s method of analysis.

Ethnography

Ethnography is the “study and description of humankind.”¹⁷⁶ It is both a method used in qualitative research¹⁷⁷ and the end result—generally a written text—of that research. Originating from the field of anthropology, whose central focus is the analysis of social relationships and “aim...is the enlargement of the universe of human discourse,”¹⁷⁸ i.e., the expansion of worldviews through the description and explanation of human experience; ethnography’s main concern, then, is with the interpretation of culture.

Ethnographic practice involves a researcher conducting fieldwork in the social setting(s) under study, in an “everyday context[], rather than under conditions created by the researcher—

¹⁷⁶ Kirsty Williamson, “Ethnographic Research,” in *Research Methods: Information, Systems and Contexts*, ed. Kirsty Williamson and Graeme Johanson, (Pahran: Tilde Publishing and Distribution, 2013), 288.

¹⁷⁷ Qualitative research is an interpretive and exploratory approach to inquiry that emphasizes the “qualities of entities and on processes and meanings” within a social reality and seeks to answer how and why “social experience” is constructed, ascribed value, and meaning is formed by individuals and/or groups. Quantitative research on the other hand is generally experimental, and emphasizes testing and the “measurement and analysis of causal relationships between variables.” Norman K. Denzin and Yvonna S. Lincoln, “Introduction: The Discipline and Practice of Qualitative Research,” in *The SAGE Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln, 4th ed. (Thousand Oaks: SAGE Publications, 2011), 8.

¹⁷⁸ Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, Inc., 1973), 14.

such as in experimental set-ups.”¹⁷⁹ The researcher collects information through “watching what happens” and “listening to what is said”¹⁸⁰ by means of observation and informal or formal interviews and also gathers artifacts, documents, or other sources of data relevant to the inquiry.¹⁸¹ The task is to “investigate some aspect of the lives of the people who are being studied, and this includes finding out how these people view the situations they face, how they regard one another, and also how they see themselves.”¹⁸² Through these processes the ethnographer seeks to develop a “thick description”—a finely detailed interpretation, description, analysis, and commentary of the experiences, situations, events, and actions that occur (with a focus on the significances and meanings of these phenomena) from the perspectives of individuals in the sociocultural world under study.¹⁸³

Ethnography is associated with the *interpretivist paradigm*,¹⁸⁴ which is one of the paradigms that structures qualitative research.¹⁸⁵ Interpretivism, which is sometimes referred to

¹⁷⁹ Martyn Hammersley and Paul Atkinson, *Ethnography: Principles in Practice* (London; New York: Tavistock, 1983), 3.

¹⁸⁰ Ibid.

¹⁸¹ John W. Creswell, *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (Los Angeles: SAGE Publications, 2013), 92.

¹⁸² Hammersley and Atkinson, *Ethnography*, 3.

¹⁸³ Geertz, *The Interpretation of Cultures: Selected Essays*, 3–30.

¹⁸⁴ In research design, the term “paradigm” refers to the set of ontological, epistemological, and methodological ideas and assumptions from which a researcher organizes and associates her/his observations and interpretations. Research paradigms are also referred to as *meta-theories*, the “philosophical assumptions” that “underpin and inform” a research strategy, design, and choice of methods. Dubravka Cecez-Kecmanovic and Mary Anne Kennan, “The Methodological Landscape: Information Systems and Knowledge Management,” in *Research Methods: Information, Systems and Contexts*, 116.

¹⁸⁵ Denzin and Lincoln identify four major interpretive paradigms that structure qualitative research: constructivist-interpretive, positivist and post-positivist, critical (Marxist,

as the *naturalistic inquiry*¹⁸⁶ or *constructivist*¹⁸⁷ paradigm, evolved from hermeneutics, an intellectual tradition concerned with the interpretation of texts. Its central premise is the belief that individuals continually interpret their social world—which is ever changing—and through these interpretations construct meaning(s) about that social world.¹⁸⁸ There is also within this paradigm the held belief that individuals’ interpretations and meanings are fluid and evolving and create diverse and multiple perspectives about reality. As such, the work of an interpretivist researcher is to discover and determine how these interpretations and meanings are formed, and to explore the multiplicity of feelings, beliefs, and realities of participants in their natural setting in order to develop an understanding of the social phenomena under study in its context. An additional premise of interpretivism is the idea that the researcher is part of the social world she/he is studying and that a mutually influencing interrelation exists (i.e., understandings are co-created) between the researcher and the participants in a study.¹⁸⁹

Gilliland and McKemish offer a precise and thorough definition of interpretivism, focusing on how knowledge is obtained in this paradigm (and hence in ethnography) as well as the epistemological differences between interpretivism and positivism. They state that:

emancipatory) and feminist-poststructural. See: Norman K. Denzin and Yvonna S. Lincoln, “Introduction: The Discipline and Practice of Qualitative Research,” 13.

¹⁸⁶ Kirsty Williamson, “Research Concepts,” in *Research Methods: Information, Systems and Contexts*, 19.

¹⁸⁷ Yvonna S. Lincoln, Susan A. Lynham, and Egon G. Guba, “Paradigmatic Controversies, Contradictions, and Emerging Confluences, Revisited,” in *The Sage Handbook of Qualitative Research*, ed. Norman K. Denzin, and Yvonna S. Lincoln, Fourth Edition, (Thousand Oaks: SAGE Publications, Inc, 2011), 102.

¹⁸⁸ Williamson, “Research Concepts,” 9.

¹⁸⁹ Williamson, *Ibid.* See also: Hammersley and Atkinson, *Ethnography*, 14–15.

[t]he interpretivist research paradigm is closely associated with inductive reasoning which moves from the particular to the general, with the research itself leading to the generation of hypotheses, the collection and analysis of qualitative data to form rich pictures of particular instances. . . Whereas positivist approaches aim to discover generalizable knowledge that is applicable in any particular instance, interpretive approaches aim to build transferable knowledge, to develop rich pictures and in depth understandings of particular instances that can assist in understanding other instances, taking into account their particular contexts.¹⁹⁰

Similarly, information studies scholars Dubravka Cecez-Kecmanovic and Mary Anne Kennan write that the main “logic of inquiry”¹⁹¹ in the interpretivist paradigm is induction—the bottom-up approach to research in which the researcher gathers data, looks for patterns and relationships, and develops theory. Through these processes the researcher produces in-depth descriptions of particular, distinct, and unique phenomena and explanations “based on studies of people and their actions in context.”¹⁹² In addition, explanations in this paradigm need to make sense to the participants in the study and to the researcher and her/his community.¹⁹³

Ethnography and the Archives

This dissertation is situated within and contributes to the diverse and growing body of research in the field of archival and recordkeeping studies that has employed ethnographic approaches over the past 15 years.¹⁹⁴ Gilliland and McKemmish identify several emerging

¹⁹⁰ Anne Gilliland and Sue McKemmish, “Building an Infrastructure for Archival Research,” *Archival Science* 4, no. 3–4 (2004): 166–67, doi:10.1007/s10502-006-6742-6.

¹⁹¹ Cecez-Kecmanovic and Kennan, “The Methodological Landscape: Information Systems and Knowledge Management,” 123.

¹⁹² Ibid.

¹⁹³ Ibid.

¹⁹⁴ Recent examples include: Halilovich, “Reclaiming Erased Lives”; Gilliland, “Moving Past.” For a comprehensive literature review of ethnography in archival studies over the past 15 years, see: Janet Ceja Acala’, “A Live Finding Aid of Archival Ethnographies,” *Reconstruction:*

strands of application that help to explicate different ways in which scholars are conceptualizing and employing ethnography with regard to phenomena within the field : (1) “ethnography of archival collaboration” (for example, the study of partnerships across, between, or within archival institutions); (2) “ethnography of archival practice” (the study of reference services or outreach, for instance); and, (3) “ethnography of the archive” (examples include the study of the archive as an institution or as a place with specific practices and concerns, or the study of phenomena such as the societal processes and values that form(ed) and shape(d) an archives).¹⁹⁵ However, Gilliland notes that the above three categories are neither fixed nor exclusive, and that given both the classic and innovative types of ethnographic research occurring in the field, these categories continue “to need to be expanded to cover and explain these uses and the rich potential of ethnographic and ethnological approaches in archival studies.”¹⁹⁶

Karen F. Gracy was one of the first archival scholars to apply ethnographic methods to an archival environment, and her conceptualization of *archival ethnography* is important to the methodological fabric of this dissertation. She defines archival ethnography as a “form of naturalistic inquiry which positions the researcher within an archival environment to gain the cultural perspective of those responsible for the creation, collection, care, and use of records.”¹⁹⁷ In addition, archival ethnography can be practiced in “any social space where the creation,

Studies in Contemporary Culture 16, no. 1 (2016),
<http://reconstruction.eserver.org/Issues/161/Alcala.shtml>.

¹⁹⁵ Anne J. Gilliland, Sue McKemmish, and Andrew J. Lau, “Preface,” in *Research in the Archival Multiverse*, 23; Sue McKemmish and Anne Gilliland, “Archival and Recordkeeping Research: Past, Present, and Future,” in *Research Methods: Information, Systems and Contexts*, 82, 97–98.

¹⁹⁶ Anne Gilliland, email message to the author, September 25, 2016.

¹⁹⁷ Karen F. Gracy, “Documenting Communities of Practice: Making the Case for Archival Ethnography,” *Archival Science* 4 (2004): 337, doi:10.1007/s10502-005-2599-3.

maintenance or use of archival records forms a locus of interest and activity.”¹⁹⁸ My research, however, differs slightly from and attempts to extend this definition of archival ethnography: not only did I want to understand the cultural perspective(s) of those who created, collected, care(d) for and use the *Files*, I also wished to understand how individuals from both inside and outside of the artist-in-residence program encounter, respond to, re-purpose, circulate, and ascribe meaning(s) to these particular records in a variety and number of social contexts where individuals, the records, and the archival art works come together and interact.

Ethnographic Techniques and Their Engagement in this Study

Sampling

Purposive sampling is the most common technique for choosing the individuals or group (the research setting) in the interpretivist paradigm. It entails a researcher choosing a sample most “suited to the purpose of the study,”¹⁹⁹ i.e., the setting and individuals most appropriate for studying in-depth the issues of importance to the research. Purposive sampling does not intend to be “representative or typical” but instead is “governed by what is important and relevant to the study,”²⁰⁰ befitting the focus of research in the interpretivist paradigm, which is not concerned with generalizing the results of a study to a wider population (as in the positivist paradigm) but instead acknowledges that results are limited to a particular time and place.

¹⁹⁸ Ibid.

¹⁹⁹ Williamson, “Research Concepts,” 14.

²⁰⁰ Ibid.

There are a number of different types of purposive sampling, one of which is *snowball* or *chain sampling*.²⁰¹ In this technique, the researcher starts with an individual or several individuals appropriate to the study who then refer the researcher to other individuals who have characteristics or experiences of interest to the research. Snowball sampling was the best fit for my research for two reasons. First was my study's initial conditions in that my primary and only contact was Banning, and I was reliant on her to refer me to the individuals with whom she was working to make the residency happen. Second, the circumstances of Imatani and Sand's work in the residency created the need for snowball sampling as they interacted and collaborated with several individuals from outside of the residency program and my primary research setting (PARC).

My sample comprised 11 individuals who (1) were either part of or related to the artist-in-residence program and/or (2) had experiences with the *Files*. In October 2012, I began my sampling process by contacting Banning, who subsequently referred me to Kristin Calhoun, the public art manager of the Regional Arts and Culture Council (the non-profit organization that administers the award for the artist-in-residence program). A few months later, after PARC had chosen Imatani and Sand for their residency program, Banning referred me to them. In May 2013, during my first fieldwork session at PARC, Imatani, Sand, and Banning referred me to PARC's assistant archivists who at the time were both working closely with the artists in the reference room at PARC: Brian Johnson, who is responsible for collection development and Mary Hansen who works reference and as well is in charge of outreach.

Throughout their residency Imatani and Sand collaborated with a small number of artists and activists. They discussed the nature of these collaborations during the interviews I conducted

²⁰¹ For a brief overview of purposive sampling techniques, see: Creswell, *Qualitative Inquiry and Research Design*, 158.

with them, in lectures and interviews they gave about their project, and on their project's website and Facebook page. I was interested to interview some of Imatani and Sand's collaborators about their experiences of working with the artists and/or with the *Files*, and upon sharing this with the artists, they referred me to social justice and disarmament advocate Joanne Oleksiak, founder of the Portland Black Panther Party, Kent Ford, and artist Daniela Molnar.

I was also interested to know about the origins and uses of the *Files* up until their transfer to PARC, and asked Banning, Johnson, Hansen, Imatani, and Sand if they could refer me to anyone at the Portland Police Bureau and the *Tribune*. Regarding the police bureau, the artists told me that (a) they had contacted the bureau and were told that none of its current employees had created or worked with the surveillance files and that the bureau itself had no information about the files, and, (b) they had spoken with a former member of the police bureau who said he did not wish to speak with them about the files. Given these two seeming roadblocks in combination with my uncertainty as to whether it was truly necessary to interview someone from the bureau vis-a-vis the needs of my research, I decided to drop this line of inquiry.²⁰² However, I was keen to speak with someone from the *Tribune*, and Banning and Johnson referred me to two former *Tribune* journalists, Ben Jacklet and Phil Stanford, both of whom were instrumental in breaking the story about the surveillance program.

²⁰² As previously introduced, in the fall of 2002 journalists from the *Tribune* broke the story of the bureau's surveillance program. During my research process, I found that this investigative series fit my needs well as it provided in-depth information about the program, including answers to my questions about the creation and maintenance of the files within the bureau as well as the circumstances surrounding the removal of the files from the bureau and eventual transfer to the *Tribune*.

Fieldwork

Fieldwork is the “most characteristic element of any ethnographic research design”²⁰³ and a hallmark practice in ethnography. It comprises the researcher gaining access to the setting under study, and then while there (generally for an extended amount of time, e.g., 1-2 years), observing and interviewing the study’s participants as well as collecting artifacts and documents in order to discover, understand, describe, and interpret the group’s “shared and learned patterns of values, behaviors, beliefs, and language.”²⁰⁴ I conducted fieldwork from March 2013 through July 2015, and the primary field site was PARC. However, as the residency took place not only at PARC but also in a number and variety of sites and contexts where the artists exhibited, performed, or lectured about their work or the archivists lectured about the artist-in-residence program, my study’s ‘field’ grew substantially throughout the research process. Over the two years while I was in the field, the residency’s sites and contexts included: poetry festivals, an archives conference, museums, several reading series, the streets of downtown Portland, a library, university spaces and as well the project’s website and its Facebook page.²⁰⁵ Given the multiplicity of places from which to study PARC’s artist-in-residence program, I adopted anthropologist George Marcus’ method of “multi-sited ethnography,”²⁰⁶ an ethnographic research design in which an ethnographer works across and within multiple fieldwork sites

²⁰³ David M. Fetterman, *Ethnography: Step-by-Step*, 3rd ed., vol. 17, Applied Social Research Methods Series (Thousand Oaks: Sage Publications, Inc., 2010), 8.

²⁰⁴ Creswell, *Qualitative Inquiry and Research Design*, 90.

²⁰⁵ See Appendix A for a full listing of the fieldwork sites for this study as well as other places and contexts in which the artists shared their work (but where I did not directly participate).

²⁰⁶ George E. Marcus, *Ethnography through Thick and Thin* (Princeton: Princeton University Press, 1998), 79.

instead of in one single place because the nature of the phenomena under study could not be understood and explained ethnographically if studied in only one locale.²⁰⁷ This type of research is designed “around chains, paths, threads, conjunctions or juxtapositions of locations,”²⁰⁸ in which the ethnographer follows an object of study (e.g., things, plots, stories, allegories, conflicts or people) as the object moves and circulates through different contexts, in order to examine “the circulation of cultural meanings, objects, and identities in diffuse time-space.”²⁰⁹ Multi-sited ethnography provided a conducive framework from which I could map, follow, and contemplate: (1) the stories, actions, and experiences of individuals within and across the residency’s multiple sites, and, (2) the use and circulation of records and the art works made from them through time, space, and circumstances.

Observation

One of the ways in which a researcher obtains rich descriptions of a social world is through *observation*, which within an ethnographic framework is often referred to as *participant observation*.²¹⁰ As a major activity and technique used in fieldwork,²¹¹ observing individuals in their natural setting allows the researcher to directly experience and investigate the context in

²⁰⁷ Ibid., 80.

²⁰⁸ George E. Marcus, “Ethnography In/Of the World System: The Emergence of Multi-Sited Ethnography,” *Annual Review of Anthropology* 24 (1995): 105.

²⁰⁹ Marcus, *Ethnography through Thick and Thin*, 79.

²¹⁰ Robert M. Emerson, Rachel I. Fretz, and Linda L. Shaw, “Participant Observation and Fieldnotes,” in *Handbook of Ethnography*, ed. Paul Atkinson, (London: SAGE Publications Ltd., 2007), 352; Creswell, *Qualitative Inquiry and Research Design*, 90; Williamson, “Ethnographic Research,” 303. For examples of other types of observation techniques used in both qualitative and quantitative research see: Williamson, “Observation,” in *Research Methods: Information, Systems and Contexts*, 373–94.

²¹¹ Emerson, Fretz, and Shaw, “Participant Observation and Fieldnotes,” 352.

which phenomena occur, which can yield rich experiential insights about the life and processes of the social world under study. Information Studies scholar Kirsty Williamson outlines several examples of the various ways methodologists contemplate observation or the participatory ‘role’ of the observer in a research setting. In her work, she describes Adler and Adler’s conceptualization of the:

complete-member-researcher (researcher is immersed in the group – considered an ‘insider’)
active-member-researcher (researcher has casual interaction with the group)
peripheral-member-researcher (researcher interacts with the group just enough to gain participants’ perspectives)²¹²

as well as Spradley’s categories for researchers which include:

non-participation (researcher has no involvement with the group)
passive participation (researcher has very little interaction with the group)
moderate participation (researcher strikes a balance as outsider and participant)
active participation (researcher does what others in the group are doing)
complete participation (researcher is already a participant/member of the group under study).²¹³

She also makes note of Glesne and Peshkin’s “Participant Observation Continuum,” which comprises the following types:

complete observer (researcher has little or no interaction with participants)²¹⁴
observer as participant (researcher has some interaction with participants)
participant as observer (researcher participates more than observes)
full participant (researcher is both a functioning member of the group and an investigator).²¹⁵

²¹² Williamson, “Observation,” 380.

²¹³ Ibid., 381.

²¹⁴ Inescapably, however, the observer is always linked to that which she/he is observing and is *part of* the social world under study. In this sense, then, the observer is always a participant.

²¹⁵ Williamson, “Observation,” 382.

Lastly, Williamson mentions that throughout the duration of a study, a researcher may move back and forth between and assume several observer ‘roles’ along the above observation continuum.²¹⁶

During my time in the field as a participant observer, my ‘role’ shifted depending on what was happening in a particular site while I was there. In May of 2013, I spent two days with Imatani, Sand, and Hansen in the reading room at PARC. In line with Glesne and Peshkin’s “Participant Observation Continuum,” over those two days I vacillated between being both an *observer as participant* and *participant as observer*. As an *observer as participant*, I largely observed and interacted very little with the artists as they worked with Hansen (who provided reference help to the artists) and spent hours examining the surveillance records.



Image 3. Kaia Sand working with surveillance records in the reading room at PARC. Photograph by the author, May 2013.

²¹⁶ Ibid.

During this observation process I experienced moments of uncertainty as well as some anxiety as to what was useful to write down in regard to what I was seeing happening in the room as there was “seemingly” not much going “on” besides the artists reading and interacting with Hansen—asking her questions about the surveillance records and Hansen responding to their questions—as well as the artists requesting to see particular boxes of records. However, months later I realized, during an interview with both Sand and Hansen, that my observations and notetaking in the reference room with Hansen and the artists was an important part of my data collection and vital towards my understandings about the genesis and nature of collaborations between the artists and archivists. There was, in fact, much going “on” in the reference room that I could not see or imagine at that time: the conversations and interactions between Sand and Hansen inspired Sand in her creative process towards the recasting of a poem she had made at an earlier point in the residency (a poem consisting of 30 index card sized copper plates—each card containing one line of the poem hand stamped by Sand) into a spoken word performance for herself and Hansen.



Image 4. Kaia Sand and Mary Hansen in the reading room at PARC. Photograph by the author, May 2013.

My role as *participant as observer* ensued when Imatani and Sand included me in their processes of wading through archival boxes and examining some of the intelligence reports, posters, newspaper clippings, and activist newsletters comprising the surveillance files, and, when I sought reference help from Hansen and labored alongside the artists, examining some of the surveillance records that had caught my interest.



Image 5. The author with Garrick Imatani (standing) and Kaia Sand (far-right) in the reading room at PARC, May 2013. Photograph by Vinny Golia.

I was also a *participant as observer* at three one-day events at three different sites: (1) a presentation given by the archivists and a presentation/performance given by the artists at the Northwest Archivists Conference (Spokane, Washington, May 2014); (2) an installation/performance given by the artists at the Multnomah Public Library (Portland, Oregon,

October 2014); and, (3) a lecture given by the archivists and the artists and a performance and installation by the artists at Portland State University (Portland, Oregon, February 2015).

As previously introduced, the artists maintained a Facebook page for their project. They used this page as a platform to publicize events, display images of their works, and document past installations, performances, and presentations. This page also became a space in which they interacted with individuals from both inside and outside of the residency. As such, the page was part of the artists' social world, and I consider it a field site.²¹⁷ In this space I participated as a *complete observer*, primarily observing postings and interacting very little with the site or its participants save for “liking” and “sharing” several posts.

Fieldnotes

The writing of *fieldnotes*, which are the accounts and descriptions a researcher produces in or near the field, is a central component of participant observation. “The ethnographer ‘inscribes’ social discourse,” explains anthropologist Clifford Geertz, “*he [sic] writes it down,*” turning a “passing event, which exists only in its own moment of occurrence, into an account, which exists in its inscriptions and can be reconsulted.”²¹⁸ Scholars Robert Emerson, Rachel Fretz, and Linda L. Shaw define three characteristics of fieldnotes: (1) they are a “form of *representation,*” that reduce “just-observed events, persons and places” into a written account; (2) they are “inevitably *selective*” as the researcher writes about particular phenomena that appear “significant,” but invariably other elements are left out – hence fieldnotes never “provide a complete record”; and, (3) they are intended to give “*descriptive* accounts of people, scenes,

²¹⁷ For a brief introduction to virtual or online ethnography, see: Williamson, “Ethnographic Research,” 296–97; Hammersley and Atkinson, *Ethnography*, 137–39.

²¹⁸ Geertz, *The Interpretation of Cultures: Selected Essays*, 19. [italics in original]

and dialogue, as well as personal experiences and reactions.”²¹⁹ Thus, the practice of writing fieldnotes serves as a way for the researcher to describe both her/his experiences and observations of situations and events and as well the understandings and reactions of the individuals in the setting. Although fieldnotes are partial and selective, they offer the researcher a means to remember the past and create nascent interpretations and analyses of the social world under study.

During my time in the field I took hand and typewritten notes describing what was physically happening (activities, events, actions, and conversations) in a particular site. The depth and detail of my notes varied depending upon what was happening in the setting and whether I was also audio/video recording or taking photographs during the session.²²⁰ For instance, while in the reference room with Imatani, Sand, and Hansen at PARC, I took detailed notes on what everyone was doing, the conversations between people, and my own thoughts and feelings about these phenomena. I also took a substantial number of photographs (and was grateful that everyone viewed this favorably, instead of seeing my presence with a camera as an intrusion on their work) which helped tremendously with recalling—days, weeks, and months later—what had transpired over the two days I was observing. When I participated in an event such as a performance, lecture, or art opening (to note, the art openings always included a short speech—a welcome to the event and introduction to the artists’ project by the artists and/or archivists), I always audio and sometimes video recorded the event. I also took numerous

²¹⁹ Emerson, Fretz, and Shaw, “Participant Observation and Fieldnotes,” 353. [italics in original]

²²⁰ About the use of digital audio/video recording and photography in ethnographic practice, see: Hammersley and Atkinson, *Ethnography*, 147–49; Sarah Pink, *Doing Visual Ethnography*, Second (London: SAGE Publications Ltd., 2007); Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* (Los Angeles; London; New Delhi; Singapore; Washington DC: Sage Publ., 2010).

photographs of the artists and archivists speaking about their work, the performances and/or art works themselves, the individuals at an event interacting with the art works, and, the artists and archivists interacting with audience members.

Investigating Documents and Artefacts

Documents and material artefacts used or produced within the social world under study as well as those created outside of the social world but that are in some way related to it, are often important sources of information about (1) the particular setting and the wider contexts of which it is part, and (2) the key individuals or organizations indigenous to or associated with the setting. Documentary sources, which can span a wide variety of both published or unpublished materials (e.g., diaries, letters, autobiographies, newspaper articles, literature, blog posts, images, maps), can serve several purposes. They can provide information not available from other resources, they may corroborate or contest the researcher's observations or information obtained from individuals in the social setting, and they may stimulate ideas for analyzing the phenomena under study.²²¹ Likewise, the consideration of material artefacts, those objects created and/or used within a social world, is an essential part of the ethnographic endeavor (and a topic I will address more fully in the following section on object biography and as well throughout this dissertation as I contemplate the nature and use of records and the art works made from them). Investigating the "'thing-ness' of things,"²²² that is, the physical attributes of an artefact (e.g., its shape, color, and texture) as well as the social contexts and actions in which it is caught up, can

²²¹ Hammersley and Atkinson, *Ethnography*, 122.

²²² *Ibid.*, 134.

yield great insights into the “fabric” and “organization of everyday social life”²²³ as well as individual and collective identities, interests, values, and meanings.

I collected a substantial amount of documentary sources while in the field; many of which were generated during the residency. For example, the artists, archivists, and the Regional Arts and Culture Council (RACC) created press releases for all of the residency’s performances, lectures, or installations. They also documented these events by means of photographs, audio and video recordings, and texts which the artists, PARC, and RACC posted on their respective web sites and Facebook pages. In addition, the artists created several eye-catching event programs in the form of small booklets for several of their installations/performances/lectures. Each booklet comprises a description of the *Watcher Files Project*, short explanations by the artists about their archival art strategies and processes for the making of each art work, and the title and physical description of each art work. Sand also gave me a copy of *Tripwire*, an edited collection of poetry and essays containing one of the iterations of a poem titled, “She Had Her Own Reason for Participating,” which she had created from the surveillance records. This particular published version of the poem (there are several) is a collaboration between Sand and artist Daniela Molnar, an artist who made visual images—a series of photographs—using several of Sand’s lines from the poem.

Additionally, the artists created a wealth of content for their project’s website and Facebook page, comprising descriptions of their art/archival strategies and processes as well as images of surveillance records key to the making of an art work. Lastly, for events I could not attend, I either hired someone to video record and take photographs of the event for me (e.g., Sand’s performance at the Blaffer Museum in Houston) or asked the artists and/or archivists to

²²³ Ibid., 137.

share with me any of their own documentation of an event, which they did: from the artists I received images of their first exhibition at PARC, a videotape of Sand's performance at the University of Alabama, and images from the artists' lecture/performance at The New Structure/Project City Scope in Portland as well as from their installation at the Blaffer Museum.

Individuals from outside the residency also created a fair amount of documentary sources about the artists and their *Watcher Files Project*, which I also collected. For instance, the artists were interviewed by several newspaper reporters, a radio broadcast journalist, and two other artists.²²⁴ Also, individuals from two venues that hosted reading series in which Sand took part posted on YouTube clips of her discussing her experiences with the surveillance records and performing two of the poems she created in response to the records.²²⁵ Finally, I obtained the five-part series of award winning newspaper articles published by the *Tribune* on the Portland Police Bureau's surveillance program as well as several other secondary sources about the Portland Police Bureau and activism in Portland.

²²⁴ See: Judith Pulman, "Poetry and Art from the Archives of Big Brother," *Oregon Artswatch*, January 27, 2014, <http://www.orartswatch.org/poetry-and-art-from-the-archives-of-big-brother/>; "Interview with Kaia Sand," *Words in Place*, accessed November 7, 2015, <http://www.wordsinplace.org/kaia-sand-interview/>; "Kaia Sand on Stitching, Economics, Mentors, Fire, Mattering | Jill Magi's Blog," accessed May 29, 2016, <http://jillmagisblog.blogspot.com/2015/08/kaia-sand-on-stitching-economics.html>; Miller, Dave, "Artists Bring Archived Portland Police Surveillance Records To Light," *Think Out Loud* (Portland, Oregon: OPB, October 24, 2013), <http://www.opb.org/radio/programs/thinkoutloud/segment/artists-bring-archived-surveillance-records-to-light-/>; Jake Thomas, "The Watchers at the Gate: Exhibit Shines Light on Nearly Three Decades of Police Surveillance on Portland Activists," *Street Roots News*, November 21, 2013, <http://news.streetroots.org/2013/11/21/watchers-gate>.

²²⁵ <https://www.youtube.com/watch?v=JaEdfC70Y94> and <https://www.youtube.com/watch?v=85dRDcsZ9gw>

Interviews

Ethnographic interviewing, which is also referred to as in-depth interviewing, is traditionally conducted on-site during fieldwork, with the ethnographer's job being to explicitly or implicitly communicate to the participants: "I want to know what you know *in the way that you know it*."²²⁶ There are several different interview styles used in ethnography; however, most often ethnographers use the 'unstructured' or 'reflexive' interview method. This style tends to have a natural flow and be almost conversation-like. In this approach, the researcher generally has an agenda, i.e., a plan of inquiry or a list of issues to be explored, rather than a set of pre-established or standardized questions that she/he asks in the same fixed sequence with little room for variation in response, as is the practice in a 'structured' interview.²²⁷

Besides the 'unstructured' interview, ethnographers also employ the 'semi-structured' interview (a style I used most often in my fieldwork), which methodologically, sits between the 'unstructured' and 'structured' interview. In this interview style the researcher uses a "scheduled list of questions" as well as "prompts,"²²⁸ but there is flexibility in administering the questions, in furtherance of capturing "the perspectives of the participants as far as possible while ensuring that interviewees focus on issues relevant to the study."²²⁹ In general, in-depth interviewing allows for close communication between the interviewer and the interviewee, giving both the

²²⁶ Barbara Sherman Heyl, "Ethnographic Interviewing," in *Handbook of Ethnography*, 369. [italics in original]

²²⁷ Hammersley and Atkinson, *Ethnography*, 117; Kirsty Williamson, "Questionnaires, Individual Interviews and Focus Group Interviews," in *Research Methods: Information, Systems and Contexts*, 358–62; Karen O'Reilly, *Key Concepts in Ethnography* (Los Angeles: SAGE, 2009), 125.

²²⁸ Williamson, "Questionnaires, Individual Interviews and Focus Group Interviews," 361.

²²⁹ *Ibid.*

time to “delve more deeply” and “to reflect on events and beliefs.”²³⁰ In addition, Williamson points out that one of the advantages of the unstructured and semi-structured interviews (which I found true in my experiences) is the “opportunity they provide to support research findings with direct quotations from participants”²³¹ and as well the opportunity to obtain additional information missed in observation.

While in the field, I conducted a series of scheduled (pre-planned with the participants) semi-structured individual and group interviews, with the group interviews comprising as few as two and as many as five people. I conducted both individual and group interviews because I thought that interviewing people both alone and together in interaction with one another would yield different types of responses on a topic that could—through comparing individual and jointly developed responses about a topic—contribute to building richer narratives, which proved to be true. For example, with the individual interviews, I could closely focus on topics and found there was ample room for the individual to elaborate and expand upon answers, leading to responses with both depth and breadth. In addition, this interview format allowed me the opportunity to follow up on as well as go into more detail with responses the individual had given in a group interview. The group interviews were also information rich, which I believe is due to having multiple perspectives interacting (and building upon one another) as well as the many occurrences where individuals responded not only to my questions but to comments made by others in the group.

I audio recorded nearly all the interviews (one person declined when asked if I could record her individual interview), and during some of the sessions either I or an assistant took

²³⁰ O’Reilly, *Key Concepts in Ethnography*, 125.

²³¹ Williamson, “Questionnaires, Individual Interviews and Focus Group Interviews,” 361.

photographs; at times, I also took handwritten notes. Each interview was approximately two hours in length. Below is a list of interviewees and the dates and location of each interview.

Scheduled semi-structured individual and group interviews (May 2013):

1. Diana Banning, Kristin Calhoun, Kaia Sand, and Garrick Imatani (conference room, PARC)
2. Garrick Imatani, Kaia Sand, Mary Hansen (conference room, PARC)
3. Diana Banning and Mary Hansen (conference room, PARC)
4. Garrick Imatani (in his studio in Portland)
5. Kristin Calhoun (conference room, PARC)
6. Kaia Sand (in her office at Portland State University)

Scheduled semi-structured individual interviews conducted by phone (2014-2015):

1. Daniela Molnar (June 2014)
2. Phil Stanford (July 2015)
3. Ben Jacklet (July 2015)

Scheduled semi-structured individual and group interviews (February 2015):

1. Brian Johnson, Diana Banning, and Mary Hansen (conference room, PARC)
2. Diana Banning, Mary Hansen, Brian Johnson, Kaia Sand, and Garrick Imatani (conference room, PARC)
3. Kristin Calhoun, Kaia Sand, and Garrick Imatani (conference room, PARC)
4. Garrick Imatani (in his friend's studio and a coffee shop in Portland)
5. Kaia Sand (in her home in Portland)
6. Joanne Oleksiak (in a restaurant in Portland)

Scheduled semi-structured group interview (September 2015):

1. Kent Ford and Brian Johnson (in a restaurant and at Ford's home in Portland)



Image 6. Group interview at PARC. Left, Diana Banning; Right, Mary Hansen. Photograph by Vinny Golia, 2013.

In addition to the scheduled ‘semi-structured’ interviews, two “spontaneous” interviews (one individual and one group)—which could be considered ‘unstructured’ interviews—took place during my time in the field. After giving a lecture presentation and performance at the Northwest Archivists Conference in May of 2014, Imatani and Sand spontaneously agreed to an interview—more of a conversation—with me. I did not have any prepared questions for this interview save for several that had arisen for me during their lecture presentation and performance. The second unstructured interview took place on New Year’s Day 2015. Imatani was visiting his sister in Los Angeles and invited me to join him for brunch at her house. We had a several hours-long conversation about his work in the residency and his art training and practice. We also discussed the work of several art theorists whose ideas are influencing each of us in our work. This was not an interview per se (although I did have some questions I wanted to ask him). Not wanting to intrude upon or interrupt what felt more like a conversation between friends than an interview, I did not record much of the conversation. However, at one point when Garrick was speaking directly and in depth about the creation of one of his art works in the residency—information I did not want to miss or forget—after asking his permission to do so, I turned on the audio recorder.

Object Biography

The second framework I employed was object biography, a notion advanced by anthropologist Igor Kopytoff in his 1986 book chapter,²³² “The Cultural Biography of Things: Commoditization as Process.”²³³ Object biography focuses on the relations and meanings that evolve between people and objects in social contexts and through social interactions. Further, within this framework, objects are considered integral to—instead of merely providing a “stage setting” for—human activity.²³⁴ As a method, object biography centers on the idea that objects cannot be fully understood if regarded from only one point or stage in their existence,²³⁵ and provides a way to study an object’s processes of creation, production, use, exchange, and disposal (i.e., an object’s life trajectory) as well as the accumulations of significance and value an object accrues over time and through space. Object biography draws from the literary genre of biography, which is an interpretive (and inherently subjective) account—a “narrative discourse”²³⁶ organized by symbolic, representative, and descriptive language. Through this language, the biographer composes the life of her/his subject by bringing together “discrete

²³² Jody Joy, “Reinvigorating Object Biography: Reproducing the Drama of Object Lives,” *World Archaeology* 41, no. 4 (2009): 540, doi:10.1080/00438240903345530; Chris Gosden and Yvonne Marshall, “The Cultural Biography of Objects,” *World Archaeology* 31, no. 2 (1999): 170.

²³³ Published in the influential collection, *The Social Life of Things*, edited by social anthropologist Arjun Appadurai. Igor Kopytoff, “The Cultural Biography of Things: Commoditization as Process,” in *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge: Cambridge University Press, 1986), 64–91.

²³⁴ Gosden and Marshall, “The Cultural Biography of Objects,” 169.

²³⁵ *Ibid.*, 170.

²³⁶ Ira Bruce Nadel, *Biography: Fiction, Fact and Form* (New York: St. Martin’s Press, 1984), 8.

facts”²³⁷ of her/his subject’s life with particular “modes of plot structure”²³⁸ so as to form the facts into “a new whole,” expressly, a “story”²³⁹ about a person, or in this case, an object.

Although in his essay Kopytoff used both “object” and thing” in the explication of his biographical approach, the term “object biography” has become the standard both within and outside of the field of anthropology.²⁴⁰ However, on occasion it is also referred to as “artefact biography.”²⁴¹ The method is primarily used in anthropology, such as anthropologist Maureen Anne MacKenzie’s study of looped string bags in Papua New Guinea²⁴² and anthropologist Janet Hoskins’ work in Eastern Indonesia that focuses on six separate objects, such as the betel bag, in relation to the life stories of those who possess the objects.²⁴³ Object biography has also gained much traction in the field of archaeology over the past several decades, and indeed in 1999 the

²³⁷ Ibid.

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Janet Hoskins, “Agency, Biography and Objects,” in *Handbook of Material Culture*, ed. Chris Tilley (SAGE, 2006), 74–84; Rosemary A. Joyce and Susan D. Gillespie, eds., *Things in Motion: Object Itineraries in Anthropological Practice*, School of Advanced Research Advanced Seminar Series (Santa Fe: School for Advanced Research Press, 2015); Tim Dant, “Fruitbox / Toolbox: Biography and Objects,” *Auto/Biography* IX, no. 1&2 (2001): 11–20; Gosden and Marshall, “The Cultural Biography of Objects.”

²⁴¹ Harold Mytum, “Artefact Biography as an Approach to Material Culture: Irish Gravestones as a Material Form of Genealogy,” *The Journal of Irish Archaeology* 12/13 (2003): 111–27; Gavin MacGregor, “Making Sense of the Past in the Present: A Sensory Analysis of Carved Stone Balls,” *World Archaeology* 31, no. 2 (1999): 258–71.

²⁴² Maureen Anne MacKenzie, *Androgynous Objects: String Bags and Gender in Central New Guinea* (Chur: Harwood Academic Publishers, 1991).

²⁴³ Janet Hoskins, *Biographical Objects: How Things Tell the Stories of Peoples’ Lives* (Abingdon, Oxon: Routledge, 1998).

journal *World Archaeology* dedicated an issue to “The Cultural Biography of Objects,” edited by Chris Gosden and Yvonne Marshall.²⁴⁴

Although the key impulse behind object biography is that it seeks to understand and uncover the relationships and histories between objects and people and the meanings that become associated with objects during their entanglements with human activities and lives, it also aims to understand how both objects and people inform and transform each other. In their oft-cited article, “The Cultural Biography of Objects,” Gosden and Marshall state that: “[a]t the heart of the notion of biography are questions about the links between people and things; about the ways meanings and values are accumulated and transformed,”²⁴⁵ and, “as people and objects gather time, movement and change, they are constantly transformed, and these transformations

²⁴⁴ For more on the use of object biography in archaeology, see: Joy, “Reinvigorating Object Biography: Reproducing the Drama of Object Lives,” 540–56 Hoskins, “Agency, Biography and Objects,” 78; Cornelius Holtorf, “Notes on the Life History of a Pot Sherd,” *Journal of Material Culture* 7, no. 1 (2002): 49–71. It should be noted that archaeology has its own traditions for investigating the histories of objects that predate and share similarities with anthropology’s biographical approach: (1) the *chaîne opératoire*, (“sequence” or “operational chain”) introduced by French archaeologist André Leroi-Gourhan in the early 1960s, which is an analytical method for reconstructing and examining the different steps or processes used to produce an artefact, see: Nathan Schlanger, “The Chaîne Opératoire,” in *Archaeology: The Key Concepts*, ed. Colin Renfrew and Paul Bahn, (Oxon; New York: Routledge, 2005), 25–27; Frédéric Sellet, “Chaîne Opératoire: The Concept And Its Applications,” *Lithic Technology* 18, no. 1/2 (1993): 106; and, (2) life histories, which trace “the paths that objects follow through the networks of linked activities which comprise human societies” beginning with the procurement of the materials to create the artefact through to its entrance into the archaeological record, Vincent M. LaMotta, “Behavioral Archaeology,” in *Archaeological Theory Today*, ed. Ian Hodder, 2nd ed. (Cambridge: Polity, 2012), 71; see especially behavioral archaeologist Michael Schiffer’s “life history flow model” which delineates five processes in which an artefact participates throughout its life: “*procurement, manufacture, use, maintenance and discard*,” (to note, each process can comprise a number of stages and activities). Michael B. Schiffer, “Archaeological Context and Systemic Context,” *American Antiquity* 37, no. 2 (1972): 158, doi:10.2307/278203.

²⁴⁵ Gosden and Marshall, “The Cultural Biography of Objects,” 172.

of person and object are tied up with each other.”²⁴⁶ From this perspective, then, investigating the biography of an object entails not only paying attention to the object’s social aspects, such as how it signifies or what it means to people over time and across contexts, but also the ways in which objects and people both shape and transform—and are shaped and transformed by—one another. Further, Gosden and Marshall’s ideas about the use of object biography to discover links between and co-transformations of people and objects could also be applied to ascertain connections and changes between records over time and space.

In his chapter, Kopytoff lays out some of the fundamentals of his biographical approach. First, conducting a biography of an object is like conducting a biography of a person in that one asks questions of an object similar to those one would ask about the life of a person, such as: *Where did the object come from, who created it? What has been its career or path so far? What are the recognizable periods in the object’s life? How does the object’s use change throughout its life?*²⁴⁷ According to Kopytoff, asking such questions of objects through a biographical framework can make noticeable or important what might under other circumstances remain obscure, and can show that “what is significant about the adoption of alien objects” into a culture (such as the adoption of records into the world of art), “is not the fact that they are adopted, but the way they are culturally redefined and put to use,”²⁴⁸ such as redefining and putting to use police surveillance records as materials from which to create art. Second, just as individuals can have a multitude of kinds of biographies such as professional, familial, psychological, economic, etc., an object can also have numerous different (and often overlapping) biographies. As such,

²⁴⁶ Ibid., 169.

²⁴⁷ Kopytoff, “The Cultural Biography of Things: Commoditization as Process,” 66.

²⁴⁸ Ibid., 67.

one can construct an object biography around different foci such as the object's technological, social, physical, or economic histories.²⁴⁹ Whatever the focus, however, anthropologist Jody Joy, echoing anthropologist Alfred Gell's understanding that as social individuals we are the sum of our relations with other people,²⁵⁰ writes that biography is inherently "relational"—just as a person's biography can be regarded as "the sum of the social relationships that constitute that person," an object's biography can be thought "to comprise the sum of the social relationships that constitute the object."²⁵¹

Objects form social relationships through movement and human actions: by being passed between and put to use by people, which can happen in several ways. For instance, an object can take part in what Gosden and Marshall term "contexts of exchange,"²⁵² such as gift giving or commerce, through which the object enters (and becomes entangled in) new social circumstances and relations. Or, an object can be physically altered. Through these types of interactions an object gains new significances and values—all of which contribute to its biography. However, an object does not have to be exchanged or altered to gain histories; histories can also accumulate about an object causing its biography to grow through a shift in its "context and perspective,"²⁵³ such as being displayed in a new environs such as a museum or used in a ceremonial performance.²⁵⁴

²⁴⁹ Ibid., 68.

²⁵⁰ Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford; New York: Clarendon Press, 1998), 222.

²⁵¹ Joy, "Reinvigorating Object Biography," 544.

²⁵² Gosden and Marshall, "The Cultural Biography of Objects," 174.

²⁵³ Ibid.

²⁵⁴ Ibid.

Although constructing an object biography generally includes asking questions about and creating a sequential narrative interpretation of all the significant phases of an object's life—its creation, construction, distribution, exchange, use, repair, reuse and disposal—according to Joy, a biography can also be written in a non-linear fashion, because an object can undergo many re-interpretations and reincarnations throughout its life trajectory. An object, Joy explains, can “die a number of times as it becomes part of and leaves different spheres of relationships” as well as have “different simultaneous lives which can run concurrently as it acts in different relationship webs.”²⁵⁵ Further, an object may extend over several human lifetimes, and past discernments about an object may influence how it is understood in its present-day setting.²⁵⁶ As such, Joy contends that object biography can be understood as comprising

a series of connected jumps as the object becomes alive within certain clusters of social relationships and is inactive at other points in time and space, undergoing a series of different lives and deaths. Conceiving of an object biography in this way has the advantage of allowing us to pick up on the biography of an object at specific points and in particular contexts where the archaeological evidence will allow us to and not feel that the biography is lacking because we are unable to construct a neat linear life story for it.²⁵⁷

Joy goes on to describe that what makes this process biographical rather than merely relational is the persistence and endurance of the object's material form—its identity—across time and contexts and the researcher's structuring the object's relationships *as* biography.²⁵⁸ That is, an object biographer concerns her/himself (as in the writing of a biography of a person) with

²⁵⁵ Joy, “Reinvigorating Object Biography,” 543.

²⁵⁶ *Ibid.*

²⁵⁷ *Ibid.*, 544.

²⁵⁸ *Ibid.*

telling a particular (and subjective) story about an object as opposed to a generalized historical account.

Applying Object Biography to Records

As records are objects that are the result of, influence, and are influenced by social interactions, object biography can be easily and gainfully applied to them. I employed object biography to reconstruct, investigate, and contemplate a (specific) set of trajectories, uses, and social lives of the surveillance records, tracing the movements of the records from their origins, journey to and accession into the archives, and then as components of socially engaged art practices and active participants in a number of (and often overlapping) worlds or systems: art, poetry, activist, social justice, and archival.

Undoubtedly the *Files*, most which has been in existence for almost 50 years, have many more and other kinds of trajectories and social lives beyond what I detail in my work here—an analysis beyond the scope of this dissertation project. As each writer brings to a biography an idea of what is to be its focus, biographies are thusly partial and subjective, as is my biographical account of these records: it is but one—although polyvocal—view. Applying different biographical perspectives to this collection of surveillance records is a compelling area for future research, especially opportune with present-day concerns about police behavior, accountability, transparency, surveillance, privacy, and current social justice movements and political activism around these matters.

My decision to use object biography with these surveillance records emerged from (and was guided by) my experiences in the field with Imatani and Sand. For the artists, investigating and revealing the history of the records—i.e., their origins, contents, forms, sociocultural and political contexts, uses, and management as well as individuals' responses to them over time and

space—was important to their art-making strategies and processes and the art works themselves. In order to understand their close attention to and work with so many aspects of these particular records, I needed to follow suit with a method that would provide the opportunity to examine the history of the records as well as the relationships that have formed between these records, individuals, and communities through time and contexts—all of which object biography affords.

I applied object biography to the *Files* in an iterative, non-linear fashion across different settings and activities throughout my two years in the field. For example, during interviews I conducted and participant observation sessions I engaged in with people who had connections or experiences with the records, I asked about their involvements with or what they knew about the records. I also obtained—or more accurately, stumbled upon—answers to some of my questions during presentations given by Sand, Imatani, and PARC archivists about the *Watcher Files Project*. Additionally, I asked questions about the records while studying the records themselves and as well secondary materials such as newspaper and journal articles about the records provided answers to many of my questions. My questions included the following:

- *When, and under what circumstances, did members of the police bureau create the records?*
- *Who authored the records and for what purposes?*
- *How were the records organized and used within the police department?*
- *When it became illegal for the police to create and keep these records, what happened to them?*
- *How were the records moved to, managed, organized, and used by individuals at the Portland Tribune?*
- *When and how were the records transferred into archival custody at PARC and what kinds of decisions did the archivists make with them?*
- *How have the records been managed and used since their accession at PARC up to the residency program?*
- *How did the artists encounter, approach, use, and repurpose the records?*

At each of these points I also asked: *What kinds of interactions occurred, relationships formed, and significances materialized between people and these surveillance records?*

Applying a biographical approach afforded the opportunity to ask particular questions about these records as well as a framework from which to analyze the answers and weave together a biography—a tapestry of stories—about the records. As subsequent chapters will illustrate, employing object biography with the *Files* threw into sharp relief the multiple complexity of records and how they have been and continue to be integral to (and at times activators, mediators, and transformers of) human agency, action and social relations both inside and outside of the archives. Further, this method also brought into focus not only how these records physically moved across time and space accruing new and various histories, but also how they moved individuals and communities by engendering affects—feelings such as frustration (one of the feelings a journalist from the *Tribune* experienced while interacting with these records) as well as intrigue and excitement (which the editor of the *Tribune* felt about the records).

Object biography also aligns well with current archival thinking. It provides an advantageous methodological and theoretical toolkit from which to undertake Ketelaar’s suggestion to “rebuild the paths records follow from creator to archives”²⁵⁹ retrieving and documenting “the voices of the authors of documents, the bureaucrats, the archivists, and the researchers who all used and managed the files”²⁶⁰ in order to interrogate the manifold significances, values, and meanings that have become connected to records and archives through their use and reuse over time and space.²⁶¹ Thus, applying a biographical approach to records can contribute to and grow the greater biography/genealogy of archives, a genealogy useful for

²⁵⁹ Ketelaar, “Tacit Narratives,” 140.

²⁶⁰ *Ibid.*, 141.

²⁶¹ *Ibid.*

investigating not only the impacts of archival use and the place of archives in the lives of people but also for discovering something about the social lives and epochs of those who create(d), steward(ed), and use them.

Building and Ensuring Trustworthiness

A key component of any research design, whether the research is situated within a positivist or interpretivist paradigm, is engaging criteria to verify and evaluate the merit of a study's research findings. Within the positivist paradigm and quantitative research, the criteria consist of:

- internal validity (research results are attributable to variables within the study, not to confounding factors—there is “verisimilitude between the data of an inquiry and the phenomena those data represent”²⁶²);
- external validity (generalizability of research findings to other populations and/or settings);
- reliability (a study's measures, e.g., the interview or survey questions, are stable and dependable—one can replicate a study's results using the same measures); and
- objectivity (neutrality of researcher—elimination of bias)

However, in the interpretivist paradigm and qualitative research, these four criteria are conceptualized and constructed differently—instead of reliability and validity, for example, the term “trustworthiness” is often used to judge the quality of a study's findings.²⁶³ Education and qualitative research scholar Egon Guba provides four (analogous to the positivist) criteria for the judging of trustworthiness in qualitative research:

- credibility (for internal validity—a researcher's findings and interpretations cohere with and reflect the realities of the study's participants);

²⁶² Egon G. Guba, “Criteria for Assessing the Trustworthiness of Naturalistic Inquiries,” *ECTJ* 29, no. 2 (1981): 80, doi:10.1007/BF02766777.

²⁶³ Williamson, “Research Concepts,” 14.

- transferability (for external validity—forming “working hypotheses that may be transferred from one context to another depending upon the degree of ‘fit’ between the contexts”²⁶⁴);
- dependability (for reliability—focuses upon the understanding that multiple realities exist within social settings and with the study’s participants which entails tracking variance); and,
- confirmability (for objectivity—the researcher needs to confirm that the study’s findings are not the result of the researcher’s own biases, perspectives, and interests).²⁶⁵

Guba goes on to describe the ways in which a researcher can establish trustworthiness in her/his study using his framework, which entails the researcher engaging the following activities:

- for credibility: use prolonged engagement, persistent observation and peer debriefing; do triangulation, collect referential materials, do member checks
- for transferability: collect thick descriptive data and do theoretical/purposive sampling
- for dependability: use overlapping methods and leave an audit trail
- for confirmability: do triangulation and practice reflexivity²⁶⁶

Given the ethnographic orientation of this research, Guba’s criteria are appropriate.

Returning to Guba’s four criteria and the research undertakings that substantiate them, this section describes and reflects upon the ways in which I am establishing trustworthiness in this study.

Credibility

- *Prolonged engagement and persistent observation*: As previously introduced, this study was a multi-sited ethnography in which I worked within and among multiple fieldwork sites, both physical and virtual, for 28 months. Although circumstances (conducting fieldwork during my doctoral coursework as well as working a full-time job) did not allow me to spend as much consecutive time as I would have liked at the study’s various physical sites with the study’s participants, I believe the combination of the on-site fieldwork I completed, my weekly observations of and engagements with the study’s

²⁶⁴ Guba, “Criteria for Assessing the Trustworthiness of Naturalistic Inquiries,” 81.

²⁶⁵ Ibid., 80–82.

²⁶⁶ Ibid., 83–88.

virtual sites and documentary sources, and my monthly email communications with one or more of the participants in the study contribute to and advance the credibility of my engagement and observation within the field.

- *Peer debriefing*: Throughout the course of my research and writing I consulted and received feedback on my data, theoretical arguments, and research methodologies with a number of people situated outside of my study: my dissertation advisor as well as several other professors within my department (Information Studies) as well as the department of World Arts and Cultures at UCLA; approximately ten information/archival studies doctoral cohorts from my department (during the two years I was conducting fieldwork I wrote papers about, discussed, and presented my research in several doctoral seminars within my department); several archival studies doctoral students and professors from the Archival Education and Research Initiative (AERI) community; and, a dissertation writing group comprising doctoral students from the departments of Comparative Literature, Classics, and Education at UCLA. In addition, I wrote three peer-reviewed papers about PARC's artist-in-residence program and the artists' work in it during my research and received feedback from six peer reviewers (two reviewers per paper).
- *Triangulation*: I used three different types of triangulation in order to compare and contrast within my research setting similar phenomena from different perspectives and to add thoroughness, complexity, breadth, and depth to the interpretation of my findings. Triangulation types comprised the use of multiple ways of collecting data (in-depth interviewing, participant observation, and documentary sources such as photographs, video and audio recordings, and texts); multiple methods of interpreting the data (object biography, multi-sited ethnography, and the Records Continuum Model); and multiple theories to interpret the data (archival theory, affect theory, art theory, and performance theory as well as theory emerging from the data).²⁶⁷
- *Collect referential materials*: These materials include the audio and video recordings and photographs I made during fieldwork; press releases and other informational materials generated by the artists, PARC, and RACC; books and texts the artists made during their residency; newspaper and radio interviews of the artists; and newspaper and journal articles about *Files*.
- *Member checks*: Before submitting the manuscript, "Artists in the Archive: An Exploratory Study of the Artist-in-Residence Program at the City of Portland Archives & Records Center" (2015) to the journal *Archivaria* as well as the manuscript, "Artists and Records: Moving Memory and History" to the journal, *Archives and Records*, (2016), I sent the manuscripts to the archivists, artists, and public art manager of RACC for their

²⁶⁷ For more on triangulation, which Williamson notes plays a significant part in the four interpretivist criteria—credibility, transferability, dependability, and confirmability—and thus in ascertaining trustworthiness, see: Kirsty Williamson, "Ethnographic Research," 298; Hammersley and Atkinson, *Ethnography*, 183–85; Norman K Denzin, *The Research Act: A Theoretical Introduction to Sociological Methods* (Chicago: Aldine Pub. Co., 1970), 301–13.

feedback and comments. In 2016 I also did the same with several conference abstracts—the Archival Education and Research Institute (AERI) the Conference and School on Authority, Provenance, Authority, and Evidence (APAE) and the CIRN Conference. Lastly, I sent to journalist Phil Stanford sections of the manuscript pertaining to him and received feedback from him.

Transferability

- *Collect thick descriptive data:* I filled four notebooks describing the context(s) of my study.
- *Purposive sampling:* I used purposive sampling.

Dependability

- *The use of overlapping methods:* I found that using participant observation, in-depth interviewing, and documentary analysis in tandem were complimentary and proved effective towards comparing, contrasting, and confirming data (e.g. during an interview one of the artists or archivists would describe a particular activity he/she was undertaking during the residency and then I observed this activity). In addition, I found the three methods fruitful towards shaping and guiding my inquiries, for instance, through the processes of observing and document analysis I was able to generate themes and questions for interviews.
- *Leave an audit trail:* My four notebooks, email correspondence with participants, audio and video recordings, and photographs serve as an audit trail of my study.

Confirmability

- *Triangulation:* See under “credibility.” However, in this instance of triangulation Guba states that the researcher should bring other researchers into a study, to “balance out predispositions”²⁶⁸ as well as to obtain documentation for every assertion (that happens within the study’s context) from at least two sources. I was not able to bring another researcher into the study; however, by conducting group interviews as well as member checking with a variety of my study’s participants (e.g., the artists, archivists, and the public arts manager—more than two voices confirming or refuting phenomena) at the same time, I believe I was able to achieve a semblance of this type of triangulation.
- *Practice reflexivity:* I shared with all of the participants in the study that I was entering the study from several vantage points related to the environs of the artist-in-residence program: For over 25 years, I have been involved in the art world as a modern

²⁶⁸ Guba, “Criteria for Assessing the Trustworthiness of Naturalistic Inquiries,” 87.

choreographer and dancer; I am a performing arts librarian (the past 12 years) and an archivist (the past 5 years) at a university for the visual, performing, and literary arts; and, that I was a doctoral student in information studies with an emphasis on archival studies. Being a practicing artist and archivist as well as a doctoral student studying archives gave me an insider perspective advantageous to this study and was especially helpful in gaining rapport, trust, and camaraderie with the archivists, artists, and the public arts manager—I shared disciplinary “languages” with them and held similar beliefs about and experiences with both contemporary art as well as archives. However, during the study I became increasingly aware of the need to be reflexively attentive to the beliefs and assumptions I held and practiced in both disciplines in order to be open to experiencing beliefs, ideas, and practices either divergent from my own or that had different meanings to the participants than they did to me. For instance, I realized early on in my fieldwork while listening to the artists describe their art practices and processes that I was both filtering and translating their descriptions through my arts practice lens (making dances). While at first this helped me connect with and understand their work in a general sense, I realized my own art “biases” and understandings of my artistic process was getting in the way of truly seeing and understanding their specific art processes and mediums. To mitigate this bias, I had to work on emptying my mind of my arts training and practice (as much as possible) so that I could hear the artists’ descriptions and see/experience their work from their perspectives.

In conclusion, I employed ethnography, object biography, and the RCM in this dissertation project as together they were the most appropriate tools and methods for discovering, comprehensively investigating, and describing the actions, feelings, experiences, and perspectives of the individuals involved in or related to PARC’s artist-in-residence program.

Analysis

Data analysis is an ongoing, iterative activity that begins in the field during data collection, continues throughout fieldwork—bearing influence on and directing data collection—and after the researcher has left the field.²⁶⁹ I utilized what Emerson, Fretz, and Shaw term “open coding,” a process in which a researcher goes through her fieldnotes and collected texts line-by-line, assigning “codes” or categories to the data as a way to “name, distinguish, and identify the

²⁶⁹ For more about the process (when, what, how) of coding, see: Juliet Corbin and Anselm Strauss, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, Third Edition (Thousand Oaks: SAGE Publications, Inc., 2008), 57–86.

conceptual import,”²⁷⁰ significances, and themes emerging from the data. To note, early in the research process I decided to code my data manually instead of using qualitative analysis software as I wanted to discover and make my own connections between and among data points (instead of a software program making these decisions and associations), and, I found the tactility of the process—touching and handling the records I and others generated—physically and intellectually pleasurable.

Throughout my research process I assigned codes to data after each observation session, interview, or upon collecting/receiving a document generated from the field, and regularly read through and analyzed my observational fieldnotes and interview transcripts, documents created by the artists, PARC, and RACC as well as the secondary resources such as newspaper and journal articles I collected about the artists’ work in the residency or the surveillance records (see section “Investigating documents and artefacts,” this chapter). Throughout my study, I continually worked with the codes, comparing and relating them as well as redefining, elaborating upon, and discarding some of them to arrive at a core list of codes.

During the code generating process I also used what Hammersley and Atkinson term “emic categories” which are “indigenous cultural categories” based on the “terms, images, and ideas that are current in the culture itself”²⁷¹ such as Sand’s term, “chain of activity,” Imatani’s phrase, “personal and the official,” in relation to making art with records, and the name of (and conceptualizations behind) one of the artists’ events during the residency, “Art, Archives, Activism: Artist Talk & Performance.” I also employed what Hammersley and Atkinson

²⁷⁰ Robert M. Emerson, Rachel I. Fretz, and Linda L. Shaw, *Writing Ethnographic Fieldnotes*, Second Edition, (Chicago and London: The University of Chicago Press, 2011), 175.

²⁷¹ Hammersley and Atkinson, *Ethnography*, 194.

conceptualize as “etic categories”²⁷² (non-indigenous categories), that is, terms specific to specific social worlds or disciplines, such as the term “becoming” used in both archival and recordkeeping studies and affect studies or the term “relational,” employed in contemporary art practice and as well affect studies.

My codes became in a sense “field guides” and “thinking tools” that opened paths for further inquiry. For example, they provided the opportunity and a new lens from which to ask questions about and explore nuances in the data, such as the different ways individuals within my study understood certain phenomena (especially those endemic to archival practice and thinking, such as “memory” or “records”) which subsequently directed the course of my research trajectories. As well, the codes provoked new questions to ask my study’s participants and became a means to think with the data and connect it to my own background knowledge, concepts in archival and recordkeeping studies, affect studies, contemporary art theories, performance theory, and ideas emerging from the data.

Lastly, I also used “memos,” which are brief, analytical remarks and commentaries the researcher creates in response to, and to explore and develop her fieldnotes and/or codes.²⁷³ I engaged in two forms of memo-writing with both my fieldnotes and codes: (1) free, in which I wrote in a continuous fashion an intuitive and free-association analytical response to a code or concept in my data. I employed this approach as a way to disrupt and get beyond my usual ways of thinking about and with my data and codes; and (2) focused, in which I narrowly analyzed a code or concept in a directed (employing background or disciplinary knowledge) manner.

²⁷² Ibid.

²⁷³ Corbin and Strauss, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, 117–41; Emerson, Fretz, and Shaw, *Writing Ethnographic Fieldnotes*, 123-127; 185-188.

Chapter 3 Creating, Hiding, Uncovering, and Moving Records

The first section of this chapter begins the biography of the *Files*, followed by a second section comprising a reading and examination of these records through the previously introduced records continuum model (RCM).

Kopytoff argues that the “drama” in a biography of an object (as in a biography of a person) is found in collisions between an object’s multiple and differing identities. He states that:

the drama of persona biographies has become more and more the drama of identities—of their clashes, of the impossibility of choosing between them, of the absence of signals from the culture and the society at large to help in the choice, the drama, in brief, lies in the uncertainty of identity... The biography of things... reveals a similar pattern... an eventful biography of a thing becomes a story of the various singularizations of it, of classifications and reclassifications in an uncertain world of categories whose importance shifts with every minor change in context. As with persons, the drama here lies in the uncertainties of valuation and of identity.²⁷⁴

Shifts in identity and value compose and animate the biography of the *Files* and these shifts reveal how these records set people on new itineraries and the myriad significances the records have had for people across contexts and temporalities. The RCM, writes Cook, “encompasses movement across space and time” and also recognizes that “archival records and their metadata are continually shifting, transforming, and gaining new meanings, rather than remaining fixed, static objects.”²⁷⁵ The reading of the *Files* through the continuum offers multi-dimensional and multi-temporal views of the *Files*, the recordkeeping and archiving processes applied to them, and a means to observe the evidential, actional, commemorative, and relational nature of records over spacetime.

²⁷⁴ Kopytoff, “The Cultural Biography of Things: Commoditization as Process,” 89-90.

²⁷⁵ Cook, “Beyond the Screen: The Records Continuum and Archival Cultural Heritage,”
11.

The stories in this chapter trace how the *Files* moved from one context to another and from one dimension of the continuum to another, and importantly, what this mobility made happen: the interactions and relations that occurred, the affects that arose and moved people in new directions, and the meanings that accumulated between records and people. Lastly, the stories I tell about the *Files* will be—as is any biography or reading of the RCM—inescapably subjective: certain aspects about the *Files* will be emphasized, minimized, or left out entirely (consciously or subconsciously).

Surveillance in Portland

During the early 1920s to the mid-1980s, the Portland Police Bureau, like many other urban police departments across the United States (e.g. Los Angeles, New York, and Chicago), maintained a secretive police unit: a “Red Squad.”²⁷⁶ In response to a fear of Bolshevism, the Portland Police Bureau formed their Red Squad unit in the 1920s with both private and public funds.²⁷⁷ According to historian Michael Munk, in the 1930s the Portland Police Bureau’s Red Squad served as an “outspoken right-wing political gang” which spent its money on “infiltrating

²⁷⁶ Police departments established Red Squad units after 1900 to “surveil and repress radicals amidst the climate of increasing labor strife, the rise of militant groups like the Socialist Party and the IWW [an international labor union, the Industrial Workers of the World also known as ‘Wobblies,’] and the yearly floods of hundreds of thousands of suspect aliens entering American cities from abroad.” By the 1930s fear of communism became a justification for these units to continue and by the 1960s, the “core of the red squad operation was identification—of anyone and everyone involved in protest activities.” Frank J. Donner, *Protectors of Privilege: Red Squads and Police Repression in Urban America* (Berkeley: University of California Press, 1990), 30, 45, 67. See also Kristian Williams, *Our Enemies in Blue* (Brooklyn: Soft Skull Press, 2004), 176–93.

²⁷⁷ Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland.” See also: Michael Munk, *The Portland Red Guide*, 2nd edition, (Portland: Ooligan Press, 2011), 203; Leanne Claire Serbulo and Karen J. Gibson, “Black and Blue: Police-Community Relations in Portland’s Albina District, 1964-1985,” *Oregon Historical Quarterly* 114, no. 1 (2013): 12.

and spying on labor and political organizations, organizing raids and provocations, and engaging in violent strike suppression.”²⁷⁸ Additionally, throughout their existence Red Squads across the United States engaged in physical surveillance activities such as observation, wiretapping, and photography as well as compiling records and dossiers on political and social activists and groups—information that Squads used to disrupt and undermine these groups.²⁷⁹

Civil liberties lawyer Frank Donner writes that Red Squads were at their peak in the U.S. during the 1960s, with over 300,000 police engaging in political repression, which Donner defines (within this milieu) as “police behavior motivated or influenced in whole or in part by hostility to protest, dissent, and related activities perceived as a threat to the status quo.”²⁸⁰ Munk correspondingly notes an enlargement of the Portland Police Bureau’s Red Squad in this period, stating that the “revival of activism in the 1960s caused an expansion of the Red Squad, whose files were quickly filled with informer reports and photo surveillance of Portlanders exercising their political rights.”²⁸¹ The increased monitoring of activists—especially civil rights activists—during this time period was also heightened in part by the federal government’s efforts to disrupt the civil rights movement in the late 1960s. The expansion of the FBI’s domestic counter-intelligence program (COINTELPRO), led by Director J. Edgar Hoover, for example, sent FBI agents to a number of states, including Oregon, to interrupt and discredit the Black Nationalist

²⁷⁸ Munk, *The Portland Red Guide*, 204.

²⁷⁹ Donner, *Protectors of Privilege: Red Squads and Police Repression in Urban America*, 1–3.

²⁸⁰ *Ibid.*, 1.

²⁸¹ Munk, *The Portland Red Guide*, 157.

movement (in Portland the Black Panther Party in particular).²⁸² And although the Portland police had already been disrupting political organizations and watching over political activists for decades, COINTELPRO afforded additional backing and legitimacy for such undertakings.²⁸³

It was during the mid-1960s when Portland Police Bureau Red Squad member, terrorism expert, and member of the radical right John Birch Society, Winfield Falk, along with more than 20 officers who were part of the Bureau's Criminal Intelligence Unit,²⁸⁴ started focusing their surveillance activities on mainly left-leaning political and civic activist organizations—576 in total—including both law-abiding groups (for example, the police kept watch over people because they supported the civil rights movement or were opposed to the Vietnam War) and those involved in criminal actions. However, although the police officers monitored groups and not individuals, the names of at least 3,000 individuals do show up in the files, in documents such as intelligence reports as well as posters and newspaper clippings in which their names are highlighted or underlined.²⁸⁵

²⁸² Serbulo and Gibson, “Black and Blue: Police-Community Relations in Portland’s Albina District, 1964-1985,” 14. See also: Munk, *The Portland Red Guide*, 167; Wisser and Blanco-Rivera, “Surveillance, Documentation and Privacy,” 135; Betty L. Medsger, *The Burglary: The Discovery of J. Edgar Hoover’s Secret FBI* (New York: Alfred A. Knopf, 2014); Ben Jacklet, “A Legacy of Suspicion: When the Police Intelligence Unit Cast Its Spy Nets, the Wider Black Community Got Caught,” *Portland Tribune*, September 20, 2002; Williams, *Our Enemies in Blue*, 181–84.

²⁸³ Serbulo and Gibson, “Black and Blue: Police-Community Relations in Portland’s Albina District, 1964-1985,” 14–15.

²⁸⁴ The mission of the Intelligence Unit was to “prepare for and prevent acts of political violence and terrorism.” Jacklet, “In Case You Were Wondering...: Intelligence Gathering was More than a One-person Operation.”

²⁸⁵ Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland.”

Through the use of both direct observation and informants Portland police officers kept track of activists' daily routines, political pursuits, and friends.²⁸⁶ Ben Jacklet, the *Portland Tribune* journalist who broke the story about the police bureau's surveillance activities notes that the police monitored rallies, marches, lectures, and school board meetings, as well as keeping watch over the homes of political activists.²⁸⁷ The police created intelligence reports, (see Image 7) took surveillance photographs, kept index cards inscribed with names of individuals and groups, and collected a wide range of materials produced by activist groups, such as posters, flyers, (see Image 8) event announcements, brochures, magazines, and tabloid newspapers.

CONFIDENTIAL INTELLIGENCE REPORT

City of Portland, Oregon
Bureau of Police

CLASSIFICATION: **CONFIDENTIAL**

Distribution: () BY () TO () FROM ()

DATE NUMBER: 54-N-000000-01-02-84
CLASSIFICATION: () BY () TO () FROM ()

DATE OF OCCURRENCE: 02-24-84
ASSIGNED TO: W. Falk

SUBJECT OR TITLE OF INCIDENT: White Train Demonstrations

DETAILS OF REPORT:

Sir:

This report will identify leaders, as well as organizations, that took part in the demonstrations and the blocking of the White Train on February 24, 1984.

To our knowledge there were, on site, seven known leaders of various peace and anti-military groups. Four of those seven were arrested. They are as follows:

1. Norman Solomon. Norman Solomon is a member of the Trojan Decommissioning Alliance and wrote stories in *Win Magazine* for the War Resisters League. He has also been associated with the Fellowship of Reconciliation and the Coalition for Safe Power.
2. Jeffery Liddicoat. Jeffery Liddicoat is the leader of an organization called the New Clear Vision. He is also a candidate for mayor in the City of Portland.
3. Dorothy Fisher-Smith. Dorothy Fisher-Smith is from Ashland, Oregon and is a leader in various anti-military groups in the Ashland, Oregon area. She has been arrested in that area during several demonstrations, as well as being a Jane Doe at the Precision Cast Parts demonstration on 12-02-83. At that time she gave the name Dorothy Abluda.
4. Patricia Schwiebert. Patricia Schwiebert is active at the Northwest Draft Counseling Center which operates out of the back of Balogna Joe's Cafe at 313 E. Burnside. Her husband is the Rev. John Schwiebert who is a leader of the Methodist Federation for Social Action. He was also one of the original sponsors for the formation of the Oregon Peace Council in behalf of the U.S. and World Peace Council.

The following leaders were not arrested at the White Train site:

1. Charles Bell. Charles Bell is one of the leaders of the Northwest Action for Disarmament. He was also the key individual in the demonstrations at the Precision Cast Parts plant.

FILE PAGE NUMBER: 1
REPORTING OFFICER(S): W. Falk
APPROVED BY: [Signature]

USP-83/14

Image 7. A confidential intelligence report written by Falk in February 1984—years after Oregon law made it illegal to gather and keep information on individuals not under criminal investigation—that identifies some of the individuals and organizations that took part in the blocking of the White Train (a train that carried several times a year nuclear warheads from Texas to Washington). There is no addressee except “Sir”; however, in the bottom right hand corner someone “approved” this report, which points to the fact that someone within the bureau knew of, and perhaps supported, Falk’s illegal activities. Photograph taken by the author at PARC, 2015.

²⁸⁶ Serbulo and Gibson, “Black and Blue: Police-Community Relations in Portland’s Albina District, 1964-1985,” 13.

²⁸⁷ Jacklet, “The Secret Watchers: : How the Police Bureau Spied for Decades on the People of Portland.”



Image 8. An activist flyer ca.1984-1985 containing information about and soliciting help to stop the White Train. Photograph taken by the author at PARC, 2015.

However, not only did the Intelligence Unit collect (and create) information, they utilized that information to sabotage activists by spreading rumors about those they were spying on, fostering “dissension within and among activist organizations”²⁸⁸ and as well accus[ing] targeted individuals of illegal subversive activity regardless of whether the information supported their charges”²⁸⁹ note urban studies scholars Serbulo and Gibson. Jacklet similarly observes that police were not just collecting information, but “actively working to disrupt people’s lives and

²⁸⁸ Serbulo and Gibson, “Black and Blue: Police-Community Relations in Portland’s Albina District, 1964-1985,” 12.

²⁸⁹ Ibid.

hinder political movements with which they disagreed.”²⁹⁰ For instance, reports in the files suggest the police were interested in disrupting legitimate programs such as the free Malcolm X Dental Clinic run by the Black Panther Party.²⁹¹ Another example includes Falk’s surveillance of an individual whom he thought was an active member of the Revolutionary Communist Party (RCP). In an intelligence report, Falk wrote that “other members of the RCP have worked at various jobs with the intent to create dissension (sic) wherever they worked,” and goes on to report that the individual he was monitoring did not have full civil service status, and could be terminated without reason.²⁹² Jacklet also writes that police intelligence reports were often erroneous and biased (a theme Imatani and Sand explored in their art), but nonetheless were used by the police to justify careful surveillance of people and to implicate individuals as “‘militants or even ‘terrorists’ based on their political beliefs, with little or no supporting evidence.”²⁹³ Moreover, Jacklet states that there was very little oversight of police officers involved in the surveillance program. The *Tribune* contacted former police chiefs, district attorneys, mayors, and

²⁹⁰ Ben Jacklet, “It Should Be Noted: Police Biases Led to Surveillance, Infiltration, Even Tampering with People’s Livelihoods,” *Portland Tribune*, September 17, 2002. Also see: Jacklet, “A Legacy of Suspicion: When the Police Intelligence Unit Cast Its Spy Nets, the Wider Black Community Got Caught.”

²⁹¹ Jacklet, “A Legacy of Suspicion: When the Police Intelligence Unit Cast Its Spy Nets, the Wider Black Community Got Caught.” Relatedly, Munk notes that the FBI sent anonymous letters to Portland area doctors and dentists in attempt to sabotage BPP’s clinics—both the Malcolm X Dental Clinic and the Fred Hampton Health Clinic. Munk, *The Portland Red Guide*, 167.

²⁹² Jacklet, “It Should Be Noted: Police Biases Led to Surveillance, Infiltration, Even Tampering with People’s Livelihoods.”

²⁹³ Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland.”

police commissioners, all who said they knew “very little about the surveillance”²⁹⁴ activities of the police bureau.

Who and What is in the Files

As previously mentioned, the police kept watch over a very large number of activist and civic groups, such as the Black Panthers, Students Against the Draft, Vietnam Veterans Against the War, Women’s Rights Coalition, American Indian Movement, Foundation for Middle East Peace, and the Portland Town Council, to name just a few. Although the bulk of the files date primarily from 1965 to 1985, the oldest document in the files is a Communist Party membership card from 1924 and the most recent item a flier promoting a rally for corporate responsibility in Central America and South Africa that was scheduled for October of 1986.²⁹⁵ The police kept the file folders arranged in a quasi-alphabetical order by organization, such as “A is for America—as in American Indian Movement, American Civil Liberties Union, American Friends Service Committee. B is for Black: Black Panthers, Black United Front, Black Muslims. C is for Communists.”²⁹⁶ Besides the above mentioned items the files also contain documents such as job applications, property records, reports about people’s sexual preferences,²⁹⁷ signed petitions, bookstore mailing lists and the license plate numbers of individuals who attended

²⁹⁴ Ibid.

²⁹⁵ Jacklet, “In Case You Were Wondering...: Intelligence Gathering was More than a One-person Operation.”

²⁹⁶ Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland.”

²⁹⁷ Jacklet, “It Should Be Noted: Police Biases Led to Surveillance, Infiltration, Even Tampering with People’s Livelihoods.”

demonstrations.²⁹⁸ There are also lists of campaign contributors, such as the names and addresses of people who contributed to a 1976 ballot measure supported by Oregonians for Nuclear Safeguards²⁹⁹ as well as letters, such as the one found within the file on the Rape Relief Hotline to the Oregonian (a newspaper) signed by two women in March 1978 that discusses Oregon rape laws, and it is noted in the file, that the police ran a background check on the two letter writers.³⁰⁰ Besides the files, there were also 18 drawers containing “thousands of index cards that name individuals and link them to various groups”; cards that the police organized “by name, by group, by the first three numbers of the subject’s phone number, and by the last three numbers of the individual’s license plate number.”³⁰¹



Image 9. Police card catalog, 7 July 2004. Far left top drawer is difficult to read, but seems to be “by name and location”; the middle drawer “alpha by name and base location”; the far-right drawer “individuals by state”; the bottom left drawer, “individuals P [sic] to Z” and bottom right drawer, “alpha by organization.” Photograph courtesy of PARC.

²⁹⁸ Jacklet, “Watcher Files Find New Home.”

²⁹⁹ Ben Jacklet and Anna Skinner, “The Wild, the Weird and the Plain Silly,” *Portland Tribune*, September 13, 2002.

³⁰⁰ Ibid.

³⁰¹ Jacklet, “In Case You Were Wondering...: Intelligence Gathering was More than a One-person Operation.”

In 1981, the Oregon State Legislature passed a law prohibiting law enforcement agencies from collecting and maintaining “information about the political, religious or social views, associations or activities of any individual, group, association, organization, corporation, business or partnership unless such information directly relates to an investigation of criminal activities.”³⁰² However, Falk broke this law (as well as Portland Police Bureau policy that prohibited police from collecting and keeping information not related to criminal activity³⁰³), and continued to amass information on organizations such as the Hispanic Political Action Committee, Mackenzie River Gathering Foundation (a social justice organization) and the Nuclear Weapons Freeze Coalition of Greater Portland. Although it is unknown whether Falk was carrying out these surveillance activities with his superior’s approval or on his own accord, post-1981 intelligence reports which Falk directed to superior officers suggest that some officers within the bureau knew what he was doing.³⁰⁴ Further, not only did Falk continue to gather information after 1981, (see image 7) he sequestered the files (which per state law, were to be destroyed) from police headquarters. Although it is uncertain as to when he removed the files and took them home,³⁰⁵ and whether he was ordered to take the files or simply took the files

³⁰² Oregon State Legislature, “Specific Information not to be Collected or Maintained.”

³⁰³ Williams, *Our Enemies in Blue*, 190; Redden, “Informant Names Deleted from Police Spying Files.”

³⁰⁴ Jacklet, “The Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland.”; Ben Jacklet, in conversation with the author, July 27, 2015.

³⁰⁵ Jacklet, “Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland.” There are varying opinions as to when Falk took the files: Jacklet (and his sources) did not know; however, Williams states Falk took the files in 1983, see: Williams, *Our Enemies in Blue*, 190.

without anyone knowing,³⁰⁶ Falk's removal of the files from the bureau to his garage (and later to a barn in Washington)³⁰⁷ was never reported. Falk died of a heart attack in 1987 before the public would learn about his surveillance activities and how after 1981 he conducted them beyond the walls (and perhaps, oversight) of the Portland Police Bureau. As Jacklet writes, Falk was "honored with a well-attended police funeral procession" and "remembered as a military veteran, a dedicated cop and a respected authority on global terrorism."³⁰⁸ He was also commended by his colleagues at the police bureau as well as the head of the Secret Service, and in an ironic twist, by the head of Ecumenical Ministries of Oregon—a group Falk used to keep watch over.³⁰⁹

Files Uncovered

In 2002, writer and *Portland Tribune* columnist Phil Stanford was on the search for the Portland Police Bureau vice squad's files that dealt with gambling, prostitution, and drug cases during the 1950s and 1960s after hearing that they had been stored away somewhere:

³⁰⁶ Jacklet, "In Case You Were Wondering...: Intelligence Gathering was More than a One-person Operation."

³⁰⁷ Redden, "Informant Names Deleted from Police Spying Files." Portland, it should be noted, is not alone in having police surveillance files "gone missing" and then turning up elsewhere many years later. Most recently, in 2016, 520 boxes of New York City police surveillance documents from 1950s-1970s were discovered in a warehouse in Queens. See: Joseph Goldstein, "Old New York Police Surveillance Is Found, Forcing Big Brother out of Hiding," *New York Times*, June 16, 2016, sec. N.Y./Region, https://www.nytimes.com/2016/06/17/nyregion/old-new-york-police-surveillance-is-found-forcing-big-brother-out-of-hiding.html?_r=0. And, Falk is not alone in taking home police surveillance files, this occurred, for example, also in Los Angeles and San Francisco, see: Williams, *Our Enemies in Blue*, 190–91.

³⁰⁸ Jacklet, "Secret Watchers: How the Police Bureau Spied for Decades on the People of Portland."

³⁰⁹ *Ibid.*

An old cop, who told me that the vice files had been spirited away some years earlier after the department was ordered to destroy them, said he thought Win Falk might have taken them. Win Falk was dead, of course, so I started calling around. One of the people I checked with was his ex [sic] Susan Hauser. She told me she didn't know if the files still existed, but I'm sure she was one of those who suggested I track down Win's brother Dennis.³¹⁰

Stanford was working on his first book, *Portland Confidential: Sex, Crime, and Corruption in the Rose City*, and finding these vice files he told me, “was going to be the big breakthrough.”³¹¹ He did indeed track the files down to Falk’s brother, Dennis, who told him the files were in a barn in eastern Washington, and who subsequently delivered the files to Stanford. Stanford put the files in his basement and spent several weeks going through them. “I was very excited,” he explained:

I started looking through them...and, I didn’t find anything I wanted...I was looking for the vice files and this was all political surveillance, so it was a huge disappointment. I gave them to the *Tribune* and let them do what they wanted with them...I was devastated.³¹²

Although disappointed the files did not turn out to be what he was looking for, Stanford knew they were worth pursuing; however, he wasn’t interested to write about them as he was “hot on the trail of something else,” and instead gave the files to the *Tribune*.³¹³ The *Tribune*’s news editor at the time, Lora Cuykendall, similarly thought the files worthy of attention, and assigned Jacklet as the lead reporter on a special investigative project on the files.

³¹⁰ Phil Stanford, email message to the author, February 5, 2017.

³¹¹ Phil Stanford, in conversation with the author, July 25, 2015.

³¹² Ibid. To note, years after the *Tribune* published the stories about the surveillance files, Stanford found out the vice files had been taken to Idaho by a vice officer from the Portland Police Bureau. The officer, however, upon reading the *Tribune* articles about the existence of the surveillance files—which by law were supposed to be destroyed—realized it was illegal for him to have the vice files in his possession and destroyed them. Phil Stanford, in conversation with the author, July 25, 2015; Phil Stanford, email message to the author, February 6, 2017.

³¹³ Phil Stanford, email message to the author, February 6, 2017.

The *Tribune*, which at that time was located on the 4th floor of a building on SW 5th Street in downtown Portland, kept the boxes of surveillance files in a small office space on the 6th floor of the building. Only Jacklet, Cuykendall, Anna Skinner and Jim Redden (two other journalists assigned to the project) had access to the files. Jacklet describes that for approximately two months he would come in to the *Tribune* and go to his regular desk, and then “disappear up to this solitary room with the files” where he interacted with the files by himself for prolonged stretches of time—reading, taking longhand notes, and marking pages for photocopy—an experience he describes as exciting yet “daunting” as there were so many files and boxes.³¹⁴ During this time, Jacklet would also brainstorm with the project team to decide what the stories, illustrations, and headlines were going to be—essentially, “trying to turn [the files—the records] into a story somehow.”³¹⁵ He also contacted and interviewed former city and police bureau employees as well as people whose lives he came across in the records to learn what they had to say and how they felt about the surveillance program and its records—thoughts and emotions he incorporated into his articles. These responses to the records are the first instances of people “talking back” to the records—a strategy Imatani and Sand also employed (interviewing people to obtain their responses to the records) but in much different ways and to different effects.

Jacklet broke the story about the surveillance program and its files on September 13, 2002; the *Tribune* purposely timing the series of articles, titled, “The Secret Watchers,” to come out close to September 11 because one of the big debates in the aftermath of the terrorist attacks in the United States on September 11, 2001 was over civil liberties, specifically how much

³¹⁴ Ben Jacklet, in conversation with the author, July 27, 2015.

³¹⁵ Ibid.

surveillance should there be (if any) in a free society—a debate that continues to this day. After the series was published, over 800 people contacted the *Tribune* to find out whether they or the organizations to which they belonged had been under watch. The newspaper provided thousands of pages of photocopies of the documents to those who were in the files.³¹⁶ One of those individuals was Oleksiak (with whom Imatani and Sand collaborated), who received from the *Tribune*—amongst other things— reproductions of several of the hand-drawn flyers and brochures she had made in the 1980s.³¹⁷

A New Home for the Files

Upon reading Jacklet’s first newspaper article about the surveillance files, Banning was at once interested in moving the files to PARC, and immediately contacted the Oregon State Archives for a consultation. The Oregon State Archives recommended that PARC acquire and destroy the records per the state’s record retention policy. Banning, however, disagreed: she believed the files represented an important period in Portland’s history that should not be forgotten, and the files, instead of being destroyed, should instead be acquired and preserved by PARC. She took the issue to her supervisor, who took the issue to the City Auditor (to whom PARC reports), who agreed with Banning that the records should be attained and permanently protected by the archives. PARC decided to move the acquisition process forward, and after consultations with the City Attorney, Banning worked with the managing editor of the *Tribune* to transfer the records, which officially occurred March 19, 2004.³¹⁸ Once transferred, PARC

³¹⁶ Jacklet, “Watcher Files Find New Home.”

³¹⁷ Joanne Oleksiak, in conversation with the author, February 26, 2015.

³¹⁸ Diana Banning, email message to the author, August 12, 2014.

archivists applied preservation treatments to the files, such as airing out moldy documents and clearing off dirt and mice droppings. They were successful in saving and preserving a large portion of the transferred documents despite their deteriorated condition as a result of being stored in the barn. Some, however, such as bundles of photographs that had emulsified into brick-like blocks were unsalvageable.³¹⁹

Image 10. Sorting and airing out the police records at PARC, April 2004. Photograph courtesy of PARC.

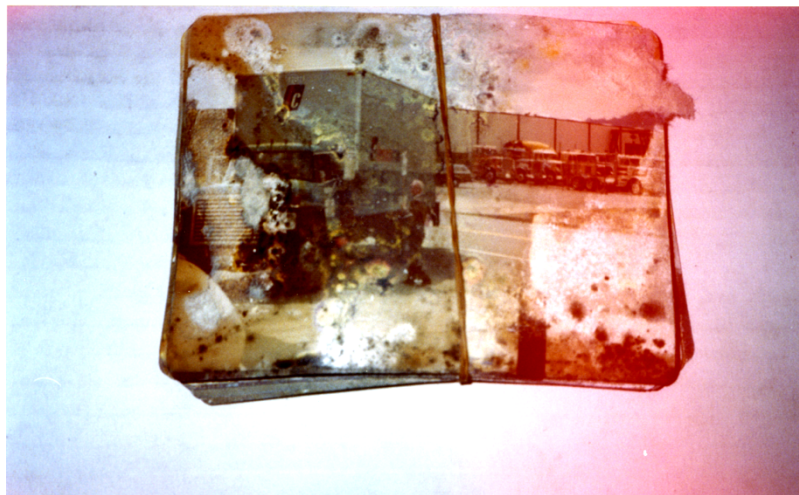


Image 11. Photograph emulsion damage, Intelligence Files_A2004-005, April 2004. Photograph courtesy of PARC.

³¹⁹ Garrick Imatani and Kaia Sand, “About the Watcher Files Project,” *The Watcher Files Project*, 2014, <http://looseleafservices.us/about/>.

In accordance with the laws governing Oregon public records,³²⁰ and at the direction of the City Auditor, the files were to be open to the public.³²¹ PARC was required by law to redact items such as juvenile records and social security numbers as well as medical and informant information from the files, however.³²² The archivists blacked out such information on most of the documents except for a small number of them, such as documents containing medical information—which they eliminated entirely.³²³ As mentioned, the *Tribune* informally dubbed the surveillance files *The Watcher Files*, (a name the artists used for their project—*The Watcher Files Project*); however, PARC archivists named this collection *The Police Historical/Archival Investigative Files* and joined them with the *Red Squad Files*—a predecessor collection of

³²⁰ The Oregon Revised Statutes (ORS) 192.005(5) define a public record as any information that: “(A) Is prepared, owned, used or retained by a state agency or political subdivision; (B) Relates to an activity, transaction or function of a state agency or political subdivision; and (C) Is necessary to satisfy the fiscal, legal, administrative or historical policies, requirements or needs of the state agency or political subdivision.” Office of the City Auditor, “Terms & Definitions | The City of Portland, Oregon,” *Archives & Records Management*, 2017, <http://www.portlandoregon.gov/archives/70029>.

³²¹ Federal and state regulations, statutes, and court opinions restrict or mandate access to records. Oregon law, ORS 192.420, for example, guarantees every person the right “to inspect any public record of a public body” in the state of Oregon, except for those records exempt from disclosure. Oregon Legislature, “Right to Inspect Public Records,” Pub. L. No. 192.420, Chapter 192 2015 ORS (1973), <https://www.oregonlaws.org/ors/192.420>.

³²² Both federal and state public records laws prohibit public bodies from disclosing certain information such as social security numbers or information of a personal nature found for example, in medical records, student, or library records.

³²³ Brian Johnson, email message to the author, July 23, 2014. See also: Redden, “Informant Names Deleted from Police Spying Files.” For more on access and privacy issues in regards to surveillance and other types of records, see: Wisser and Blanco-Rivera, “Surveillance, Documentation and Privacy”; Menzi L. Behrnd-Klodt, and Peter J. Wosh, eds., *Privacy & Confidentiality Perspectives: Archivists & Archival Records* (Chicago: Society of American Archivists, 2005); Menzi L. Behrnd-Klodt, *Navigating Legal Issues in Archives* (Chicago: Society of American Archivists, 2008), 102–65; Elena Danielson, “Privacy Rights and the Rights of Political Victims: Implications of the German Experience,” *The American Archivist* 67, no. 2 (2004): 176–93, doi:10.17723/aarc.67.2.1w06730777226771; Eric E. Ketelaar, “Access: The Democratic Imperative,” *Archives and Manuscripts* 34, no. 2 (November 2006): 62–81.

surveillance records that document how the Portland Police Bureau kept tabs on suspected communists between the 1930s and the 1960s.

A Few Responses to the *Files*

I was curious to know about some of the ways in which people have responded to the *Files* since their transfer to the archives and leading up to artists' experiences with them. During one of my visits to PARC I asked archivists Banning, Mary Hansen, and Brian Johnson if they had any memorable 'response stories' they might share with me. Johnson recalls that Ford was one of the first persons to come in and look at the *Files*. Ford examined the Black Panther Party (BPP) file, which, according to Johnson, is "pretty much his [Ford's] personal file,"³²⁴ because Ford was the leader of the BPP the police kept close watch over him—as they did with anyone who was heavily involved in a group/organization under police surveillance. Johnson also remembers Ford chuckling as he looked at some of the accounts the police had recorded about aspects of his life, many of which contrasted with his own personal memories.³²⁵ For example, in one of the documents an informant details the layout of Ford's house and notes the existence and location of a gun closet; however, as Ford explained to Johnson, a gun closet did not exist in that location. In fact, Ford never had a gun closet—the object in that spot was Ford's refrigerator.

Johnson recalls how Ford found the misinformation about him in the official record entertaining,

³²⁴ Brian Johnson, in conversation with the author, February 25, 2015. Also, as previously mentioned, the police did not keep files on individuals but rather on groups and organizations. However, they did keep a file of index cards—each card containing the name of an individual and the groups(s)/organization(s)—and thus the subsequent file—with which a person was affiliated. (See images 9 and 17).

³²⁵ For a compelling read about discordant official and personal memory in relation to the East German Stasi Files, see Timothy Garton Ash, *The File: A Personal History* (New York: Random House, 1997).

and went on to describe that this was not the only incidence of people finding errors in the *Files*. Over the years he and other PARC archivists have witnessed numerous people discover inaccuracies about past events or their livelihoods in this collection.³²⁶

Johnson also related a humorous anecdote about a man who came to the archives to see if he and his wife (who were both politically active during the surveillance era) were named in the index card files. Johnson remembers the man being “ecstatic” and “tickled” upon finding his but not his wife’s name in the *Files* as the man believed that his presence and his wife’s absence in the *Files* verified that he was more “radical” than she was.³²⁷ Relatedly, Hansen has also had experiences she found curious and amusing working with people who did not find themselves in the *Files*:

People expect to find themselves in there [in the *Files*] and when they don’t they seem disappointed, which I find very interesting...sometimes people are really disappointed and they will say to me: ‘I know I am in those files’ and I say to them, ‘well, you can come in and take a look and we’ll pull the card [the index cards with individual names] and see’...some people are very disappointed, which I find pretty humorous...because they just want to be present there.³²⁸

Hansen also recalled a woman who found a picture in the *Files* and told Hansen it was “great” that the picture was there as the woman did not have any pictures—it is the only one—of her, her husband, and her child from that time-period.

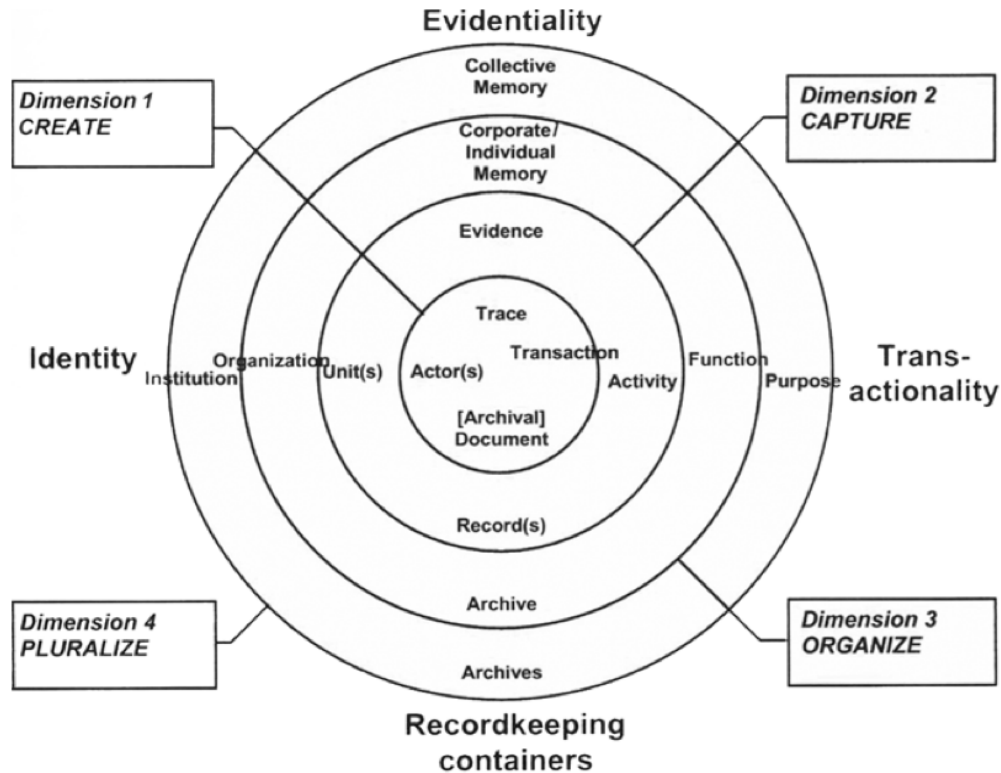
The Records Continuum Model (RCM)

Before the reading of the *Files* begins it is first necessary to present the records continuum model and outline the actions and actors comprising its four dimensions:

³²⁶ It is uncertain/unclear whether the errors in this collection are intentional.

³²⁷ Brian Johnson, in conversation with the author, September 5, 2015

³²⁸ Mary Hansen, in conversation with the author, February 25, 2015.



Source: © Frank Upward, all rights reserved

Image 12. **The Records Continuum Model**³²⁹

Create (D1): the actor(s) who carry out an action, the action itself, the recording (embodiment) of the action and in turn, the embodiment (photograph, text, etc.) becomes a representation and trace of the action

Capture (D2): the removal of the trace from the activity of which it was part, incorporating it into a recordkeeping system (“capturing trace as record”³³⁰), and employing processes—such as adding contextual metadata—to the record to support its capacity to act as evidence of the past activity as well as to make the record available for use

³²⁹ Frank Upward, “Modelling the Continuum as Paradigm Shift in Recordkeeping and Archiving Processes, and Beyond—a Personal Reflection,” *Records Management Journal* 10, no. 3 (December 2000): 115–39, doi:10.1108/EUM0000000007259.

³³⁰ Frank Upward, “Structuring the Records Continuum - Part One: Postcustodial Principles and Properties,” Monash University, last modified November 23, 2012, <http://www.infotech.monash.edu.au/research/groups/rcrg/publications/recordscontinuum-fupp1.html>.

Organize (D3): placing, arranging, and managing a record in an existing individual or organizational archives³³¹ (enabling greater access and use) where the record joins and relates to other records within an archive and serves as individual, group, and/or organizational memory

Pluralize (D4): a record is brought into “all-encompassing frameworks,”³³² societal memory systems (e.g., the media, the web, art) in which the record is more largely accessible and able to perform as collective memory across greater reaches of time and space

Reading the Files and their Affects Through the Continuum (1)

The first (create) dimension of the continuum “represents the locus of all action,”³³³ and comprises both the actions of actors and the subsequent embodiment of these actions. In regard to the *Files*, the “locus of all action” is the Portland Police Bureau’s surveillance program. From this place, Falk and other police officers engaged in actions such as photographing individuals and events, writing intelligence reports about people’s doings, and gathering newspaper articles, brochures, and other materials. The outcomes of these actions, then, i.e., the resultant photographs, reports, and gathered materials, are the documentary embodiments of the Portland Police Bureau’s surveillance activities and processes.

It must be noted that within continuum thinking records are conceptualized as co-created. This conceptualization is antithetical to notions about creatorship in traditional archival science, which assigns records to have a singular creator (which in this case would be the Portland Police Bureau). The continuum perspective, instead, understands people who are subjects of the record (in this context, people who were under surveillance and whose livelihoods constitute the records

³³¹ McKemmish, “Placing Records Continuum Theory and Practice,” 352.

³³² McKemmish, “Recordkeeping in the Continuum: An Australian Tradition,” 140.

³³³ Barbara Reed, “Reading the Records Continuum: Interpretations and Explorations,” *Archives and Manuscripts* 33, no. 1 (2005): 19.

as well as those who generated records such as flyers, brochures, and posters) as co-creators of the record, since without them, there would be no record.³³⁴ Archival scholar Tom Nesmith, however, expands the continuum idea of co-creatorship to include not only a subject of a record but every person who interacts with a record: “those who make, transmit, keep, classify, destroy, archive, and use records...are co-creators of the records *and* thus the knowledge they shape.”³³⁵ As chapters 6 through 9 discuss, several of Imatani and Sand’s archival art strategies and works are examples of and illuminate—in novel ways—the co-creatorship of records.

At the Bureau, whenever police officers removed surveillance documents from the activities of which they were a part, placed them into a recordkeeping system (such as folders and index card files) and attached contextual metadata to them (e.g., dates or names of individuals or groups involved in the (co)creation of the records) they moved the documents into the second (capture) dimension of the continuum. In this dimension the records functioned as evidence of the surveillance activities of the police as well as the activities of the people and

³³⁴ The notion of co-creatorship has its origins in Chris Hurley’s conceptualization of “parallel provenance,” which he defines as the “coterminous generation of the same thing in the same way at the same time”; an idea, then, that supports understanding records as having multiple creative processes, views, and narratives. Chris Hurley, “Parallel Provenance (1): What If Anything, Is Archival Description?,” *Archives and Manuscripts* 33, no. 1 (May 2005): 123. Co-creatorship of records challenges the (mainstream) archival idea of a singular records creator and calls into question traditional practices and notions of appraisal, description, and access as well as ideas about ownership of and rights in records. See: Sue McKemmish, Shannon Faulkhead, and Lynette Russell, “Distrust in the Archive: Reconciling Records,” *Archival Science* 11, no. 3–4 (2011): 211–39, doi:10.1007/s10502-011-9153-2; The Archival Education and Research Institute (AERI), Pluralizing the Archival Curriculum Group (PACG), “Educating for the Archival Multiverse,” *American Archivist* 74, no. 1 (2011): 69–101; Frank Upward, Sue McKemmish, and Barbara Reed, “Archivists and Changing Social Information Spaces: A Continuum Approach to Recordkeeping and Archiving in Online Cultures,” *Archivaria* 72 (Fall 2011): 197–237; Sue McKemmish, Anne Gilliland-Swetland, and Eric Ketelaar, “‘Communities of Memory’: Pluralising Archival Research and Education Agendas,” *Archives and Manuscripts* 33 (May 2005): 146–74; and Anne J. Gilliland, “Contemplating Co-Creator Rights in Archival Description,” *Knowledge Organization* 39, no. 5 (2012): 340–46.

³³⁵ Tom Nesmith, “What Is an Archival Education?,” *Journal of the Society of Archivists* 28, no. 1 (April 1, 2007): 3, doi:10.1080/00379810701365186. [italics in original]

groups they were surveilling, and because of the metadata attached to the records, the records could be understood and used within the Bureau. The records entered the third (organize) dimension when they were organized and brought into relation with all other Bureau records, surveillance or non-surveillance alike, forming and constituting the Bureau's archive—an archive that not only evidenced the Bureau's various collective activities but also served as its organizational memory.

The *Files* moved back down again to the second (capture) and third (organize) dimensions when Falk, afraid of losing his life's work to a shredder, took the *Files* from the Bureau and integrated them into his own personal recordkeeping system and archives. And, as he was compelled to continue his surveillance regime—writing intelligence reports and gathering leaflets and other activist materials—as a rogue sole agent, his actions fall clearly within the first (create) dimension, and the records he created and managed remain as evidence and memory of his personal surveillance activities. When the *Files* moved from Falk's residence and activities to a family barn, and then to Stanford's basement, and eventually to the *Tribune*, in each location the records entered again into the second (capture) dimension.

Moreover, during this particular time frame in the history of the *Files* we can discern the affective capacities of records to evoke numerous feelings, emotions, and thought that propel human action and move people into new relations and alignments. For instance, Stanford was “devastated” by the *Files*, or more accurately, by what found absent from the *Files*—calling to mind the power of what Gilliland and Caswell term “imagined-but-unavailable records,” which “can serve as fertile sources of personal and public affect that is not only a significant human and ethical consideration in itself but also can be activated and manipulated for a variety of political

and social ends.”³³⁶ Stanford’s “imagined-but-unavailable records” did indeed trigger a response with political and social intents: he gave the records to the *Tribune* (which was not a given, he could have kept them, given them to someone else, or destroyed them), knowing the newspaper would think as he did that “they were worth pursuing”³³⁷ and making known to the public.

Reading the Files and their Affects Through the Continuum (2)

At the *Tribune*, the records piqued the interest of Cuykendall, prompting her to assign Jacklet as the lead reporter on the story. As well, the content and contexts of the *Files* captured the interests of journalists Jacklet, Skinner, and Redden, motivating them to meet with and interview a wide array of community members who are subjects of or whose lives in some way intersected with the *Files* (police officers, activists, city officials, for example). These actions moved the records into the fourth (pluralize) dimension—the dimension in which records join with other “memory banks across even wider reaches of time or space,”³³⁸ are open to new and potentially multiple meanings, and form a plethora of relations between people, events, and memory. In this case, these pluralized records engendered new connections and configurations between individuals, groups, and organizations within the Portland community, contributing to the collective memory—the greater societal record—of past police and activist activity.

The *Files* (re)-entered the third (organize) dimension of the continuum when newspaper staff placed, arranged, and managed photographs within the *Tribune*’s archives in preparation for

³³⁶ Gilliland and Caswell, “Records and Their Imaginaries,” 55.

³³⁷ Phil Stanford, in conversation with the author, February 6, 2017.

³³⁸ Frank Upward, “Structuring the Records Continuum, Part Two: Structuration Theory and Recordkeeping,” Monash University, last modified November 23, 2012, <http://www.infotech.monash.edu.au/research/groups/rcrg/publications/recordscontinuum-fupp2.html>

the publication of an article. In the archives the photographs also served as evidence and memory of the *Tribune's* activities with the *Files*. The publication of records from the *Files* in newspaper articles as well as the *Tribune* giving copies of the records to people, catapulted the *Files* again into the fourth (pluralize) dimension of the continuum.

When Banning acquired and moved the records from the *Tribune*, placed them into PARC's recordkeeping system and added metadata to them, the records moved again into the second (capture) dimension. At PARC, the records not only retain(ed) their function as evidence of police activities, they additionally accrued new meaning: functioning as evidence of Banning's socio-political archival activism—her fight to obtain, steward, and make accessible to the public important and invaluable traces of Portland history. The *Files* moved again into the third (organize) dimension when archivists organized the records as a collection and brought them into relations with PARC's extant police surveillance records (the *Red Files*)—forming an archive that evidences not only the activities and organizational memory of the Bureau but also of PARC.

The *Files* entered the fourth (pluralize) dimension for a second time in the mid-2000s when archivists digitized and placed on PARC's website a substantial number of the records. This particular pluralization of the records calls attention to the recursive nature, simultaneity, and complexity of the continuum: while undergoing pluralization processes in the fourth dimension the records simultaneously returned to the first dimension (the creation of digital copies of the records), the second dimension (the capture of the digital records on a computer), and the third dimension (the organization of the digital records in Efiles, PARC's online recordkeeping system)—rendering the records in all dimensions of the continuum at the same time. Moreover, the pluralization of the *Files* is an ongoing activity at PARC as each time someone engages these records, begetting “memory folding into archives, archives folding into

memory,”³³⁹ (as illuminated in Hansen and Johnson’s “response stories”) the records become yet again, and repeatedly, pluralized.

Within this second continuum reading of the *Files* we can see once more the affective power of records—even those not in one’s possession—to evoke feelings and as well stimulate actions as they did for both the archivist at the Oregon State Archives (who felt the records should be destroyed) and Banning (who felt the records should be preserved), highlighting how records, as Gilliland describes, shift “valence,”³⁴⁰ that is, they evoke different reactions in and thus hold different values for people over time and space.

Hansen and Johnson’s recollections of the ways in which people have responded to these records evidence the myriad ways in which records can evoke emotional states: surprise and amusement (Ford), excitement (the husband who found his but not his wife’s name in the *Files*), disappointment (individuals who did not find themselves named or represented in the *Files*), curiosity and entertainment (Hansen), and delight (the woman who found a picture of her family in the *Files*).

The “exchange of objects between people are turning points”³⁴¹ writes material culture scholar Tim Dant, whether in the life of an object or in the lives of those who engage with the object. The turning points in the life of the *Files*—beginning with their removal from the Police Bureau to Falk’s garage, then to a family barn, to Stanford’s basement, to the *Tribune*, and lastly to PARC reveal some of the ways in which records can make differences in and create new

³³⁹ Harris, “Genres of the Trace,” 151–52.

³⁴⁰ Anne Gilliland, in conversation with the author, February 20, 2017.

³⁴¹ Dant, “Fruitbox / Toolbox: Biography and Objects,” 12.

social realities, becoming “the decisive force catalyzing an event”³⁴² that moves people in new directions (the journalists and editor at the *Tribune* or Banning at PARC, for example). Further, these turning points also demonstrate how records can mediate human interactions and relations (e.g., between Banning and the managing editor of the *Tribune* as well as the City Auditor and City Attorney). From a continuum perspective, the exchange of the *Files* between members of the Portland community and their varied responses to (and uses of them) clearly shows how records, instead of having one single meaning or function can have multiple meanings and serve multiple purposes over spacetime.

At every point in the continuum the record rests enveloped in a story—a story about who we are as human beings and our relations to each other—and the record’s story is different at every point in the continuum. The history of the *Files* I have laid out thus far charts some of the movements and resting points and the stories attached to them through the four dimensions of the continuum—all of which constitute and grow the biography of the *Files* and the “semantic genealogy” of the archives.

Chapter 4 **The Artist-in-Residence Program at PARC**

As previously introduced, PARC’s artist-in-residence program is a public art project and moreover, Banning situates her program within another genre of contemporary art practice—socially engaged art. In this chapter I first define public art and socially engaged art to provide the art contexts in which the residency program functions. Next, drawing upon my experiences in the field and from the perspectives of the artists, archivists, and public art manager involved in

³⁴² Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham and London: Duke University Press, 2010), 9.

the residency, I describe the origins, instituting, and early days of the artist-in-residence program, focusing on the ways in which the archivists and public art manager conceptualize and are engaging public art and socially engaged art within their residency, which is then followed by the chapter's conclusions.

Public Art

Public art has been called “a complex, multifaceted discipline,” elusive, difficult to define,³⁴³ and lacking a “single, reductive definition.”³⁴⁴ Artist Arlene Raven observes that “[t]oday there is no consensus about what public art should look like”,³⁴⁵ and indeed, a plethora of art forms such as installations, site-specific work, temporary works, permanent works, demonstrations, performance, social practice art, video, community projects, guerilla theater, monuments, and sculpture have fallen under the aegis of public art. However, there are some basic agreements about what public art is and does: “[i]t gathers the issues of its time and addresses a larger audience”³⁴⁶ and is socially focused.³⁴⁷ It also “appeals for serious, spirited response to the daunting complexity of contemporary issues,” writes art critic Patricia Phillips,

³⁴³ Cameron Cartiere, “Coming in from the Cold: A Public Art History,” in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis (New York: Routledge, 2008), 8.

³⁴⁴ Cher Krause Knight, *Public Art: Theory, Practice and Populism* (Malden: Blackwell Publishing, 2011), 4.

³⁴⁵ Arlene Raven, “Introduction,” in *Art in the Public Interest*, ed. Arlene Raven, Studies in the Fine Arts: Criticism 32 (Ann Arbor: UMI Research Press, 1989), 15.

³⁴⁶ Harriet F. Senie and Sally Webster, eds., “Introduction,” in *Critical Issues in Public Art: Content, Context, and Controversy* (Washington: Smithsonian Institution Press, 1998), xi.

³⁴⁷ Suzanne Lacy, “Cultural Pilgrimages and Metaphoric Journeys,” in *Mapping the Terrain: New Genre Public Art*, ed. Suzanne Lacy (Seattle: Bay Press, 1995), 19; Senie and Webster, “Introduction,” xi.

and as well necessitates “agile readings of art and life.”³⁴⁸ Phillips further argues that public art is about creating “an opportunity—a situation—that enables viewers to look back at the world with renewed perspectives and clear angles of vision,”³⁴⁹ instead of solely being about creating something for individuals to admire.

In *The Practice of Public Art*, Cameron Cartiere offers a definition of public art, defining it as art managed and sponsored outside of galleries and museums and that fits in at least one of the following categories:

- in a place accessible or visible to the public: *in public*
- concerned with or affecting the community or individuals: *public interest*
- maintained for or used by the community or individuals: *public place*
- paid for by the public: *publicly funded*³⁵⁰

Several different ideas about the origins of public art exist. Visual artist Suzanne Lacy writes states that “[d]epending on how one begins the record, public art has a history as ancient as cave painting or as recent as the Art in Public Places Program of the National Endowment of the Arts.”³⁵¹ Others point to the period of the federally funded Works Progress Administration/Federal Art Project (WPA/FAP), which ran from the early 1930s to the early 1940s, as a beginning point of public art.³⁵² However, Lacy writes, “[f]or all intents and purposes, the contemporary activity in public art dates from the establishment of the Art in

³⁴⁸ Patricia Phillips, “Public Constructions,” in *Mapping the Terrain: New Genre Public Art*, 70.

³⁴⁹ Ibid.

³⁵⁰ Cartiere, “Coming in from the Cold: A Public Art History,” 15. [italics in original]

³⁵¹ Lacy, “Cultural Pilgrimages and Metaphoric Journeys,” 21.

³⁵² Knight, *Public Art*, 8; Senie and Webster, “Introduction,” xiv.

Public Places Program at the National Endowment of the Arts in 1967 and the subsequent formation of state and city percent-for-art programs.”³⁵³

Socially engaged art, on the other hand, also termed “social practice,”³⁵⁴ is part of the “social turn” that has emerged over the past several decades in contemporary art, and comprises a range of artistic practices and mediums across the visual and performing arts in which artists engage participatory and collaborative art-making and/or art-experiencing with individuals, a community or spectators; respond to sociopolitical situations; combine aesthetics and politics in art-making processes and productions; and, emphasize the art process over art product.³⁵⁵ People rather than object oriented, socially-engaged art, writes art curator Maria Lind, relates to the “surrounding world,” responding to “moments, places, and issues.”³⁵⁶ In this form of art-making artists often intervene in existing environments (an institution or community for example) to achieve some sort of social or political effects, to contemplate some aspect of contemporary life,

³⁵³ Lacy, “Cultural Pilgrimages and Metaphoric Journeys,” 21.

³⁵⁴ To note, socially engaged or social practice art is sometimes formulated as ‘interventionist’, ‘community practice’, ‘participatory art’, or ‘site-specific art’; however, each of these terms—genres, really—are not exactly synonymous. See: Nato Thompson, ed., “Living as Form,” in *Living as Form: Socially Engaged Art from 1991-2011* (New York; Cambridge: Creative Time Books; MIT Press, 2012), 16–33.

³⁵⁵ Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (Oxon; New York: Routledge, 2011), 11; Claire Bishop, “The Social Turn: Collaboration and Its Discontents,” *Artforum International* 44, no. 6 (February 2006): 178–83; Nato Thompson, “Living as Form,” 16–33; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London; New York: Verso Books, 2012).

³⁵⁶ Maria Lind, “Returning on Bikes: Notes on Social Practice,” in *Living as Form: Socially Engaged Art from 1991-2011*, ed. Nato Thompson, (New York; Cambridge: Creative Time Books; MIT Press, 2012), 49.

or for some artists, to make “another world possible,”³⁵⁷ which speaks to a commonly held belief among socially engaged art practitioners in the transformative potential of this art form.

The Origins of the Residency Program: Pushing Archival Boundaries

In May of 2013, two months into Imatani and Sand’s residence at PARC I traveled to Portland to meet and spend time with the archivists, artists, and public arts manager involved in the residency. Although I had been in email communication with Banning for several months, and during that time she told me it was her idea to initiate the artist-in-residence program,³⁵⁸ I did not know her reasons for doing so. During one of our first interviews, she explained: “It comes from the desire to open up the archives to people other than the archives’ traditional users, to reach out to the community, and to view the archives through a different lens.”³⁵⁹ Banning has also stated that she hopes the residency “will help to breakdown [sic] stereotypes of how people use the historical collections,” and that “[s]eeing how artists interpret materials will bring a new perspective.”³⁶⁰ At the Northwest Archivists 2014 Conference in Spokane, Washington I attended a presentation given by the archivists and artists about PARC’s program, during which Banning spoke in greater detail about the reasons she initiated the artist-in-residence program:

For a long time now our profession has been talking about ways to bring in other audiences. We all have our usual suspects coming in, the history people doing research...genealogists, etc. But for us to remain relevant, to get support of the

³⁵⁷ Ibid.

³⁵⁸ PARC’s artist-in-residence program is an ongoing series of artist residencies; as of this writing the archives is in its third residency.

³⁵⁹ Diana Banning, in discussion with the author, May 24, 2013.

³⁶⁰ Regional Arts & Culture Council, “Artists Garrick Imatani and Kaia Sand Selected for the Inaugural City of Portland Archives & Record Center Artist in Residence Program,” *Regional Arts & Culture Council*, March 17, 2013, <http://racc.org/public-art/artists-garrick-imatani-and-kaia-sand-selected-inaugural-city-portland-archives-record-ce>.

community, we need to continue to reach out to the communities. What I wanted to do was to try to reach out to a group in a totally different new way...this is not to say that we haven't had artists come in and use the collections. But, for the most part, these artists were using the collections similar to our usual suspects [historians, genealogists] - they have a project and want to find a photo to go with it, or they want a map as a backdrop for a poem they've created - essentially they're still mining the collection to support the work that they're doing. What I wanted was something different.

She continued,

For the residency, we wanted a collaboration between the artists and the archives and we didn't care if it was through engaging with the collections or looking at the processes that we use as archivists. We are really open to how the artists want to engage; but, we don't want them to just mine the collection, we want some type of back and forth. We want them to be ambassadors for the collections: we want that entrée into a world where we don't necessarily have those connections.³⁶¹

The genesis of the artist-in-residency program is rooted in two of Banning's experiences at PARC. First is her involvement with the Portland Area Archivists' "Oregon Archives Crawl" (initiated in 2010), a one-day event based on the idea of a pub-crawl that takes place in four host archival institutions in Portland. At each host site representatives from over thirty Oregon archives and heritage institutions staff tables and converse with "crawlers" about their respective institution's collections. According to Banning, the idea behind the crawl is to expand archival outreach efforts beyond people "we already know are involved with the archive" (e.g., scholars, historians) with the hope to "bring it to the street—bring people in who would never have thought to come into an archives or who never thought the archives had some relevance to their lives or to their community."³⁶² The second experience was Banning's interactions with an artist who worked at PARC, which helped shape her ideas for bringing artists into the archive:

³⁶¹ Diana Banning, "Viewing Archives through an Artist's Lens: The City of Portland's Artist-in-Residence Program" (Northwest Archivists Conference, Spokane, Washington, May 30, 2014).

³⁶² Diana Banning, in discussion with the author, May 24, 2013.

We had a work-study student who was an artist going to one of the local art colleges. It was fun having conversations with her because as she was working with the records and processing them, she saw the world of information in a totally different way. She created a series of broadsides that combined fact and fiction in this wonderful way - the weaving of history into the artistic - and when I saw this it was ‘click’; this is where I want to go.³⁶³

Both Banning and Hansen recall being “fascinated” and “enthralled” with how the artist, Clare Carpenter, reinterpreted historical records through the aesthetic, and this experience was the seed of the idea for the artist-in-residence program.³⁶⁴

PARC, RACC, and the Funding of the Program

Portland’s Percent-for-Art ordinance that requires 2% of most publicly-funded capital construction projects to be set aside for the creation and maintenance of public art funds PARC’s artist-in-residence program. The building of PARC within the Portland State University Academic & Student Recreation Center in 2010 generated the monies and thus the opportunity for Banning to initiate her program.³⁶⁵ Portland’s Regional Arts and Culture Council (RACC), a nonprofit organization serving artists, arts organizations, schools, and residents throughout Clackamas, Multnomah, and Washington counties manages the city and county Percent-for-Art public art programs, and acts as Portland’s agent in the city’s art investments.³⁶⁶ As such, RACC

³⁶³ Banning, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program.”

³⁶⁴ Diana Banning and Mary Hansen, in conversation with author, May 23, 2013.

³⁶⁵ Diana Banning, in conversation with the author, May 23, 2013. See also: Regional Arts & Culture Council, “Public Art Program Overview,” *Regional Arts and Culture Council*, accessed February 7, 2017, <https://racc.org/public-art/public-art-program-overview/>. To note, the Percent-for-Art funds the residency, public programming, and making of the artworks.

³⁶⁶ RACC administers several public art programs; PARC’s residency is administered through the *intersections* program, which is “designed to explore the ‘art of work’ and the ‘work

is responsible for the artworks coming into the city's permanent, portable, and rotating art collection whose works are sited in publicly accessible spaces in approximately thirty city and county buildings. As well, RACC maintains the recordkeeping for the artworks and decides where the city-owned works will eventually reside, which includes the artworks from PARC's program.

As introduced, Kristin Calhoun is the Public Art Manager at RACC, and during one of our conversations at PARC she mentioned that when RACC does residencies or temporary projects that do not necessarily result in a physical artwork that can enter the city's collection, part of the art "product" for these ephemeral artworks is RACC's robust documentation of the project through video, audio, and photographs.³⁶⁷ Calhoun further explained to me that when RACC is working on a new Percent-for-Art project, RACC sits down with the agency receiving the funds to talk about what is the role of public art in that particular agency's context. When RACC met with Banning to have this discussion, Calhoun recalled that it was Banning who said: "What if we had an artist-in-residence program?"... and, we jumped on it."³⁶⁸ A few months after PARC's artist-in-residence program began, Calhoun described during one of our interviews how PARC's residency is coinciding with:

this kind of swelling movement in contemporary practice of art as social practice and how you connect objects, people, and community. We're always [RACC] looking for those kinds of opportunities, because objects aren't always what's [i.e., what turns out to be] the most meaningful, in terms of public art interaction. Sometimes you're better served by doing temporary installation works or performance works.

She continued:

of art," that encourages artists to investigate new methods of working and create "socially engaging, interactive art experiences with city/county agencies." Ibid.

³⁶⁷ Kristin Calhoun, in discussion with the author, May 23, 2013.

³⁶⁸ Ibid.

Where Imatani and Sand sit and connect, and where this project is, is exactly the kind of synergies that we are looking for in doing these kinds of residency projects. RACC is really looking at how can this public experience connect, build, inform, and be informed, by the artists' broader interests and body of work...part of what we think the public art collection should be is a very different kind of archive if you will, of the sort of artistic presence in the community.³⁶⁹

Choosing the Artist(s) and Archival Collaborations

I assumed that PARC and RACC had created a set of criteria to help them in evaluating and choosing the artist(s), but in recalling their application process Banning and Hansen corrected my assumption—they did not have a set of criteria. Rather, they had “things that they were hoping for,”³⁷⁰ and the nature of these “things” was both surprising and striking to me. First, because they wanted the residency to be collaborative, and envisioned the artist(s) having “a lot of interaction”³⁷¹ with the archivists instead of the artist(s) “coming in and just setting up residency—being on their own”³⁷² (which is often how artist-in-residence programs in archives work), they wanted to make sure that they could get *along personally* with the artists. “We knew we were going to spend a lot of time with them” Hansen explains, “mostly because they’re going to be here” [at PARC], and as the residency would last for at least one year, *it had to be the right mix of personalities*. Johnson agreed and further elaborated on the way in which the artists’ application process

was sort of a job interview of how you can work with our team. We were almost interviewing someone who was going to be temporarily part of the staff, like a grant position for two years, so you have to have more of a feel—you like us, we like you, or at least we think you can be a good ambassador for our archives.³⁷³

³⁶⁹ Ibid.

³⁷⁰ Diana Banning, in conversation with the author, February 25, 2015.

³⁷¹ Mary Hansen, in conversation with the author, February 25, 2015.

³⁷² Diana Banning, in conversation with the author, February 25, 2015.

³⁷³ Brian Johnson, in conversation with the author, February 25, 2015.

Secondly, the archivists not only wanted to have a collaborative relationship between themselves and the artist(s), but also wanted a collaborative relationship to exist between the artist(s) and PARC's records. For instance, instead of the artist(s) exploring PARC's collections to augment or reinforce an artwork, the archivists wanted the artist(s) to use the archives "a lot differently than people use it already." Hansen explained that

We didn't want someone to just take something and...repurpose it, because a lot of people do that. For example, we have poets coming in that use a cool looking map and put it behind a poem about buildings, so we got that and that's great, but how can we use it [the archives] more collaboratively? How can someone use the materials, instead of just picking out pieces they like that are pretty, that are aesthetically pleasing...how can they really engage with the material to create something new?³⁷⁴

PARC encouraged artists to visit the archives before applying for the residency. The archivists also held three "informational tours" of the archives for potential applicants in which they gave an overview of the residency program and described their intentions for it, led a tour of the archives, and brought out a few records for the artists to look at. The intent behind these tours was for the artists to "kind of get a sense of it" and "figure out where they were going to be with it,"³⁷⁵ fitting for the artist call which was a RFQ (Request for Qualifications) in which artists had to present "*some kind of general ideas of what they were thinking about*"³⁷⁶ doing with the archives as well as their portfolios (past work samples) instead of a RFP (Request for Proposal) in which artists propose *fully formed ideas and sketches* of they will do in a project. In regards to who chose the artist(s), Banning and Hansen explained that they had formed a panel comprising the two of them, another Portland area archivist, and several Portland artists (including

³⁷⁴ Mary Hansen, in conversation with the author, February 25, 2015.

³⁷⁵ Ibid.

³⁷⁶ Diana Banning, in conversation with the author, February 25, 2015. [my italics]

Carpenter, the artist who had worked at PARC and inspired Banning to conceive of the artist-in-residence program).

Applying for the Residency

“I love incorporating research into my work” Sand told me, and when she heard about PARC’s residency program, she started visiting PARC to learn about its collections. During those visits she learned about the *Files* (among many other collections) through conversations with Hansen and Johnson, and found her interest piqued by the surveillance records.³⁷⁷ During one of my interviews with Imatani in his studio space in a warehouse in downtown Portland, he told me that he found out about the residency

a little late, but when I did, I was like OH! this is perfect, because I had always wanted to work in archives...in a really supported way. I’ve just done it [working in archives] not in any kind of formal way...so any way to kind of have this formal interaction where the archives were open to an artist going in and working I just thought was ideal because of those issues like permissions, and scanning, and assistance, it can just be so painfully slow [in an archives] to get anything done, right?³⁷⁸

Sand and Imatani both attended one of the informational tours and sat next to each other. Although the two had never met, they knew of and respected each other, admired each other’s work, and were aware of connections in their work, particularly around how they each dealt with documentary research based work and politics. During the tour the idea to collaborate emerged, and they decided to email what they were thinking about doing in the residency to each other to see if their ideas related; they did, and so they applied to the residency together as collaborators.

³⁷⁷ Kaia Sand, in conversation with the author, May 23, 2015.

³⁷⁸ Garrick Imatani, in conversation with the author, May 25, 2013.

Early Days of the Residency: Figuring it Out

In a conversation with Hansen at PARC in May 2013, she told me how she was working in the reference room with Imatani and Sand three to four times a week for several months, and how the three of them were talking “about all kinds of stuff,” explaining that

we are having conversations, they [Imatani and Sand] ask questions and I figure out if I can find something for them or not, or where we might be able to find something, so we’re working really closely. We talk all the time; we have a lot of discussions and I pull a lot of records—we’re kind of in the throes of it—that’s how it feels.³⁷⁹

Hansen went on to state that they were all—the artists and archivists—“figuring it out as we go” as to how things would work, how best to use time and the space of the archives, what their relationship was going to be, and from an archival perspective, how best to provide access to—but also protect—the records.³⁸⁰ During this first visit to PARC I was also most interested to hear from the artists how they were feeling about being artists-in-residence at PARC. Imatani told me that:

I feel like this project is really a dream project...an opportunity of a lifetime...I think it dovetails with so many interests in ways I was already thinking about using archives. I think that for me as an artist, the thing that's nice is that I'm not bound to a disciplinary expectation in the same way that somebody, say, in American studies, or an historian, or a sociologist, or an archeologist would be. And so, I can jump around more. Yeah. It's great working with, Mary, and Brian, and Diana. And Mary is usually always in there [PARC's reading room] and she's just, she's amazing. So, I think of her as really a main collaborator.³⁸¹

In resonance with Imatani, Sand stated that

the residency program is sort of a dream residency for how I work. To be laboring next to other people is really joyful. I’m so struck by how relational the whole experience of archives is, and that there’s nothing else I can think of that’s like working with an archivist because, archivists are so helpful and so there to connect me with these archives

³⁷⁹ Mary Hansen, in conversation with the author, May 23, 2013.

³⁸⁰ Ibid.

³⁸¹ Garrick Imatani, in conversation with the author, May 22, 2013.

through their knowledge...there's a way in which the databases [online archives] are inadequate...the archive experience is so human, it's so much about these human relationships and the ways in which archivists are relating and making connections between materials.³⁸²

I also wanted to know the ways in which Imatani and Sand were researching and engaging records from PARC's numerous collections. They shared with me that after examining a wide array of documents, photographs, and posters across PARC's collections, they were both drawn to the surveillance files. They interviewed Banning, Johnson, and Hansen to capture the stories surrounding the creation and use of the *Files*, such as the story about Falk removing the records from the police bureau and Banning's fight to preserve the records, and it was these stories that inspired them to work with the *Files*.

In interviews with both artists, I asked how they were currently interacting with the *Files*. Sand told me how she "started off trying to look at one collection, [i.e., one of the police files on an activist group] on to get a sense of the kinds of things in there." She continued:

So, I started with the American Indian Movement. I take on threads...I'm thinking about some of the people I want to interview, so I'm going and pursuing those threads...the way I'm deciding that is through our conversations [with Imatani] and the presence of interesting surveillance documents. One of the threads I've been really looking at is the anti-nuclear movements, because they're interesting surveillance documents and there's a man I want to interview, but I'm getting the background really strong before I approach him.³⁸³

Another reason why the anti-nuclear movement files were attractive to Sand is because "[the anti-nuclear groups] had a number of seeming successes with their activism," such as having a nuclear plant shut down. Sand noted that for her these particular records contained "a kind of an interesting history that's recent" that she was "really curious to learn more about and to

³⁸² Kaia Sand, in conversation with the author, May 24, 2013

³⁸³ Kaia Sand, in discussion with the author, May 23, 2013.

contextualize in terms of the present.”³⁸⁴ Imatani was also drawn to activist histories, and told me that during the first few months of their project he was “trying to find ones that feel relevant,” and was focusing on the police files on both the Black Panthers and the White Panthers. He stated he was also interested to “draw connections between social history and the built environment,” and was searching for photographs of buildings he knew had existed but had been razed, such as the Black Panther’s Fred Hampton Health Clinic.³⁸⁵ As the artists continued their investigations with the *Files* during these first few months of the residency, their archival art strategies emerged, which is the focus of the following chapter.

Conclusions

Opening Archives

Central to PARC’s archival ethos and practices is what I term a “radical outreach openness,” exemplified in four different ways in which PARC archivists set up and carry out their artist-in-residence program, which I highlight below:

- First, creating an artist-in-residence program as a way to reach out to and invite into the archives a new community (artists), and specifying that the resident artists interact and collaborate with records and archivists to create not only something new but also socially engaged art experiences with archives, is a radical outreach endeavor within institutional and especially government archives.
- Secondly, Banning’s desire for the artists’ archival work to engender new perspectives about the ways in which records can be engaged, interacted with, interpreted, and used is also radical—it supports and advances the idea that there is more than one way to read a record, that meaning-making with and knowledge of records can occur through visual and other sensate modalities, and, it opens the possibility of the archives (as institution) to new and different readings and arrangements.

³⁸⁴ Ibid.

³⁸⁵ Garrick Imatani, in conversation with the author, May 23, 2013.

- Thirdly, the archivists’ view of the resident artists as ambassadors who represent the archives and its collections in new places and to new audiences contrasts with normative archival practice in which archivists are considered the “representatives” or “envoys” for archives, not only signals an openness on the part of the archivists but also a level of trust in the artists to represent PARC and the *Files*.
- Fourthly, PARC’s partnership with RACC’s public art program and with Calhoun brings new ideas and voices into the archives, as exemplified in Calhoun’s discussion about her views on contemporary public art-making and Imatani and Sand’s archival art practices in relation to it. The partnership also opens and connects PARC to greater art/social systems and constituencies throughout (and beyond) Portland due to the fact that RACC publicizes all PARC residency events through their art/social channels (which, of course, are different than PARC’s social channels).

Performance of Records and Making Relations

One of the ways in which performance scholar Jon McKenzie understands performance is as the “embodied enactment of cultural forces.”³⁸⁶ From this perspective, then, as records embody cultural as well as social and political forces—as evidenced in Imatani and Sand’s responses to the contents and contexts of the *Files*—they can be thought of as performances that presence past human activity and social worlds for those who engage with them. Lastly, to return briefly to the biography of the *Files* at this point in their existence, Imatani and Sand’s interest in and incipient use of the *Files* brought the records into new and different relations with both the archivists and artists—relations that influenced the trajectories of archivist and artist alike in the residency, as the following chapters explore.

Chapter 5 The Watcher Files Project (1)

We are moved by things. And in being moved, we make things. An object can be affective by virtue of its own location (the object might be here, which is where I experience this or that affect) and the timing of its appearance (the object might be now, which is when I experience this or that affect). To experience an object as being affective or sensational is

³⁸⁶ McKenzie, *Perform or Else*, 8.

*to be directed not only toward an object but to what is around that object, which includes what is behind the object, the conditions of its arrival.*³⁸⁷

The ideas in the above quotation by Ahmed gesture towards the ways in which Imatani and Sand experienced and interacted with the surveillance records during the residency. Not only were the artists moved by the contents and forms of the surveillance records, but also what they found “around” and “behind” them—the stories surrounding and connected to the creation, use, and movement of these records over time and space. This chapter discusses several of Imatani and Sand’s affective reactions to the records—the sensations, feelings, and thoughts that arose while they interacted with them and three of the works they made in collaboration with anti-nuclear activist Lloyd Marbet: a talk-back document, a series of poems, and an installation.

Refiguring Archives: Talking Back to Records

One of the striking things about the *Files* for both Imatani and Sand was what they found missing from them: the voices of individuals who were under the watchful gaze of the police. They decided to challenge and address these silences in their work through engaging in processes of talking back to and annotating the records in order to reveal and fill in some of the silences and gaps within the records. They explained that this particular strategy stemmed from their interest in

how the archives act as the city’s official record into perpetuity. Since the works we produce will become part of the city’s permanent collection, our artistic and literary interventions will serve as an addendum to the original files. A way to talk back and infuse the official with a voice that was unrepresented at the time. Our project highlights and annotates some of what is missing within the institutional record.³⁸⁸

³⁸⁷ Sara Ahmed, *The Promise of Happiness* (Durham and London: Duke University Press, 2010), 25. [italics in original].

³⁸⁸ Garrick Imatani and Kaia Sand, in discussion with the author, May 23, 2013.

In an interview with broadcast journalist Dave Miller on the Oregon Public Broadcasting's (OPB) radio program, *Think Out Loud*, Imatani described why he and Sand were drawn to PARC's residency program and as well why they were talking back to the surveillance records:

With archives you have this mountain of paperwork and this fairly bureaucratic system that you would think is pretty antithetical to the creative process, but I think we saw this as an opportunity to try to work through this system and think what might actually gain significance or power through this. For example, once something enters the city archives, nothing can be changed to it and you can't make any amendments to it. So, we thought well, if we're going to do this public art project, and it's basically going to be re-acquired by the city and go back into that city circulation, what might we be able to put into our public art project that would begin to address some of those voices that were unrepresented in the official record.³⁸⁹

In the same interview, Sand explained that with archives, one is confronted with documents that "don't have a context, so there's always an outside, things that are left out." For Sand, what has been left out of the *Files*, "the stories, the voices of the people who were surveilled" is "extra-compelling...so, that's what we're interested in, we're interested in a very active process of seeking out some of those voices."³⁹⁰

Part of Imatani and Sand's plan for talking back to the *Files* was to reach out to and interview seven activists whose livelihoods were documented by the police and that the two encountered during their research with the records. About this process Sand states: "with archives you get one story, and we know that there are other stories out there...we thought it was a great opportunity to talk to people and get their alternative stories."³⁹¹ However, not all of the

³⁸⁹ Garrick Imatani, interview by Dave Miller, "Artists Bring Archived Portland Police Surveillance Records To Light."

³⁹⁰ *Ibid.*, Kaia Sand, interview by Dave Miller.

³⁹¹ Jake Thomas, "The Watchers at the Gate: Exhibit Shines Light on Nearly Three Decades of Police Surveillance on Portland Activists."

activists contacted by the artists wanted to talk with them or be involved in their project, which Imatani explains as a “fear of certain blowback about being associated with the files,” and as such, he states, the records—even in their archival state—“still have a certain power.”³⁹² The artists ended up collaborating with four activists, creating works that include the activists’ own responses to the records—edits, redactions, marginalia, and new writing, a process Sand describes as “inscribing the archival record with power by amplifying unofficial voices.”³⁹³ In an interview with Judith Pulman in *Oregon ArtsWatch*, Sand further commented on working with and being inspired by the *Files* as well as her excitement of speaking to some of the activists whose livelihoods are caught in the records:

Looking at the Watcher Files is inspiring since in the best of cases these people acted out of a real concern for the future. These activists had to make some serious ethical wagers. It’s exciting to talk to some of these people who are now living in the future since they can talk about their ethical wagers and their life’s work from a different vantage point. It seems that few regretted their wagers.³⁹⁴

One of the first activists Imatani and Sand contacted and interviewed, and subsequently collaborated with was anti-nuclear power activist Lloyd Marbet who is well documented in the police files. The first surveillance photograph the artists found of Marbet was from 1969. It is a photograph of him selling the *Willamette Bridge* newspaper on SW Broadway at SW Yamhill in Portland.

³⁹² Ibid.

³⁹³ Kaia Sand, in discussion with the author, May 23, 2013.

³⁹⁴ Judith Pulman, “Poetry and Art from the Archives of Big Brother: Kaia Sand and Garrick Imatani Search Surveillance Reports to Recreate the Lives of Anti-War Activists,” *Oregon ArtsWatch*, January 27, 2014, <http://www.orartswatch.org/poetry-and-art-from-the-archives-of-big-brother/>.



Image 13. Portland 1969 Surveillance photo of Lloyd Marbet on SW Broadway at SW Yamhill. Photograph courtesy of PARC.

In the summer and early fall of 2013, the artists went out to the land (north of Estacada, Oregon) of which Marbet is a caretaker to interview him, and these conversations resulted in several collaborations between the artists and Marbet. One of these is a “talk back” document to one of the surveillance documents the artists found about Marbet, who had been under police surveillance while attending a hearing regarding a construction license for the building of Portland General Electric’s Trojan Nuclear Plant. The document describes what Marbet was wearing, his physical attributes, the make and contents of his truck, and asserts he had materials to make a Molotov cocktail and owned a German Shepherd.

The police surveillance document the artists found in the *Files* about Marbet:

May 6, 1972

Atomic Energy Commission Hearings
Re: Construction License for FGE's Trojan Nuclear Plant

Time and Location: May 1 and 2, 1972
Portland Cosmopolitan Air-Tel
6221 N. E. 82nd Avenue

Suspicious Vehicle: 1950 International Pick-up
Color: Oxidized Dark Green
Oregon License: ~~ADZ 310~~
Registered to: ~~Lloyd K. MARBET~~
5312 S. E. 44th Avenue
Portland, Oregon

Operator of vehicle: 22-28 year old white male
Height: 5'10", weight: 170 lbs., Dk. Brown hair
shoulder length, full dark brown curly beard,
blue eyes, round silver colored metal framed
glasses, wearing blue and white striped bib
overalls, a blue levi jacket, and army jungle
boots, cast on left forearm.

During the two days of hearings, the above listed vehicle operator was present. He appeared to be the organizer of the protesters that were present, (14 persons the first day and 5 the second day). The vehicle contained five, 5 gallon gas cans, a short length of hose, two product crates containing empty wine bottles, and an onion sack full of rags in the bed. There was a German Shepherd dog in the cab.

The above listed gasoline, bottles, and rags were obviously components of fire bombs, however they could not be considered a firebomb under Oregon Revised Statutes 480.070 until they are assembled.

Security - May - 72 *15*

Image 14. Police surveillance document. Courtesy of Imatani and Sand.

In his “talk-back” document Marbet set the record straight:

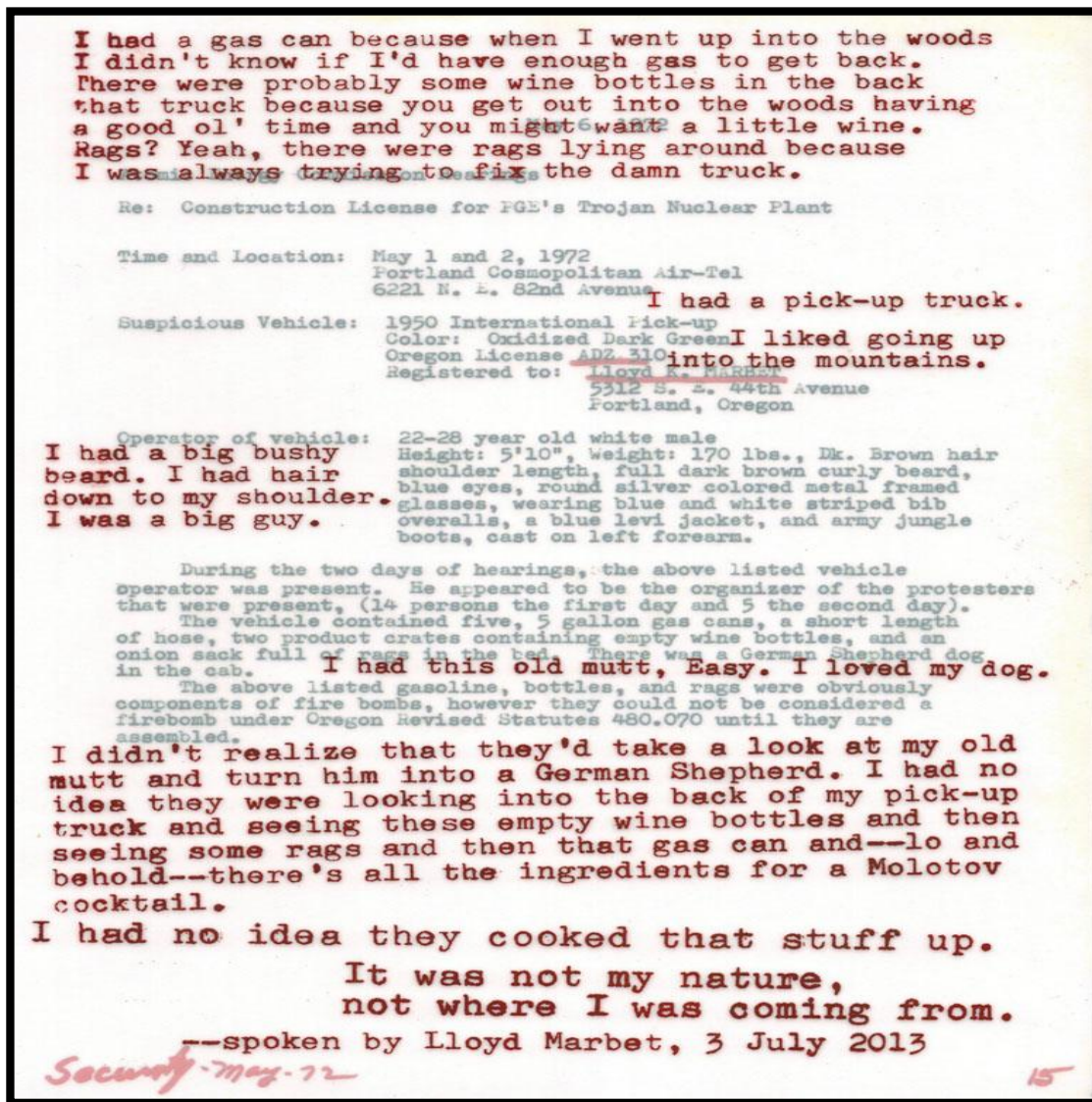


Image 15. The police surveillance document with a silk-screen overlay containing Marbet’s “talk-back” response (in red) to the document’s assertions.³⁹⁵ Courtesy of Imatani and Sand.

³⁹⁵ Garrick Imatani, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program” (Northwest Archivists Conference, Spokane, Washington, May 30, 2014).

The artists and Marbet also worked together on the first exhibition of the residency—which was held at PARC in October of 2013—filling a double-sided exhibition case located next to the entrance to PARC with several hand-made items from Marbet’s activism work, such as the suit his friend hand stitched so he could be well dressed for hearings and a ceramic coin canister in the shape of a nuclear cooling tower used for fundraising. The artists also placed several flyers about anti-nuclear events they found in the *Files* and a poem created by Marbet and Sand entitled, *So He Raised His Hand*. About the exhibition, Imatani stated that it was “important to bring all of these things together, mainly because it complicates that distinction between the official and the personal.”³⁹⁶

More Talking Back: Investigative and Collaborative Poetry-making

As introduced, while Sand is primarily a poet, she works across art genres and media, moving poetry from traditional poetry settings (e.g., books, poetry readings) into other contexts such as performance and gallery/museum spaces. In her interview with Pulman, Sand described her writing process:

I’ve always been motivated by the social and the political. For me, writing poetry seems necessarily social because of the material I use: language. All language is what everyone else is using and what everyone else has made. I just love that - every single word has been made by social usage and I feel like I’m in the middle of it, trying to gather it or trying to give it some sort of luster or significance. I’m a person who’s really attracted to language. It feels like poetry is all around me and I get to usher it into space... The concern that drives much of my work is a concern for the intimate unknown—where the lyric is a yearning for the other. I’m interested in a social yearning—a yearning towards the future. There are so many people that are coming into being that you could never possibly know but you still might find a way to care abundantly about them. I’ve always been really interested in how do we deal with the unknown, how we deal with uncertainty, how we act effectively towards an ambiguous future.³⁹⁷

³⁹⁶ Ibid.

³⁹⁷ Pulman, “Poetry and Art from the Archives of Big Brother: Kaia Sand and Garrick Imatani Search Surveillance Reports to Recreate the Lives of Anti-War Activists.”

In late May of 2014, I traveled to the Northwest Archivists Conference in Spokane, Washington to hear a panel presentation by Banning, Hansen, Johnson, Imatani, and Sand about the artist-in-residence program, during which Sand spoke about her process of writing poetry, describing it as “moving into what I don’t understand, what I don’t know, what I want to think through and figure out,” which she has come to describe as “‘inexpert investigation’—of opening up a query rather than claiming authority.”³⁹⁸

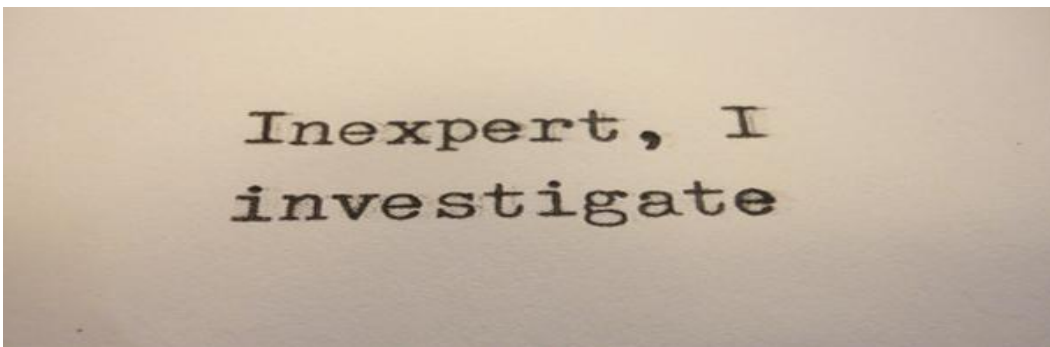


Image 16. From Kaia Sand’s performance lecture at the Northwest Archivists Conference. Image courtesy of Kaia Sand.

She further described to the audience that she was working out of a lineage of investigative poetry during the residency, influenced by poet William Carlos Williams’ investigations with documents generated by the city of Paterson, New Jersey; Muriel Rukeyser’s use of federal documents in her poetry; and beat poet Ed Sanders’ book, *Investigative Poetry*, in which he declares that “poetry should again assume responsibility for the description of history.”³⁹⁹ Sanders’ view accords tightly with all of Sand’s poetry making in the residency, but especially in

³⁹⁸ Kaia Sand, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program” (Northwest Archivists Conference, Spokane, Washington, May 30, 2014).

³⁹⁹ Ed Sanders, *Investigative Poetry* (San Francisco: City Lights, 1976), 3.

relation to one of her collaborations with Marbet entitled, *So He Raised his Hand*, which is part of the artists' inquiry, "Passing it on." The poem comprises a set of interconnected poems that tell stories of relentless activism that helped rid Oregon of nuclear power plants through the decommissioning and destruction of Portland General Electric's Trojan nuclear plant, the prevention of other plants such as the Pebble Springs nuclear plant, and of Marbet's transformation into a "public person" and "citizen intervener." Sand explained that the title of the work was based on

Lloyd's description of raising his hand when no one else did. He was sitting in a state licensing hearing for a proposed nuclear plant in Boardman, and when the hearing officer asked whether anyone would like to intervene, he looked around and saw that no one was raising their hand, so he did. He stepped up.⁴⁰⁰

*I taught myself administrative law
I learned to make motions
I learned to do legal research
Utility lawyers are like rare butterflies
Public citizens can't afford rare butterflies
So I made myself into another kind of rare butterfly: a citizen intervener*

*& he became a public person
& he became a public person⁴⁰¹*

Detailing the process of creating the poem, Sand explained that:

when we [Sand and Imatani] went out and interviewed him [Marbet] on the land that he is caretaking, he told us stories, and those stories became the language and the art for a series of poems.⁴⁰²

She also stated:

⁴⁰⁰ Pulman, "Poetry and Art from the Archives of Big Brother: Kaia Sand and Garrick Imatani Search Surveillance Reports to Recreate the Lives of Anti-War Activists."

⁴⁰¹ Excerpt from "So He Raised his Hand."

⁴⁰² Sand, "Viewing Archives through an Artist's Lens: The City of Portland's Artist-in-Residence Program."

I worked with his stories and rhythms; we sent this back and forth. So it is very much his rhythms but my shaping. I think I hear so much of him and he hears so much of me in this. The opening and closing bits are really poems that narrate my process of walking with him and being with him and listening to the stories.⁴⁰³

Sand arranged seven of Marbet's stories onto the page and added verses based on Marbet's rhythms and images. She then collaborated with artist's books maker and printer Inge Bruggeman on the form of the poem. Next, Marbet edited the text, and Sand wrote the opening and closing poems in which Marbet was cast as "the Caretaker," and poems came into shape in Bruggeman's printshop.⁴⁰⁴

During the panel presentation Sand also spoke about a performance of *So He Raised His Hand* she had given at the University of Alabama one month prior in which two poets performed with her, assuming the "voices" in the poems, with Sand assuming Marbet's "voice." She mentioned that she had also performed the poem with poets in Houston, Texas as well as in Pullman and Seattle, Washington, and was finding interesting what she called the "chain of activity" which started with the archival documents, the interviews with Marbet, and then going "far afield and reading these poems with people who have no relationship with the original documents," and stated that each time she performs the poem, "it's been really interesting to see how these stories move into a kind of autonomous, slightly autonomous, existence."⁴⁰⁵

Conclusions

Artists' interventions, asserts art education scholar Claire Robins, are "concerned with

⁴⁰³ Kaia Sand, "Poetry Performance" (University of Alabama, April 1, 2014).

⁴⁰⁴ Garrick Imatani and Kaia Sand, "So He Raised His Hand," *The Watcher Files Project*, 2014, <http://looseleafservices.us/so-he-raised-his-hand/>.

⁴⁰⁵ Sand, "Viewing Archives through an Artist's Lens: The City of Portland's Artist-in-Residence Program."

constructions of meaning and with opening out possibilities for meaning-making in order to provide alternative, often more socially situated meanings which contrast with the fixity of an ‘official’ interpretation offered historically to museum visitors.”⁴⁰⁶ Although Robins situates artists’ interventions within the museum, art interventions—in which an artwork/artist engages with an existing context to challenge or provoke change in a situation or condition within the context—can take place in any environment. Taylor offers another view, stating that simply placing “an event/image outside of its familiar context or frame can be, in itself, an act of intervention.”⁴⁰⁷ Imatani and Sand firmly framed their work with the surveillance records at PARC as interventionist—“our artistic and literary interventions will serve as an addendum to the original files” (a description they always included in lectures and interviews they gave about their project as well as in all of their exhibition/performance programs). Through an interventionist conceptual and methodological framework the two directly confronted, interrogated, and contested the dominant narrative of the police within the archives. In addition, they moved records into “unfamiliar” contexts (i.e., outside of the walls of the archives) such as poetry readings, museums, and the streets of Portland, bringing both the records and new interpretations of them into diverse social spaces and relations.

As discussed, power is inherent in records and archives. Ketelaar writes that “records have power...by what they record, and what they do not record, and how they record.”⁴⁰⁸ Records, state Schwartz and Cook, “are also about power. They are about imposing control and order on transactions, events, people, and societies through the legal, symbolic, structural, and

⁴⁰⁶ Claire Robins, *Curious Lessons in the Museum: The Pedagogical Potential of Artists’ Interventions* (Surrey: Ashgate Publishing, Ltd., 2013), 155.

⁴⁰⁷ Taylor, *Performance*, 17.

⁴⁰⁸ Ketelaar, “Recordkeeping and Societal Power,” 284.

operational power of recorded communication.”⁴⁰⁹ Imatani and Sand’s interactions with the surveillance records illuminate these views. For instance, Imatani, in recounting his interaction with activists who did not want to speak with the artists or be involved with their project out of what he felt was a “fear of certain blowback about being associated with the files,” lead him to state that the records—even in their archival state—“still have a certain power.” Sand’s description of her and Imatani’s artistic process in which they are “inscribing the archival record with power by amplifying unofficial voices” also resonates with the above; however, it also highlights an important archival paradox vis-à-vis power, the “double-edged power of archives,”⁴¹⁰ which alludes to how the same records can have dual roles: they can be both tools for domination and control or enablers of empowerment and emancipation.

Imatani and Sand’s artistic approaches to and artworks with the records thus far highlight and trouble two fundamental characteristics of archives: their fragmentary and incomplete nature and their capacity to misrepresent and exclude (all related to power flows in the archives). By voicing hidden histories and memories within and connected to the *Files*, such as Marbet’s “talk-back” document and the exhibition at PARC of Marbet’s personal objects from his anti-nuclear activist work coupled with anti-nuclear activist records from the *Files*, the artists and Marbet fill in some of the gaps in the archives and correct the misrepresentation of Marbet in the record—speaking back to and in opposition to power (the authoritative voice of the police). Further, Imatani, Sand, and Marbet’s art-making with records brings to the fore the affective capacities of records to move people into new ways of being and doing, the ways in which records can evoke and be active mediators in the (re)construction and transmission of memory, and how, by placing

⁴⁰⁹ Schwartz and Cook, “Archives, Records, and Power: The Making of Modern Memory,” 13.

⁴¹⁰ Ketelaar, “Archival Temples, Archival Prisons: Modes of Power and Protection.”

memory accounts in juxtaposition with historical records the personal and the official can meet, intermingle, and co-exist—creating spaces and opportunities to experience and negotiate different versions of the past.

Lastly, these first artworks by the artists and Marbet commence what will be a series of social, aesthetic, political, and affective engagements with records throughout all four dimensions of the RCM as each time the artists pluralize a record by displaying it in an exhibition, performing it, or posting an image of it on the web, the record passes through each dimension. Take, for example, Marbet’s “talk-back” document. The surveillance record that comprises this artwork returned to the first dimension when Imatani and Sand in conversation with Marbet recorded Marbet’s corrective response and appended it to the record—the artistic creation of the “talk-back” document. The record then entered the second dimension when Imatani and Sand captured the “talk-back” document on their computers, the third dimension when they organized it within their personal archives of their residency project and/or greater art portfolios, and finally the fourth dimension when they pluralized the record via displaying and sharing the “talk-back” document on a power-point slide as part of the many artist talks they gave across the United States about their *Watcher Files Project*.

Chapter 6 **The Watcher Files Project (2)**

*A poem is energy transferred from where the poet got it...by way of the poem itself to, all the way over to, the reader.*⁴¹¹

Feeling Records, Making Poetry

⁴¹¹ Charles Olson, *Selected Writings of Charles Olson*, ed. Robert Creeley, (New York: New Directions, 1966), 16.

Not only did silences in the records—the lack of voice and self-representation by those under police surveillance—make an impression on Sand, she was also moved by something she felt the records contain: “a lot of fear.”

There’s clearly a lot of fear in the files – the thinking [of the police] that dissent needs to be suppressed. I became interested in what this dissent sometimes created and whether it’s making something happen or also preventing things from happening.⁴¹²

She was also surprised to discover in the *Files* the considerable amount of police surveillance on movements regarding women and the large number of records the police investigators kept on women’s groups—especially those dealing with domestic violence or that focused on women labor. “The police tended to be surveilling women in terms of any kind of transgression - feminism, labor, domestic violence. To discover these were the qualities the investigators found dangerous was interesting”⁴¹³ stated Sand. She also mentioned that: “if the editorial logic of the police is one of fear or danger, the sense that people pose a danger, then I wanted to see what these investigators feared about women.”⁴¹⁴ With an interest in “flipping around the paranoia”⁴¹⁵ through her work, Sand pored over numerous surveillance files on women’s groups such as the Coalition Against Domestic Violence, Friends of the Sisters of the Streets, Mom’s Garage (a place where women trained to be auto mechanics), National Organization for Women, the Rape Relief Hotline, Women of All Red Nations, and Women Strike for Peace. One particular set of

⁴¹² Sand, “Poetry Performance.”

⁴¹³ Kaia Sand, interview by Dave Miller.

⁴¹⁴ Imatani and Sand, “Art, Archives, Activism: Artist Talk & Performance.”

⁴¹⁵ Sand, “Poetry Performance.”

these files, however, caught her interest, the Women’s Night Watch⁴¹⁶ files, and within these files, a tabloid newspaper from 1979 called *Lavinia Press*. She stated:

As I read this copy [of *Lavinia Press*] I came upon a short memoir about a woman’s mother who worked in a garment factory, and as I read this language in it: ‘she was always hunched over the machine’, I saw poetry in this. So I began to place sentences that began with ‘she’ in high relief, moving language from blocks of prose in the surveillance documents, newspaper clippings, and activist newsletters onto this material poetic context.⁴¹⁷

With a desire in “collaging language to coax lyricism out of the files, the surveillance documents, newspaper clippings, and newsletters” to see how “meaning will accrete,”⁴¹⁸ Sand culled and connected lines from the records to create the poem, *She Had Her Own Reason for Participating*.⁴¹⁹ Sand imagines the poem as a “kind of wire service report on conditions of women who were challenging the status quo in the 1960s, 70s, and 80s”⁴²⁰ and a way for her, she states, “to sort of index the fear these police spies had about women - particularly women organizing for rights around domestic violence, around labor, for peace issues, for all kinds of things.”⁴²¹ Sand’s poem exists as a poetry object consisting of nearly thirty copper plates, each of which is stamped with one line of the poem.

⁴¹⁶ The Portland Women’s Night Watch were flashlight marches—anti-rape events—that took place in the late 1970s in Portland, Oregon. See: Kaye, “Closeup on Women’s Studies Courses.”

⁴¹⁷ Imatani and Sand, “Art, Archives, Activism: Artist Talk & Performance.”

⁴¹⁸ Kaia Sand, in discussion with the author, May 23, 2013.

⁴¹⁹ The title of the poem comes from a line Sand found in a newspaper article in the *Files* describing a 10-year old girl who took part in a Women’s Night Watch march. Women’s Night Watch held three flashlight marches in 1977, 1978, and 1979 to address reported rapes (along with those that hadn’t been reported to the police) in Tyron State Park and bring attention to this unsafe area of the city as well as violence against women.

⁴²⁰ Kaia Sand, in conversation with the author, May 24, 2013.

⁴²¹ Sand, “Poetry Performance.”

The inspiration for the physical form came from boxes of index cards the police investigators meticulously kept, “cards and cards and cards of peoples’ names,”⁴²² which Sand learned about through conversations with Hansen and Johnson.

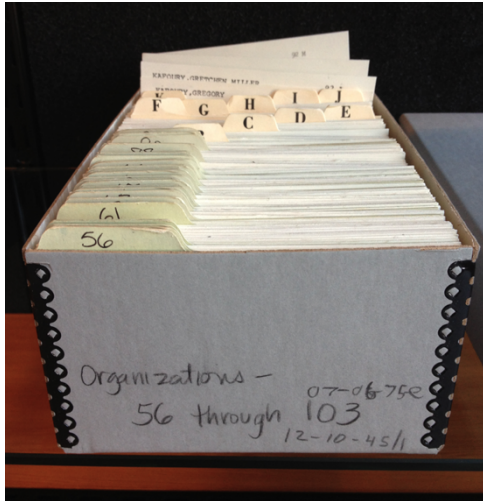


Image 17. Police index cards containing people’s names and affiliations. Photograph courtesy of PARC, 2014.

Sand explained that when Johnson pulled out the boxes of index cards, “it was an ‘aha’ moment...I realized I could create something poetically that could move like these index cards.”⁴²³ Thus, using the physical shape of the police index cards as a form, Sand imprinted the ‘she’ language she had collected from newspaper articles, activist materials, and surveillance documents onto the copper plates with steel type, sledgehammer, and alcohol-based ink:

She was always hunched over the machine. She was always hunched over the machine.
This was one of the first lines I read that prompted me to begin to collect sentences that began with ‘she.’ So I sledgehammered these words into a copper card, hunched over, on a patch of basement concrete. I added this line to hundreds of lines beginning with the word ‘she,’ a poem accreting into a crowd of women.⁴²⁴

⁴²² Kaia Sand, interview by Dave Miller.

⁴²³ Ibid.

⁴²⁴ Garrick Imatani and Kaia Sand, “Lavinia Press Published This Recollection of a Mother in a Sweatshop,” *The Watcher Files Project*, 2014, <http://looseleafservices.us/womens-night-watch-published-lavinia-press/>.

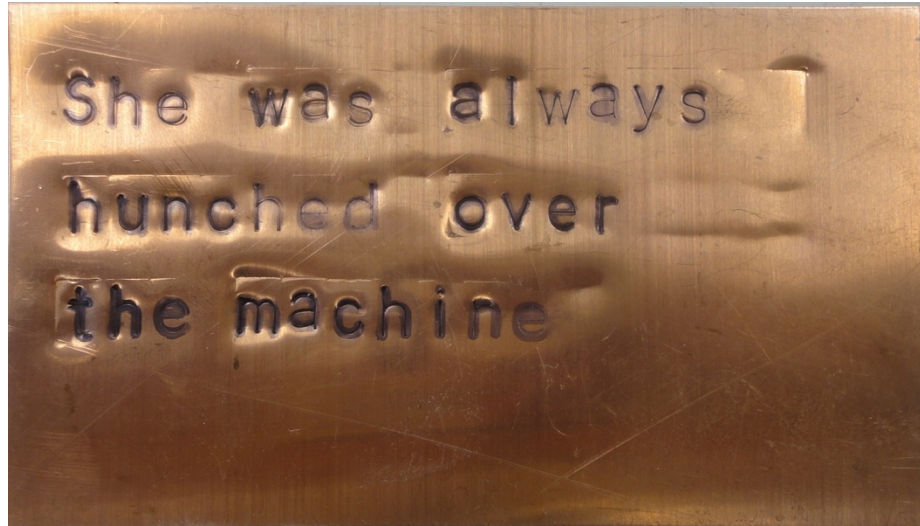


Image 18. One of the copper cards from the poem, *She Had Her Own Reason for Participating*, by Kaia Sand. Photograph courtesy of Kaia Sand, 2013.

About the poem, Sand stated:

This poem forms a small populace of women: women who organized dissent; women who labored; women who suffered violence and imprisonment; women engaged in struggles during my girlhood years when I learned to be proud of a legacy of feminism, unaware of just how threatening those with power found feminism...[m]any of these same struggles continue.⁴²⁵

Sand's multi-voice poetry object, which, she states, "commemorates women struggling for rights, often anonymously,"⁴²⁶ is housed in a drawer in a plinth built by Imatani.⁴²⁷ Imatani created the plinth as a means to simultaneously display Sand's poetry object along with *Looseleaf Services*, (a limited-edition subscription-based artist book containing broadsides and

⁴²⁵ Kaia Sand, "The Watcher Files Project | Kaia Sand," accessed July 19, 2016, <http://kaiasand.net/archives/>.

⁴²⁶ Imatani and Sand, "Passing It On: An Exhibit of New Work from the Watcher Files Project."

⁴²⁷ The poetry object/plinth was on exhibit at the Blaffer Art Museum at the University of Houston, 10 January -15 May 2014 and at the Art, Design, & Architecture Museum at UC Santa Barbara, 17 May-10 August 2014. In addition, a YouTube video of a hand moving through the drawer of the copper plates in the plinth can be found on the artists' website and Facebook page.

posters created by Imatani and Sand in collaboration with other artists), and as well, he told me, to “invoke the presence of sculpture: something that you walk around, something that changes depending on your sightline and orientation.”⁴²⁸ Imatani stated that their *Looseleaf Services* book

is exactly like this too. When you look at the text on the cover of the book it orients you to expect its contents to face a certain direction. But, once you open it, it requires you to shift the book or yourself again in order to ‘properly read it.’

He continued:

This re-orienting of the body is important...I want to always call attention to the body for myself and for someone reading or engaging with our objects. Architecture, furniture, the built environment—these are all things that can be read. They contain narrative; they contain stories. The drawer of Kaia’s copper cards only serves to re-iterate the bodily shift and re-orientation I mentioned earlier, as well as this association to a sculpture or piece of furniture/architecture being read like a book. The drawer I built to hold the copper cards (which has a cast bronze twig as a handle) was cut into a side of the plinth that is different from the side that one might face to properly read the top outer cover of the *Looseleaf Services* book.⁴²⁹



Image 19. *Looseleaf Services* book (Garrick Imatani and Kaia Sand) on top of plinth (Garrick Imatani) and *She Had Her Own Reason for Participating* (Kaia Sand) in drawer. Installation at the Blaffer Art Museum, University of Houston, Houston, Texas, January 14-May 10, 2014. Photograph courtesy Garrick Imatani and Kaia Sand, 2014.

⁴²⁸ Garrick Imatani, email message to the author, September 3, 2014.

⁴²⁹ Ibid.

Recasting Records

Of interest to Sand is the idea of “recasting” her poetry. She describes this process as “not abandoning a poem quickly,” but rather, staying with and recreating the poem in different forms such as books, objects, and performances. She does this to “give the work a kind of duration,” and to create new ways of shaping as well as contexts for a poem.⁴³⁰ Sand recasted *She Had Her Own Reason for Participating* for performance, using a format she tends to use often—a scroll.⁴³¹ When I asked her why she often uses scrolls she replied: “I love scrolls; I love them. I think it’s the movement; there’s a beautiful movement of a scroll.” She continued:

There’s also a way in which it creates a kind of coherence—and that I think ultimately started to really make sense to me working with the police files. When everything’s in pieces there’s a way in which the scroll gathers.⁴³²

Sand’s scroll is made of light brown paper panels stitched together with red thread. The poem is typewritten on the panels, with some of the lines redacted with blue house paint. Explaining the concept behind redacting some of the text in blue she stated:

I thought redacting visually is significant because of the [surveillance] files we work with...a black redaction replicates the act of the redactors - that’s the color documents are redacted with - especially when they’re photocopied. So that’s why I didn’t want to use black.⁴³³

Sand went on to state that using the color blue to redact was also about taking “what they [the police] did and then flip it, turn it, contort it...there’s something very sweet about blue.”⁴³⁴

⁴³⁰ Kaia Sand, in discussion with the author, May 30, 2014.

⁴³¹ A video of Sand performing *She Had Her Own Reason for Participating* with the scroll as part of the Switch Reading Series at the Hazel Room in Portland, Oregon on August 9, 2013 can be seen on YouTube: <https://www.youtube.com/watch?v=JaEdfC70Y94>

⁴³² Kaia Sand, in discussion with the author, May 30, 2014.

⁴³³ Ibid.

⁴³⁴ Ibid.



Image 20. *She Had Her Own Reason for Participating* scroll (Kaia Sand). Photograph by Melissa Long / Project Cityscope, 2014.

Recasting Again

During the residency both Imatani and Sand became interested in maps they found created by activist groups to obtain permits to hold marches in the city. Sand worked with one map in particular, a map of the 1978 Women’s Night Watch march in downtown Portland. At the Northwest Archivists Conference, Sand reflected on her experience of working with the map (and the surveillance files in general), stating that,

one march, one pamphlet, or one map can seem so unimportant...but then, how do I with hindsight, simply notice the particulars so that they add up? How do I, in a sense, commemorate the small acts, like the [1978] march?⁴³⁵

One of the ways Sand commemorated the march was by walking and re-walking the route in downtown Portland and in addition, recasting the lines from *She Had Her Own Reason for Participating* as a march. Although I was not able to observe Sand re-walking the march route and performing the poem on the streets of Portland, at the Northwest Archivists Conference Sand performed the poem-march, imagining the map of the march in the space of the

⁴³⁵ Sand, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program.”

room. While walking slowly down the perimeter and up the center of the room, the scroll unfurling from her hands, and in a measured tone with pauses between each line, she read:

*She advised that after attending two of these meetings she discovered it wasn't for her.
She advised that the meeting begin at 5pm.*

*She was also advised to the best of her knowledge that she has no close friends, or
associates which are either members of, or sympathizers of, any religious or
political groups.*

She also went to night school.

She always gets kidded about being a female mechanic at auto parts shops...

Sand's performance was powerful—even though she was narrating past accounts of women's lives, the accounts felt contemporary, and poignant.

After the performance, Sand spoke about a further iteration of her poem, created by visual artist Daniela Molnar. In April 2014, Molnar asked Sand to take part in her project, *Words in Place*,⁴³⁶ a project in which Molnar interviewed five poets in public places of their choosing, and asked each poet to give her a poem he/she had written in response to the chosen place. Then, Molnar created visual statements inspired from each poem to be set in the poet's chosen public place.⁴³⁷ Molnar did a "walking interview" with Sand along the route of the Night Watch march that Sand had been re-walking. On her website for her project Molnar recalls the interview with Sand:

We strode the route of the original march, inspired by Kaia's current residency at the City of Portland Archives and Records Center. Some ideas rose vividly and repeatedly to the surface: the history of protest and feminism in Portland; the privatization of public space;

⁴³⁶ *Words in Place* "aims to interrupt passive cultural attitudes towards public space by activating specific spaces with poems referencing those spaces. The project affirms that words not only reflect, but actually *create* the world around us, and that poetry (and art in general) can and should have social agency." [italics in original] *Words in Place* was on exhibit at the Henry Art Gallery in Seattle, Washington, June 21-September 21, 2014. Daniela Molnar, "About This Project," *Words in Place*, 2014, <http://www.wordsinplace.org/>.

⁴³⁷ Ibid.

technology's impact on public space, public memory, and creative practice; and the ingenuity of poets and artists to repurpose, redefine, and reclaim.⁴³⁸

Sand then gave Molnar a photograph of the scroll of *She Had Her Own Reason for Participating*, and told Molnar she could do whatever she liked with the poem. Molnar created six signs; each is painted with one line from the poem. Molnar then invited friends, over two nights, to be photographed holding the signs at various places along the route of the march. Describing this process, she writes that she was interested to “bring these covert phrases into the public, utilizing the visual language of a protest sign since our route followed a historic protest march route.”⁴³⁹ During the two evenings, Molnar told me that she and her friends attracted attention with their work: nearly fifty strangers asked her about her project and over fifteen of them asked to be photographed with the signs.⁴⁴⁰

⁴³⁸ Daniela Molnar, “Interview with Kaia Sand,” *Words in Place*, 2014, <http://www.wordsinplace.org/kaia-sand-interview/>.

⁴³⁹ Daniela Molnar, “Images,” *Words in Place*, 2014, <http://www.wordsinplace.org/kaia-sand/images-kaia-sand/>.

⁴⁴⁰ Daniela Molnar, in discussion with the author, June 6, 2014.

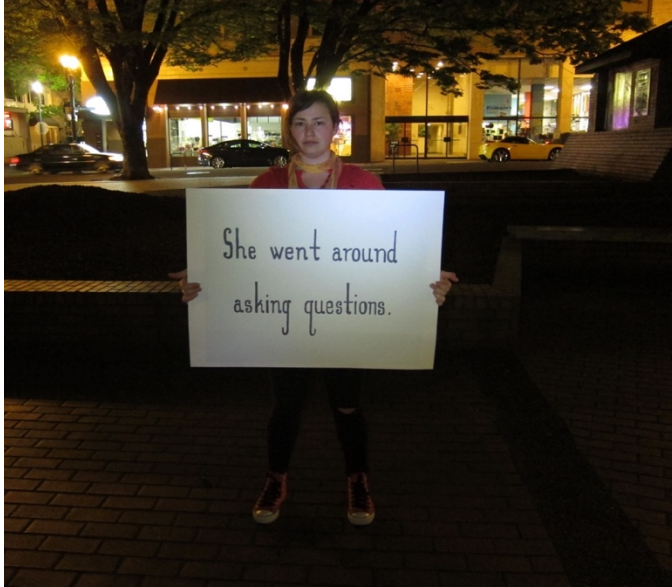


Image 21. Woman holding sign: Liliya Drubetskaya. Photograph courtesy of Daniela Molnar / WordsInPlace.org, 2014.



Image 22. Woman holding sign: Julia Nunn. Photograph courtesy of Daniela Molnar / WordsInPlace.org, 2014.

Recasting Redux, Performing Records

In collaboration with Molnar, Sand recast again *She Had Her Own Reason for Participating* into two new forms: (1) an accordion-fold book made of paper which has as its front and back covers two of Sand's inscribed copper cards, and comprises an introduction written by Sand and Molnar about their collaboration which is followed by pages containing lines from Sand's poem interleaved with Molnar's images, and (2) an essay in the publication,

TRIPWIRE: a Journal of Poetics,⁴⁴¹ which includes an introduction written by Sand about her work with Molnar, Sand's poem, an image of the 1978 Women's Night Watch march map, and Molnar's images.

Sand's final recasting of *She Had Her Own Reason for Participating* was into a spoken word performance which she performed in collaboration with Hansen. In a series of interviews that I conducted with both Sand and Hansen, each reflected upon their experiences transforming the poem into a performance. During one of the interviews, Sand highlighted how her interactions and relationship with Hansen were driving forces that shaped the recasting of the poem:

Once it [the poem] was on the cards I realized it didn't have to be just my voice. That poem is intimately connected to Mary for me because I was always in the reading room, sitting at one of the tables, chit-chatting with her. I would be working on something with the files or I might be reading, but I always would write down sentences if they began with 'she' and we would talk about this methodology...I just felt like it was a poem linked to Mary and her support of the poem.⁴⁴²

She continued:

We [Sand and Hansen] talked so much about that work...and so it was entirely this kind of relational poem that came from documents but also came from this relationship with Mary I am talking about and the fact that Mary has this interest in feminism and gender studies and that her mother was involved in organizing a NOW conference in Houston in the 1970s as well as started a cooperative day care. So that poem for me, like, 'she had her own reason for participating', feels deeply about Mary, actually. So we decided that reading the poem together was a conversation, because it has always been a conversation.⁴⁴³

Hansen then described how Sand introduced to her the idea of reading the poem together, stating that Sand:

⁴⁴¹ Sand Kaia and Molnar, Daniela, "She Has Her Own Reason for Participating," *TRIPWIRE: A Journal of Poetics*, no. 8*Cities (2014): 39–50.

⁴⁴² Kaia Sand, in discussion with the author, February 27, 2015.

⁴⁴³ Ibid.

presented it to me that the work that we—the artists and the archivists—have done through this whole time was collaborative, that we partnered in it. So it made sense to have this poem be partnered as well. It [the poem] is a physical manifestation of the partnership that Diana, Brian, and I have with Garrick and Kaia. It is a way to demonstrate how archives and archivists and artists can work together...they really do work together, and reading this poem together is a way to manifest that, to show that...we do partner...and we keep talking about how this is a partnership and a collaboration, and we mean it. And then I thought: if we mean it that much, then I should probably read the poem!⁴⁴⁴

She further added that she said yes to performing the poem with Sand because:

someone important in my life said you say yes to opportunities...when you get an opportunity you say yes because they don't always come up, and you don't know if you say no, then you might not get another opportunity. So, if you have an opportunity to do something you say yes, even if it's scary. What the hell am I doing, why am I reading poetry in front of all these people? I don't know about this...but for me that is why I said yes, because I could hear her in my head saying: you say yes to opportunity.⁴⁴⁵

One of the events where Sand and Hansen performed the poem was *Art, Archives, and Activism*—an artist talk, performance, and installation that took place in the foyer of Portland State University's Academic and Recreation Center (PARC is located on the 5th floor of this building) in February 2015. Seated in front of the plinth built by Imatani that houses the copper plates, with a crowd of people standing around them as well as standing on the second-floor balcony peering down on the performance space, Sand and Hansen took turns flipping through and reading each of the copper plates—at times changing the pacing between and repeating some of the lines—their voices and the clanging of the copper plates against one another vibrating and resounding through both bodies and space:

*She had her own reason for participating.
She is a lively little cookie, alright?
She has found her niche.
She was always hunched over the machine.*

⁴⁴⁴ Mary Hansen, in discussion with the author, February 25, 2015.

⁴⁴⁵ Ibid.

*She couldn't imagine sitting behind a desk all day.
She was president of NOW.
She was feeling so damned tired...*

Sand decided to “bring poetics” into their performances, “thinking in terms of surprise and rhythm”⁴⁴⁶ so that she and Hansen could do some unexpected things such as repeating lines, varying the pace, and responding to and cueing off one another during a performance. Reflecting on this process Sand stated that, “Mary really loved being responsive and organic with it, she loved it. Enacting conversation, that’s what we wanted to do; we’re responding to each other. Mary’s been wonderful to work with.”⁴⁴⁷



Image 23. Mary Hansen, left; Kaia Sand, right. *She Had Her Own Reason for Participating* performance at Portland State University. Photograph courtesy Holly Andres, 2015.

⁴⁴⁶ Kaia Sand, in discussion with the author, February 27, 2015.

⁴⁴⁷ Ibid.

Conclusions

In their introduction to a special issue of *Archival Science* entitled “Affect and the Archive, Archives and their Affects,” archival scholars Marika Cifor and Gilliland ask:

In what ways, and to what extent, do records, and the holdings of our archives capture or contain emotions and other forms of affect that were experienced by the creators or others engaged or present in the making of the records?⁴⁴⁸

One of Sand’s experiences with the *Files* speaks to and offers one answer to Cifor and Gilliland’s evocative question. Through her interactions with the numerous and varied surveillance records the police kept on women’s groups, Sand perceived an emotional remainder of the police—fear—captured in the records. “There’s clearly a lot of fear in the files” she stated after becoming aware of the breadth of police surveillance on women organizing around issues related to labor, domestic violence, peace, safety, and equal rights. Yet, how does this transfer of emotion from one place to another, from one generation to another, occur? How do records capture emotions experienced by the creators or others involved in the making of records? Schneider, building on Ahmed’s work on affect, argues that emotions have an enduring “stickiness,” stating that:

The *stickiness* of emotion is evident in the residue of generational time, reminding us that histories of events and historical effects of identity fixing, *stick* to any mobility, dragging...the temporal past into the sticky substance of any present. To be sticky with the past and the future is not to be autonomous, but to be engaged in a freighted, cross-temporal mobility. This is a mobility that drags the ‘past as past’...into a negotiated future that is never simply *in front of us* (like a past that is never simply behind us) but in a kind of viscous, affective surround.⁴⁴⁹

⁴⁴⁸ Marika Cifor and Anne J. Gilliland, “Affect and the Archive, Archives and Their Affects: An Introduction to the Special Issue,” *Archival Science* 16, no. 1 (2015): 2, doi:10.1007/s10502-015-9263-3.

⁴⁴⁹ Schneider, *Performing Remains Art and War in Times of Theatrical Reenactment*, 36–37. [italics in original]

Thus, following Schneider, “histories of events and historical effects” (read “affects”) attach to *any* mobility, such as the record as it moves through the continuum across time and space. By examining the ways in which people respond to emotions captured in records, what might we learn not only about the nature of the record and past human experience but about the effects the affects of records have on people’s lives? What can emotions captured in records inspire people to do?

In the case with Sand, the fear she felt from the records inspired her to deconstruct, defamiliarize, and decontextualize the historical narrative of the police in the *Files* to create a tapestry of women’s lives that chronicles some of the activities, concerns, and experiences of women in the 1960s, 70s, and 80s, both indexes the fear and effaces the controlling intentions of the police, and, commemorates women activists. Moreover, Imatani’s plinth that houses Sand’s poem and invites viewers to shift and re-orient their bodies in order to read his sculpture of varying components and sightlines further decontextualizes the records, inviting viewers to shift and re-orient their perspectives on how a body of records and a history of surveillance might be read.

“A poem invites you to feel,” writes poet Muriel Rukeyser, “[m]ore than that: it invites you to respond. And better than that: a poem invites a total response.”⁴⁵⁰ Moved by Sand’s poem of collaged police records that trace a history of police control, feminism, and dissent in Portland, Molnar’s response to and transformation of Sand’s poem into visual images that attracted strangers who wanted to hold and be photographed with the signs reactivated and pluralized the records yet again. By transfiguring the records/poem into visual statements, Molnar re-contextualized and moved the past into present-day public space, re-purposing the records to bring attention to women’s rights and nighttime safety, and as well turned the records

⁴⁵⁰ Muriel Rukeyser, *The Life of Poetry* (New York: Kraus Reprint Co., 1968), 8.

into sources of inquiry, tools for social agency and engagement, and a means to make a personal and perhaps for some of the women holding the signs, empowering statement. Through both Sand's and Molnar's visions, subjectivities, and aesthetic/political practices, historical and local archival traces become contemporary and universal and connected to the ongoing struggle for women's rights.

As introduced, the notion of "performance" has taken on a wide-range of significances. McKenzie explains that one of the ways in which performance has become defined is as "a 'liminal' process, a reflexive transgression of social structures...in the interstices of institutions and at their limits, liminal performances are capable of temporarily staging and subverting their normative functions."⁴⁵¹ Taylor, on the other hand, writes that "performance is a practice and an epistemology, a creative doing, a methodological lens, a way of transmitting memory and identity, and a way of understanding the world."⁴⁵² Although these two conceptualizations of performance are quite different from one another, they however share a commonality: they both focus on the things that performance can do and make possible, and as well both resonate with Sand and Hansen's performance of *She Had Her Own Reason for Participating*.

Sand's last recast of *She Had Her Own Reason for Participating* with Hansen was, like the other versions of the poem, influenced by behaviors and affects captured in the records the police created and collected while spying on women. However, there was an additional sphere of influence behind the making of this version of the poem: Sand and Hansen's collective archival and creative labors—their shared lived experiences—in the reading room at PARC. Here, Sand's research and Hansen's reference work with the records engendered conversations and a

⁴⁵¹ McKenzie, *Perform or Else*, 8.

⁴⁵² Taylor, *Performance*, 39.

relationship—a friendship—between the two women, through which the poem took on new meanings: Sand felt that the poem was “deeply about” Hansen; Hansen felt the poem was a “physical manifestation” of the partnerships between the archivists and artists.

Sand and Hansen conceptualized their performance of the poem as a response to and an enactment of a conversation with one another. However, not only did they respond to and enact a conversation with each other, they responded to and enacted conversation with the records and as well performed an intervention that challenged normative uses of and meanings associated with the archives as institution (a place for research, not collaborative performance; a place of stasis, not transformation, especially of the embodied sort) that created a new mode of experiencing the police records, an important chapter of Portland history, and of course, the archives. Moreover, the “viscous, affective surround,” to borrow Schneider’s term, of Sand’s creative process with Hansen and the performances of *She Had Her Own Reason for Participating* produced relations not only between the two women but between communities of women across temporalities, archival reference work, records, poetry making, and feminism. Lastly, *She Had Her Own Reason for Participating* as a performance offers a new way of understanding records and illustrates one of the manners in which bodies can perform—interpret, manifest, reinvent, and transmit—archives.

Chapter 7 **The Watcher Files Project (3)**

Anonymity in the Archives

During their engagement with the surveillance records, questions arose for both Imatani and Sand around matters such as, “how to honor the lives in the records when working in our artistic and poetic modes” as well as “dilemmas about what our responsibilities are as artists and

poets dovetailed with concerns about peoples' identities within the public documents.⁴⁵³ Out of a concern they were making the “bright threat of attention brighter on people, on lives that were already surveilled” through their work,⁴⁵⁴ the artists decided to use these questions as a way to launch and “springboard new work,”⁴⁵⁵ ultimately posing the question to each other: *Where is anonymity in a public document?*⁴⁵⁶ as a place from which to start. In this inquiry, Imatani and Sand investigated through poetry, photographic triptychs of police investigation files, and graphite drawings of mislabeled photographs, how the “bright threat of attention” might be blurred, how someone’s identity can masquerade within the archives, and anonymity within a public record.⁴⁵⁷ Anonymity in the archives, whether intentional or unintentional—such as mislabeled or anonymized materials, or items that lack attribution or contain misspelled, illegible, or purposefully omitted names—has been and continues to be a vexing problem for archivists and archival users alike (as well as in the medical, legal, and art sectors and the world of the internet).

Charting New Paths with Records

*Art does not reproduce the visible but makes visible.*⁴⁵⁸

⁴⁵³ Imatani, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program.”

⁴⁵⁴ Imatani and Sand, “Art, Archives, Activism: Artist Talk & Performance.”

⁴⁵⁵ Imatani, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program.”

⁴⁵⁶ Imatani and Sand, “Art, Archives, Activism: Artist Talk & Performance.”

⁴⁵⁷ Imatani and Sand, “Passing It On: An Exhibit of New Work from the Watcher Files Project.”

⁴⁵⁸ Paul Klee, *Notebooks, Volume 1: The Thinking Eye*, ed. Jurg Spiller, (New York: Wittenborn, 1961), 76.

Besides being moved by silences and omissions in the archives, a number of implicit and explicit human actions, behaviors, and social worlds ingrained in the records influenced Imatani and Sand's artistic strategies. For instance, while interacting with the records, Imatani and Sand both perceived certain behaviors of the police: "As we encountered the files," explained Imatani, at the "Art, Archives, Activism: Artist Talk & Performance" at Portland State University in 2015, "our process entailed wading through the preoccupations of the police. The files are filled with everything from intelligence reports, surveillance photos, to marked-up newspaper clippings and promotional materials created by the activist groups."⁴⁵⁹ Imatani's description reveals how the artists interpreted the records not only as "fixed" forms (reports, photographs, etc.) but also as performances of human agency, intention, and action. They used these two methods of interpretation (record as artifact with specific physical attributes; record as performance of human actions) in a work they created with a distinct type of record they encountered in the files—hand drawn maps submitted by different activist groups to obtain permits to march in the city.

For example, for an artist talk and performance at Project Cityscope in Portland, Oregon in 2014, Imatani and Sand created an immersive artwork in which they enlarged, collaged, and arranged protest march maps to create and imagine a different city geography and history. For this work, Imatani printed maps from the National United Workers Organization 1980 march, the Revolutionary Communist Youth Parade and Communist Party 1979 and 1980 marches, the Walk for the Equal Rights Amendment by the National Organization for Women march in 1981, and the March Against Racism by the Black United Front in 1982 at scale proportional to the space of the room. The artists then put the maps on the ground in relationship to the orientation of the city of Portland, and spaced the chairs in the room around the collaged maps in such a way

⁴⁵⁹ Imatani, "Art, Archives, Activism: Artist Talk & Performance."

to mimic the Willamette River that runs through the city, thus splitting the room into north, south, east, and west. Imatani stated that he and Sand arranged the room in this manner in order to “imagine the physical layout of the city in relationship to activist history”⁴⁶⁰ and to “call attention to an historical imprint that is often invisible”—traces of human action and intention the artists wanted to reveal and honor during the present moment of increased development in Portland.⁴⁶¹ The maps also became a “performance space” in/on which Sand performed *She Had Her Own Reason for Participating*.



Image 24. Sand performing *She Had Her Own Reason for Participating* with maps and scroll at Project Cityscope in Portland, Oregon, April 21, 2014. Photograph by Melissa Long / Project Cityscope.

Mapping Anonymous Actions, Commemorating Dissent

As introduced, Imatani is an interdisciplinary visual artist who uses a variety of media such as drawing, sculpture, video, and photography to think through ideas of material culture, the

⁴⁶⁰ Ibid.

⁴⁶¹ Imatani, “Viewing Archives through an Artist’s Lens: The City of Portland’s Artist-in-Residence Program.”

public, and recorded history to ask questions about what is valued and why. During one of our interviews he also explained to me that he is

really interested in public spaces, how bodies move in public spaces—how my own does...my work has always somehow been connected to the use of public space—what makes a public monument? What's private? What's public? How do people move through it? That sort of thing...I've always been interested in the relationship between social relations and physical movement, and then the difference between that within a private realm and a public realm.⁴⁶²

During the residency, Imatani explored ideas about “how bodies move in public spaces” and the “use of public space” both with the aforementioned collaged maps as well as the plinth he built, which was installed at the Blaffer Art Museum, and at the Multnomah Public Library, North Portland Branch and Portland State University in Portland, Oregon (all public spaces). He carried on with this thread in his work entitled *Lifting Cities Like Rocks*, a light-brown plywood cabinet that houses four of his art works⁴⁶³ and a poem by Sand titled, *Air the Fire*, whose lines are engraved on the front, back, and sides of the cabinet.

Continuing his work with maps of protest march routes he found in the files, and with an interest in tracing a social history across time and space, Imatani transferred several protest march permit maps to a single map of downtown Portland. He did this to “discover and then demonstrate overlaps among groups over time, such as common anchor points, bodily orientations, turns and returns in this activist history,”⁴⁶⁴ a process which ultimately determined the shape and outline of the cabinet. On top of the cabinet Imatani placed red, yellow, and blue

⁴⁶² Garrick Imatani, in conversation with the author, May 22, 2013.

⁴⁶³ The cabinet contains the following artworks by Imatani: *1970 Bombing of City Hall I-IV*/silver gelatin prints: contact print with 4x5 negative in City Archives, paper negative contact prints; *Saltpeter Lift from WPP HQ*/graphite on paper; *Fragment*/graphite on paper; and, *An Unidentified and Mislabeled Woman*/graphite on paper (which I discuss in this chapter).

⁴⁶⁴ Imatani, “Art, Archives, Activism: Artist Talk & Performance.”

colored plexiglass sheets that, he explained, “mirror the outline of three overlaid different protest routes with each colored chute representing three separate marches. The entire plexiglass structure is proportionately scaled to actual streets in downtown Portland” and “the architecture of the cabinet becomes a stand-in for a city plan, a realignment along protest routes.”⁴⁶⁵ He goes on, stating that “the cabinet and plexiglass sheets...commemorat[e] dissent that is not easy to track,”⁴⁶⁶ and “the sensibilities [of the cabinet] hopefully try to realign themselves around collectivist action and public memory.”⁴⁶⁷ With his work Imatani then asks: “How would our city be shaped if we could see the contours of all the people who have tread [sic] the streets in dissent?”⁴⁶⁸



Image 25. Map of downtown Portland with protest march routes (left), *Lifting Cities Like Rocks* (right). Photographs courtesy of Garrick Imatani, 2015.

⁴⁶⁵ Ibid. The three maps are of The National Organization of Women march, the Revolutionary Communist Party’s Revolutionary May Day Committee march, and the Women’s Night Watch Flashlight march.

⁴⁶⁶ Imatani and Sand, “Passing It On: An Exhibit of New Work from the Watcher Files Project.”

⁴⁶⁷ Imatani, “Art, Archives, Activism: Artist Talk & Performance.”

⁴⁶⁸ Ibid.



Image 26. *Lifting Cities Like Rocks*. Photograph courtesy of Garrick Imatani, 2015.

A Mystery Woman

One of the other works in *Lifting Cities Like Rocks* is *An Unidentified and Mislabeled Woman*. In this work, Imatani investigated the question of anonymity versus public access and how someone's identity might be disguised in the archives by manipulating and recreating as a graphite drawing a mislabeled black and white photograph he found in the *Files*. As already introduced, Imatani describes that much of what he and Sand encountered in the surveillance files were records of “the preoccupations of the police,”⁴⁶⁹ a perception partly stemming from Imatani finding a substantial number of photographs of a woman who “was photographed repeatedly in such a way to suggest that the photographer simply wanted to take images of

⁴⁶⁹ Ibid.

her.”⁴⁷⁰ The artists were able to reach out and speak with the woman; however, after speaking to her about their project, Imatani explains that:

she didn't want to be associated with it, nor for her name to be used, even though many years had passed...she was fearful of retributions if someone would find out she had such a strong activist past. With that said, she was ok with us using an image because she was able to verify in fact that it is not her. It was mislabeled. A surveillance photo that is mislabeled and the woman therefore remains a mystery.⁴⁷¹

According to Imatani, the woman in the photograph became a target of intensive investigation because the police suspected her to be affiliated with an activist group they thought might be responsible for the bombing of Portland City Hall on November 21, 1970. In the surveillance files, Imatani found “reams and reams” of documents produced by the police as part of this investigation, many of which he states he “painstakingly went through.”⁴⁷² Catching his attention in this particular set of records were documents the police generated and personal photographs they confiscated during a raid of the headquarters of the suspected activist group. With these records Imatani was struck by and became interested in certain details on which the police zeroed in and documented, such as books that were being read within the activist groups. He began to imagine these certain details as “fingerprints” that suggested or signaled “specific ideologies or markers of identity even when there's a face that's not present,” and this “faceless presence,”⁴⁷³ he explains, became something he began to purposely emphasize.

Working with one of the black and white mislabeled photographs he found of the “mystery woman” that happened to be blotched with water spots—small black and grey circles

⁴⁷⁰ Imatani, “Viewing Archives through an Artist's Lens: The City of Portland's Artist-in-Residence Program.”

⁴⁷¹ Ibid.

⁴⁷² Imatani, “Art, Archives, Activism: Artist Talk & Performance.”

⁴⁷³ Ibid.

covering a large section of the image except for on the woman's face—



Image 27. *Police Historical/Archival Investigative Files*, Surveillance of police and photos of White Panther Members, White Panthers File. Photograph courtesy of PARC, 2015.

Imatani then replicated the photograph in Photoshop, but added one element to it: he placed a black spot over the woman's face, rendering her unrecognizable as the woman in the photograph is not who the record claims the woman to be.⁴⁷⁴ The artwork resides in one of the drawers of the cabinet.

⁴⁷⁴ Ibid.



Image 28. *An Unidentified and Mislabeled Woman* / graphite on paper. Photograph courtesy of Garrick Imatani, 2015.

Besides commemorating collectivist action, housing graphite drawings and photographs created by Imatani as well as Sand's poem inscribed on its panels, the cabinet also operates as an experiential representation of the artists' work in the archives, which Imatani explains:

For us the cabinet functions as an analogy for our experience of wading through boxes of archival documents where one intuits gaps, pieces together stories, and searches for context...so therefore the drawers open like pages revealing photographic triptychs and graphite drawings that mine the different threads of interest that have caught our attention over the past year and represent these disparate stories.⁴⁷⁵

With its drawers opening 'like pages' and panels to be read, Imatani and Sand imagine the cabinet as a book that embodies and relates some of their archival experiences and interests. The cabinet serves another purpose as well—it realizes the artists' curiosity to explore the ways in which reading might be performed as an act of choreography.

⁴⁷⁵ Ibid.

Anonymity and Exposure with Records

Within the framework of *where is anonymity within a public document?* Sand created an embroidered triptych poem titled, *Air the Fire*. Informing her poetic process were conversations she shared with Imatani about his experiences finding and working with double- or under-exposed and water spotted surveillance photographs (rendering obscure individual's identities) and her own meditations on anonymity in public records. "The poem began as a meditation on anonymity," described Sand, and was "easy to start because I had a question: where is anonymity in a public record?...that was my first line."⁴⁷⁶ With an interest in the material, intellectual, and affective dimensions of legibility and illegibility, anonymity, and exposure, Sand set to work embroidering in cursive, using black linen cloth with black mercerized thread, the first two poems: *The Bright Threat of Attention* and *Sure-Fire Glare of Recognition*. Focusing on how faces and names can be explicitly or implicitly exposed or concealed within the record and the archives, the two poems "list the ways that anonymity and exposure trace through the records."⁴⁷⁷ Describing her process she stated:

As I embroidered I hovered close to this lyric address, that intimacy of the other...I'm striving to know the other...But in this poem I started to think about how that lyric attention in terms of surveillance becomes something very different. So the process of writing this poem brought me then to this idea that attention can be destabilizing and vulnerability enhancing...this series of poems launched me then into a lyric meditation on how to ethically cast attention on other people.⁴⁷⁸

The third poem, *Afire with Purpose*, emerged from Sand's contemplations with the first two poems and how people, despite the fact that they get exposed, "step forward to become

⁴⁷⁶ Kaia Sand, in discussion with the author, February 27, 2015.

⁴⁷⁷ Imatani and Sand, "Art, Archives, Activism: Artist Talk & Performance."

⁴⁷⁸ Ibid.

public people.”⁴⁷⁹ Thinking about why someone would become a public person and about the past and current work of activists “who care about people who are suffering the malice of power,”⁴⁸⁰ Sand told me that *Afire with Purpose* “became an homage to the people who take chances. And they suffer. You know, lots of time people really do suffer, it’s not like it becomes easy.”⁴⁸¹ She also described another factor that influenced her process with this poem, which was, she stated, “this whole preoccupation around courage that I think enters all of my work,” leading her to ask: “*How do you act with courage? How do you act ethically when it is ambiguous?*”⁴⁸² Sand exhibited the three panel black cloths comprising *Air the Fire* in several sites in Portland: at the North Portland Branch of the Multnomah Public Library, Portland State University, and PDX Contemporary Gallery.



Image 29. *Air the Fire* at PDX Gallery, Portland, Oregon, 2015. Photograph courtesy of Kaia Sand.

⁴⁷⁹ Ibid.

⁴⁸⁰ Kaia Sand, in discussion with the author, February 27, 2015.

⁴⁸¹ Ibid.

⁴⁸² Ibid.

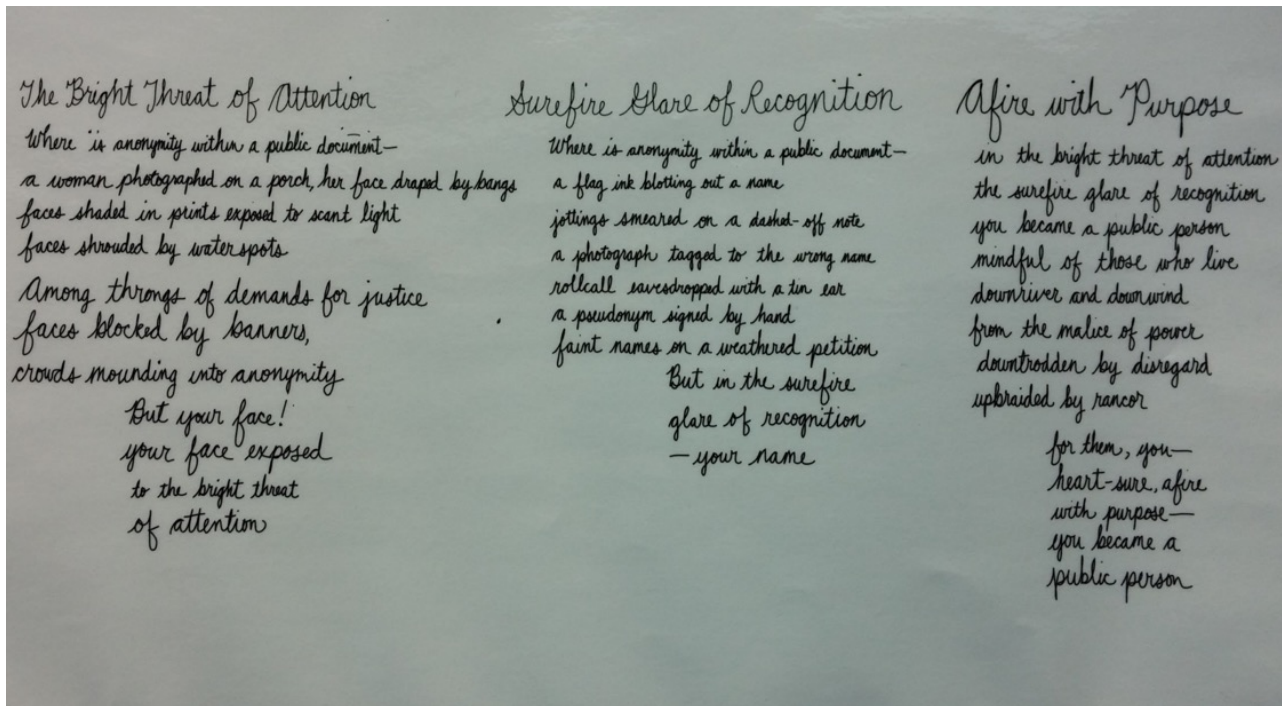


Image 30. *Air the Fire*. Image courtesy of Kaia Sand, 2015.

Conclusions

Imatani and Sand’s concern with peoples’ identities within the surveillance records, desire to honor the lives in the *Files*, respect for the fact that for some people the histories the records hold might be traumatic or sorrowful and not wanting to re-enact or re-perpetuate, “a certain act of violence,”⁴⁸³ gave rise to the artists’ inquiries about anonymity within the archives. The concept of anonymity brings forth notions and questions about privacy—the ability to control what is revealed about oneself—as well as about identity, presence and absence, recognition, confidentiality, and private versus public life. Wisser and Blanco-Rivera recognize two ways in which privacy is impacted with surveillance files. First, they state, “the act of surveillance and intelligence gathering...constitutes an invasion of an individual’s privacy in which the watchers infringe on his or her personal life and decide what information about the individual is included in the file,” and second, “the opening of surveillance files raises questions

⁴⁸³ Garrick Imatani, in discussion with the author, February 26, 2015.

about an individual's right to control the release of information in those records."⁴⁸⁴ Taking into consideration how, Imatani and Sand stated, "surveillance creates a bright threat of attention on private lives,"⁴⁸⁵ and not wanting to make the "bright threat of attention brighter on people, on lives that were already surveilled,"⁴⁸⁶ the two engaged anonymity and the circulation of information in public records in several distinctive and innovative ways.

For example, what inspired Imatani and Sand's immersive artwork of collaged maps as well as Imatani's use of maps to create both the shape of *Lifting Cities Like Rocks* and the plexiglass structure that sits on top of it was past anonymous collective human agency and action—people gathering, marching, and protesting on the streets of Portland, often anonymously. "How would our city be shaped if we could see the contours of all the people who have tread [sic] the streets in dissent?"⁴⁸⁷ Imatani asked. By sensing human intent and movement from the protest march maps, and then moving, collaging, and arranging the maps into new configurations, Imatani and Sand illuminate and contemplate the anonymous actions embedded in the records. This work exemplifies the affective power of the record (and the latent energies contained within) to evoke new social and in this case geographical imaginings and trajectories as well as how memory of place, events, and human agency is continually re-made. Imatani and Sand created new terrains with the maps, transforming them into a means and negotiation to recover and affirm a different (public) social power, memory, and narrative through which the records become an acknowledgement of and a means to commemorate an activist history—rather

⁴⁸⁴ Wisser and Blanco-Rivera, "Surveillance, Documentation and Privacy," 129.

⁴⁸⁵ Imatani, "Art, Archives, Activism: Artist Talk & Performance."

⁴⁸⁶ Ibid.

⁴⁸⁷ Ibid.

than solely part of a police regime and account. The artists' work with the maps (as in all of their works with the surveillance records), reinforces Brothman's idea that memory is a constituent of the present that actively informs and shapes thought and action, and records "need not become historicized representations." In Brothman's view, the role of the archives is not so much to "construct the remoteness and preserve the difference of the past"; but instead, archives form and comprise part of a collective "continuum" in which the past exists as an active and dynamic component in the present.⁴⁸⁸

Moreover, Imatani's *Lifting Cities Like Rocks* not only engages notions of anonymity, but the work invites a number of different readings, several of which rise to the surface (undoubtedly there are many others): it can be read as a representation and narrative of some of the archival labors and "affections"—encounters "between the affected body and a second, affecting body"⁴⁸⁹—of the artists; as a story of response to history police surveillance as well as to the archives; as an artifact where past and present touch and intertwine; or, as a homage to activists and collective action. The artists hoped that reading—engaging the multidimensional spaces of image, text, and sculpture of—the cabinet would be an act of choreography, and indeed one does make a dance of circling steps, pauses, and shifts in bodily orientation around the cabinet in order to read its multiple material forms and temporalities set at different angles, levels, and perspectives to the body.

Lastly, Sand's embroidered triptych poem, *Air the Fire* is a second example of how Sand was moved by the content and contexts of the records to create a poem without using records in the work itself (such as she did in *So He Raised His Hand*). Provocatively, however, the

⁴⁸⁸ Brien Brothman, "The Past That Archives Keep: Memory, History, and the Preservation of Archival Records," *Archivaria* 1, no. 51 (2001): 65, <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/12794>.

⁴⁸⁹ Deleuze and Guattari, *A Thousand Plateaus: Capitalism & Schizophrenia*, xvi.

legibility of the poem, which comes from the difference between the textures of the black cloth and black thread, was different in each space depending upon the amount of light in the room in which it was hung—analogous to how what we are able to *see* or *not see* in a record varies across spaces, contexts, time, and subjectivities. Dedicated to people who step forth to fight social injustice, *Air the Fire* is an evocative meditation on anonymity, obscurity, exposure, and courage that bears witness to and commemorates the lives and work of activists. Further, the poem illustrates the affective power of the record to inspire and evoke new social, political, and aesthetic imaginings and trajectories and how records can be deconstructed against the grain of their original function and their meanings transformed through “dynamic, open-ended processes”⁴⁹⁰ of poetry production and circulation.

Chapter 8 **The Watched Files Project (4)**

This chapter discusses two of the collaborative artworks Imatani and Sand made with several of the activists who were under the watchful gaze of the police: the *Activist Bookshelf Bench Project* and *Drawing Dissent*. Both works amplify the voice of the activist in the *Police Historical/Archival Investigative Files* and are part of their inquiry, “Passing it on,” which pays tribute to activist labors, lives, and history. These two works fall under the aegis of relational art—an art genre similar to but distinct from socially-engaged art—that has as its focus the production (as opposed to a reflection) of social relationships. Conceptualized by French critic and curator Nicolas Bourriaud, the practical and theoretical starting point of relational art is the “realm of human interactions and its social context, rather than the assertion of an independent

⁴⁹⁰ Ketelaar, “Archives, Memories and Identities,” 145.

and *private* symbolic space,”⁴⁹¹ and artists working within this form seek to create and foster conditions and space for interaction and exchange between and among people and art. Although it might be argued that all works of art create social relations between people (relations between artists and their spectators or collaborators, or between artists and art critics, or among spectators, for example), Bourriaud asserts that relational art invents new “models of sociability,”⁴⁹² in which intersubjective relations are the primary concern and in which collaborations, meetings, or events, for example, are considered the aesthetic objects.

Commemorating Activist Lives and Work

The *Activist Bookshelf Bench Project* emerged from several reactions the artists had to the records. First, while working closely with the White Panther and Black Panther files, Imatani found a photograph of a bookshelf the police had confiscated from the White Panther Party headquarters. The black and white photograph was taken in landscape mode. Sitting on top of the of the bookshelf, on the left, is a trophy and a row of books in an ascending order to the tallest and most central book that then descends to the right. The titles on the spines of the books are difficult to read but a few stand out: *Ulysses*, a book with ‘art’ in its title, and another title, *Arts & Ideas*, that particularly caught the attention of Imatani and led him into contemplations about how books being read would be considered as a kind of source of evidence to the police.

⁴⁹¹ Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance, Fronza Woods, and Mathieu Copeland, (Dijon: Les Presses du Reel, 2002), 14. [italics in original]

⁴⁹² *Ibid.*, 28.



Image 31: Photograph from the City of Portland Archives and Records Center. Historical/Archival Investigative Files – Intelligence: Women’s Night Watch. A2004-005. White Panthers. Photograph courtesy of PARC, 2015.

In a similar fashion, another record struck a chord with the artists, informing and directing the creation of this work. It was a police report found by the artists in the Black Panther Party files that singled out Kent Ford as a possible subversive because of the books he read. In addition, this work developed out of Imatani and Sand’s interactions and collaborations with Ford, Marbet, and social justice and disarmament advocate, Joanne Oleksiak, during which the artists noticed how, time and time again, the activists would mention and cite books they had read.⁴⁹³

The *Activist Bookshelf Bench Project* comprises three white sculptural plywood benches built by Imatani. Embedded in each is a shelf containing books—reading recommendations—curated by Ford, Marbet, and Oleksiak in collaboration with anti-nuclear activist, Soozie Nichol. The surface of each bench top carries an inscription Sand either wrote in collaboration with an activist or text and one image culled from the records. For example, Sand inscribed on the top of

⁴⁹³ Imatani and Sand, “Art, Archives, Activism: Artist Talk & Performance.”

Ford's bench an excerpt from the artists' interview with him in which he stated: "And then I started passing it on, passing it on, to all my friends."⁴⁹⁴ In addition, on top of Ford's bench sits a chapbook written by Sand in conversation with Ford, titled, *I started passing it on, passing it on, to all my friends: A Brief Biography of Books with Kent Ford*. The cover of the chapbook is an eye-catching color photograph of some of the books comprising Ford's library shelf in the bench, with the inside four pages describing Ford's lifelong involvement with books, how books informed his activism, and how he shared (and continues to share) them with others.

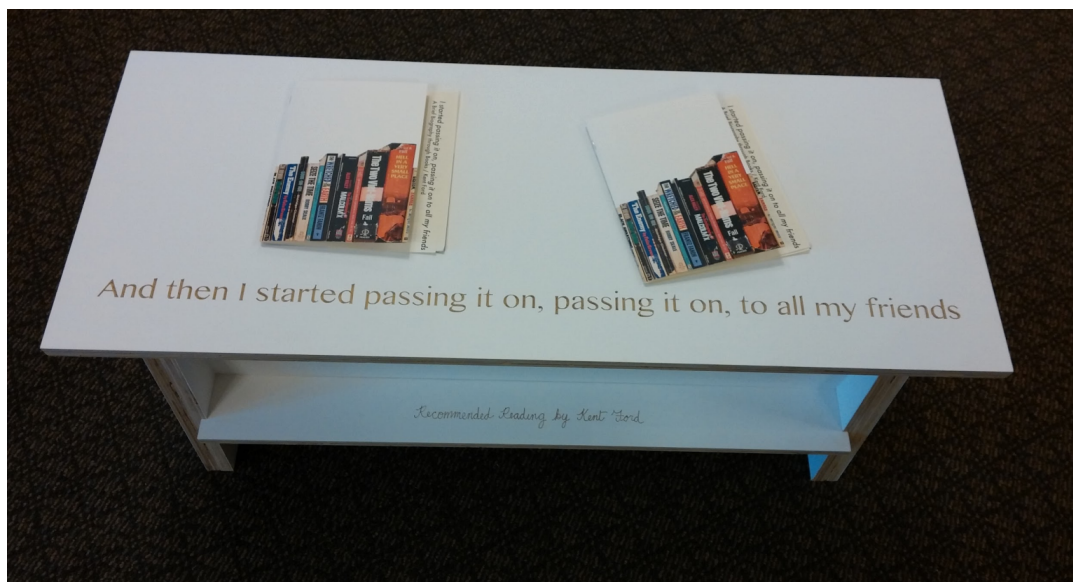


Image 32: Kent Ford bench, installation at the Multnomah Public Library, North Portland Branch, Portland, Oregon. Photograph taken by the author, 2014.

In 2015, I attended the artists' and archivists' final public event at Portland State University, "Art, Archives, Activism: Artist Talk & Performance," which included an installation of the *Activist Bookshelf Bench Project*. During the artist talk, Sand spoke about her interview with Ford and how his phrase, "passing it on," became the name for one of the artists' investigations and series of works:

⁴⁹⁴ Ibid.

So he talked through how books have informed his activism from the 1960s to the present, and I think it's really profound...he used the term 'passing it on' as he talked about this, actually in terms of book groups that he and fellow organizers of the Portland chapter of the Black Panthers would have, where they would pass on their books to other people...and he continues to do that to this day. So, that's how we started thinking about the title for this work, 'Passing it on,' so that it wasn't just about activists talking back to the files, but also passing something on.⁴⁹⁵



Image 33. "Passing it on" installation at the Multnomah Public Library, North Portland Branch, Portland, Oregon. Photograph taken by the author, 2014.

Collaging Past and Present

As introduced, Imatani and Sand actively sought out activists whose lives they encountered in the surveillance records to hear their stories. However, one of the activists with whom the artists worked, Oleksiak, sought out Imatani and Sand after reading about their work

⁴⁹⁵ Sand, "Art, Archives, Activism: Artist Talk & Performance."

with the *Files* in an article in the newspaper, *Street Roots*. Oleksiak wanted to share her stories about the records as she was very familiar with them: when the *Tribune* broke the story about the existence of the surveillance records and program, which included a list of all of the activist and civic groups who had been under surveillance, Oleksiak requested and obtained from the *Tribune* copies of files pertaining to the activist groups with whom she had an affiliation. Within the reproductions she found (amongst other things) some of her art work—hand-drawn flyers and brochures she had created for social action events and various activist newsletters in the 1980s.⁴⁹⁶

Oleksiak arranged a meeting with Imatani and Sand at PARC, and besides looking through the records together, she shared with them her own personal archives of activist materials she had created and collected from the 1970s and 80s. About this meeting Sand recalls: “She came to see us in the conference room at PARC, and she pulled out her documents she wanted to show us and I recognized her handwriting and her drawings, and I said to her: “I’ve been seeing your drawings all along in the surveillance files and I love this art work.”⁴⁹⁷ Sand and Oleksiak decided to collaborate on something together. Influencing their art-making process was Sand’s perception of the surveillance records as an artist portfolio for Oleksiak. She explains:

Well, I always thought of these archives – the surveillance records – as being this kind of bizarre artist portfolio for Joanne, because there were these drawings that she doesn’t even own anymore, they’re in these surveillance files, and I just thought that was so interesting...so I was thinking what if we made an artist portfolio based on the surveillance files in the archives...and Joanne was interested in that but she wanted it to not be limited to that.⁴⁹⁸

⁴⁹⁶ Joanne Oleksiak, in conversation with the author, February 26, 2015.

⁴⁹⁷ Sand, “Art, Archives, Activism: Artist Talk & Performance.”

⁴⁹⁸ Imatani, “Art, Archives, Activism: Artist Talk & Performance.”

Oleksiak and Sand ended up creating a work entitled, *Drawing Dissent*, which comprises very, very small books, which they call inch-by-inch books. The books, which have a zine aesthetic, are collections of Oleksiak's pen and ink line drawings from her personal archives in combination with several of her drawings Imatani and Sand encountered in the surveillance files before they met her. The artists and Oleksiak created a large number of these books and gave them away at several of their events.



Image 34. *Drawing Dissent* inch-by-inch books by Joanne Oleksiak and Kaia Sand. Photograph courtesy of Kaia Sand, 2015.

Conclusions

On New Year's Day 2015, Imatani was visiting his sister in Los Angeles and invited me to her house for brunch. Over blueberry pancakes and coffee, Imatani reflected on his and Sand's work in the residency, stating that it was important to them both to convey and honor through their art "people's hard work that went into changing the reality of things...work that has really changed the history of the landscape and our lives as we experience it."⁴⁹⁹ He went on to mention that he viewed their artworks as "one small way to provide another narrative for the ways that people's lives operated in the files in general...one small gesture to kind of counteract an

⁴⁹⁹ Garrick Imatani, in discussion with the author, January 1, 2015.

otherwise overwhelmingly large narrative.”⁵⁰⁰ The *Activist Bookshelf Bench Project* does both of these things. It is a tribute to the lives and work of the activists, created from the artists being emotionally moved by the records and the silences within, coupled with their ability to see through and with the records a different social reality: not one of control and suspicion, but one of lives dedicated to social justice and the sharing of knowledge and experience. Perceiving the “[l]iving in the lived”⁵⁰¹ within the records, Imatani and Sand reveal some of the sub-narratives hidden, yet embedded in the records and as well create counter-narratives with the records that bring attention to and commemorate Portland activists. In collaboration with the activists they moved these stories into circulation; stories which can be conceptualized—using Ketelaar’s framing—as “vehicles for understanding” and “means of remembrance”⁵⁰² that renegotiate and transform Portland’s history of surveillance and interrupt the police narrative in the archives. Similar to *Lifting Cities Like Rocks*, the benches—with their books and assorted materials placed on top of them such as Sand and Ford’s chapbook, Sand and Molnar’s accordion book and as well copies of *Drawing Dissent* that one could peruse—created an interactive social environs where “relations between bodies, images, spaces, and times are redistributed,”⁵⁰³ reframed, and reconfigured.

As mentioned in chapter 6, muddying the distinction between the “official and the personal” is a thread running through Imatani and Sand’s work in the residency. They employed this strategy not only in their exhibition with Marbet and the talk-back document they created

⁵⁰⁰ Ibid.

⁵⁰¹ Deleuze and Guattari, *What Is Philosophy?*, 172.

⁵⁰² Eric Ketelaar, “Archives as Spaces of Memory,” *Journal of the Society of Archivists* 29, no. 1 (2008): 16, doi:10.1080/00379810802499678.

⁵⁰³ Jacques Rancière, *Aesthetics and Its Discontents*, trans. Steven Corcoran, (Cambridge; Malden: Polity Press, 2009), 22.

with him and as well with the activist bookshelf project, but also with Sand and Oleksiak's *Drawing Dissent*, an artwork that again illustrates one of the ways in which records and personal memory can be co-existent, and articulate and negotiate as well as support and enhance one another. By placing different memory regimes together, the artists and activists created a multivalent view where new meanings become visible that can open different perspectives of past and present day activism both in general and locally in Portland.

Bourriaud's idea that artists working within the frame of relational art create new "models of sociability"⁵⁰⁴ in which one can ask of the relational artwork: "Does this work permit me to enter into dialogue? Could I exist, and how, in the space it defines?"⁵⁰⁵ can be profitably applied to Imatani and Sand's processes of making and sharing these multi-memory artworks: the artists' use of the surveillance records prompted and produced forms of sociability—generative personal and social considerations, relations, and collaborations—between Sand and Ford or Sand and Oleksiak, for example, and in turn, the artworks the artists and activists created together represent these sociabilities. And indeed, these works offered to those that engaged with them the opportunity to enter into dialogue and be present with in imaginative ways records, the archives, and Portland activist history and memory.

Lastly, it goes without saying that all of the artworks Imatani and Sand made during their residency pluralized and grew the biography of the *Files*, and through the artists' work we can see some of the ways in which records can gain value and are diffused throughout society. Furthermore, although the residency ended in 2015, the artists' "chain of activity" (to borrow Sand's phrase) and relations with the *Files* continues—pluralizing, growing the biography of,

⁵⁰⁴ Bourriaud, *Relational Aesthetics*, 28.

⁵⁰⁵ *Ibid.*, 109.

and circulating the *Files*—as their artworks are sited in city and county government offices: as of this writing (winter 2017), one of the drawers containing archival photographs from Imatani’s *Lifting Cities Like Rocks* is hanging at the Multnomah County Courthouse, and Sand’s triptych poem on black cloth, *Air the Fire*, is hanging at the Portland City Commissioner’s office.⁵⁰⁶

Chapter 9 Final Reflections

Reflections on the Artist-in-Residence Program

During my last trip to Portland to spend time with all involved in the residency and attend the final event of the *Watchers File Project*, “Art, Archives, Activism: Artist Talk & Performance,” I was curious to know from the archivists if what they had hoped to happen in the residency, happened. Banning stated:

That and more. I would say they [Imatani and Sand] have been very good ambassadors in maybe ways we didn't quite anticipate... Any public event that our facility is not the focus... we're bringing the archives out to the communities. And their use of the archives and interpretation has been fresh, it's unique, it's engaging... multifaceted. There are just so many components to this that it's nothing we would've ever conceived, such as the artists' themselves being invited to interact and speak and show in different parts of the country. So, our community has grown beyond the Portland area. And I think that's exciting. It's a movement of this collection, of the archives, and making connections in far-away communities too... It's been an amazing project.⁵⁰⁷

Hansen then stated:

We weren't sure what was going to happen, because, who knows? It's a brand-new thing. You have to figure it out. But I think it worked really well. I think, yeah, exceeded. Just the way that they [Imatani and Sand] have partnered with us has been amazing... it's felt really collaborative, which I really appreciate. I think they [Imatani and Sand] appreciate everything that all of us bring to it... And, by going out and doing their own speaking

⁵⁰⁶ Garrick Imatani, email message to the author, March 16, 2017; Kaia Sand, email message to the author, March 29, 2017.

⁵⁰⁷ Diana Banning, in conversation with the author, February 25, 2015.

things and poetry workshops and things like that, they represent us in new places and with new audiences.⁵⁰⁸

Banning and Hansen also shared with me that Imatani and Sand's residency brought approximately 100 new visitors to the archives—visitors who had either read about the artists' work in the newspaper, *Street Roots*; heard the radio interview the artists did with Dave Miller on Oregon Public Broadcasting's show, *Think Out Loud*; or, attended one of the artists' events. Within this group of people, Banning and Hansen explained that some had not known of PARC and were interested in the archives in general while others wanted to know if they had been under surveillance and their activities captured in the *Files*.

I was also wanted to know if the archivists found working with artists any different from working with other researchers in the archives. Hansen replied that

we realized there was little difference in the way that artists interact with the actual records, but a significant difference in the types of research questions they ask, what they create, and the new audiences they engage...artists are inspired in a different way by archival records, they make unique interpretations, and their end products and how they are presented—in exhibits—is different.

She continued:

Kaia and Garrick looked at the records not just for the information but also as artifacts...they looked at media holistically—from the binding, to the discoloration of things, to the paper texture, to the format. And, their questions often err on the side of a conceptual request, not necessarily an historical fact check; however, they [Imatani and Sand] do check their facts quite a bit, but facts are not the drivers of the questions.⁵⁰⁹

Johnson further mentioned that “the artists were interested in how archivists do their work and how materials end up the way they are...most researchers just want materials, they are not

⁵⁰⁸ Mary Hansen, in conversation with the author, February 25, 2015.

⁵⁰⁹ Ibid.

concerned with these matters.”⁵¹⁰ I also asked the archivists if they thought their residency program is changing how they do their work, to which Hansen replied:

I don't think so. I think this [the residency program] is possible because of the way that we do archives. Because this is how we want to partner, we want to collaborate, we want to reach into new communities. That's our goal, that's what we're doing and this is one of those ways that we're doing it. We're trying to do that all the time and I don't think that this would have been possible in another archive. It might be, but it's less about us changing because of the experience, but because of who we are and how we approach records, and how we approach archives, and how we do outreach, and how we work collaboratively, and how we partner—that's why this was possible, I think.⁵¹¹

Johnson, on the other hand, spoke about one of the ways in which he saw the archivists' role and work with the artists, stating that: “we're helping them build their portfolio.”⁵¹² A striking comment—out of the ordinary in regards to how archivists (in general) conceptualize the nature of or why they do their work, and as well signals towards a reciprocal—and generative—relationship happening at PARC: archival reference work as a means to build artistic presence in a community and art-making and sharing as a means to build archival presence in a community.

In conversation with Imatani and Sand I asked them both what about the residency had stood out for them. Sand replied that she found that the “residency itself is about permission.”

Continuing, she stated:

Another word that comes to mind is hospitality. It's that way in which making hospitable for artists the idea that you can work in these spaces...instead of feeling like an imposter in the archives...this has undone that. Everyone's expectations when we come in to the archives to work is that we are making something creative, and so with Diana, Brian, and Mary and the other archives staff members I just continually had conversations about art...everyone would always have different ideas about art in this very kind of low-key way. I think that's been a really important part of the residency.⁵¹³

⁵¹⁰ Brian Johnson, in conversation with the author, February 25, 2015.

⁵¹¹ Mary Hansen, in conversation with the author, February 25, 2015.

⁵¹² Brian Johnson, in conversation with the author, February 25, 2015.

⁵¹³ Kaia Sand, in conversation with author, February 25, 2015.

For Imatani, he explained that the residency provided a type of access to the archives that he had not experienced before, stating that:

When you come into this space, into the research room, it is very different in terms of access, it is a very sort of mediated experience, in other words, Mary was the intermediary between myself and the *Files*...it really felt like a collaboration in that it was mediated in a different way, thinking about conversations with Mary early on...I felt that there was a kind of understanding about the ways in which I was interested in looking at the *Files* and I think that informed Mary's understanding in what I might be interested in...so to kind of articulate those details to somebody and have them therefore then do some of the research and groundwork for you, to talk conceptually about what I'm interested in as an artist and why certain images fascinate me, and then for other people to make those linkages and pull up resources because of that... I mean that's pretty amazing.⁵¹⁴

Although PARC archivists designed their residency to be collaborative and interactive it seems that no one quite anticipated the varying kinds and levels of collaborations, interactions, and connections that occurred. The above sentiments by both archivists and artists gesture towards the idea that although art-making and the experience of art are inherently social, relational, and connective, what is unforeseen and often surprising are the relations and connectivities art can make between different milieux, between bodies, and between things that are thought of as distinct and unconnected—such as remnants of a police surveillance program, feminism, poetry making, archival reference work, and performance.

PARC's radical outreach openness creates opportunities for new types of archival engagements, opening-up archives to different forms (e.g., experiential, aesthetic, critical, experimental, social, affective) of meaning-making processes and productions through which new interpretations and understandings of the past and present can emerge, and establishes places where competing narratives, counter-narratives, and sub-narratives about the past can intermingle and flourish. Inviting artists into and supporting their work in archives in the interest

⁵¹⁴ Garrick Imatani, in conversation with author, February 25, 2015.

of using and seeing archives in new ways and from different perspectives and to create personal and collaborative relationships is a form of archival activism. It is also a new way of both making the archives more accessible and pluralizing the archives—which are equally forms of activism. Lastly, an artist-in-residence program in the archives helps us think about the ways in which records can gain presence and evolve in the world, mobilizes and builds sociocultural capital with the archives, and creates fields of interactions and connections between multiple temporalities, actors, and communities—all of which activate and contribute to the continual evolution and becomings of the archives.

Reflections on Records and Archives

*What I have been loving about archives is that it feels organic. I don't mean organic in just like emerging, I mean organic actually as in like 'life'—it feels organic in a life system kind of way—a biographical life system. And, there's a way that it feels like sculpture, like a distorted sculpture of a life...and, it's with time, there's duration, but then it's all material. There's a way in which they feel very alive, the papers themselves.*⁵¹⁵

As mentioned, Ketelaar has recently argued that, “[t]he question ‘What is an archive?’ is important for archival theory and methodology, but in practice it is more important to ask ‘How does this particular individual or group perceive and understand an archive?’”⁵¹⁶ This dissertation is one attempt from several perspectives to answer both of these questions; however, both questions I believe, in contrast to Ketelaar, are important to answer within archival practice, theory, and methodology—as theory and methodology support and influence practice and practice supports and influences theory and methodology—all three, indeed, are intertwined. Further, not only is it important for the archival and recordkeeping field to know how people—

⁵¹⁵ Kaia Sand, in conversation with author, February 26, 2015.

⁵¹⁶ Ketelaar, “Archives, Memories and Identities,” 148–49.

both archivists and archives users alike—perceive and understand an archive, but also the ways in which people respond to, experience, use, repurpose, and transform records and/or the physical or virtual spaces of the archives.

Moreover, it is equally important to recover people’s stories about the creation, movement, and uses of records across time and through space prior to the records’ arrival in the archives—not only for archival description purposes (although this is an important reason to obtain these stories) but to grow understanding about our attachments to and relations in the world. Knowing why someone created a record tells us something about what kinds of things and activities we connect to and value (enough to document and save for the future). Knowing the travels of and how people use a record—both of which link bodies to other bodies, places to other places, events to other events, epochs to other epochs, and the record to other records—can reveal entanglements and relationships as well as significances between and among bodies, places, events, epochs, and records, and provides glimpses into our common and diverse human experience.

We Touch the Record, the Record Touches Us

Returning to the questions introduced in chapter 1: *how do people respond to records, what can records inspire people to do, what kinds of things can be done with records, what is set in motion by the use of records, how do records have impacts on people and effects in the world, and what kinds of interactions occur and relationships form around the use of records and archives?*, the stories about and analysis of the *Files* (as part of the biography and continuum reading of the *Files*) suggest a number and variety of answers to these questions—explicit to particular circumstances and trajectories of the *Files*. To conclude, however, I widen the scope, using these questions (which undeniably interlace) as touchstones to offer a few contemplations

about the nature and societal roles of and the influence of art practice, production, and circulation on records and the archives.

From their forms and contents (or lack thereof), to their contexts and movements from place to place, records can evoke an assortment of—and often unpredicted— affective responses in people: feelings, emotions, thoughts, and sympathies that in turn inspire, inform, and direct further activity that move people into new ways of being and doing, relations and alignments that throw into sharp relief the experiential and corporeal dimensions of archives use. The use of records can launch records into new and different spatial, discursive, and social relations, setting in motion and instigating novel engagements and connections with other bodies (e.g., human bodies, bodies of knowledge, organizational bodies), environs, and events, through which they acquire new meanings as well as uses that can change prior understandings of and engender new insights, concepts, and imaginings about the records and the past they carry.

Records can be used as a means to recover and affirm personal, group, or collective memory, to contemplate associations between official and personal, group, or collective memory and as well can be used as instruments of commemoration. They can also be employed as tools to illuminate, interrogate, comment on, create dialogue with, reassess, renegotiate or disrupt dominant narratives, reveal sub-narratives, or create counter-narratives. Further, records can be instigators of and mediums for social actions and engagements, relations and collaborations that can effect changes in personal and social circumstances and foster relationships between people in unpredictable, generative, and community building ways.

In addition, and as this study illustrates, records can be mobilized as artistic materials and transformed into expressive sensations—kinesthetic, visual, aural, and tactile forms and events of experience that create compelling encounters and fields of interaction between multiple temporalities, actions, and actors. Repurposing records into works of art changes the vision of

and creates new arguments and stories with records (demonstrating that there is more than one way to read the record) and establishes numerous sensual entryways into meaning-making processes that can alter past and present viewpoints and inform thinking about social, cultural, and political circumstances. Experiencing the record through the aesthetic, through art—in Deleuze and Guattari’s framing, “*bloc[s] of sensations*”⁵¹⁷ comprising “percepts” (visions; imagined worlds) and “affects” (feeling or sense)⁵¹⁸—becomes a way of knowing and understanding the record.

Archival art practices and works propel records and the archives into new social worlds—galleries, museums, performance spaces, and art critique and discourses, for instance—activating webs of conversations and relations as well as possibilities between diverse people and communities that may not otherwise come into contact, and contribute to the evolvment and shaping of both contemporary art practice and the archives. Lastly, for us, as stewards and scholars of archives, contemplating how artists answer the call of the archives is central to understanding the aesthetic, affective, and social dimensions and figurations of records, and encourages thinking about the archives as a vital stimulus, conduit, and place for cultural and social production and transformation.

⁵¹⁷ Deleuze and Guattari, *What Is Philosophy?*, 164. [italics in original]

⁵¹⁸ *Ibid.*, 164–69.

APPENDIX A

Fieldwork Sites

The Watcher Files Project Facebook page <https://www.facebook.com/TheWatcherFilesProject/>

Portland Archives & Records Center (PARC), Portland, Oregon

Archives: Viewing Archives Through an Artist's Lens. Northwest Archivists Conference, Spokane, Washington (May 30, 2014)

<http://northwestarchivistsinc.wildapricot.org/ConferenceSchedule2014>

Passing it On: An Exhibition of New Work for the Watcher Files Project, Opening Reception/Performance, Killingsworth Branch, Multnomah County Library, Portland, Oregon. (October 27, 2014. Exhibition closed December 5, 2014)

Artist Talk, Performance, and Installation, Portland State University Academic & Recreation Center, Portland, Oregon (February 25, 2015)

Other Performances, Lectures, and Installations by the Artists

(I did not directly observe these events but obtained documentation for many of them.)

Kaia Sand Reads from the Watcher Files Project, Switch Reading Series, Hazel Room, Portland, Oregon (August 9, 2013) <https://www.youtube.com/watch?v=JaEdfC70Y94>

Poetry Performance, 2013 Fall Convergence, University of Washington, Bothell, Washington, (October 4-5, 2013)

Watcher Files Project Exhibition, PARC lobby, Portland, Oregon (October 24, 2013-January 31, 2014)

Watcher Files Project Exhibition Opening, PARC, Portland, Oregon (October 31, 2013)

*I obtained digital images of this event from PARC archivists

Watcher Files Project Exhibit, Antena Exhibition, Blaffer Art Museum, University of Houston, Houston, Texas (January 14-May 10, 2014)

*I obtained digital images of this event from Imatani and Sand

Encuentro, Antena Exhibition/Performance Blaffer Art Museum, University of Houston, Houston, Texas (February 13-16, 2014)

*I obtained digital images and video of this event from Sand

Artist Talk at YNKB. Katherine Bell with video stream of Jules Boykoff, Garrick Imatani and Kaia Sand, Copenhagen, Denmark. (March 7, 2014)

<http://www.ynkb.dk/eng/hvem.shtml>

Artist Talk at Grupo de '08 Salon, Portland, Oregon (March 23, 2014)

Poetry Performance, University of Alabama, Tuscaloosa, Alabama (April 1, 2014)

*I obtained video of this event from Sand

The New Structure/Project Cityscope/Artist Talk, Shout House, Portland, Oregon (April 21, 2014)

<http://www.eventbrite.com/e/the-new-structure-garrick-imatani-kaia-sand-present-the-watcher-files-tickets-9798899773>

*I obtained digital images of this event from Imatani and Sand

Poetry Performance, Washington State University, Pullman, Washington (April 30, 2014)

Poetry Performance, Cascadia Poetry Festival, Seattle University, Seattle, Washington (May 2-3, 2014)

<http://cascadiapoetryfestival.org/2nd-cascadia-poetry-festival/>

*The website for this festival contains a video of Sand performing

Starting Here: A Selection of Distinguished Artists from UCSB. AD&D Museum, UC Santa Barbara (May 17-August 10, 2014)

<http://www.museum.ucsb.edu/news/feature/347>

INTERSECTION: Archives as Artistic Inspiration, Boise City Hall, Boise, Idaho. (November 19, 2014)

Poetry Talk on Documentary Poetics, Open Studio, On the Boards, Seattle, Washington (December 12, 2014)

Handmade/Homemade Exhibit 2015: Northeast by Northwest, Kaia Sand, Pace University, Mortola Library, Pleasantville (February 27-March 26, 2015) and Pace University, Birnbaum Library, New York City (April 1-May 5, 2015)

<https://handhomemade.wordpress.com/>

Air the Fire, PDX Contemporary Art Window Project, Portland, Oregon (May 2-30, 2015)

<http://pdxcontemporaryart.com/air-fire>

*I obtained digital images of this exhibition from Sand

Kaia Sand // Air the Fire, A Reading Series, Valentine's, Portland, Oregon (May 31, 2015)

<https://www.youtube.com/watch?v=85dRDcsZ9gw>

Spare Room Reading: Charles Hood and Kaia Sand, Mother Foucault's Bookshop, Portland, Oregon, July 11, 2015.

Websites or Pages Related to Imatani and Sand's *Watcher File Project*

The *Watcher Files Project* website <http://looseleafservices.us/>

Garrick Imatani's website <http://garrickimatani.com/the-watcher-files-project>

Kaia Sand's website <http://kaiasand.net/>

Artists Bring Archived Surveillance Records to Light, Interview with Dave Miller, Think Out Loud, Oregon Public Broadcasting (OPB), (October 24, 2013)
<http://www.opb.org/radio/programs/thinkoutloud/segment/artists-bring-archived-surveillance-records-to-light/>

Words in Place, Interview with Kaia Sand (April 14, 2014) and Sign Project (2014) by Daniela Molnar, Portland, Oregon
<http://www.wordsinplace.org/kaia-sand/images-kaia-sand/>

Norm Diamond talks with Kaia Sand of the Watcher Files Project, Old Mole Variety Hour, KBOO Radio, Portland, Oregon (October 27, 2014)
<http://kboo.fm/media/16641-kaia-sand-watch-files-project>

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