This paper addresses the process of creating visual ethnographic archives of state violence. I draw from my experiences in two archives I have been involved in producing to think about how time “governs” not only the appearance but also the reception of archival “statements” in both instances, and to make some preliminary arguments about the role of visual culture in producing, reproducing, challenging, and/or undermining a sense of collectivity, as well as revealing something about the temporalities to which this imagining of collectivity is tethered.