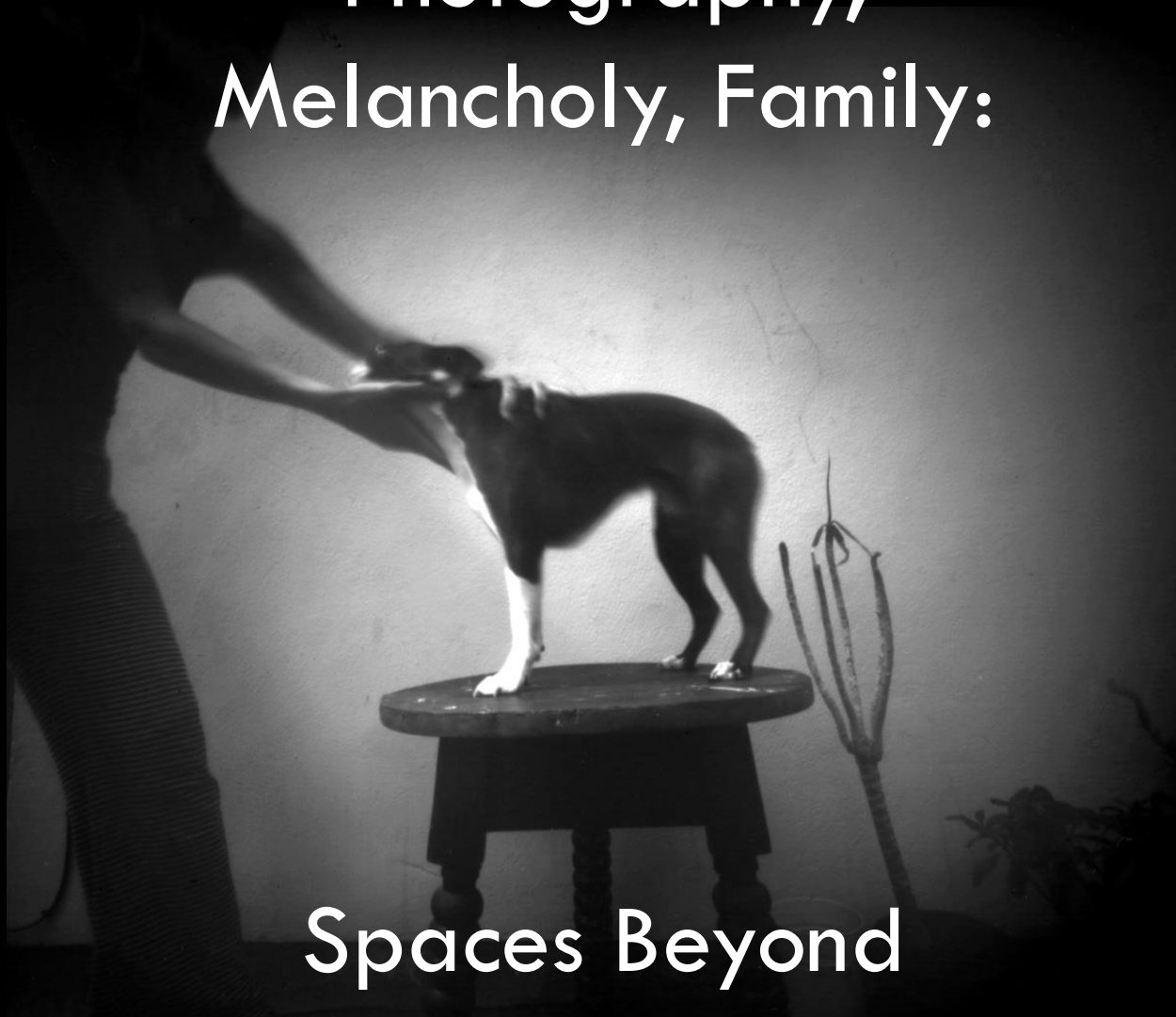


Photography, Melancholy, Family:



Spaces Beyond
Representation

BETWEEN THE **ACTUAL** & THE **VIRTUAL**



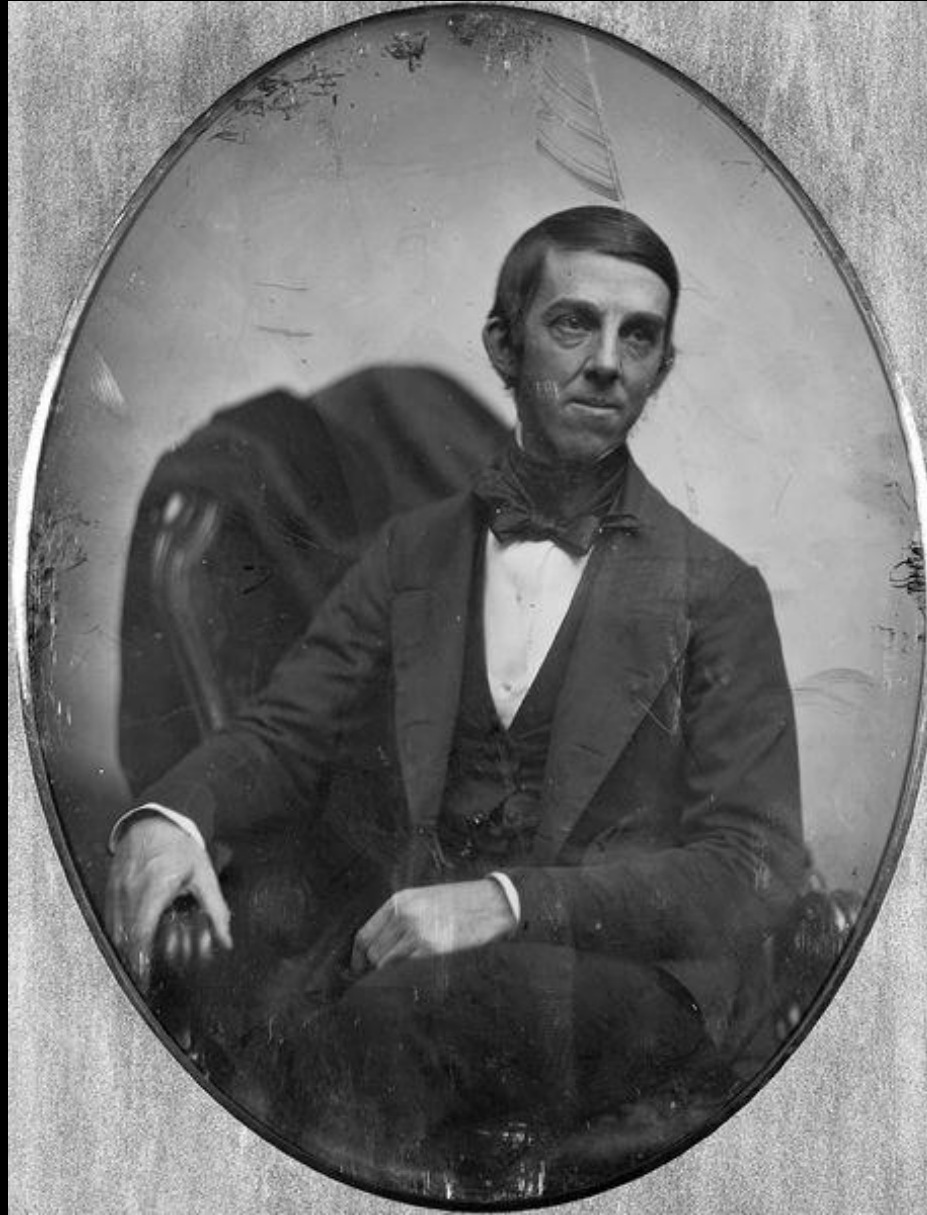




Robert Cornelius
Self-portrait
(1839)



THE MIRROR WITH A MEMORY



Josiah Johnson Hawes: *Daguerreotype of Oliver Wendell Holmes Sr.* (c.1850 – 1856)

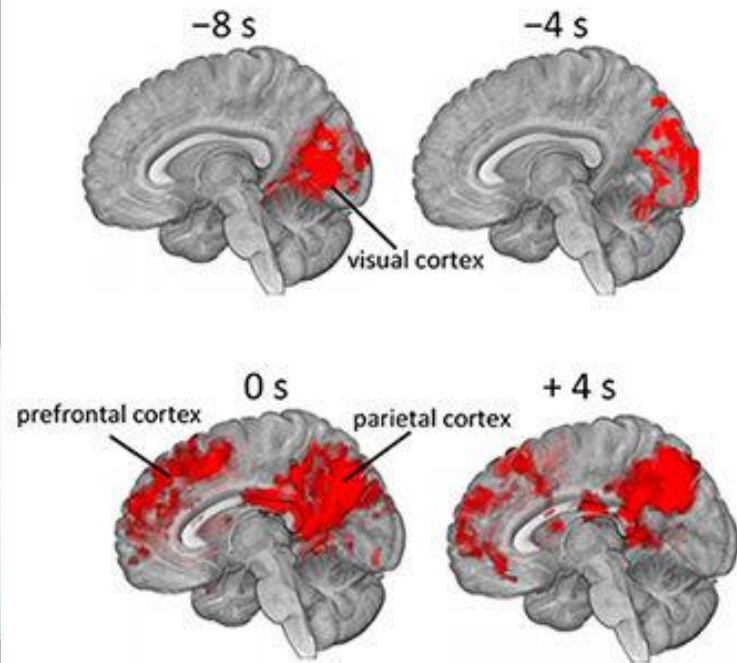
Memory

“a diverse set of cognitive capacities by which we retain information and reconstruct past experiences, usually for present purposes”.

Memory Perception Imagination

affect. love. grief. promise. commemoration

Much of our moral and social life depends on the peculiar ways in which we are embedded in time.

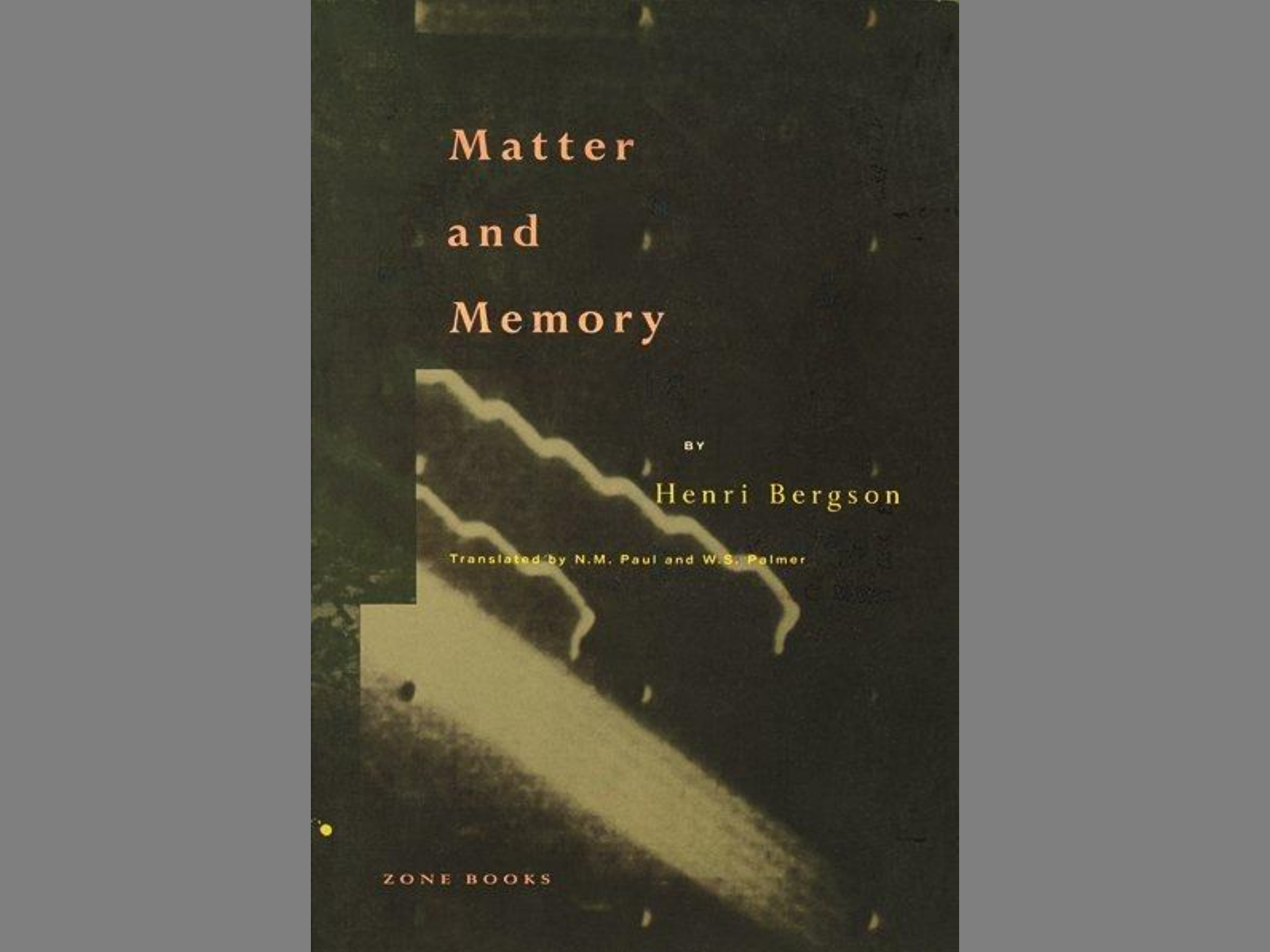


...even though it is so important in making sense of the continuity of the self, of the relation between mind and body, and of our experience of time.”

“An understanding of memory has often been
curiously neglected by philosophers”



Henri Bergson



Matter and Memory

BY

Henri Bergson

Translated by N.M. Paul and W.S. Palmer

ZONE BOOKS

Henri Bergson

duration (durée):

“the preservation or
prolongation of the past and
entailing the co-existence of
past and present”.

Bergsonism

BY

Gilles Deleuze

Translated by Hugh Tomlinson and Barbara Habberjam

ZONE BOOKS

“there is no perception which is not full of memories”

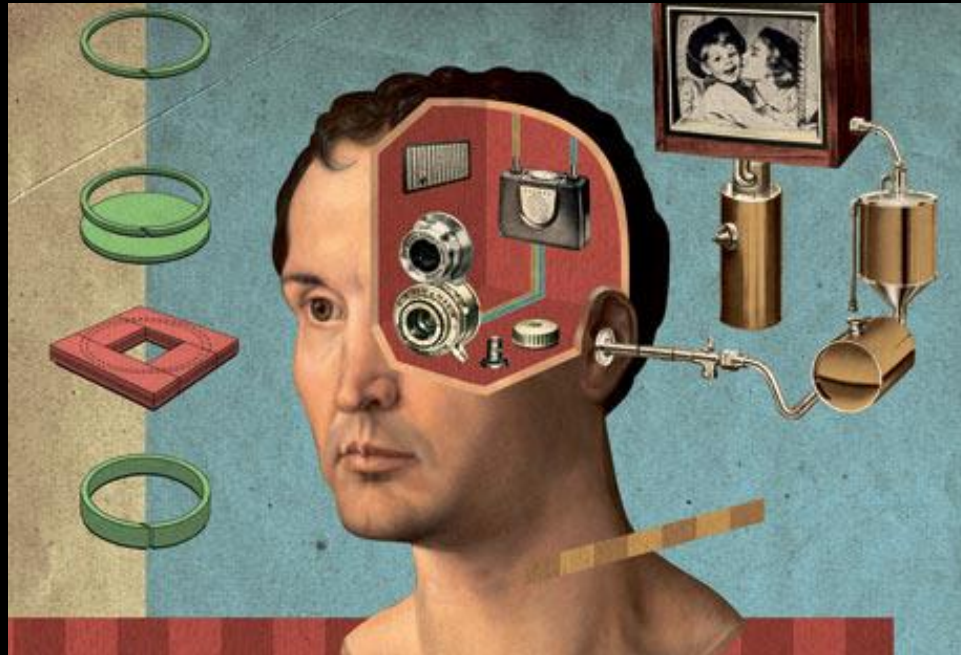


Photo: Randy Mora/YCN

Henri Bergson, *Matter and Memory* (1912)

Every moment presents two aspects

actual and **virtual**

Perception

Memory

Every moment consists in this very splitting

paramnesia

DÉJÀ VU

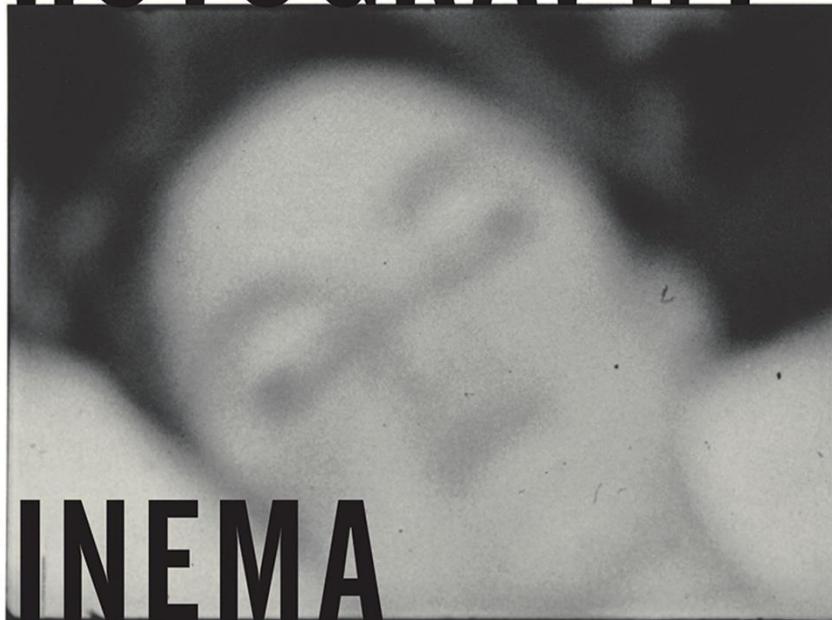
We believe that we have already experienced something that is, in fact, happening for the very first time at this very moment.

A FALSE RECOGNITION

CONTRACTION

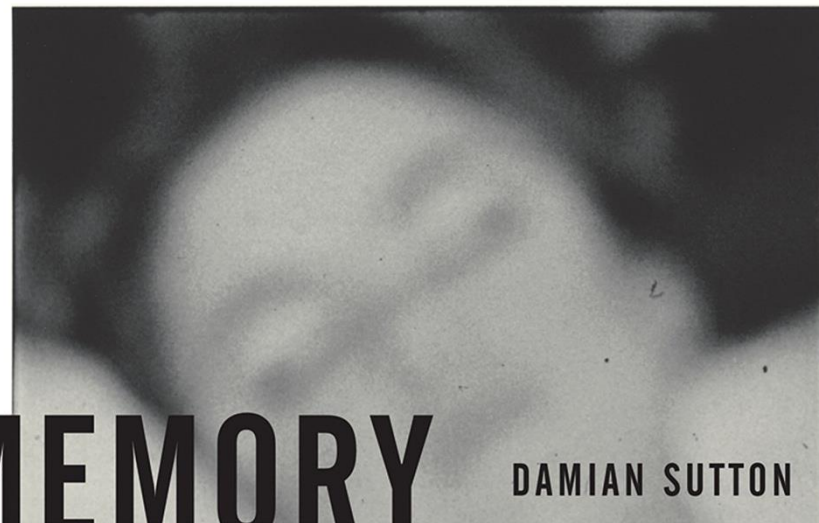
a memory of the present in the actual moment itself

PHOTOGRAPHY



CINEMA

THE CRYSTAL IMAGE OF TIME



MEMORY

DAMIAN SUTTON

CONTRACTION

“...the present of the photographic image,
the past it represents,
and the future of that past,
which becomes the present of the image”

Damian Sutton 2009 *Photography, Cinema, Memory: The Crystal Image of Time*

Déjà vu

There would be no memory if it were not, first of all, a memory of the present.

Why is déjà vu the exception and not the rule?

The fact that we are remembering what is happening, *while it is happening*, disappears from view due to our

“attention to life” impulse



PAOLO
VIRNO
DÉJÀ VU
AND THE
END OF
HISTORY

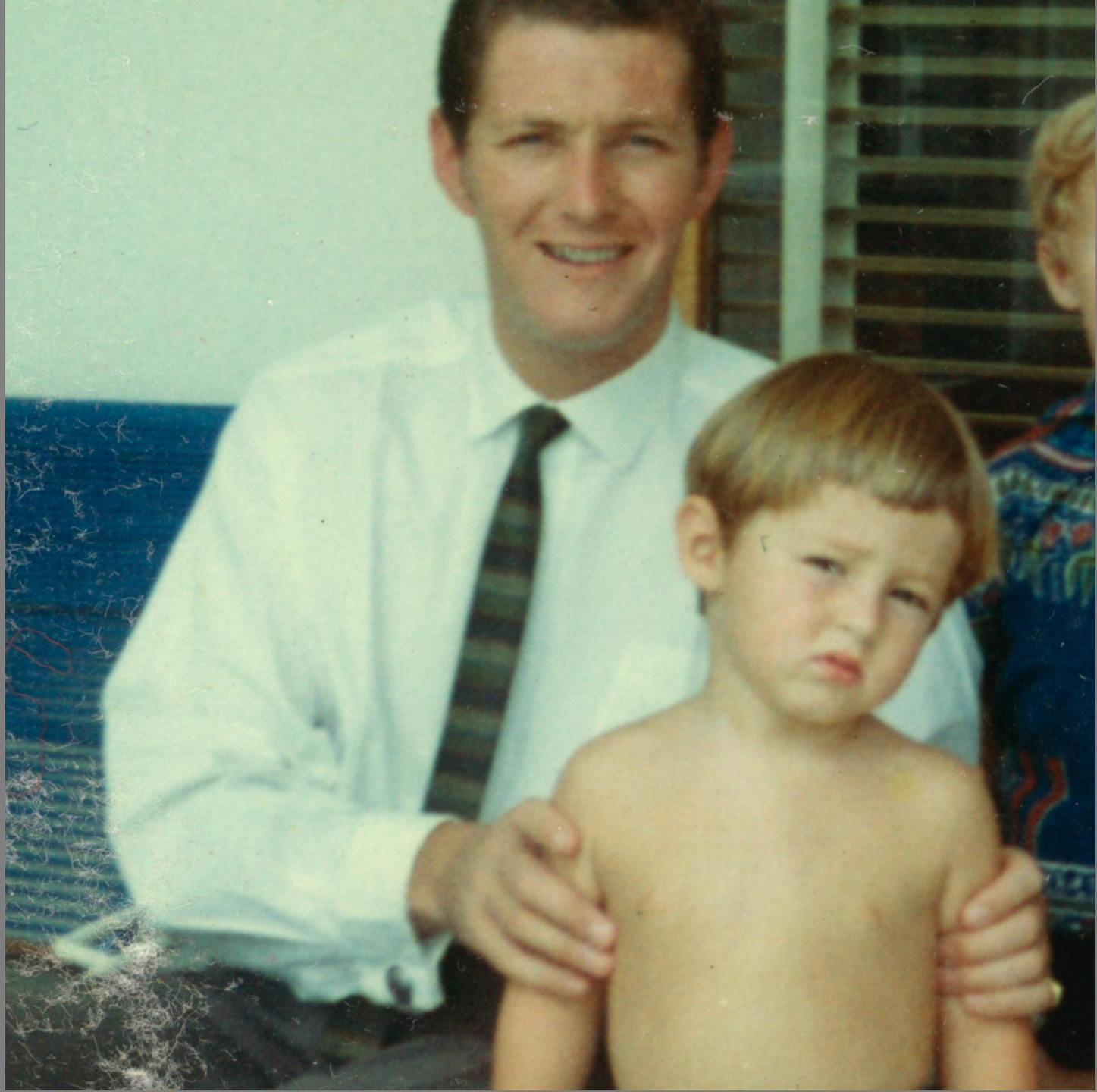
 VERSO
FUTURES

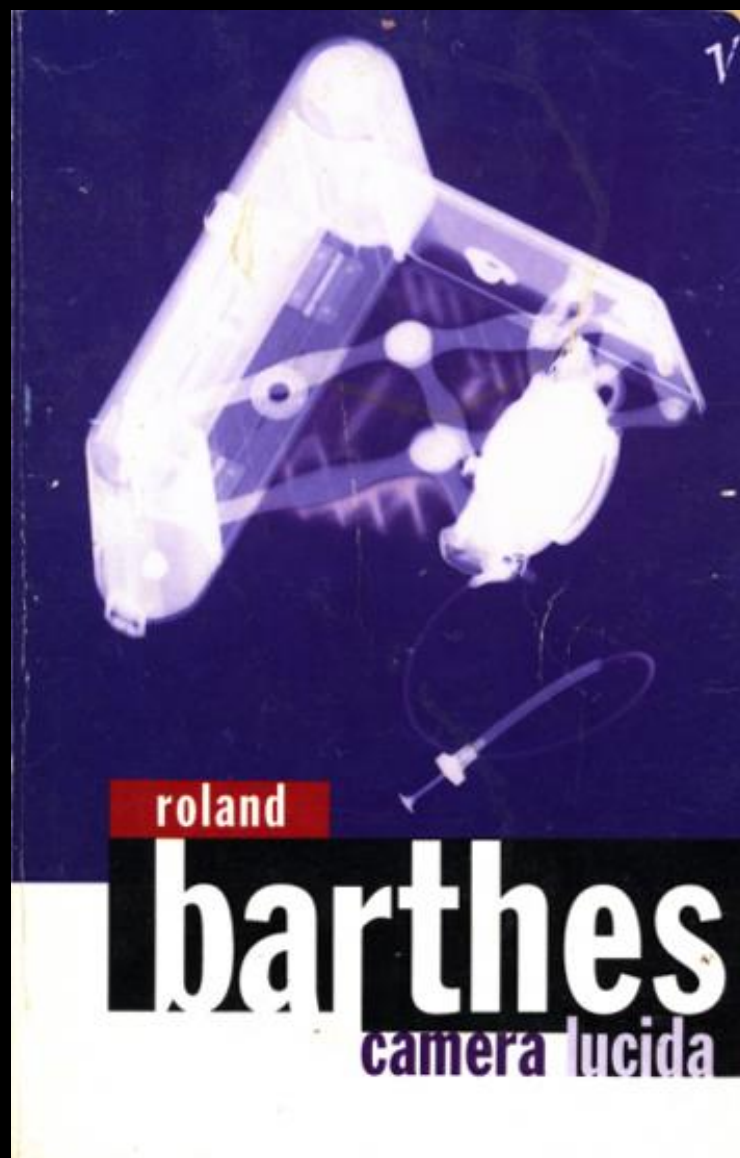


BLACKWOOD Hodge (Zambia) Limited has announced that Mr Richard Gane has been appointed a director of the company.

Mr Gane, 28, entered the mining and construction equipment industry in 1958 and joined the Blackwood Hodge Group in May, 1963, as a sales engineer before being appointed sales manager of Blackwood Hodge (Zambia) in July, 1966.

The Blackwood Hodge group of companies is the world's largest distributor of earthmoving, mining and construction equipment.





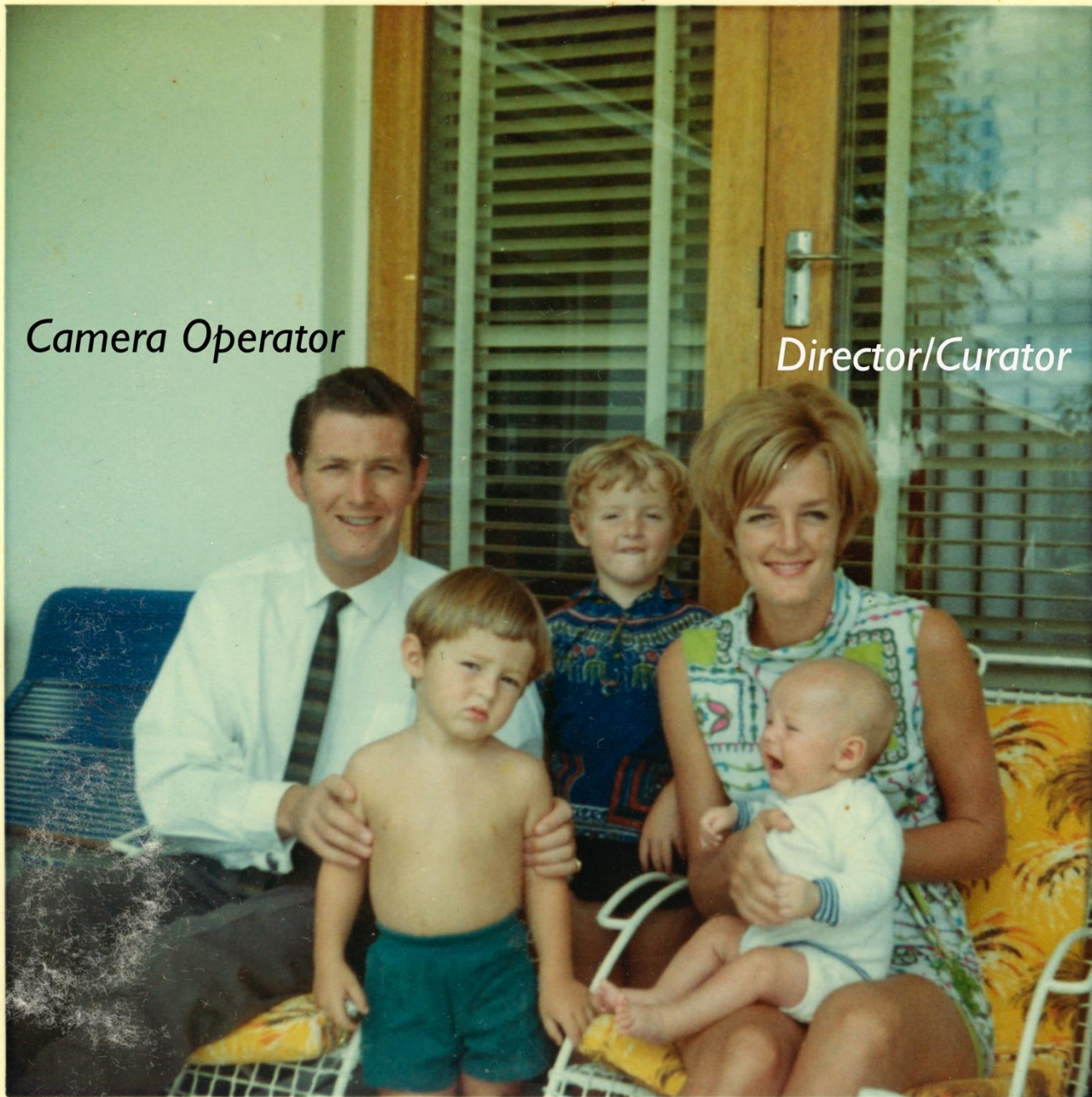




...common to many photographic family archives, the initial recording was predominantly a patriarchal practice...

Camera Operator

Director/Curator



MARTHA LANGFORD

SUSPENDED CONVERSATIONS

The Afterlife of Memory in Photographic Albums



marianne hirsch

FAMILY FRAMES

photography
narrative
and
postmemory





“Not only is the Photograph never, in essence,
a memory but it actually blocks memory,
quickly becomes a
counter-memory”

Roland Barthes, *Camera Lucida*



191



A
F.
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France, summer 1979







father you,
now you are planning
: get. Thank again
very much love from
us both

Dad.



harbour art mission gallery













Hiroshi Sugimoto, *Movie Theatre - Akron Civic, Ohio*, (1980)

Hiroshi Sugimoto, *Theatres* (1978)



Hiroshi Sugimoto, *U.A. Playhouse* (1978)



Hiroshi Sugimoto, *Cinerama Dome, Hollywood* (1993)



200 Seconds - London, Christmas 1977

Time-Exposure & the Snapshot : Photograph as Paradox
Thierry de Duve 1978





200 Seconds - Benjamin's Christening 1979



200 Seconds - Polly's Cottage, New Year 1982

Sandra Plummer

'Photography and Duration: Time Exposure and Time-Image'



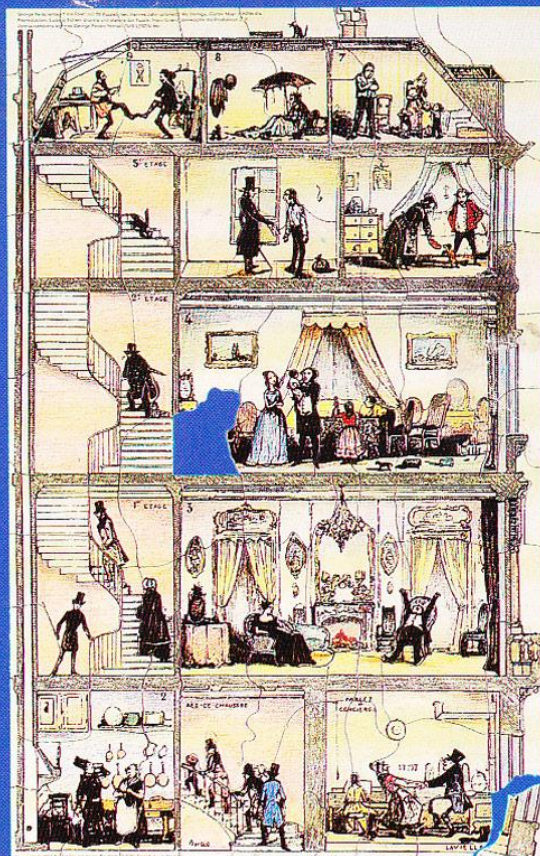
200 Seconds - Polly's Cottage, New Year 1982



200 Seconds - France, summer 1979



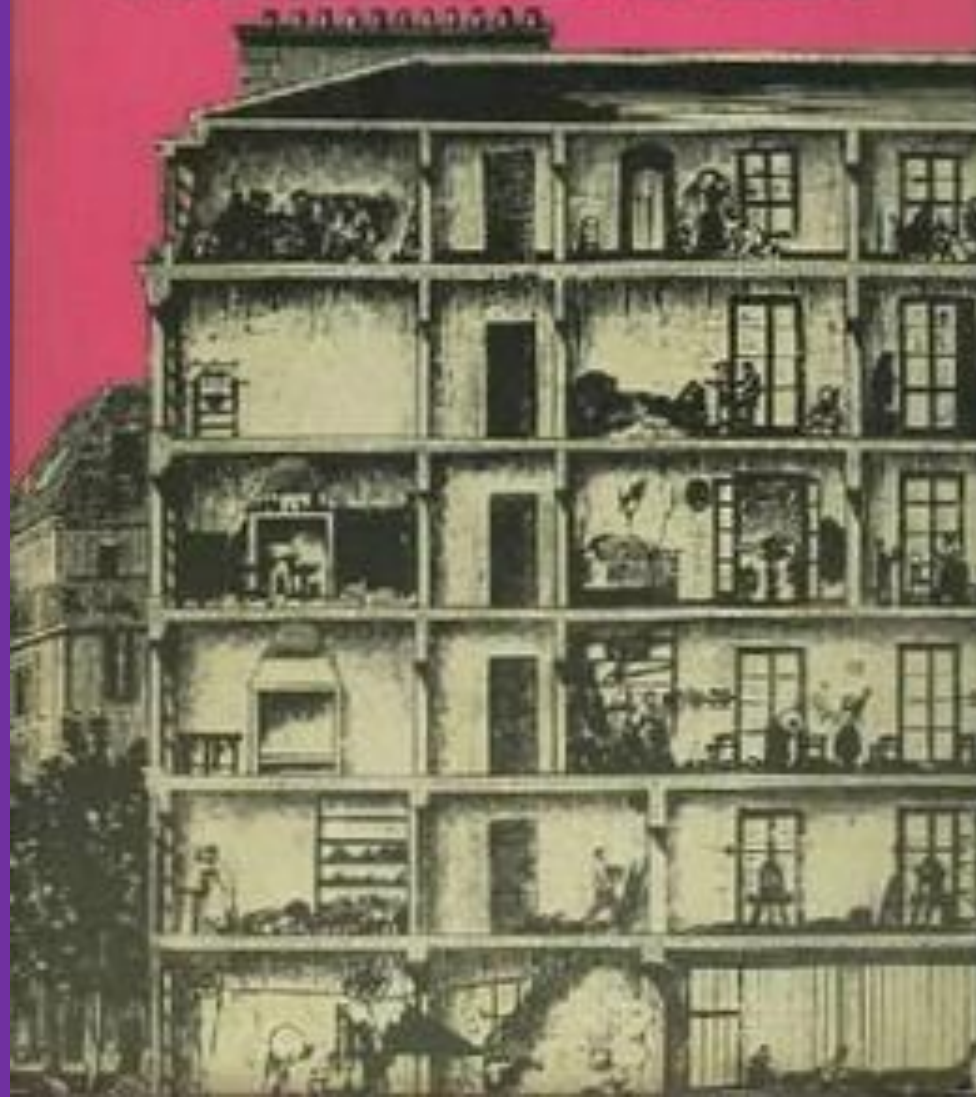
Georges Perec
**LIFE
A USER'S MANUAL**



"One of the great novels
of the century"

THE TIMES LITERARY SUPPLEMENT

GEORGES PÉREC
LA VIE
MODE D'EMPLOI





200 Seconds - France, summer 1979



200 Seconds - Kitwe, summer 1967



From the series *Apron*, 2005





200 Seconds - Kitwe, summer 1967



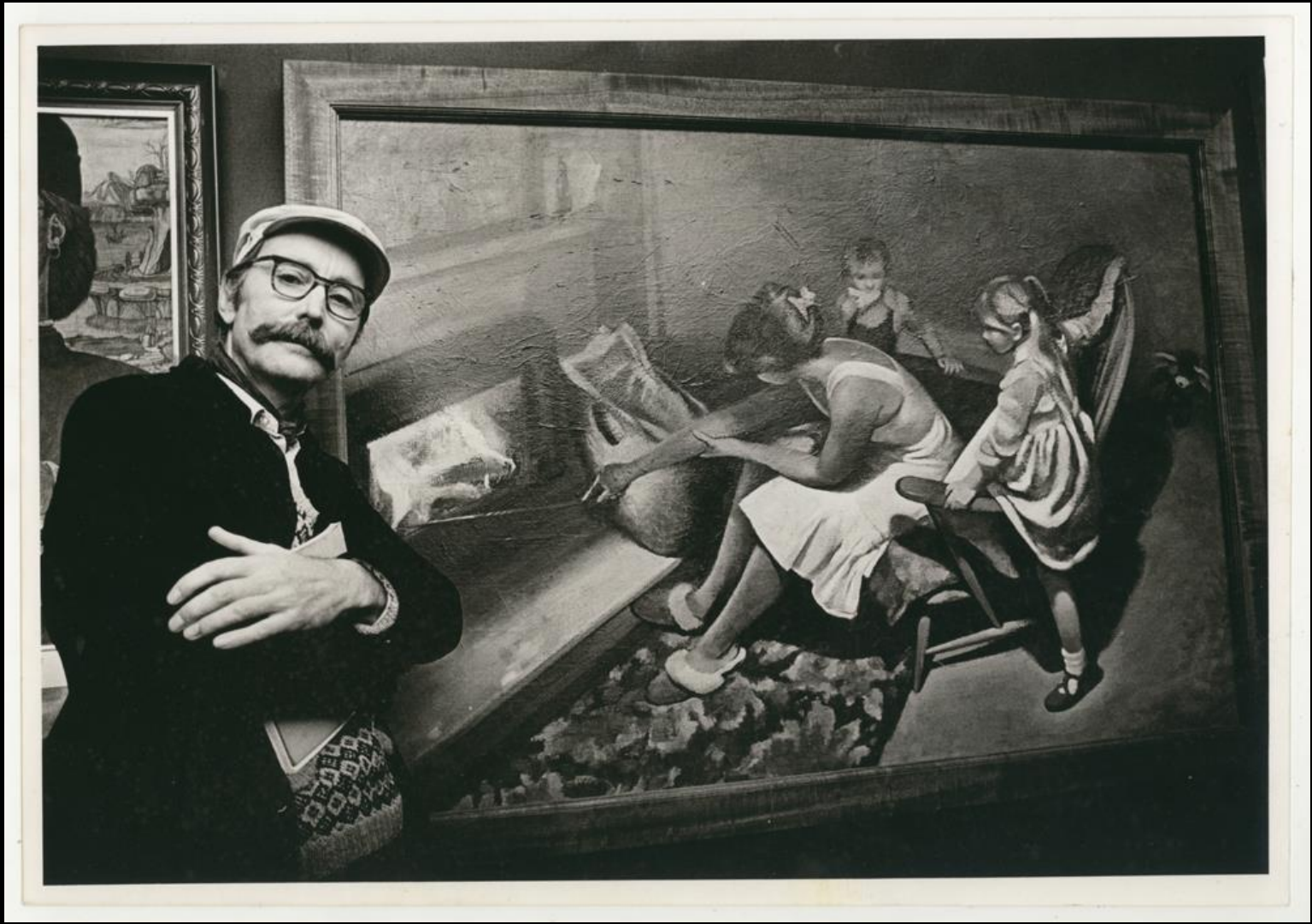
200 Seconds - Kew, July 1969

mise-en-abîme

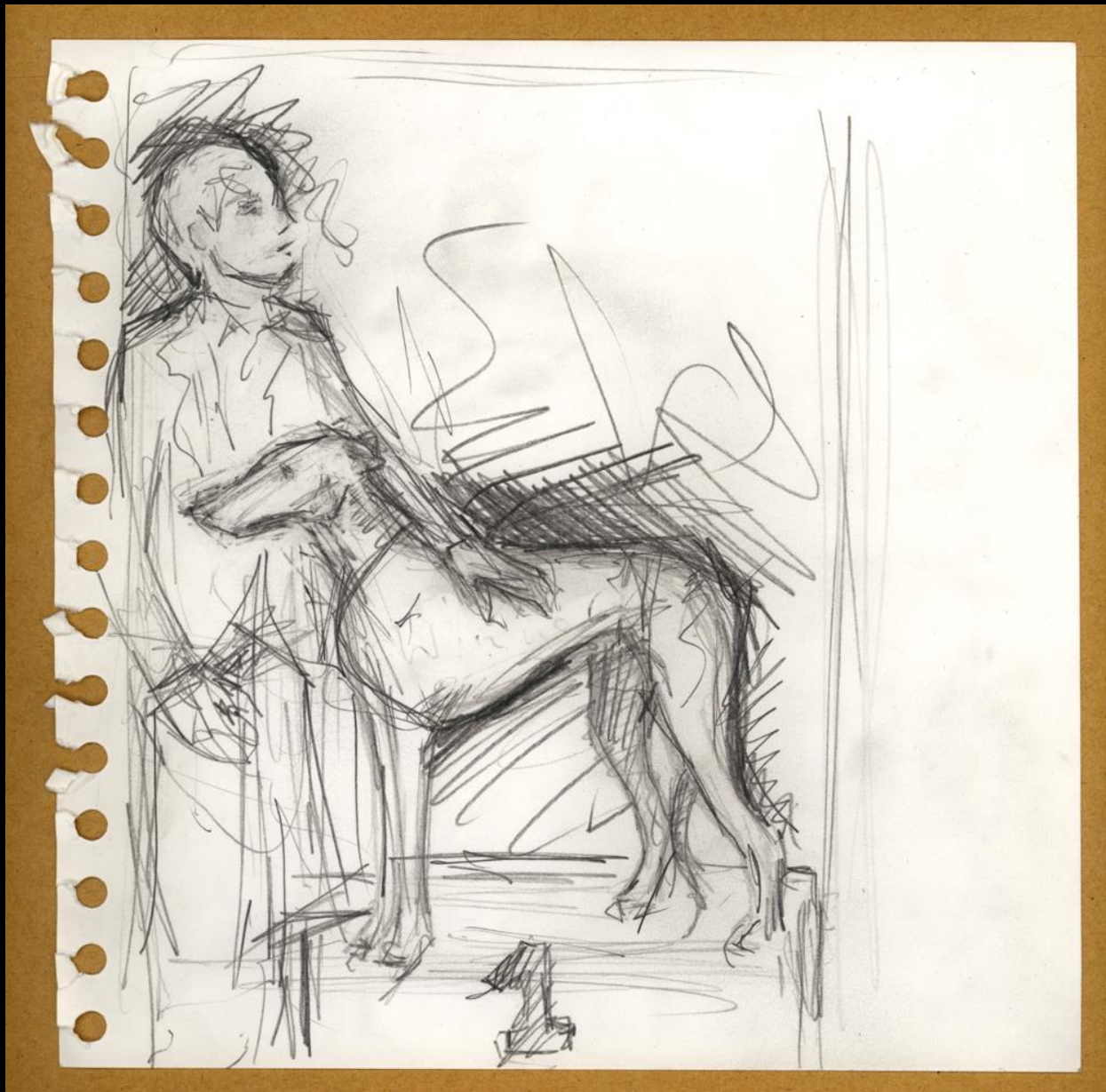
‘to place into the abyss’

a story within a story within a story

André Gide



Martin Simonds, 1989



Sketch of recollected painting (c.1978)

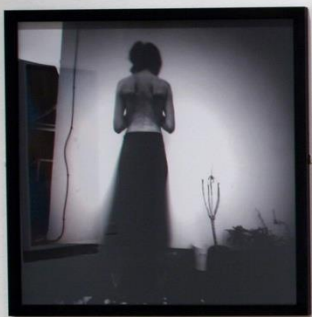


200 Seconds - Amsterdam, 1973

Contraction



200 Seconds - Amsterdam, 1973



Unreliable Truths
Glynn Vivian Art Gallery
Swansea, 2009



Unreliable Truths
Glynn Vivian Art Gallery
Swansea, 2009

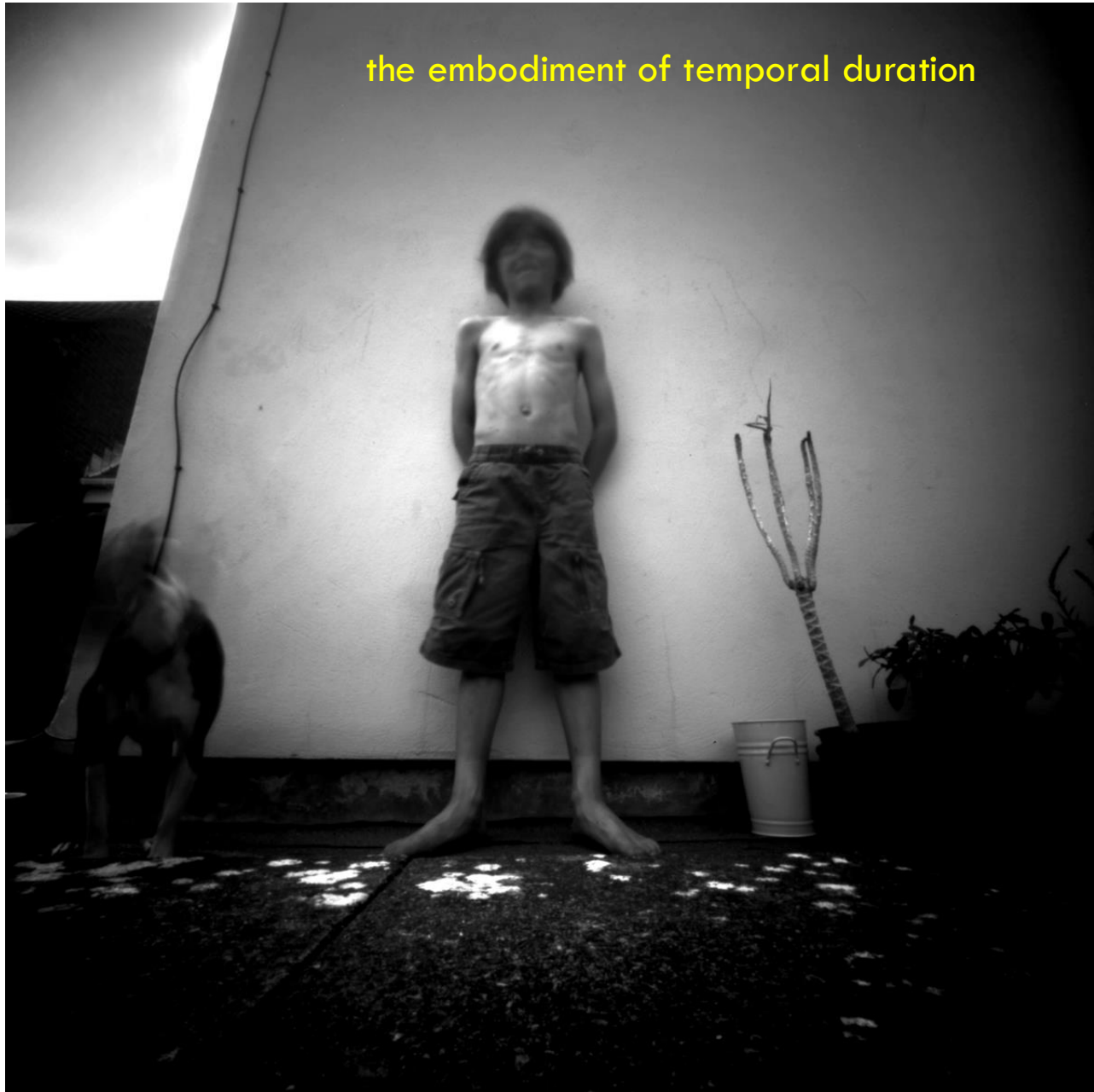


Unreliable Truths
Glynn Vivian Art Gallery
Swansea, 2009



Unreliable Truths
Glynn Vivian Art Gallery
Swansea, 2009

the embodiment of temporal duration



200 Seconds - Polly's Cottage, New Year 1982

Ultimately, Photography is subversive not when
it frightens, repels, or even stigmatizes, but
when it is pensive, when it thinks

Barthes, *Camera Lucida*