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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

LICFA

Programme



**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, Lauren de Freitas Ramm, 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

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## **SYMPOSIUM PROGRAMME: Thursday 18<sup>th</sup> of July 2024**

*This programme may be subject to change*

9.15 am      **Registration**

10.00 am     **Welcome & introduction:** Dr Sara Andersdotter

10.15 am     **Keynote:** Prof Annebella Pollen, Professor of Visual & Material Culture,  
University of Brighton

*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)

11.00 am     **Panel 1 – Memoir, Autobiography & Post memory:  
Photographic stories mediated by the past and present**

Chaired by Miranda Hutton

Panel discussion and Q&A will follow papers by:

Max Ferguson, University of the Arts London (LCC)  
*Whistling for Owls and Deadfall*

Miranda Hutton, Canterbury Christ Church University  
*Caged Birds and Kingfishers: the shifting narratives of memory and autobiography in photographic practice*

Kalpesh Lathigra, University of the Arts London (LCC)  
*Memoire Temporelle – Temporary Memory: What are our memories if not the mirrors we gaze into...*

Dr Caroline Molloy, University for the Creative Arts  
*The Invention of Memory in the Age of Digital Photography*

12.30 pm     **Lunch break**

1.15 pm      **Panel 2 – Family stories & personal history: acts of re/deconstruction**

Chaired by Dr Sara Andersdotter

Panel discussion and Q&A to follow papers by:

Kate Carpenter, Photographer & independent researcher  
*Shakes of the Kaleidoscope: family, photography and the fragmentation of memory*

Phil Hill, Photographer & independent researcher  
*The Absence of the Photograph: Re-evaluating personal histories through photographic archive and its objects*

Kamal Badhey, PhD candidate at the University of Brighton  
*Reflections on Portals and Passageways*

- 2.45 pm **Panel 3 – Photographic entanglements: Autobiography & Embodiment**  
Chaired by Prof Jean Wainwright  
Panel discussion and Q&A to follow papers by:
- Greig Burgoyne, University for the Creative Arts  
*To picture, is not to remember*
- Fergus Heron, University of Brighton  
*Ordinary Places and Remembered Pictures*
- 3.40 pm **Break**
- 4.00 pm **Panel 4 – Mnemonics of loci: Conflict, Memory, Place**  
Chaired by Dr Anna Frances Douglas  
Panel discussion and Q&A to follow papers by:
- Sian Gouldstone, Bournemouth University  
*Negotiating Nostalgia, Folding Photographs: a practice-led critical examination of whiteness, as a politics of belonging in suburban Naarm*
- Mireia Ludevid i Llop, Artist & PhD candidate at University of the Arts London  
*My Grandfather was Born Underwater: Recovering Personal Memory through Autoethnographic Archive Practices*
- Dr Mischa Twitchin, Goldsmiths, University of London  
*Photographic Memories*
- 5.30 pm **End note and summary of the day: Dr Caroline Molloy**

## **SYMPOSIUM PROGRAMME: Friday 19<sup>th</sup> of July 2024**

*This programme may be subject to change*

- 9.15 am      **Registration**
- 9.45 am      **Welcome & introduction:** Dr Sara Andersdotter
- 10.00 am     **Panel 5 – Acting out: interpretation, reenactment and performance**  
Chaired by Sam Vale  
Panel discussion and Q&A to follow papers by:
- Clare Bottomley, Falmouth University and PhD candidate at Aalto University  
*Visual Echoes: Destabilising memories through Photographic Re-enactment*
- Dr Ana Janeiro, IHA-NOVA FCSH / IN2PAST / ESCS-IPL / CREAM-University  
of Westminster  
*Embodying the family album: acts of performance*
- Prof Richard Sawdon Smith, Norwich University of the Arts  
*A Life Lived Through Photography: The Living Archive*
- 11.35 am     **Panel 6 – Raw and tender: regarding the pain of trauma**  
Chaired by Dr Caroline Molloy  
Panel discussion and Q&A to follow papers by:
- Gail Flockhart, Artist & PhD candidate at University of Plymouth  
*Trauma, Trace and Memory in Photographic Practice: A Diffractive Posthuman  
Approach*
- Susanne Hakuba, Photographer & independent researcher  
*Processing (trans-generational) trauma from the perpetrator & bystander  
perspective of a German family through images*
- Celine Marchbank, Falmouth University and the University of the Arts London  
*A Stranger in My Mother's Kitchen*
- 1.00 pm      **Lunch break**
- 1.45 pm      **Panel 7 – Leaky archives: (re)encounters and traces of the untold**  
Chaired by Prof Richard Sawdon Smith  
Panel discussion and Q&A to follow papers by:
- Pelumi Odubanjo, curator & PhD candidate at the University of Glasgow  
*Fragmented Traces and Archival Re-encounters in the Funmilayo Ransome-Kuti  
Collection*
- Sam Vale, Coventry University  
*Latent: Uncovering secret gestures and unconscious (autobiographical)  
practices in the South East Archive of Seaside Photography*

2.45 pm      **Keynote:** Hrair Sarkissian, photographer  
*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 2022-23 exhibition *The Other Side of Silence* at Bonnefanten Museum in Maastricht.

3.35 pm:      **End note and summary of the symposium:** Dr Sara Andersdotter

3.45 pm:      Social drinks and networking at the Old City Bar

# THE UNIVERSITY FOR THE CREATIVE ARTS CANTERBURY CAMPUS MAP

 **Canterbury Campus Map**

-  Ramp
-  Stairs
-  Lift
-  Step
-  Toilets



