

Sydney presents *Sydney's Archive in Paris*, an exhibition featuring all 585 images on Sydney's website printed via a self-service 'Kodak Moments' machine. The machines were introduced to the market in 2017 and take their name from TV commercials of the 1980s that appealed to viewers: "*these are the moments. Kodak moments*". Forty years later the phrase is still in use and there are currently over 373 000 images on Instagram with the tag #kodakmoment.

By reproducing Sydney's archive in the nostalgic proprietary Kodak Moments format, the show asks a series of questions about the ubiquitous practice of documentation, and explores more recent thinking around circulation. For David Joselit, an image's relative degree of circulation determines its power and value. In an information economy of over-production, images are subject to an emerging hierarchy of connection—not only to people but to narratives, messages, capital, identities and so on. Similarly for Hito Steyerl, images are not circulated for their intrinsic qualities or meanings but according to their suitability for 'public relations'. Thus networks are not neutral circuits that distribute ideas or artworks on their own terms. Rather they are commercially determined platforms through which to launch, accelerate, and promote images in order to maximise their power.

As an assessment of the contemporary function of images this reads pessimistically. However both Joselit and Steyerl offer hope. Joselit puts forward the idea of the 'format': a heterogeneous structure that channels content, configures ideas, and formats links between people, spaces, places and events. Perhaps Sydney is a format—the show doesn't merely put forward images for circulation as a means of creating value but rather maps the spatial and social connections between them to suggest exchange, openness and dialogue. In this way the exhibition documents a social praxis that is not determined or contained by what Steyerl calls "the undead internet", but that sits alongside it; that moves between on and offline modes; that branches out from the nodal, accumulative logic of circulation. Perhaps for Sydney, circulation is only ever a means of connection that serves to bring people to the artworks, spaces, places and events that have been created.

However the reading of the work as 'format' is complicated by the nostalgic use of photographic prints. Circulating a format (Sydney, in Joselit's sense), through another format (photographic prints, in the common sense) draws an analogy between on and off-line circulation, suggesting that perhaps we can never bring images back to the 'real'. Nicki Zingrone, President of the Kodak Moments Division recently declared, "*Kodak Moments has always stood for and celebrated the real, authentic moments in life. They are the memories that we hold closest*"—is Zingrone's claim to the real (mediated through the photographic print) any more or less authentic than that of the .jpg or the .tiff? *Sydney's Archive in Paris* asks a similar series of questions about the possibility of stepping outside the logic of circulation: outside of a mythic pure encounter with art, are we always involved in the traversing of archives? Perhaps offline we are always nodes in an overarching format that circulates documentation?

Tom Smith

