

Title: *Superagency and the Politics of Memory: The Landscape Archive as a Situated Infrastructure in Southern Italy*

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Abstract

*In the context of platform capitalism and algorithmic governance, the struggle over memory has moved into the domain of digital infrastructures. This contribution examines Landscape (www.landescape.eu), an experimental grassroots initiative based in Sicily, as a case study of memory-oriented infrastructural resistance. Founded in 2015, Landscape is a cultural association operating primarily in Southern Italy. It brings together over 200 artists and 50 collectives engaged in audiovisual production, experimental pedagogy, and infrastructural autonomy. Over the years, it has built a hybrid archive composed of 50 TB of centralized data and more than 250 TB of distributed materials, grounded in local collaborations, open-source practices, and long-term memory work. This submission focuses on Nomenklatura (powered by the Superagency app), a custom-built cataloging system developed by Landscape. Nomenklatura is not merely a metadata tool; it embodies what we call **archiwriting**—a mode of archival performativity in which the act of organizing memory actively shapes epistemic and political relations. While traditional cataloging systems aim at standardization and retrieval, Nomenklatura builds a dynamic, situated architecture of memory through co-created metadata, relational indexing, and localized hosting. It functions as a performative interface: not a passive repository of the past, but a living system that activates traces across events, people, and territories. Grounded in media archaeology, ethnographic engagement, and metadata analysis, this work argues that memory can serve as a political vector in infrastructural design. Digital archives are not neutral containers but active agents in the reproduction—or disruption—of dominant narratives. Nomenklatura resists linearization, embracing instead a multidimensional approach to memory annotation and access that resonates with Derrida's critique of phonetic writing and Leroi-Gourhan's concept of the mitogram. In this way, Landscape proposes an alternative memory epistemology—one not optimized for speed or prediction, but for situated meaning, opacity, and slowness. By foregrounding grassroots infrastructure within a Southern European and Mediterranean context, this submission contributes to ongoing discussions on autonomy, cultural resistance, and post-platform agency. It seeks to bridge critical data studies, archival theory, and the visual practices of metadata. We propose that infrastructures like Landscape represent a form of superagency—not as individual mastery, but as the collective capacity to shape systems of memory, relation, and access beyond dominant platforms. This early-stage reflection invites dialogue on how memory infrastructures can sustain political autonomy amid infrastructural neglect and epistemic violence. It also seeks feedback on strategies for visualizing metadata as performative and relational, rather than hierarchical and extractive.*

Discussion Questions

1. What kind of authorship emerges from a collective, ecosystemic, and distributed process?
2. What is the agency of a more-than-human actant?
3. How can a collective oeuvre be copyrighted—or should it be?
4. How can we trace or recognize multiple authorship without collapsing it into hierarchy or anonymity?
5. How can visualization foster awareness and responsibility?