

Workshop: From the Archive to the Atlas

1st & 2nd June 2023

Swiss Federal Institute of Technology (EPFL), Lausanne, Switzerland. Room AAC 0 06

Organized by Alexandre Elsig (EPFL), Ximo Guillem-Llobat, José Ramón Bertomeu Sánchez (IILP- Universitat de València) & Alberto Berzosa (CSIC). TRACTS Climate Change Working Group.

Day 1

9:00 Arrival and registration

9:30 Presentation

9:45 Environmental Memory in Portugal

Bruno Madeira (Universidade do Minho, Braga), “The ecology of an unarchived archive: the environmentalist movement in Porto from the dispersion of its sources and traces (1974-1982)”

Lee Douglas (Goldsmiths University of London), “Archiving the vernacular: Settler colonialism, amateur film, and tracing the histories of extraction & industrialization across the Iberian Atlantic”

Alberto Berzosa (Consejo Nacional de Investigaciones Científicas, Madrid) “Where are the images of popular struggle? Mute trace and nuclear rumble”

11:15 Coffee break

11:30 Tracing Environmentalism in the Valencian Country

Anaïs Florin (Independent Scholar), Natalia Castellanos (Independent Scholar) & Alba Herrero (Universitat de València), “A hores d'ara. Experiences and memory of the defense of the territory of l'Horta through its archive”

Francisco Collado Cerveró (Universitat Politècnica de València/Espai de Lliure Aprentatge El Punt), “El Punt archive as a source for the study of the anti-nuclear fight of the Libertarian Ecologist Group (GEL)”

José Ramón Bertomeu-Sánchez (IILP-Universitat de València) & Ximo Guillem Llo at (IILP-Universitat de València), “El Fons de la Casa Verda (València): The long and winding road from activism to heritage”

13:00 Lunch

14:30 Encounter with Archives Contestataires (Geneva)

16:00 Coffee break

16:30 Visit to the CIRA (Centre international de recherches sur l'anarchisme) and the “Valley” neighbourhood conducted by Alexandre Elsi (Swiss Federal Institute of Ecology)

20:00 Group Dinner

Day 2

9:00-9:15 Arrival and registration

9:15 Art, Archives, and Public Space

María Bella (Independent curator and researcher, Costa da Morte, Galicia), “Archivo vivo Un a Gran Burla Negra: Unarchiving art, ecology and protests”

Katarzyna Nestorowicz (Post Noviki Studio, Warsaw), “From atlas to exhibition”

10:30 Coffee break

10:45 Landscapes as Archives

Magdalena Buchczyk (Humboldt-Universität zu Berlin), “Lagoon archives and their materials”

Anoushka Raval (Graduate Institute Geneva), “Physical landscapes as material archives”

12:00 TRACTS (Counter)Atlas Session with Post Noviki Studio.

13:00 Lunch

14:30 (Anti)Nuclear Archives

Dirk Bannink (Laka Foundation, Amsterdam), “The Laka anti-nuclear archive: means or ends?”

Jaume Valentines (Universitat Autònoma de Barcelona), “Thin things and the ephemeral culture of science: material legacies of the anti-nuke movement in the 1970s Iberian Peninsula”

Tatiana Kasperski (Centre for Baltic and East European Studies, Södertörn University, Stockholm), “Tracing Radioactive Traces: Environmental History in Post-Soviet Archives”

16:00 Coffee break

16:15 - 17:30 Collective curatorial process & Conclusion. Conducted by Lee Douglas & Alberto Berzosa

All lunches and coffees, as well as dinner on the first day, will be provided by the organizers.

The logo for TRACTS, where each letter is contained within a separate rectangular frame that overlaps with the frames of adjacent letters.

Abstracts & bios

Day 1

9:45 Environmental Memory in Portugal

The ecology of an unarchived archive: the environmentalist movement in Porto from the dispersion of its sources and traces (1974-1982)

Bruno Madeira (Universidade do Minho, Braga)

The Portuguese environmental movement is, at least in media and academic terms, relatively unknown or disregarded in the period prior to its institutionalisation and bureaucratisation into non-governmental organisations and political parties. The point of arrival and departure - construction in movement - of ideas, experiences and concerns that had appeared in France in May 1968, post-revolutionary Porto witnessed the birth of collectives, publications and spaces of counter-cultural and ecological sociabilities unknown in Portugal until then.

Through collections such as *Viver é Preciso*, collectives such as the Grupo Autónomo de Intervenção Ecológica do Porto (GAIEP) [Porto Autonomous Ecological Intervention Group], publications such as *Alternativa* [Alternative] or *A Urtiga* [The Nettle], or cooperatives such as *Pirâmide*, a network was formed that was soon to transfer itself to Algarve, where it tried a rural revival inspired by the new oriental spiritualities and macrobiotic food.

In an ecosystem of organisations and publications that were increasingly dispersed and subject to the imperatives of the Portuguese political and social context, the networks were profoundly inorganic and, at the same time, dependent on the militancy and availability of a relatively small group of activists. If to this we add the horizontal, anti-bureaucratic and spontaneous spirit of the protagonists of this movement, we understand that recording and archiving was far from being a concern or a systematic practice.

Reconstructing the hazy or empty spaces in the memory of those involved in the first Portuguese environmentalism from written documentation or archival work is particularly complex. From the experience with the archive of the Campo Aberto environmentalist association and the personal "archives" of environmentalist militants from the 1970s and

1980s, it was possible to fill in some of these gaps. It is about this process and the results that we have been able to obtain that we propose to talk, with the conviction that the central archives of this movement are the people who built it, the intervention that they assumed in defence of the environment and of alternative ways of life (documented or undocumented) and the books and magazines that they published.

Bruno Madeira is a visiting assistant professor at the Department of History of the Institute of Social Sciences of the University of Minho (ICS/UM) since September 2020. He has teaching experience in contemporary political history, contemporary history of Portugal, research methodologies, and cultural heritage. He is a member of the Transdisciplinary Research Center "Culture, Space and Memory" (CITCEM) since 2015 and part of the research group Trading Value. He completed his BA, MA, and PhD in History at the Faculty of Arts of the University of Porto. His research focuses on the ideological dimensions of the radical right, fascism, neo-fascism, and post-fascism. He also investigates neoliberalism, austerity, and their impact on political, economic, cultural, and moral governance. He is particularly interested in studying the press's role in political-ideological discussions and issues related to poverty, marginalization, inequality, and socio-spatial segregation. Recently, he has explored colonial and postcolonial history, including the ideological genealogy of African liberation movements and the use of photography in colonial domination. His work adopts a transdisciplinary approach, drawing on contributions from history, sociology, philosophy, communication sciences, and political science. He is the author of the book *Não Foi para Morrer que Nós Nascermos, o Movimento Ecológico do Porto (1974-1982)* published in 2018.

Archiving the vernacular: Settler colonialism, amateur film, and tracing the histories of extraction & industrialization across the Iberian Atlantic

Lee Douglas (Goldsmiths University of London)

In the last 5 years, the Portugal's National Moving Image Archives, or ANIM, has made a concerted effort to identify, collect, and digitize analogue amateur films made by colonial settlers living and working in former Portuguese colonies in Africa, particularly Angola, Mozambique, and Guinea-Bissau. Many of these vernacular films include images that provide a window onto the situated histories of extraction key to both the project of empire, but also to processes of industrialization in "mainland" Portugal.

Drawing on ethnography in/of these filmic archival collections in Portugal, this presentation will consider how one might approach histories of extraction and industrialization by examining amateur, vernacular home movies. Similarly, the presentation will consider how the very processes of preservation and conservation, may also reveal how film archives also produce and/or challenge extractivist tropes when approaching this kind of filmmaking. Mobilizing Morgan Adamson's concept of "enduring images" (2018) and Alberto Berzosa's discussion of Super 8 ecologies (2022), the presentation will the structure and metabolism of film archives, like the ANIM and RTP (Radio Television Portugal), that lack ecological specificity, in order to reimagine how such collections might be activated, organized, and cared for in ways that not only unsettle transnational histories of extraction and industrialization in the Iberian Atlantic, but that also reinvent archival ecologies in a time of of climate crisis. consider how to engage with filmic traces of the everyday forms of colonial extraction.

Lee Douglas is an anthropologist, curator, and filmmaker and a Lecturer in the Department of Anthropology at Goldsmiths, University of London, where she convenes the MA in Visual Anthropology. Combining ethnographic research and multimodal media production, her unpacks how the past is reconstructed and the future reimaged through collective and individual engagements with the traces of political violence, displacement, ecological degradation, and (de)colonization in Spain, Portugal, and the Iberian Atlantic. She is the Co-Editor in Chief of *Visual Anthropology Review* and a member of the Writing with Light Editorial Collective.

Where are the images of popular struggle? Mute trace and nuclear rumble

Alberto Berzosa (Consejo Nacional de Investigaciones Científicas, Madrid)

In this presentation I will expose the speculative drifts in which I became involved during a recent research carried out at the Universidade Nova de Lisboa on environmentalist cinema in post-revolutionary Portugal, and more precisely on the films produced around the anti-nuclear movement. In trying to track the moving images of this particular popular movement, I discovered a large amount of visual documentation (illustrations, photographs, and so on) called to complement the images I was looking for but could not find. During my talk I will present those materials and share the experience of researching in different archives in Portugal in searching for anti-nuclear films. In parallel,

some usual research concerns will come to light, such as the responsibility of researchers with respect to their objects of study, the material limitations and dead ends of research processes, and, the difficulties of finding traces of grassroots movements.

Alberto Berzosa holds an European PhD in Art History and Theory. He works in the space where contemporary art, Film studies, political archives and curatorship intersect. He is the author of books such as *Materiales para una utopía ecologista. Cartografía de archivos del movimiento ecologista en España* that will be published this year with Icaria. He has curated some exhibitions such as "Madrid Activismos 1968-1982" at La Casa Encendida or "Sexopolíticas del cine marginal. Years 70 and 80" at the Institut Valencià d'Art Modern. He is currently based in Madrid and work as a member of the project "Aesthetics Fossil" of the National Council for Scientific Research (CSIC).

11:30 Tracing Environmentalism in the Valencian Country

A hores d'ara. Experiences and memory of the defense of the territory of l'Horta through its archive

Anaïs Florin (Independent Scholar)

Natalia Castellanos (Independent Scholar)

Alba Herrero (Universitat de València)

A HORES D'ARA is a project which proposes the construction of a digital archive that encompasses the experiences and learning of the people and collectives that have defended the territory of l'Horta in the Valencia area over the last few decades, focusing on the compilation of the visual materials produced by them.

The archive is materialised in a web platform that allows to share and make visible the archives digitised throughout the process linked to the defence of the territory of 'l'Horta', in its different formats.

Anaïs Florin is a visual artist. PhD in Art, Production and Research from the Universitat Politècnica de València. Her artistic practice and research are mainly in the field of contextual practices, with a special interest in narratives, memories, archives and struggles associated with territorial transformations.

Alba Herrero is an environmentalist and environmental anthropologist. She is currently studying for a PhD in Social Sciences at the UV. She works with the agrarian sector in processes of local agro-ecological dynamisation and researches on memory, territory and feminisms.

Natalia Castellanos is a technician in local agri-food dynamisation projects. Her projects revolve around local-traditional ecological practices and knowledge, oral memory, defence of the territory and food sovereignty.

El Punt archive as a source for the study of the anti-nuclear fight of the Libertarian Ecologist Group (GEL)

Francisco Collado Cerveró (Universitat Politècnica de València/Espai de Lliure Aprenentatge El Punt)

This communication tries to present El Punt (a library and documentation center on social movements) and the documentary collections that the Grupo Ecologista Libertario (GEL) (Libertarian Ecologist Group) has kept there. Through the materials generated by the GEL (pamphlets, notices, stickers, posters, dossiers, internal documentation, letters, etc.) it is intended to begin an investigation into the anti-nuclear fight in Valencia from the 1980s to the present.

Francisco Collado Cerveró has a Degree in Geography and History, Technician in Librarianship and Documentation and Technician in Artistic Photography. He works in the Faculty of Fine Arts of the Polytechnic University of Valencia.

Since the 1990s, he has been involved in the management of the Antagonist Documentation Center (CDA), that in 2016 became into El Punt, Space for Free Learning, in Valencia.

He has developed all kinds of activities in his professional field as well as in the areas of social movements and historical memory, mainly in the anti-Franco guerrilla, anarchism and exile.

He has published books on squatting in Valencia, the Sahrawi conflict, the maquis and anarchism in Valencia and he has also organized exhibitions on Art and anarchism; The maquis in the comic; The graves of Paterna; The withdrawal of 1939; Valencia punk-hardcore; or The exile of 1939 in the comic.

El Fons de la Casa Verda (València): The long and winding road from activism to heritage

José Ramón Bertomeu-Sánchez (IILP- Universitat de València)

Ximo Guillem-Llobat (IILP-Universitat de València)

The “Fons de Documentació del Medi Ambient de La Casa Verda” (FDMACV) was opened thanks to a group of environmental activists (Acció Ecologista) in 1982 and was managed by a team of volunteers, with the professor of documentation and activist Alejandro de la Cueva at the head. The center gathered and organized textual and visual information concerning environmental groups, mostly in Valencia area but also concerning other groups in Spain and elsewhere in Europe. The information was employed in educational programs, environmental campaigns and other purposes. The center was closed in 2010 and some parts of the documents were donated to the University of Valencia: around 4000 books, 500 journals, 400 CD-ROMs and videos, etc. The librarian services accepted these items but rejected others arguing that they could not be properly accommodated in the collections of the University Library. The rejected items included: around 1200 posters concerning environmental conflicts and antimilitarism; databases and lists of 2000 postal addresses of environmental groups; a collection of pictures, stickers, pins, etc. related to environmental groups, etc.; and, last but not least, an impressive collection of press cuttings involving around 78,000 news produced by regular press clipping from local and national newspapers between 1982 to 2008. A part of these rejected documents have been recently inventoried, so we will discuss in our talk the policies concerning the preservation of archives of environmental groups relying on the opportunities and difficulties which have been experienced in the case of the FDMACV and the University of Valencia.

José Ramón Bertomeu-Sánchez is professor of history of science at the University of Valencia. His research is focused on the history of forensic medicine and toxic risks in France and Spain. His last books are a biography of the nineteenth-century toxicologist Mateu Orfila, *Entre el fiscal y el verdugo* (València, PUV, 2019) and an overview of current historical scholarship on toxic products: *Tóxicos: Pasado y Presente* (Icaria editorial, 2021). His current research project is on the social and cultural history of pesticides in 20th-century Spain. <https://orcid.org/0000-0003-2040-4507>.

Ximo Guillem-Llovat is associate professor of history of science at the Universitat de València and director of the López Piñero Inter-university Institute. His research has focused on the history of food safety and quality regulation and the regulation of toxicants (mainly fumes and pesticides) in the nineteenth and twentieth centuries. His work on the history of environmental conflicts has been published in journals such as *Medical History* and *HoST* and more recently he was coeditor of *Tóxicos invisibles: La construcción de la ignorancia ambiental* (Icaria editorial, 2020). <https://orcid.org/0000-0003-4616-6252>.

14:30 Encounter with the Archives Contestataires (Geneva)

Since its foundation in 2007, the association **Archives contestataires** collects, describes and valorizes archives from numerous social movements of the second half of the 20th century: counter-culture, anti-militarism, patients' rights, anti-nuclear struggle, social struggles, counter-information, anti-imperialism, student struggles, etc.

The archives collected from activists, or from groups still existing, are stored in conditions adapted to long term preservation. They are described online through inventories and a library catalog.

The association organizes meetings around its archives, participates in the curating of exhibitions, publishes books and organizes study days.

16:30 Visit to the CIRA (Centre international de recherches sur l'anarchisme) and the "Valley" neighbourhood (Traces of dioxin pollution on the urban landscape)

The **CIRA** (Centre international de recherches sur l'anarchisme) is an archive, infoshop and library which was founded in 1957 in Geneva and moved to Lausanne in 1965. The library holds 20'000 books and pamphlets, 4'000 periodicals in multiple languages and many personal and collective archive collections. CIRA also has branches in Marseille (France) and Fujinomiya (Japan). The presentation will be in French. The organizers will provide a translation if necessary.

From the CIRA, we will walk downhill to the "**Valley**" neighbourhood: in this worker area, the former city waste incinerator was in function between 1958 and 2005. In 2021, the authorities revealed that a large part of the city center is contaminated by dioxins, with values largely exceeding the legal threshold. Why, despite local complaints, has the air

pollution of the incinerator been tolerated for so long? We will discuss the logic of “toxic” path dependency that occurred in this particular case.

Group dinner will be at 20:00 at Ristorante Amici (Rue Dr César-Roux 5).

Alexandre Elsig (Swiss Federal Institute of Technology) is a historian and a SNSF Ambizione Fellow (2020-2024) at the College of Humanities. He holds a PhD in history from the University of Fribourg (2014) and was Lecturer at the University of Lausanne, Fribourg and at the Swiss Distance University Institute. He was a Visiting Scholar at the Grenoble Alpes University and at the History of the Alps Study Centre in Mendrisio and Postdoctoral Researcher at the Interdisciplinary Centre for Mountain Research.

His research interests cover the environmental and social history of industry and the history of knowledge and scientific controversies. His current research project is devoted to the regulation of industrial toxicity in the 20th century.

Day 2

9:15 Art, Archives, and Public Space

Archivo Vivo Unha Gran Burla Negra: Unarchiving art, ecology and protests

María Bella (Independent curator and researcher, Costa da Morte, Galicia)

Unha Gran Burla Negra is a cultural association dedicated to hosting, curating and making public the collective memory of the civic movement Nunca Mais which emerged as a reaction to the Prestige environmental crises in 2002 in Galicia. In this presentation we will situate the context of our archival practice, what we think are its purposes, why we commit to it and from where, how do we do it and how does it look like when it is made public in the form of an event. And, If possible, we would like to open the question "what did this past constitute that remains important for our futures?" in order to think about it together.

Maria Bella is a researcher and independent curator based in Costa da Morte, Galicia since 2015. She holds a BA in Fine Art from the Universidad Complutense (Madrid), an MA in Creative Curating and a PhD in Curatorial/Knowledge, both from Goldsmiths College (London). Her lines of theoretical research and practice are around institutions-power and critique, cultural practices and experimentation, collective memory and contaminations between formal and vernacular cultures and knowledges. She is part of the cultural association Unha Gran Burla Negra since 2019.

From atlas to exhibition

Katarzyna Nestorowicz (Post Noviki Studio, Warsaw)

The presentation is about the process that accompanied the construction of the visual language for the exhibition "The Anthropocene", organized by the National Institute of Architecture and Urban Planning in Warsaw (Poland). The exhibition has a structure around the donut economics diagram—a compass where the 21st century's social foundation delimits the interior of the donut—minimal appropriate living conditions—the outer limit marks the ecological ceiling—the planetary boundaries in landscape,

biodiversity, water, climate, land transformation, and pollution, whose transgression causes irreversible damage to the natural world. A safe and just space for humanity encapsulated between these two boundaries. Architecture could fulfill its purpose.

My proposal for this assignment was to use a promotional campaign on public displays as a textual part of the exhibition. Using maps generated by the city authorities (such as noise level, pollution, active biological areas, demographics, and water level), I prepared a series of graphics based on them. They appeared as attractive images combined with descriptions of the presented phenomena and information on how to get to them online. The goal was to increase public familiarity with the real impact of cities on the environment, especially in large metropolitan areas.

Katarzyna Nestorowicz founded In 2007 with Marcin Nowicki Noviki Studio. Since 2018 under the new formula of post-studio (Post Noviki). Occasionally worked for magazines (2011, 2013). From 2018 main communication specialist at the National Institute of Architecture and Urban Planning in Warsaw (NIAiU). Specialize in typography and book design, visual identities, and web design, working mainly with artists, publishers, and cultural institutions. Her practice method is based on closely collaborating with artists and curators to translate different types of content into book form. Looking to find a proper context for their work. Regularly delivered lectures and workshops (KBK, RCA, LCC, Jan van Eyck Academie, Graphic Design Scotland, Brno Biennale). She actively explores publishing, curatorial, and exhibition fields as an extension of her everyday design practice.

[10:45 Landscapes as Archives](#)

Lagoon archives and their materials

Magdalena Buchczyk (Humboldt-Universität zu Berlin)

For the anthropologist Sarah Green, traces are similar to marks left by tidal water. Tidemarks evoke the passage of time, bringing together materiality, everyday life, and ongoing transformations of places, people, and things. Drawing on the metaphor of waterscapes to think about the trace, this paper aims to intervene in the debate on ecosocial approaches to the archive.

How can we rethink archival practices from wetlands, their raw material, traces, and tidemarks? What can we learn about archival preservation from a lagoon?

The paper draws on ethnographic research of basket-makers harvesting plants for their craft in the Mediterranean wetlands. This waterscape is a material record of the past linked to social practices, multispecies relations, events, and the historical exploits of modernity (Adams 2017). The basket makers use the lagoon for sourcing materials as they work with local plants harvested from the wetlands. They consider themselves the caretakers of the lagoon, leaving traces in the waterscape as part of its multi-species ecology.

Recently, the growing threat of coastal erosion and the potential effects of climate change on this territory led to new environmental initiatives and policies to protect the wetlands. The paper explores the ambiguities of the emergent intersections between environmental protection and heritage safeguarding. While these developments are hailed as conservation triumphs, they risk turning the lagoons into musealised spaces restricting access to the raw material. Considering waterscape as an archive, the paper aims to think through the emergent spaces of conflict and the changing relations of people, places, and things under nature protection.

Magdalena Buchczyk is an anthropologist and Junior Professor in Social Anthropology of Cultural Expressions at the Humboldt-Universität zu Berlin. Her research focuses on material culture, heritage and knowledge production with ethnographic research on collections, making, and learning.

She published in *Journal of American Folklore*, *Journal of Museum Ethnography*, and *International Journal of Heritage Studies*, *Museum Anthropology*. Buchczyk's monograph, *Weaving Europe, Crafting the Museum*, has been published with Bloomsbury Academic in May 2023.

Physical landscapes as material archives

Anoushka Raval (Graduate Institute Geneva)

The main aim of this presentation is to examine and read physical landscapes as material archives. This would enable the landscape to be understood as a form of archive in which it keeps track of environmental exploitation and degradation, how it remembers traces of past and present environmental characteristics, and how it is able to act as a witness to the global and local changes in climate. Reading the physical landscape as a witness

will also enable an alternative way in which to discuss and understand the possibilities of environmental reconstruction, recovery, and mitigation methods.

This approach offers a fresh lens through which to understand memory, emotions, such as grief, that are tied to physical landscapes, as well as the scope to reimagine the physical dimensions of archives. Moreover, incorporating indigenous knowledge and relations to the landscape, as well as non-Western methods of archiving, will broaden the remit of how environmental archives continue to be conceptualised in the future. This approach also allows for and aims to use mixed methods, and for such research to be used in wider arenas from art to law.

Anoushka Raval is a candidate for a master's in international and development Studies with a specialisation in mobilities, migrations and boundaries at the Graduate Institute Geneva. She is currently a student researcher exploring non-economic loss associated with climate associated migration. Her past research experience has focused on the nexus between indigenous rights, climate change and technology, as well as using multidisciplinary and multi-method approach to interrogate greenwashing and state violence. She is from London, UK, and has a BA International Relations from the University of Birmingham, UK.

14: 30 (Anti)Nuclear Archives

The Laka anti-nuclear archive: means or ends?

Dirk Bannink (Laka Foundation, Amsterdam)

A short presentation of the history and present status of the Laka foundation, which is also a short introduction of nuclear power in the Netherlands. A view at the collection. What will the future hold for Laka's archive: possibilities and problems. And a lot of questions

Dirk Bannink (1958) is founding member of the Laka Foundation a documentation and research center on nuclear energy, is part of the anti-nuclear movement in the Netherlands since the 1970's, (co-) author of numerous articles and reports on nuclear energy and anti-nuclear movement. Was editor-in-chief- of the Nuclear Monitor, an international publication on nuclear power. In 2011 he compiled and selected 600 posters from the global anti-nuclear movement for publication in Radiating Posters. In 2015 he published a paper on (the Dutch history of) Asterix und das Atomkraftwerk. Currently he

is, with a US co-researcher, working on a publication about music from the world-wide movement against nuclear power (to be published Q1 2024).

Thin things and the ephemeral culture of science: material legacies of the anti-nuke movement in the 1970s Iberian Peninsula

Jaume Valentines-Álvarez (Universitat Autònoma de Barcelona)

A wide range of grassroots materials, ranging from underground magazines and street posters to counterculture performances and punk stickers, are usually overlooked in history, and especially in the history of science and technology. These materials approaches us to illegible spaces, informed lay-knowledge, and everyday emotions involved in scientific debates and in the making (and de-making) of technology. By virtue of their small size, trivial existence and ephemeral nature, this kind of material culture of science allowed anti-nuclear debates to reach more people and more contexts than tough articles and tedious conferences by counter-experts. In this sense, we could consider these remains as “thin things”, conceptually in dialogue with (and politically in opposition to) those “thick things” such as atomic bombs and nuclear reactors, as conceptualized by Ken Alder.

Thanks to current archival policies of preservation, inventory and digitalization, which are broadening the concept of heritage of contemporary societies, we can easily access to these (until now, quite undergrounded) primary sources. This paper will finally say a few brief words on the archives consulted to make this paper: Which new exclusions? Who should own and manage this legacy?

Jaume Valentines-Álvarez is a (fairly new) associate professor at the Universitat Autònoma de Barcelona. From 2014 to 2022, he was a researcher and adjunct professor at the Nova University of Lisbon (and in 2018 and 2019, a visiting fellow at the University of Geneva). Some of his current interests are the entanglement between politics, technology and multi-crisis in the Iberian Peninsula, the epistemic dimension of emotions in environmental and anti-nuclear protests, and the processes related to what could be called "Social Destruction of Technology". Since 2012, he regularly organizes the series “Science, Technology and Medicine in the Square” bringing academics, activists and local communities together.

Tracing Radioactive Traces: Environmental History in Post-Soviet Archives

Tatiana Kasperski (Centre for Baltic and East European Studies, Södertörn University, Stockholm)

This talk will examine the variety of, limited access to, and dangers of working with, archival sources available for Soviet and post-Soviet nuclear environmental history. In particular, unofficial sources such as those for NGOs present challenges for NGOs who may fall under suspicion for their efforts and for even gathering materials.

Dr. Tatiana Kasperski is a Guest Researcher at the Centre for Baltic and East European Studies, Södertörn University, Stockholm, Sweden, working on the project "Atoms and Nature in Ukraine, 1945-present: From Cold War to Chernobyl to Russia's War". She received her PhD in political science in 2012 from Sciences Po Paris and is a specialist of politics and history of technology and environment. Her research focuses on Soviet and post-Soviet spaces and on Eastern Europe. The author of *Les politiques de la radioactivité: Tchernobyl et la mémoire nationale en Biélorussie contemporaine* (Paris: Pétra, 2020), she has studied the impact of the nuclear age on the various populations affected by working in nuclear enterprise and technological failure including accidents and disasters, waste (mis)handling and disposal, and public involvement in the technology assessment process. Previously, Kasperski has been a Marie Skłodowska-Curie Fellow at Pompeu Fabra University, Spain, as well as a co-researcher in collective project "Global Nuclear Environmental History" funded by the US National Science Foundation and in the project "Atomic Heritage goes Critical: Waste, Community and Nuclear Imaginaries" project funded by the Riksbankens Jubileumsfond and coordinated by Linköping University (Sweden).