

## —Introduction—

In November 2017 a number of archivists, scholars, artists and authors from eleven different countries met in Uppsala, Sweden, to discuss different perspectives of archives. We all had varying backgrounds and experiences working with archives, which laid the foundation for fruitful encounters and new insights. The ambition being that not only the individual contributions, but also the combination of theoretical, practical and essayistic approaches would provide new perspectives. The conference was a result of the research project “Knowledge, Power and Materiality. Archives in Sweden 1727–1811” (funded by the Swedish Research Council, 2013–2018). In this conference volume some of the papers are presented under four headings: “Theoretical and Methodical Implications After the Archival Turn”, “Ordering the Archive”, “Archive – Power – Knowledge” and lastly “Archival Stories”.

Under the heading “Theoretical and Methodical Implications After the Archival Turn” three articles discuss theory regarding archives and archiving, as well as the methods involved when analysing archives and archival practises. In “From Dust to Dawn: Reflections on Reading Archives After the Archival Turn”, Tim Berndtsson, Otto Fischer, Annie Mattsson and Ann Öhrberg give an overview over archival theory from the recent decades, and present results from their project on archival practises during the Eighteenth Century. By seeing archives as cultural techniques, they pay attention to material dimensions of archives, and they also emphasise that this comes to include the role of archivists (both past and present). The theoretical and analytical implications when discussing archives in a digitalized and technological new context is the subject of Geert-Jan van Bussel’s “Determining the value of a Digital Archive. The Framework for the ‘Archive–As–Is’”. The

focal point in the chapter concerns the importance of analysing the organisational design of archives, although it is argued that historians nevertheless will benefit from the model when analysing digital archives. In the chapter van Bussel proposes a theoretical framework that considers the relations between archives and the socio-historical contexts they are embedded in, as well as the organisational practises of which they are a product.

Samuel Edquist's "Archival Divides: Archives as Contested Realities and Metaphors" attempts to explain the multiple meanings that the term "archive" has in different contexts, and, more especially, to trace the "divide" that different understandings of the term create between archival creators, archivists, archival users (such as historians) and, finally, those scholars and artists who during recent decades have used the term as a theoretical concept in a more or less metaphorical way. While acknowledging the impossibility of establishing a uniform concept across different intellectual traditions and fields of interests, the article gives a pointed analysis of why "the archive" has come to signify radically opposing values and functions (both as a repressive eradicator of memories and a place of emancipatory exploration). Edquist ends by arguing for the possibility of "bridging the divide".

The theoretical and practical implications of ordering is discussed in the following section, "Ordering the Archive". This section begins with another article by Samuel Edquist, "The Archival Paradox of Power: When are Records Menaces to Privacy or Evidences of Maltreatment?" Here, the question of "ethical destruction" of documents recorded by the modern day Swedish Social Service is brought to the fore. Edquist presents changes in the public debate on the question – and locates a reoccurring conflict between the individual's potential right to be forgotten and the need of document-

ing actions taking place between public institutions and individuals for future evidence. Edquist stresses the general point that both the keeping and destroying of documents is strongly linked to potential uses of power, and that it is often highly uncertain, for the creator of the records, who will benefit from their being either kept or destroyed. In the following chapter "The Archivist Creating Archival Descriptions – Author or Notetaker?" Ine Fintland and Torkel Thime explores the questions of archival practise through the lens of two Eighteenth-Century registries of the archival fonds stored at the Akershus Castle, Christiania (present-day Oslo), Norway. The two registries are compared with the purpose of identifying change and permanence in practices related to archival descriptions. The role of the archivist as notetaker or as author is highlighted: with this juxtaposition the contrast between on the one hand the archivist as simply following protocol, and on the other as being free and creative, is brought to the forefront. One important result is that long-term structures and processes dominated the archival practices. As a consequence, Fintland and Thime conclude, the space of creativity for the archivists was limited.

During the last decades power aspects of archives have been the subject of intense interest, not least due to the theoretical contributions made by scholars such as Jacques Derrida, Michel Foucault, Wolfgang Ernst and Cornelia Vismann. Under the heading "Archive – Power – Knowledge" questions regarding power knowledge regimes of archives are brought to the fore. In "The Architecture of a Secret. An Inquisitorial Machine in the Works", pê feijó discusses the archive of the Portuguese Inquisition and contextualizes it first architectonically, through describing its location in the headquarters of the inquisition, the Palácio dos Estaus in Lisbon, and then in practice, through describing how the archive was utilized in

the workings of the inquisition. Merit Laine's chapter, "An Archivist Queen? Lovisa Ulrika and the Historical Documents at Drottningholm Palace" discusses the Swedish queen Lovisa Ulrika of Prussia (1720 – 1782) as collector of historical documents. The library at Drottningholm palace, where the royal couple often resided, bears witness of the Queen's interest in history, especially Swedish. Her impressive collection of source material, unfortunately dispersed in the Nineteenth Century, is the subject of Laine's chapter. The collection was a part of the Queen's self-representation and attempt at creation of posthumous glory. Through the collection Lovisa Ulrika's interaction with scholars and collectors becomes visible, as well as her political agency and her role as a patron of science and art. Laine also discusses how the manuscripts are embedded in Drottningholm palace as a physical place, bearing witness to notions of dynasty, monarchy, memory, and fame. Ann Öhrberg's "The Power of Genre and the Gendered Archive, draws on examples from the so-called Moravian movement, one of many evangelical revivals in Early Modern time, to suggest a study of "archivalization" understood as process where the concept of genre plays a decisive role. Genre is understood not merely as a classificatory device, but rather as a mutable and historically situated aspect of a text and the media that carries it, determining how the text is perceived and handled. Genre, it appears, is intimately associated, with gender, since the generic, and paratextual, framing of the contents of the archive has to a large extent made texts by women invisible or marginalized in the archive. Finally, the consequence of these operations for the role of female actors in the historiography of the Moravian movement is shown. Johan Sjöberg's "University Archives – In Whose Interest? A Look at Seventeenth Century Sweden" traces the emergence of the university archive in Uppsala and shows how the archive was utilized

in conflicting ways by different actors. The archive could function as a site of power for the university in protecting its interests against the state and city authorities, but could also be used as a means for the authorities to keep check on the doings of the university. The archive as production site of knowledge on Swedish cultural heritage and history is the focus in Malin Thor Tureby's "No, I Never Thought That We Were Different.' Vulnerability, Descriptive Discourses and Agency in the Archive". Inspired by discussions on knowledge production within the research field of oral history and Judith Butler's discussions on vulnerability and agency Thor Tureby explores the collecting practices and archiving of stories from one group that often is referred to as vulnerable in Swedish society, the Jewish minority. The analysis is based on life stories kept in the archive of the Nordic Museum in Stockholm (Nordiska museet), that came about as the result of project focusing on Jewish memories in Sweden. Thor Tureby investigates in which ways the different actors – the professionals from the museum and the interviewees – in the knowledge production reaffirmed or contested prevailing discourses about Jewishness in the 1990's and how this is manifested in different ways during the collecting process, archival practices and in the archived materials. The analysis demonstrates how a memory institution, despite the best intentions, might contribute to maintaining stereotyping discourses on for example Jewishness. However, the analysis also gives examples on how vulnerability enters agency when some of the individual Jewish narrators resisted certain descriptive discourses on Jewishness during the interviewees and the archival process. Hence, an important conclusion from this study is that the power of the knowledge production in the archive does not only belong to the initiators and interviewers working with the collection, but also to the individual narrators – when their acts

of resistance is recognized as central in the creation of the collection and its archived narratives.

The contributions of the final section, “Archival Stories” give an essayistic and literary perspective on archival practices. Otto Fischer demonstrates in his “Archives of Emotion. Archives of Power”, how archives purportedly set up for other functions, voluntarily or involuntarily became the storage place of emotions, and how they in this could function as instruments of power. Peter Hocking’s “Unlocking the Monks’ Archives” gives a fascinating insight into the historical archive collections of the Benedictine monastery at New Norcia, Australia, and especially of the documental legacy of its energetic founder, Bishop Rosendo Salvado. Finally, Fabian Kastner gives a literary account of one, potentially fictitious, archival experiment in his “Archive of an Average Swede. A 24 Hour Book”. The text was originally published in Swedish in 2017, and in an English translation the same year. The English translation is reprinted here with the kind permission of Sina Najafi and Cabinet Books.

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