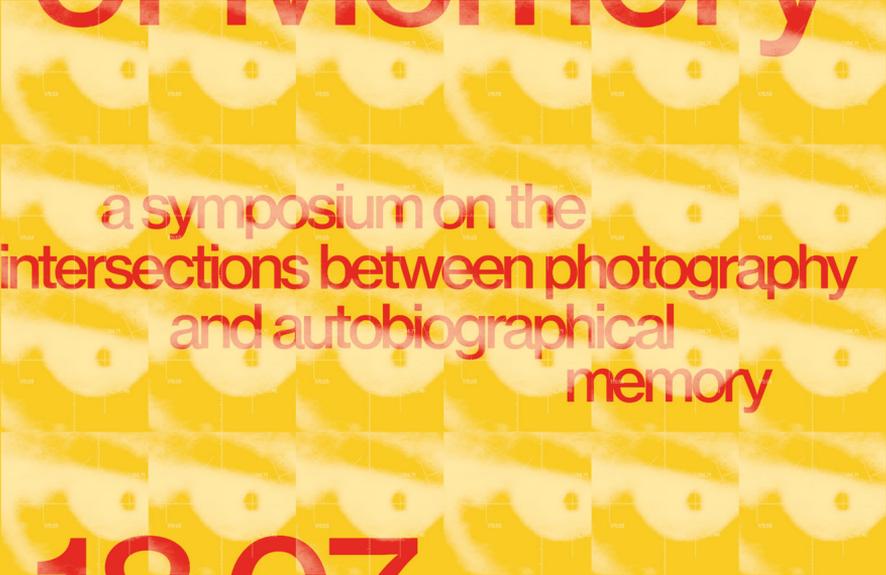


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Vestiges of Memory



a symposium on the
intersections between photography
and autobiographical
memory

18.07-

19.07.24

The University for the
Creative Arts, Canterbury

LICA

Book of Abstracts



Vestiges of Memory:

Intersections between Photography and Autobiographical memory
18-19 July 2024, University for the Creative Arts, Canterbury

Convenor: Dr Sara Andersdotter, University for the Creative Arts

Symposium panel: Dr Sara Andersdotter and Dr Caroline Molloy

Symposium team: Jack Coulson, Dr Lucy Howarth,

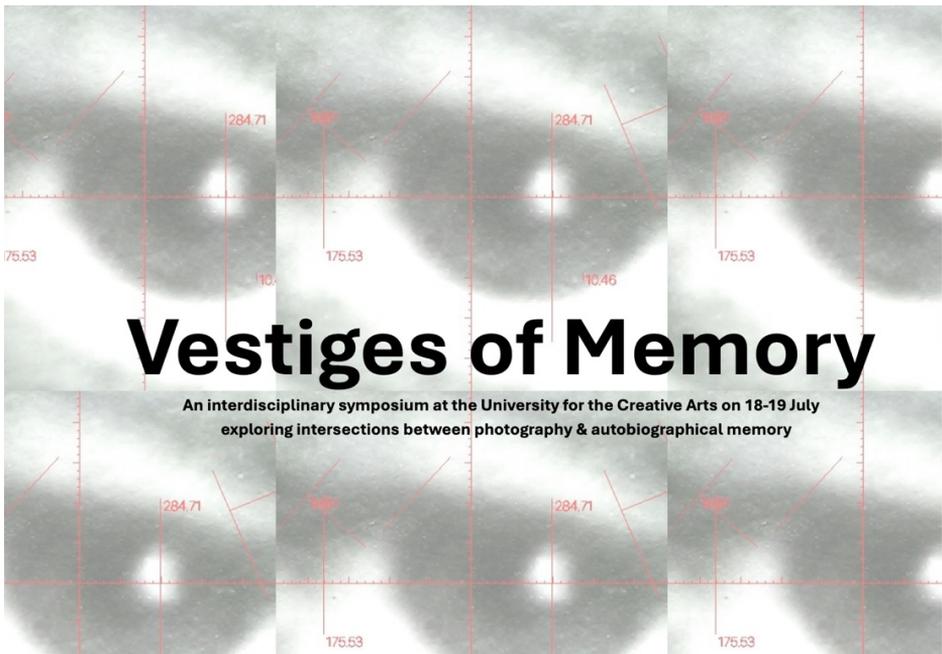
Laura Isaacs, Catherine Lucas, Dr Caroline Molloy,

Anne Sørensen, Camille Serisier, and Maud Whatley

Poster designs: Ben Moore

Photography: Jack Coulson

The symposium *Vestiges of Memory: Intersections between Photography and Autobiographical Memory* is supported by the Research Office at the University for the Creative Arts



INTRODUCTION & WELCOME

We are pleased to welcome you to this symposium, celebrating and sharing current research into relationships between photography and autobiographical memory. These are relationships that have been central to the inquiries of artists, writers, poets, philosophers, photographers, critics and academics since before the first stable photographic image, as researchers attempted to fix the ephemeral images projected inside the camera obscura; 'To arrest the fleeting images that fill / The mirror of the mind, and hold them fast', writes the poet William Cowper in 1785 (*quoted in: Batchen, 1999: 84*).

Across these two days, we will set out to explore exciting new ways in which practitioners, academics and other researchers in the 21st century reflect upon, question, imagine, mine, interrogate and respond to intersections between autobiographical memory and images created through what the philosopher Gilles Deleuze called the 'frightfully speculative eye' of the photographic camera (1990: 243).

The impetus for this symposium derives from a recent publication, *The Handbook of Research on the Relationships between Autobiographical Memory and Photography* (2023), co-edited by the convenor of this symposium, Dr Sara Andersdotter, alongside Dr Mark Ingham, Dr Nela Milic, Dr Paul Lowe and Dr Vasileios Kantas. Several of the speakers delivering papers over the next couple of days contributed to this book.

Following on from this symposium, our intentions are to build, establish and cultivate a thriving network of artists, writers, theorists, photographers and other researchers with interests in photography and autobiographical memory; a network for collaboration and formation of future events – exhibitions, publications, workshops, symposia – to further research in the field. If you wish to join this network, please leave an expression of interest by the Registration desk.

The abstracts submitted for this symposium are wide-ranging and cross numerous intriguing territories. Grouped into seven panels, the conversations will take us from memoir, autobiography and post-memory, to family relationships and family albums, and to post-conflict negotiations of memory. We will dive into archives, collections, and performances of the past, and consider the role of photography in processing and divulging trauma and grief. We aim to let the wide range of papers of this event provoke and instigate debate and discussion, and lead to contemplations on what new, germinal potential may emerge out of contemporary research in the field of photography and autobiographical memory.

- Sara Andersdotter

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KEYNOTE SPEAKERS

We are joined by two esteemed Keynote speakers who will open and close this symposium:

Prof Annebella Pollen

*Photographic Firsts, Seen from a Distance:
Adult Memories of Childhood Camera Experiences*

Prof Annebella Pollen has a long-standing research interest in mass photography and the popular image, found photos, family albums, vernacular archives, amateur competitions, photographic publishing and the photographic industry. She has published extensively on photography, including her books *Mass Photography: Collective Histories of Everyday Life* (2015), and *More Than a Snapshot* (2023).

Annebella will open the symposium on Thursday 18 July.

Hrair Sarkissian

Auto-Portrait

Syrian photographer and artist Hrair Sarkissian's practice draws on personal narratives, collective memory and trauma in evocative, poignant projects that discuss local and wider social and historical issues. He earned his foundational training at his father's photographic studio in Damascus.

Spanning photography, moving image, sculpture, sound and installation, Sarkissian's practice creates meditative dreamscapes in some moments; deathscapes in others—sites where the muted voice, absent from the frame, is temporarily offered space to breathe. He was recently shortlisted for this year's Deutsche Börse Prize for his 2022-2023 exhibition *The Other Side of Silence* at Bonnefanten Museum in Maastricht, the Netherlands.

Hrair will close the symposium on Friday 19 July.

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South East Archive of Seaside Photography*

Kamal Badhey

Reflections on Portals and Passageways

'Katha kanchiki, manam intiki' is a Telugu phrase used in storytelling. It is described as 'The story goes far far away, and now we are back in our homes'.

The photographs included in *Portals and Passageways* serve as both memory and snapshot. They stitch together a narrative creating a meshwork of photographs, stories, and objects, constantly reformulated, disassembled and reassembled like a puzzle. The research and photographic project are initiated by Kamal Badhey, but stem from kitchen table conversations, memories, and childhood stories told to her by her mother.

The presentation of *Portals and Passageways* includes processes of intergenerational storytelling with 5 generations of Kamal Badhey's family through informal conversation, walking, interviews, and photographic speculation to expand the narratives of those that have passed to those that are still alive. In this collective of photographs, auto-ethnography, and interviews - history expands and contracts based on documentation and new information about the landscapes and social histories of ancestors. The passageway is a line that takes you through time and space, memory, and story. Each photograph can be entered and travelled. It is a 're-thought' family album based on the narratives of ancestors and their exposure to British, Mughal, and Hindu culture. The images show encounters with several places in the General Bazaar, including the goldsmiths' workshop, the remnants of the ancestral home, and the space of the archival photograph. The speculative search centers around Rathnaiah, Kamal Badhey's great great grandfather who started a jewelry shop in 1884 without written documentation.

Secunderabad, located in South India originated as a British cantonment, with the bazaar serving the needs of the British army. Simultaneously it became and continues to be a place of commerce for Indians. The origins of Annam Rathnaiah have been mythologized through the bazaar shop photographs. His identity unknown is also questioned by various members of the Annam family when uncovering photographs, objects, and stories carried through generations.

Kamal Badhey is an educator, photographer, and documentarian from New York. She graduated with a Masters in Photography and Urban Cultures, Goldsmiths, University of London and Museum Education from Bank Street College. She is interested in ideas of dispersal, diaspora, and origin pilgrimages, and uses photography and the narratives of both living and 'deceased' spaces, people, and objects to stitch together family stories. She was a 2016-2017 Lewis Hine fellow and a Claremont Documentary Project fellow.

Kamal is currently pursuing doctoral research at the University of Brighton in collaboration with Apna Heritage Archive created by photographer Anand Chhabra.

Clare Bottomley

Visual Echoes: Destabilising memories through Photographic Re-enactment

This paper will propose the potentialities of photographic re-enactment in destabilizing and revealing new understandings of both collective and personal memories.

To explore this topic, the paper will intertwine performance theory with photographic theory, particularly focusing on Rebecca Schneider's interest in the inter(in)amination between the past and the present that photographic re-enactments imbue. Through re-enactment's ability to syncopate time, not only through the recitation of past narratives in present time and place but also through its interconnection of the still reproductive medium of photography with the live and impermanent action of performance, it can punctuate our past with our present, offering an ability to hack or glitch the past and rewrite canonical history to reveal non-normative ways of understanding.

The paper will draw upon Rosy Martin and Jo Spence's seminal work on the possibilities of re-enactment as an embodied way of returning to past versions of ourselves and propose this as a method of reformulating how we understand our present connection to the past. Additionally, it will reframe the practices of Sunil Gupta, Silvia Rosi, and Karl Ohiri within case studies, highlighting the implications of photographic re-enactment within contemporary photographic practices.

This paper seeks to renounce the definition of photography as a still medium in which its subject is entombed within a fixed past and to re-propose its importance as a live medium where the past is relived, revived, and returned to every time the photograph is viewed.

This paper has evolved out of my broader artistic research on reenactment as part of my ongoing doctoral studies.

Clare Bottomley is a photographic artist, researcher, and educator based in Helsinki, Finland. As an artistic researcher, Clare explores possibilities for re-enactment to destabilize hegemonic conformity in the understanding of the past. Her experience in creative education has led to collaboration playing an important role in her practice. Clare's work has been exhibited and screened across the UK and internationally and is currently part of the Hayward Touring exhibition "Act of Creation: Art and Motherhood" on show at the Arnolfini, Bristol.

Bottomley is a lecturer in photography at Falmouth University and is currently a doctoral candidate in photography at Aalto University, Finland.

Greig Burgoyne

To picture, is not to remember

This paper seeks to unpack the paradox of autobiography, inherent in the works of the late French photographer Hervé Guibert. Guibert's photography is akin to a power of powerlessness - he photographed what was not there. Distinctly autobiographical, familial photographs, still lives and portraiture exist 'only as latent forms, that in turn create truths that lie dormant in the photograph, invisible to the eye, but central to the image' (Guibert 1991). To arrest one's past through the photograph, would be no more than to become trapped in mere representation says Bergson, whilst on the other hand Merleau-Ponty suggests, to look upon an object is to inhabit it. This precarity within Guibert's' modest works, is akin to this paradoxical, if Hegelian event of something and nothing. By this we mean an irretrievable if painful actuality Bergson called pure memory that is the photographing self. Alongside that sublated state through the making of the image/s as indicative of working memory, in which recollection is symptomatic of an actuality of the virtual other. In contrast to that sense of control autobiography can denote, Guibert echoes loss and absence of the photographing self, made by the attempt to retain it by the photographed other.

Levinas stated memory makes the past available to us as a material for our future (Levinas: 2007). This means we traverse a past, present, future course, indicative of Guibert's intentioned aims in making his photographs. Alongside this, a future, present, past trajectory, that corresponds to the will of consciousness to express ourselves, because our consciousness is always ahead of us. Levinas called this the living contradiction. In Guibert, we oscillate between these realms of becoming in those places where it has departed, indeed, for Bergson that 'realism fails to draw from reality the

immediate consciousness which we have of it'. This paper will highlight that painful joy autobiography embodies in the work of Guibert, as deeply phenomenological events. In doing so, revealing their paradox, not as visual coalitions of residual fragments of the past inhabiting the present, but instead that incessant weaving and un-weaving of ourselves' (2015: 68)

Burgoyne is Subject Lead BA Fine art, UCA Farnham. He studied at the Universität Angewandte Kunst Vienna and RCA London, His work features in Performance Drawing-New practices (Bloomsbury books). Recent solo exhibitions / projects: Civitella Ranieri Foundation Perugia; Museo dell'arte Classico Rome; Kunsthallen Bochum; Drawing projects UK; Hickster Projects Rome; The Lowry Manchester; Palazzo Bentivoglio Bologna; MLAC Rome; Performance Art Bergen. He is currently showing in Décathlon D'Apollon at Château de Montsoreau Museum of Contemporary Art France. Recent writing: When the image breaks Photomonitor 2023; PORT- Pera, Flora, Fauna exhibition catalogue, Venice Biennale 2022. He is co-writer for Drawing as Placemaking: Environment, History, and Identity to be published by Bloomsbury Books in 2025.

Kate Carpenter

Shakes of the Kaleidoscope: family, photography and the fragmentation of memory

This paper explores different approaches to telling a personal, family story about photography, memory and dementia. In it the author recounts recent personal experience as a carer for her mother and aunt (both living with dementia) while attempting to tell the story through photography. The paper notes a tension between two possible approaches.

One approach is to attempt a linear narrative, to fix a chronology and set things down before they are forgotten; to re-tell old family stories, while anticipating the losses to come. Another approach is to disrupt chronology, to explore the subject with metaphor, and express the unravelling of identity that begins as the autobiographical memory falters.

The paper details three strands of images that this project combines (archival, documentary, and woodland) while exploring the two approaches above, and explaining the process by which the author resolved the tension between them to produce the resulting photobook *Kaleidoscope*. The paper reflects on the multi-faceted nature of truth, even within a single archive, and considers the kaleidoscope metaphor as a way of expressing that creatively. It further discusses the extent to which the documentary work anticipates future nostalgia, and acknowledges the fact that such work is as much about the photographer's own experience as that of the people who feature in the photographs. The paper explores the dual purpose of the book's woodland photography, both a metaphor for memory and disorientation in the dementing brain, and an emotional, autobiographical response to twin family legacies of photography and dementia.

Finally, the paper reflects on the author's ongoing process of using photography in the construction and re-construction of identity and autobiographical memory, different pictures forming with each shake of the metaphorical kaleidoscope.

Kate's photographer parents brought her up with a love of photography. She studied English and German, and has taught in schools and colleges in the UK, Germany and Belgium. Kate also has an MA in Education and a Law degree, has worked as an advice centre volunteer, and run private and pro-bono photography workshops. Kate recently completed an MA in Photography with Falmouth University. Her work encompasses themes of family history, memory and forgetting. Kate's photographic work has been exhibited in the UK and beyond, and has featured in various print and online publications, including her own recent photobook, Kaleidoscope.

Max Ferguson

Whistling for Owls and Deadfall

Ferguson's debut book, *Whistling for Owls*, from his imprint Oval Press, is a story which floats between fact and fiction. Using photography, prose and poetry Ferguson explores a loose autobiographical narrative of love, loss and longing. Moments described in the texts last barely longer than the places we see photographed, we can only guess whether they happened. We know the moments Ferguson photographed existed because, after all the camera doesn't lie. This opens up a possibility, a sleight of hand, where the photographs and texts within the book sit somewhere between fiction, memory, and fact.

Deadfall is Ferguson's second book. Straying further into fiction and memory than *Whistling for Owls*, it is a photographic novel which weaves together literature and photography, inviting the reader to slide in free-fall through the life, dreams, and memories of its faulted protagonist. Through a series of longer autobiographical texts, we follow him back to a small village in rural France, apparently devoid of life. Haunted by fractured memories, he struggles to write, smokes too much weed as he attempts to come to terms with his isolation and insomnia. What is he running from and why did he turn up in the small village in the middle of nowhere unannounced? Some of the texts in *Deadfall* are direct memories of childhood and others are fictitious. This book furthers Ferguson's experimentation into memoir, photography and book making.

Max Ferguson is a photographer, writer and curator. He is the Founder of Oval Press and Splash & Grab Magazine, the Photo Editor of Granta Magazine.

Alongside Cian Oba-Smith, he co-authored The Portrait Photographer's Manual (Thames & Hudson, 2023). He is the author of two photobooks: Whistling for Owls (Oval Press, 2022) and Deadfall (Oval Press, 2023). Max is a Senior Lecturer in photography at the London College of Communication and a regular visiting lecturer on various photography programmes across the UK. Previous experience includes five years as the Director of Photography of Port Magazine and several as a Photo Editor at the Financial Times Weekend Magazine. Max recently completed his MA in Photography at UWE in Bristol.

Gail Flockhart

Re-thinking Trauma, Trace and Memory through Photographic Practice: A Diffractive Posthuman Approach

As an arts-practitioner-researcher my work engages with the photograph as a de-/re-/ constructed artefact and genealogical remnant of personal history. Embodying partially-erased or mis-remembered autobiographical memory, my paper examines the relationship between photography, trace and trauma through a posthuman lens. I also consider how a 'diffractive' methodology (Haraway 1997/1992, Barad 2014/2007) integrates theory and praxis as a critical tool for 'troubling'—by re-thinking, forgetting and re-imagining—the past. Drawing on strands of practice that focus on re-claiming the past and re-figuring selfhood, I examine three examples of work. First, from the series *Damaged Family Photographs* (2021), I re-frame the water-damaged surfaces and temporal traces of neglect found in a deteriorating, indecipherable and fragmented archive of my family's photographs. Then, in *Mum's Old Ironing Press* (2022), I evaluate the photograph as an autoethnographic chronicle considering how memory might be re-remembered and re-formed through art practice. Finally, in *Becoming-Bear* (2022-2024), I playfully engage with a childhood teddy-bear using knitted textiles and photographic-practice to navigate trauma through a process of breaking-down, re-assembling, stitching-together and attempting to 'mend' the past.

Citing feminist theorists Donna Haraway on 'situated-knowledges' (1988) and Karen Barad on 'entanglement' and 'intra-action' (2007), my paper supports postqualitative methods that unfold subjective matter through the creative—doing-thinking-making—process. Further, to better apprehend the intersections between photographic practice and traumatic inscription, I draw on analyses by art theorists

Jill Bennett (2005) and Margaret Iversen (2017) in relation to trauma and affect. Evaluating how matter comes to matter through exploratory approaches in arts-based research, I argue a diffractive methodology enables the acquisition of new knowledges through more generative and creatively-inspired methods. My paper concludes by assessing what ontological insights or epistemological models might be productive for re-thinking the self, re-interpreting narratives of trauma and re-imagining our 'selves' in our becoming-with others.

Gail Flockhart is a contemporary arts practitioner-researcher using photographic, film, installation, sound and mixed media to explore the impact and effects of trauma through re-presentations of the self. Currently a PhD candidate at University of Plymouth, in recently published work Gail explores the ways that art practice—envisioned or enacted through the creative process—can help re-think the legacies of trauma (Flockhart 2023). Drawing on personal narrative/lived-experience, Gail seeks to unfold the unconscious ontologies of selfhood underpinning subjectivity. Gail is currently writing a chapter contribution for Adventures in Posthumanism in the series Postqualitative, New Materialist and Critical Posthumanist Research by Routledge (forthcoming 2024).

Sian Gouldstone

Negotiating Nostalgia, Folding Photographs: a practice-led critical examination of whiteness, as a politics of belonging in suburban Naarm

This paper outlines how my semi-fictional writing and experimental photographic practices centralise folding, in theory and practice, to explore reflective nostalgia in suburban Naarm (Melbourne). Such nostalgia is a mythological sense of belonging, a relational collective memory, which I position in the context of my research as a complicated and emergent whiteness. Moyra Davey, borrowing from Svetlana Boym, describes her reflective nostalgia as the exploration of an imagined landscape kept 'perpetually in reserve, with the fantasy that someday I may land there. ...a fictional mirage of time and place' (2021, p.14). The photographic practice that I have developed explores an autobiographical sense of belonging such as this, which is rooted in familial encounters with Australian-ness. I am white British and, as a child, I dreamt of emigrating to Australia, influenced by the post-WWII campaigns that resulted in over 1.6 million British citizens leaving, seven of my grandfather's siblings with them. I argue whiteness, in this context, as an affective atmosphere of what Ann Laura Stoler calls imperial duress: the pressing and shifting of a racialised imperial force, a relational encounter with the debris and excess of imperialism (2016). Photography is the ideal creative tool for this research, like whiteness it too is bound with imperialism and has long prioritised its representational values and ideas, concepts of truth, reality and the exact.

This paper describes how folding, in theory and practice, emerges in opposition to such concepts; I use archival materials, nonrepresentational theories and affective methodologies to guide me.

I discuss the possibilities of returning to and unfixing photographic practices that perpetuate imperial violence such as whiteness, through exploring folding as a mode for unlearning, decolonisation and remembering. My experimental photographic practice is a negotiation and examination of the affective qualities of whiteness as a politics of belonging. It helps problematise the legacies of British colonialism in Australia, which remain unsettled and unresolved, socially, politically and culturally. More broadly, my research shows that photographic practices can critically evaluate and expand our understandings of post-colonising spaces.

Sian Gouldstone is a Lecturer in Digital Photography at Bournemouth University. She has an MA in Photography and Urban Cultures from Goldsmiths College, London (Distinction) and has recently submitted a PhD at the University of Plymouth entitled: Affective belongings and remediating practices: visualising Imperial formations and unlearning Whiteness in relation to British immigration in Australia. Sian's research broadly explores affective and material manifestations of whiteness in post-colonialising spaces and photographic methods for visualising whiteness, as a form of imperial duress and a legacy of British imperialism in suburban spaces.

Susanne Hakuba

Processing (trans-generational) trauma from the perpetrator & bystander perspective of a German family through images

My paper looks at my long-term photography project "Don't mention the war".

By contrast to how Germany has dealt with its recent heritage at a national level, the personal and local level has proven to be much more challenging. Due to there being mostly silence past events and traumatic experiences are not processed, and can continue to have a significant psychological impact on future generations (trans-generational trauma).

My work investigates my own family's Third Reich history and how the silence and unprocessed trauma has impacted my family and myself until today. Knowing only a few anecdotes about my family's past I became more and more aware of the impact the not knowing has had on my identity, sense of self and mental health.

Photographs of all kind have been centre-stage in my creative process. I use family and public archives to uncover and re-create the memory my grandparents and parents chose to forget. I respond with new images & writings, and weave together the traces & fragments I have dis- and uncovered in a lyrical & non-linear way. This process not only becomes a vehicle to spend time with my family through the generations but the images from the archive as well as the new ones I create bit by bit form connections to myself and my parents and grandparents that were severed through trauma. Through these images I make sense of my family's history, process its (trans-generational) trauma and uncover my identity.

While highly personal and tender yet at times painfully honest my work opens up questions relevant in a wider societal & political context, and I hope it to be a catalyst for people of all nationalities to investigate their own hidden (hi)stories and instigate conversation and meaningful change.

Susanne Hakuba is a photographer, artist and writer based in the UK. She uses photography & writing to investigate traces of the past and make visible missing links with the present. Beginning with memory and personal stories, her work while highly personal opens up questions relevant in a wider societal & political context. Susanne's work has been exhibited in various exhibitions in the UK and Germany. Her ongoing long-term project "Don't mention the war" has received Arts Council England Project Grant funding, and it was exhibited at the National Army Museum in London in August 2021.

Fergus Heron

Ordinary Places and Remembered Pictures

This presentation discusses photographs from multiple series across my work, depicting ordinary places and disclosing autobiographical memories. The context includes topographic photography from the nineteenth century to the present, made across different connected geographies, and related literature making sense of place through remembered encounters.

The approach taken in my work references and comments upon contextualising influences, picturing within locations that hold memory, offering ways to imagine autobiographical relations with place. Views of places, usually close to where I live and work, are chosen for their potential as still pictures. At the same time, I am drawn to these views for reasons less known. Repeated visits to locations, often over extended periods of time, observe continuities and changes, and inscribe places with memory; the way I make and remember pictures changes and continues correspondingly.

Working with available light and a view camera, tensions between precise control, chance and contingency are embraced; relations between subjects, imagery and materials are formed. From film exposed in camera, I make chromogenic prints that reconstruct the image as a picture from memory. I consider photography as essentially analogical; from its utilisation of optics and perspective, to the light sensitivity of its materials and developmental principles. Technologies of photography, everyday experiences and memories of places are multiple and interrelated. The content of the pictures I make comes from experience of places where different memories and histories converge.

Their form emerges from associations with - and memory of - other photographs evoking the everyday.

Fergus Heron was born in London and lives and works in Brighton, England and Nairn, Scotland. He studied Photography at the Royal College of Art and the University for the Creative Arts, Farnham, UK. Exhibitions including his work have taken place internationally at venues including Tate Britain. His photography and written work features in Emerging Landscapes (Abingdon: Routledge, 2014). He selected The Photographers' Gallery, London, Photography Culture: Photography and Landscape (2018) edited Visible Economies (Brighton: Photoworks, 2012) and contributed to A Companion to Photography (Oxford: Blackwell, 2020).

Fergus Heron is Course Leader for MA Photography at University of Brighton.

Phil Hill

The Absence of the Photograph: Re-evaluating personal histories through photographic archive and its objects

Family photographs are rarely interrogated for their conflicting narratives. However, these fleeting moments cannot ever portray the nuance of other complex dynamics at play. That is, unless the physicality of the photograph in question has been re-visited somehow, potentially by defacement of the object. Then, we can gain a sense of something else taking place either during the making of that photograph, or in the time since - narratives with a life beyond the moment.

My paper will show how evocative photography can be even in its absence, or through other intervention of the photographic surface. I will use an example of photographic 'absence' from my own experience; the discovery of a cut photograph within my family archive. This paper considers the specific materiality of the defaced family photograph and the absence of narrative that it represents. The photograph is interrogated to open a dialogue and understand how the meaning of it has changed over time after the point it was made and not only the depicted moment that it shows.

The paper will also highlight other examples of 'absence' within photographic canon, most notably Barthes' theoretical demonstration of the power of the photograph in the absence of the photograph via his Unprinted 'Winter Garden Photograph' and Karl Ohiri's 'How to Mend a Broken Heart' that painfully show the breakdown of a relationship through defacement of the photographic surface.

These absences and interventions show us that photography is not static, it lives beyond fleeting moments, even when locked into its familiar objects.

This is how photographs are part of a range of factors that support the construction of autobiographical memory.

Phil Hill's practice is concerned with photography's impact on identity and construction through narrative interpretation. Phil's project 'Unreliable Narrator' explores this using familial archive. The work was self-published and contains conflicting versions of photographs changing meaning between readers. Phil's delivered papers include the international 'Communities and Communication' conference about locality and identity, 'Reframing the Archive: International Symposium on Photography and Visual Culture' and the Royal Photographic Society discussing AI and narrative. Phil has also published a chapter on autobiographical memory and his work has been widely exhibited internationally, including Athens Photo, Darmstadt Days of Photography, Germany and Oslo Negativ Photography Festival.

Miranda Hutton

Caged Birds and Kingfishers: the shifting narratives of memory and autobiography in photographic practice

This paper will discuss two series of photographic images which draw from autobiographical narratives and in doing so emphasise the photographic image as a mediated surface.

Following the death of my father, I revisited the suburban family home and local park in which I had spent a lot of time as a child. Much to the delight of the local people, a kingfisher had made this park its home beside its slow-flowing river. As I strolled around with my camera, passers-by frequently asked if I was 'searching for the kingfisher'. The kingfisher and its surroundings soon came to symbolise an external world I was seeking to capture and preserve. The series 'Searching for the Kingfisher' mediates between internal dialogues and autobiographical reflections, communicating themselves outwardly into a series of eight images. They also show how themes of the outside world find their way into inside spaces. Interiors tell silent stories about what has come before, stories about the living and the dead. The colour of walls, the selection and arrangement of material objects reflect an interplay between, loss and remembrance, exhibition and autobiography.

The series 'They Sing Because They Have a Song' further explores autobiographical narratives in photographic practice. These images of taxidermied birds placed within dark enclosed spaces such as cages and doll's houses use autobiography and memory to construct familiar yet strange dioramas. Using Walter Benjamin's notion of optical unconscious to explore how photography has shaped the way we engage with the world, this series invites the audience to address the image as a mediated surface.

'They Sing Because They Have a Song' uses autobiography and memory, full of potential meanings, to construct stories of how the image continues to be a surface upon which we mediate between internal and external reference points.

Miranda is a photographic artist and researcher in photography and anthropology. She is course director for BA (Hons) Photography at Canterbury Christ Church University (CCCU). Her work, exploring death, memory and loss, has been globally exhibited through platforms like Vice, Stella Magazine and Esquire Magazine, giving a TEDx talk on 'The Rooms Project' (2018). Portfolios 'Searching for the Kingfisher' and 'They Sing Because They Have a Song' were exhibited at CCCU's Verena Holmes Gallery, in March 2024. Collaborating with anthropologist Dr Maya Mayblin the How We Mourn Project was formed. This project explores the role of photographs in contemporary British mourning practices and has led to a book contract from Berghahn Books. Recognised for her expertise she has been appointed as an external examiner by Edinburgh College of Art for a practice-led PhD thesis.

Dr Ana Janeiro

Embodying the family album: acts of performance

This paper describes the process developed to interpret archives through performance photography. It proposes to establish possible methods for contemporary visual interpretations of archives. It also examines how family albums can contain information as documents and how these images can provide clues on identity, culture and heritage. It explores the possibilities of investigating photographic archives through embodiment and performance. The resulting visual work presented investigates family photographic archives and makes interpretations of them with performance photography.

The photographs belonged to my grandparents and represent a period in Portugal's past scarred by one of the longest dictatorships in history (Portuguese New State 1933-1974). Focusing specifically on images of the grandmothers which are representative of two women's lives during this historical period. Both women lived under the same dictatorial regime, but one on mainland Portugal and the other in the Portuguese overseas and colonial territories (India, 1951-61 and Mozambique 1962-75). The images inform about a historical period that makes them relevant outside of the family narrative. The paper describes the method for analysing the archives from an iconographic approach and its subsequent interpretation through performance photography and embodied memory.

The presentation will discuss the possibilities of the use of archives in contemporary artistic practice. It reflects on the importance of private photographic archives in the rethinking of history and the reshaping of memory.

Specifically, this paper will describe how performance can be used as a valid research tool in the study of photographic images. Ultimately establishing the use of embodiment and performance as an effective and critical method for investigating and understanding archival photographs.

Ana Janeiro is a photographer, artist, teacher and researcher. She develops her work and artistic research within self-portraiture and performance photography. She holds a PhD from the University of Westminster (2019) and an MA in Photography (2003) from KIAD (currently UCA) UK. She is a researcher at IHA-NOVA FCSH / IN2PAST (Art History Institute), Lisbon and at CREAM - University of Westminster and an Invited Associate Professor at ESCS - Lisbon Polytechnic. Exhibiting regularly since the 2000's, she has exhibited in Portugal, UK, India, Brazil and Belgium. She is represented in several art collections, published in peer reviewed journals and participated in international conferences.

Kalpesh Lathigra

Memoire Temporelle – Temporary Memory: What are our memories if not the mirrors we gaze into...

This paper will discuss 'Memoire Temporelle', a photographic project by Kalpesh Lathigra exploring the city of Bombay through a series of images reflecting his memories on a life that could have been. "My family had crossed the sea, but we were still Indians in the UK, and British non-resident Indians in India." In Hindu mythology, there was an idea that if a Hindu crossed the sea to leave India, they would lose their very being – no religion, no caste - and would become trapped in the reincarnation cycle *ad infinitum*. Lathigra returned to Mumbai several times between 2016 and 2019, it is a place he considered to be his spiritual home, and began to photograph an alternate autobiography. It took over three years to photograph 'Memoire Temporelle' – a through-the-looking-glass odyssey into what life could have been had his family not migrated from India to the UK via Africa over three generations.

The images span roads and reflections, portraits and parrots, flowers and fires. The more abstracted images relate to associative symbols that have recurred throughout his life. For instance, the image of a bird and cage reminds him of a poem he wrote as a boy, which resonated with him later in life when reading Maya Angelou's 'I Know Why the Caged Bird Sings'. These connections had a profound effect on him personally. The images in 'Memoire Temporelle' occurred serendipitously, discovered while wandering the streets of Mumbai. He refers to them as "emotional resonances", taken from memories that may or may not have been. 'Memoire Temporelle' will be published as a book. The project is the first of a trilogy exploring his autobiographical history to the subcontinent.

Born in London, England in 1971, Kalpesh Lathigra studied photography at the London College of Printing. In 1994 he was awarded The Independent Newspaper Photographer Traineeship, working for The Independent as a photographer before freelancing for the national newspapers in the UK. In 2000 he began to work on longer term projects and commercial assignments. In the same year he was awarded 1st prize in the World Press Photo. In 2003, he embarked on a project documenting the lives of Widows in India, receiving The W. Eugene Smith Fellowship and Churchill Fellowship. Kalpesh was a commissioned artist for the Brighton Photo Biennial in 2014, his first book "Lost in the Wilderness", a project on the Lakota Sioux and Pine Ridge Reservation was published in 2015.

He continues to work for the leading international magazines on documentary and portraiture assignments alongside his personal practice. He currently a senior lecturer for Masters courses at LCC.

Mireia Ludevid i Llop

My Grandfather was Born Underwater: Recovering Personal Memory through Autoethnographic Archive Practices

In 2018, I inherited my grandfather's archive with 5500 transparencies, revealing the hidden history of Faió (Spain), submerged in 1967 by the National Institute of Colonisation to build a hydroelectric dam. My research situates itself within an inheritance of absent past narratives to examine the role of personal archives in shaping a counter-memory of the post-Franco era.

Through traumatic events, such as the permanent destruction of Faió, the regime deployed a series of narratives to enforce rigid social and affective structures onto the population; these relied on wounds and conflicts caused by the War to create a memory that reinforced the regime's truths. Using an autoethnographic approach, my practice traces the points of contact between the politics of memory and the regime and the inherited and conflicting narratives within my family and archive. Specifically, how the enforcement of these politics relies on the hierarchy between private and public forms of knowledge, by denying the validity of private memories and attempting to overwrite these with approved collective expressions, designed to pacify.

Whilst families have led memory recovery, they remain contested structures, as former moral signifiers of the regime's project. My research traces lingering disciplinary influences within the Spanish construction of family, highlighting the ambivalence of memory transmission across generations and mapping alternative conflict approaches.

I explore how family structures have subsumed political conflicts into personal relationships, reinforcing gender roles, potentially obscuring the quotidian disciplinary forces of the Regime.

By intervening in my family's archival narratives through a visual arts practice - which spans collaboration, interviews, and installations - I confront the secrets and guilt embedded within personal and national legacies. Through new materialist feminist perspectives and Deleuze and Guattari's concept of minor literature, my practice encounters alternative approaches and discourses, bringing the recovery of reimagined, displaced or invisible memories.

Mireia Ludevid i Llop is a visual artist from Catalonia and a PhD candidate at the London College of Communication. Her practice deploys the political, familiar, and in-becoming notions to respond to a minor, personal archive, of over 5500 positive transparencies (1950-2005). Mireia investigates the counter-narratives that emerge from autobiographical, embodied archival readings of the past, with special interest in the historical knowledge found within irrelevant taxonomies. Collaboration and participative methods are central to their practice, as world-building strategies for new political and mnemonic relationships.

Celine Marchbank

A Stranger in My Mother's Kitchen

As an artist my most significant works have explored autobiographical stories around death, loss and grief. My work explores complex emotional experiences through delicate quiet everyday domestic details, making work that is warm, familiar and accessible.

I propose to present a body of work *A Stranger in my Mother's Kitchen* recently published into a book by Dewi Lewis. This work, made over a five year period, a mixture of photography, writing and archival material, is an exploration of my grieving process whilst retracing my mother's life and legacy after her death.

After discovering my mother's archive of recipes, a collection of 40 years as a head-chef, I felt an overpowering need to do something with these. I wanted to feel the warmth of eating my mother's food again, to feel the feeling of being nurtured and cared for once more, so I decided to cook all the recipes. This process allowed me to feel closer to her, but it also became a distraction from my grief.

The recipes were haunted with memories; the smells took me back to moments we shared like nothing else, and the more I continued the more I felt connected to her. I photographed the process, but this is no cookbook. I wrote about and explored my grief and recovery; this creative process became my grieving process. The action of making allowed me to explore complex and confusing emotions, and learn about my new life as a daughter, a daughter without a mother.

The published work in book form unpacks these layers of memory, grief and time. The recipes are tucked into the pages like a scrapbook of culinary memories, encouraging the reader to take out and cook from. This accessible form allows the viewer to interact and feel involved, and importantly it opens up conversations around their own memories or grief.

Celine Marchbank is a British photographic artist and lecturer (Falmouth University and UAL London). Her practice explores deeply personal stories through photography and writing. Her first book Tulip (Dewi Lewis 2016), the story of the last year of her mother's life, was met with widespread acclaim including being named Photo Book of the Month by Sean O'Hagan in The Observer. Her recent book A Stranger in My Mother's Kitchen (Dewi Lewis 2022) is an exploration of the grieving process told through cooking her mother's recipes. It was shortlisted for the Kraszna-Krausz Book Awards 2023 and exhibited at Photo London and the V&A Museum. Previous conferences; Perspectives on Motherhood Symposium, V&A Museum (2024), Facing Death Creatively, St Christopher's Hospice (2021), Death Writes: Picturing Death and Dying, University of Glasgow (2020, keynote speaker).

Dr Caroline Molloy

The Invention of Memory in the Age of Digital Photography

There is much speculation about the value of photographs in the age of digital photography, and what that means in terms of collecting, organising, and holding our memories.

Drawing from knowledge gathered during my PhD research, that looks at a case study of contemporary photography studios in north London which serve the diasporic Anglo-Turkish, this paper will examine two photographs which use digital technologies to invent images. What is significant with this case study is that these images employ digital technologies allegorically to represent specific memories because there are no other photographs available to do this.

Looking beyond the aesthetics of a photograph, I argue that whilst studio photographs may appear clichéd and thus not reveal very much about the individuals in an image, digital technologies have creatively enabled personal, collective and post-memories to be shared and narratives told through these invented photographic digital images. The background and props - digital *mise-en-scène* in the photographs are integral to the reading of the images. Thus, insight into the cultural values and social aspirations of the sitters in the images can be elucidated. As I will discuss, arguably, using digital technologies has opened up imaginative ways in which to make studio portraits that blur boundaries between the real and symbolic, the imagined and the actual. I conclude by stating that undeterred by the democratising effects of digital photography, studio photography still has an important purpose, on the high street in creating visual memories.

*Caroline is an artist, academic and writer. She is the programme director of Fine Art and Photography at University for the Creative Arts in Farnham and is co-editor of Photomonitor which currently has a residency at UCA. She holds a PhD in Arts and Humanities, from Birkbeck, University of London, in the Centre for Photographic History and Theory; an MA in Photography from the Royal College of Art, an MA in Visual Anthropology from Goldsmiths UoL. Her research interests are focused on the marginalised voice in both gender and post/ decolonial colonial contexts. Recent peer reviewed written publications include (2020) 'Rethinking the photographic studio as a politicised space', in Ashley, T., Weedon, A. (eds.) *Developing a Sense of Place: Models for the Arts and Urban Planning*. London: UCL publishing. In addition to this, she regularly writes for *Visual Studies*, *The Journal of Visual Practice*, *1000words* magazine and *Source* around the relationship between photography and visual culture.*

Pelumi Odubanjo

*Fragmented Traces and Archival Re-encounters
in the Funmilayo Ransome-Kuti Collection*

This paper will explore how photographs and images may be used to bridge gaps of collective and personal memory within black diasporic ontologies. Looking closely at legacies and memorialisation through reproduced images, this paper will explore how images can be used to trace the ghosts of people who once existed, whether through fiction, imagination or fact.

Following a recent trip to Nigeria, I have been conducting further research into the archive of Funmilayo Ransome-Kuti. Drawing on Derridean ideas of the archive, the paper reconceptualises the West-African visual archive as contiguous and relational, as 'living' (Stuart Hall and Nora Almeida), and as one which speaks to diaspora not strictly through nationhood and country, but through ecology and ocean. I encountered Funmilayo's archive at the University of Ibadan in Nigeria, with her photographs spanning her personal, and family photographs to documentations of her activism and cosmopolitanism throughout her lifetime, including photographs that were taken both of her and by her. This archive speaks to the importance of the West African historical visualisations, becoming a fascinating example of women's fragmented lineages within African diasporas, and positing the liberatory ways that archival images may become portals for women to be visualised in ways which defy the taxonomic order that would reduce them to any one category: "saint," "slave," "rebel," "martyr" and "subject". Funmilayo has been referred to by many as the 'Mother of Nigeria'. Her repeated visual representation historically and today attests to how she demanded both in her lifetime and afterlife, to be seen through double vision.

Alongside Funmilayo's archive, I will also speak to my mother's own collection of images taken throughout the 1980s to the early 2000s, and how such images become an extension of wider women's histories through their reproducibility and their mutation. By putting forth this way of seeing the West African figures through ideas of mutation, transferability and more importantly, through my re-encountering of their images, this paper makes the case for such photographic archives being ones that demand encounters which consider these women through multiple dichotomies: fixed/fluid, material/immaterial, historical/fictional; divine/human; subjugation/resistance; and enslaved/free.

Pelumi Odubanjo is a curator, writer, and PhD researcher based between London and Glasgow. Her interests in contemporary art are cross-disciplinary, with specific interests in contemporary photography and overlooked visual histories. Pelumi is a PhD candidate in the history of art at the University of Glasgow, where she is a recipient of the James McCune Smith Scholarship. Pelumi currently works as the assistant curator for Glasgow International.

Prof Richard Sawdon Smith

A Life Lived Through Photography: The Living Archive

This presentation draws upon my chapter *Playing Myself/ Selves: The Unknowing of Autobiographical Photographic Self-portraits* (2023), the subsequent exhibition / residency that followed, and the current development of the Richard Sawdon Smith Archive at the Bishopsgate Institute.

Since being diagnosed HIV positive in 1994 I have developed a personal narrative in my photograph, one that has resisted the medicalisation of the body but tells the story of living with HIV, using myself almost entirely as the sole figure in the images. 30 years on I find myself reviewing and rewriting the self, documenting the experience through various photographic projects, and using my archive as a trigger to develop connections across time and memories to stimulate new work.

In my paper, I explore different chapters of my life through photography; an interwoven autobiographical presentation that draws on my photographic practice, family photographs, personal narratives, memories, and previous published writings, which were brought together when my archive of the last 40 years (photographs, associated memorabilia, and ephemera) was 'installed' in the East Gallery Norwich. The paper discusses the process and methodology of a 'live' exhibition, of unpacking the archive (almost as a performance) that facilitated the making of connections, building relationships between bodies of work and people, threading the implicit and/or explicit narratives embedded in the practice. The intended outcome was not designed to be an exhibition per se, but the experience of an interactive process.

This process allowed me to investigate the archive as a way of laying the foundations and understanding of my earlier work as an autoethnographic practice, then highlighting the departure in process and methodology that led to new more autobiographical work. One of the perhaps unexpected positive experiences from working live through the archive was that it provoked numerous conversations with the exhibition audience, stirring memories for myself and from others and at times revealing common shared histories.

Richard Sawdon Smith is Professor of Fine Art and Director of Fine Art and Photography at Norwich University of the Arts. Recognised as an internationally established Queer artist for his work with AIDS cultures, his photographic practice has been published, exhibited and screened extensively around the world, and a winner of the National Portrait Gallery Photographic Portrait Award. He is a Trustee of Norwich Pride and Patron of Norwich Film Festival, a member of the Visual AIDS Archive Project in NYC for whom he has curated and been selected for a number of their 'virtual' exhibitions.

Dr Mischa Twitchin

Photographic memories

In the "generation of post-memory", Marianne Hirsch presents photography as a key medium for understanding the effects of belatedness in the transmission of experience and its potentials of and for memory in both fact and fantasy. Furthermore, such effects in relations between the autobiographical and literature, associating photography with ideas of fiction, have also been widely explored, from Rodenbach to Sebald, Breton to Coetzee.

With examples of photographs concerning the ghetto of Theresienstadt specifically, it is this appeal both of and to the "shadows of reality" (Sebald) in relation to metaphors of and for memory that I will explore. How might one locate the "vestiges" of memory between site and sight in this instance of the photographic, where questions of narrative inform the construction of the "autobiographical" (as itself a potential fiction) in memory?

At the heart of this discussion will be the example of Red Cross representative, Maurice Rossel, recalling his visit to Theresienstadt in 1944 during an interview with Claude Lanzmann. Reflecting also on photographs from my own visit to the present day Terezin, which I used in the making of a short film (accessible on Vimeo), I propose to address relations between enduring metaphors for memory of "developing" images in the dark room of the mind in relation to "narrative" practices of film montage. In both these formal and temporal "intersections", I will attempt to think through what Georges Didi-Huberman (2018 [2009]) has called "the eye of history", with the further example of work by Arnost Lustig.

Dr Mischa Twitchin is a senior lecturer in the Theatre and Performance Dept., at Goldsmiths, University of London. He has contributed chapters to several collected volumes, as well as articles in journals such as Memory Studies, Contemporary Theatre Review, and Performance Research (an issue of which, "On Animism", 24.6, he also co-edited). His book, The Theatre of Death – the Uncanny in Mimesis: Tadeusz Kantor, Aby Warburg and an Iconology of the Actor is published by Palgrave Macmillan; and an edited volume, Wittgenstein and Performance, by Rowman and Littlefield. Examples of his performance- and essay-films can be seen on Vimeo: <http://vimeo.com/user13124826/videos>

Sam Vale

Latent: Uncovering secret gestures and unconscious (autobiographical) practices in the South East Archive of Seaside Photography

This paper recontextualises a photographic project that I produced in 2017, which responded to the absence of queer representation in public records prior to the decriminalisation of homosexuality in 1967. In producing this artistic response, I examined thousands of archival images in South East Archive of Seaside Photography (SEAS) for intimate gestures between men. Looking for visual evidence that there was a hidden history buried beneath the surface.

Through cropping small sections of larger images, I began to present queer narratives, barely present in the complex and busy seaside scenes. These images draw a viewer's attention to situations barely visible in the original photographs. Hidden gestures, subtle interactions between men; barely noticeable intimacy often only present through tension between two figures. At the time I considered this to be a ubiquitous understanding of queer experience. It was a series of gestures that I have recognised; responded to; and acknowledged most of my adult life. Yet upon reflection these are secret gestures and coded references, brought about through the repression of queer imagery, initially through the criminalisation of homosexuality, but within my lifetime, through the introduction of Section 28, a law that prohibited the "promotion of homosexuality" by local authorities.

This paper considers the effects of changing legislative landscape on the representation of gay men and the unconscious autobiographical narratives revealed through my practice of queering the archive. Through repositioning my practice, and applying an autoethnographic lens,

the resulting images become an inadvertent visualisation of my own experiences, memories and desires; mapping onto my own queer history and longing.

Sam Vale is an academic and internationally exhibited artist interested in the use of photography and its relationship to other media. Working with collections and archives, Vale aims to uncover narratives which might not be immediately apparent from the gathered objects, offering an alternate perspective to the collected material and the owners or curators that accrue it.

Vale is the Curriculum Lead in Fine Art at Coventry University, where he uses his research to inform his teaching that examines practice-based methodologies.

