



APR 15 UQBAROXY BY ZOE A.KELLER AND BATIA SUTER | CENTRE PHOTO GENEVA

[REVIEWS \(/CULTURE/CATEGORY/REVIEWS\)](#)

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VANGUARD OF PHOTOGRAPHY CULTURE



Roma. Museo Cristiano .Vaticano
Altchristliche Lampen



Batia Suter & Zoe A. Keller, *Uqbaroxy*. *The Eranos Archive*. *Laboratory of the Anarchetypal*, 2023-ongoing | Courtesy The Warburg Institute ©

Written by Georgina Blaube

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Archives have always been a site of inquiry and contention. The mere acts that constitute and play a role in an archive, collecting, preserving, cataloguing, and granting or restricting access, are inherently political. Archives are often regarded as sites of the past, but they are also actively shaped by the present. What is researched, discussed, or made available for viewing is often filtered through contemporary interests and frameworks.

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Sammlung v. d. Heydt.
Lötsoththal Maske

Batia Suter & Zoe A. Keller, *Uqbaroxy*. *The Eranos Archive. Laboratory of the Anarchetypal*, 2023-ongoing | Courtesy The Warburg Institute ©

Uqbaroxy, currently on view at the Centre Photo Geneva until May 9, 2026, is a collaborative project by the visual cultures researcher Zoe A. Keller and the artist

Batia Suter that directly engages and addresses the topics surrounding archives. The

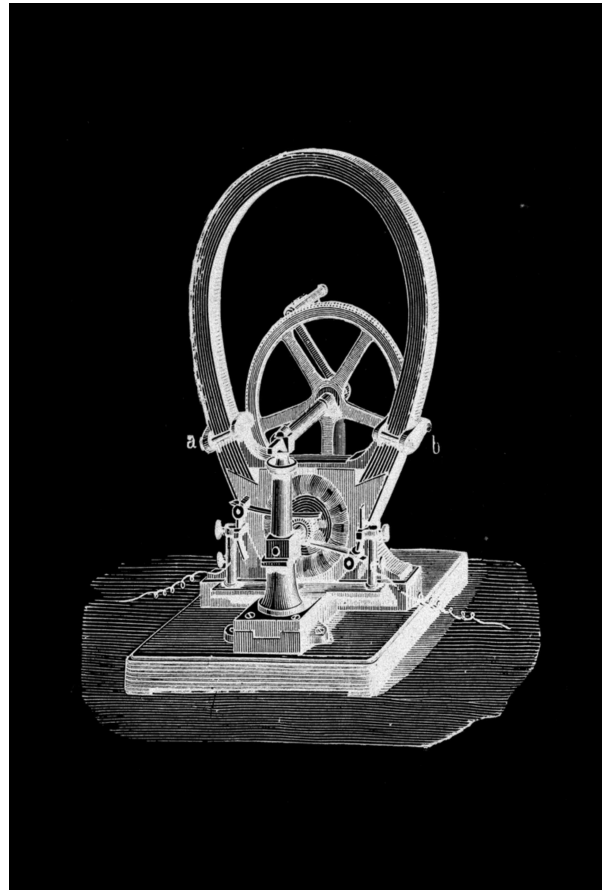
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exhibition examines and complicates how images gain meaning once they are removed from their original context and how visual material circulates, accumulates interpretation, and ultimately takes on a life of its own.



Batia Suter & Zoe A. Keller, *Uqbaroxy. The Eranos Archive. Laboratory of the Anarchetypal*, 2023-ongoing | Courtesy The Warburg Institute ©



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The exhibition takes the Eranos Archive as a starting point, a collection of more than 3,000 archetypal images drawn from Eastern and Western iconographic traditions relating to mythology, religion, and psychology, originally assembled by Olga Fröbe-Kapteyn and now housed at the Warburg Institute in London. The archive was created in relation to the Eranos conferences, which brought together scholars interested in comparative religion, symbolism, and psychology. This can be understood as deliberate on Keller's part since she previously interned at the institute, directly working with this vast archive, something she reflects on in the essay she wrote for the exhibition in which she discusses the history of the archive, its inherent contradictions, and the frameworks and period of which it is ultimately a product.

Instead of dismissing the archive as problematic for its violent ideologies, which today can be read as universalist or even totalitarian, she guides the audience to understand the complexity of this type of work and that archives are products of the period in which they are created. She urges the audience to engage with complicated

and complex material in order to understand it, and ultimately, in that understanding
comes the ability to recognize patterns that can be traced throughout history into the
present day

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Aus Ugolini. La Dormiente di Malta
Boll.d'Arte 1932 576/77



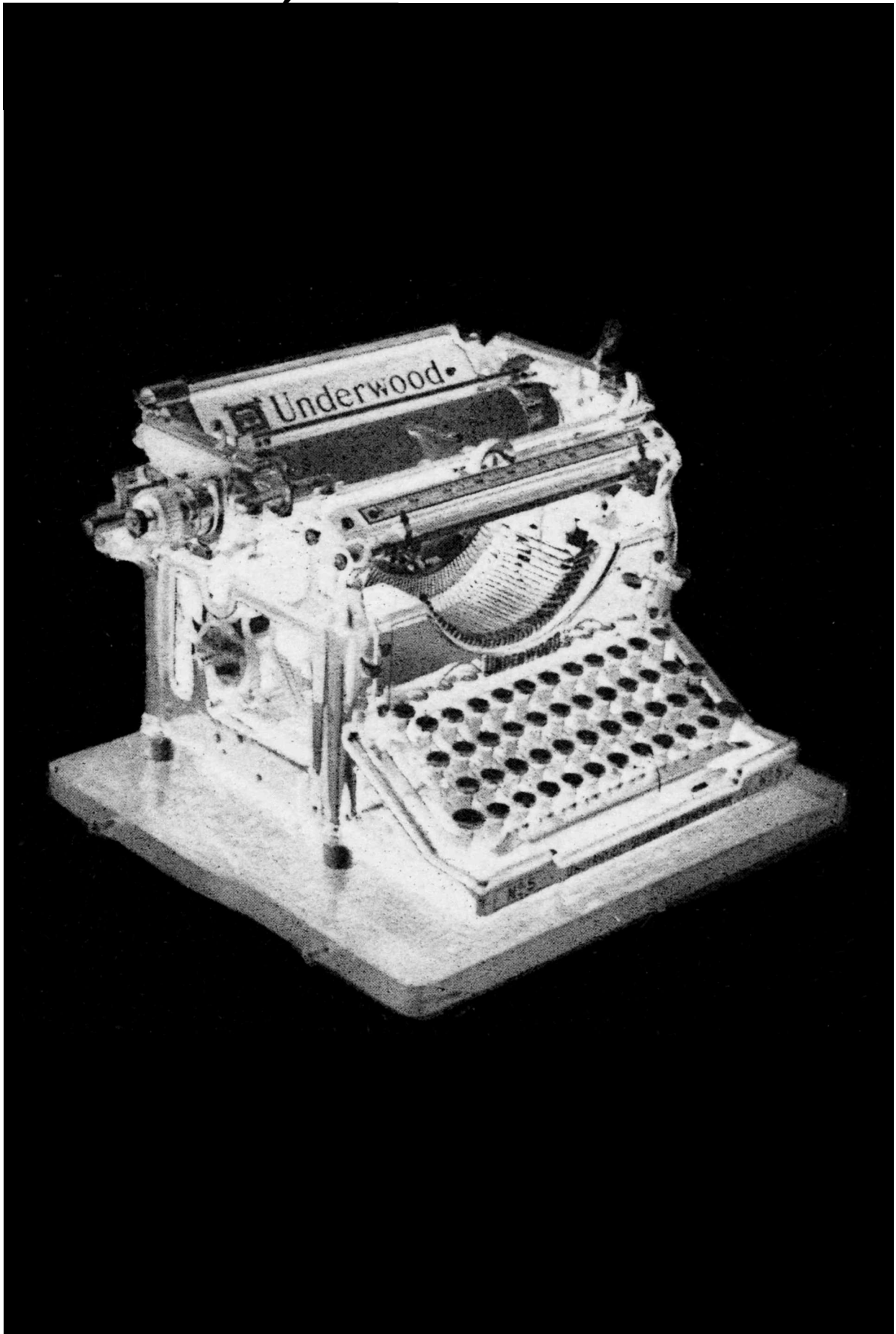
LA DORMIENTE DI MALTA (VEDUTA DALL'ALTO) (det. Epistol)

Batia Suter & Zoe A. Keller, *Uqbaroxy*. *The Eranos Archive*. *Laboratory of the Anarchetypal*, 2023-ongoing | Courtesy The Warburg Institute ©

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Super's installation made for the exhibition juxtaposes the photographs in the archive with photographs from the same period in which the archive was created. Industrial objects, scientific illustrations, and commercial imagery appear alongside the archetypal images, creating unexpected visual relationships. Freed from their original contexts, the images take on a new rhythm and logic, inviting viewers to trace connections, notice repetitions, and consider the ways meaning is constructed and circulated. The installation encourages an active engagement, asking the audience to look closely, reflect, and recognize patterns that emerge across time, space, and culture.



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Upbaroxy, on view until May 9, leaves the viewer with a heightened awareness of the ways in which images are shaped by both historical and contemporary frameworks. While the exhibition does not provide definitive answers they invite an active critical engagement with the Eranos Archive as well as the idea of archives in general, demonstrating interpretation is always relational and contingent.

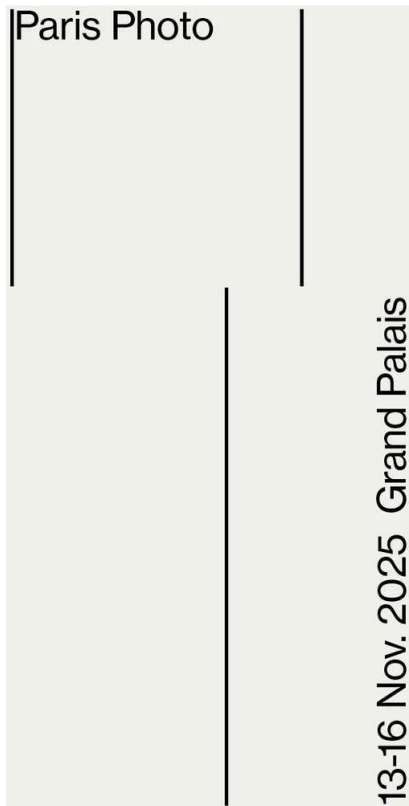
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Centre Photo Geneva (/culture/tag/Centre+Photo+Geneva), Exhibition Review
(/culture/tag/Exhibition+Review)

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