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**DIGITAL GRAPHICS AND CONTEMPORARY ARCHIVE**

The doctoral thesis concerns the issue of the archive, and in particular its relation to graphics and modern art. It also applies to the role that archives play in contemporary communities.

In my doctoral thesis I focus on contemporary archives: private, social and artistic. I research digital archives and the hopes and threats that accompany them. I describe how artists approach each of the above-mentioned types of archives and how it affects their work

In the first part of the work, I analyse and describe contemporary archive definitions. The location of the archive in the conceptual space between the area of archaeology and the canon is particularly interesting for me. It creates a dynamic relationship, the purpose of which is not to save the past but to save documents for the future. The task of the archive is not to collect documents that are less important than those presented in collections, but to create a base for future studies. The archive is not a completely autonomous space, it always arises towards another: person, gallery or office. He also always uses a network of external institutions and is created for them - libraries, publishing houses or universities. This affects the nature of the concept as the one that builds a network of relationships around it. In the archive there is also tension between the space and the number of objects. In digital archives it is described as a conflict between compression and architecture. The archive object can be influenced by the entire archive environment, storage method, catalogue numbers and descriptions. The aesthetics of the archive and its tools has been many times an inspiration for artists.

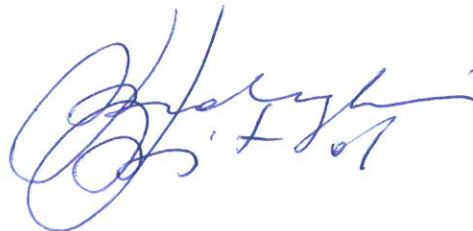
I postulate the use and treatment of the archive as a tool, with an attitude especially on its utilitarian character. I use the distinction developed by Jakob Burckhardt, who divides archival objects into two groups: traces (documents building a context that does not have a specific addressee in the future) and messages (development of documents directed directly to the future). From the point of use of the archive, it is essential to maintain traces that leave many possibilities for interpretation and analysis. It also postulates the creation of minimum archives with the most simplified structure, giving large access, allowing adaptation by other users. Such archives may in the future build a new kind of art institution referred to by theoreticians as a museum 3.0.

Printmakers create archives in a natural way. In a traditional printmaker workshop, a group of archival objects is created. In addition to the edition, which is the natural purpose of the graphic process, there are sketches, templates, state prints, and finally the dies themselves, which give the possibility of reprinting. Archivists used graphics to create documentation and reproductions. Nowadays, graphic tools are used in the creation of modern digital archives. Graphics features, such as the multitude of forms of recording and the ease of multiplication, guarantee the security of archival documents.

Modern archives, especially digital archives, are exposed to many threats. The first is the phenomenon of „digital dark ages” - the risk of losing key data for the community. It can turn into „digital paranoia” - an obsessive fear of losing data stored on digital media. Graphics and its tools can effectively present threats and build data security systems. Another threat is the loss of control over your own archive - which is often the case with Big Data operations. Many entities (stores, social media platforms, telecommunications network operators) create archives of our data, which are used in building marketing strategies or treating them as objects in the course of trade. Artists through many projects build effective forms of awareness and combating these threats by using graphics language for this purpose. Archival objects can also be used to aestheticize space and falsely give them a rank that they never had. In this process (unfortunately!), Graphic designers often unknowingly engage in creating strange hybrids that aim at software misleading.

Archives are also an expressive forms for artists. For ephemeral art, they are even the basic carrier. They can also constitute the context and documentation of the artistic process. Artists also create archives around social themes and provide documents relevant to the community.

What is characteristic, the tools used by artists and printmakers give the opportunity to reconstruct. This allows to create and restore lost documents. This gives the artists a special status, enabling them to actively participate in building community memory.

A handwritten signature in blue ink, appearing to be 'B. F. 01' with a large, stylized initial 'B'.