

Student Name: James John Peaple

Student Number: 2001173

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Module Lecturer: Paul Duerinckx

Research in Practice: Proposal

Context

Memory, place and identity: the exploration and development of these three words was central to what became 'Traces Through Time' - my major second year project.

In this project I explored and reinterpreted original photographs from my Nana's childhood in Swansea, producing my own photobook which combined and made creative connections between past memories, places and identity, including my own present identity as I interacted with them, visiting locations, undertaking new shoots and discussing memories with my Nana. In doing so I learnt more about me; my identity.

I now aim to deepen my understanding of the themes explored – through these three key words - in relation to the work of identified photographers, the wider philosophical context through the works of Barthes and Landsberg, and comparatively through a range of other creative media and genres.

Landsberg, in particular, explores the concept of 'prosthetic memory', which emerged as a key theme in 'Traces Through Time'. I am excited by the potential to now explore and develop these ideas in multi-disciplinary contexts, including music, literature, manga and cinematography – and indeed also potentially in relation to their role in Dementia and Alzheimer's care. These words also have a very personal resonance: almost three years ago I concluded my UCAS personal statement by writing 'A growing love of photography has therefore done so much to positively shape my personal past; I now passionately want it to do the same in relation to my learning future'. This extended project is now the opportunity for me to do so.

Keyword 1: Memory

The basic definition of memory is the “process of taking in information from the world around us, processing it, storing it and later recalling that information, sometimes many years later” (Fil.ion.ucl, 2022). This concept of ‘taking in the information from the world around us’ is an aspect of memory that forms the basis of Allison Landsberg’s *Prosthetic Memory* (2004). In it, Landsberg discusses how being shown an image or watching a news story of an event can cause the viewer to have an emotional, ‘prosthetic’ experience, as if they were there physically experiencing the event themselves at the time.

This concept of prosthetic memory is particularly resonant in Julie Cullen’s *Through The Looking Glass* photo book. In it she uses photography as a means to investigate her friend’s memory after a traumatic brain injury (Stenger, 2019). In her exploration Cullen uses glass objects to recreate her friend’s sense of ‘brain fog’ following their injury (Stenger, 2019). In doing so, Cullen utilises the idea of ‘processing’ memory to convey her friend’s struggle, while at the same time creating a ‘prosthetic’ reaction from the viewer.

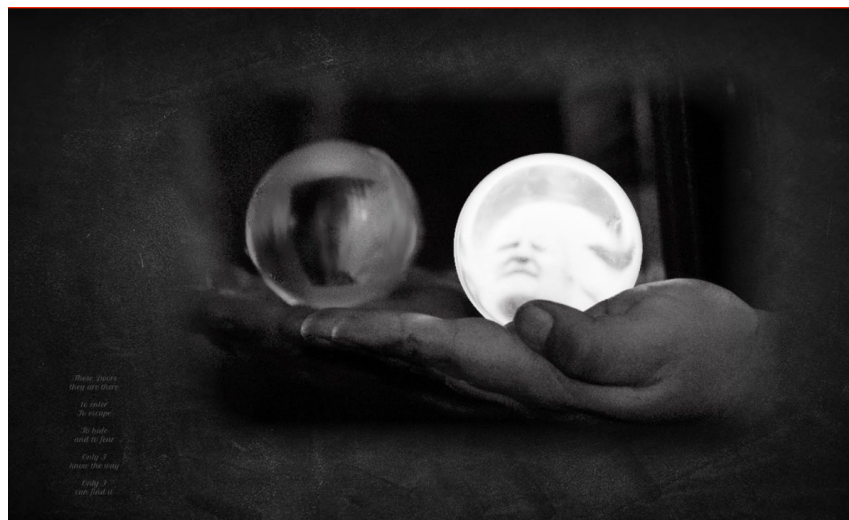


Fig 1. *Through The Looking Glass Spread*, Cullen, 2018

Another photographer whose work is closely linked to the word memory is Thomas Friedrich Schaefer. In his *Experimental Spaces* project Schaefer designs and photographs sets inspired by

“fragments” of his childhood memories, aiming to “stimulate the viewer’s” own memory of childhood (Mistry, 2017). This also relates to Landsberg’s concept of ‘Prosthetic Memory’: Schaefer is using his own visual interpretation of his childhood to give the viewers of his work a “prosthetic” experience of it, and to see how his childhood can relate to their’s. He aimed to achieve this effect on his viewers by drawing attention to aspects which “defined” his family home in the hope that it would “evoke the experience of nostalgia” (Mistry, 2017). By doing this Schaefer is heavily relying on the “recalling” aspect of memory and how it can give his audience a “prosthetic” interpretation and experience.



Fig 2. *Experimental Places #1*, Schaefer, 2016

The idea of photography being used as a physical representation of someone’s memory is played upon heavily in pop culture. This is particularly resonant in the 1982 movie *Blade Runner* based on Philip K.Dick’s 1968 novel *Do Androids Dream of Electric Sheep?* (Wikipedia, 2022). The plot of *Blade Runner* revolves around bounty hunter Rick Deckard hunting down androids - Replicants - who have artificially created memories (Wikipedia, 2022). Two of the replicants, Rachael and Leon, use photographs as proof that their memories are real and not implanted (Ferguson, 2018). In the film, Rachael uses her photograph as proof in a conversation with Deckard that her memories are real and were not implanted. It was later revealed that the photo and her memories were of somebody

else. But the fact the photograph exists is undeniable proof that the event in the memory was real and therefore reflects Landsberg's idea; namely that of being able to prosthetically experience an event through the medium of photography, even if you did not actually experience it yourself (Ferguson, 2018).

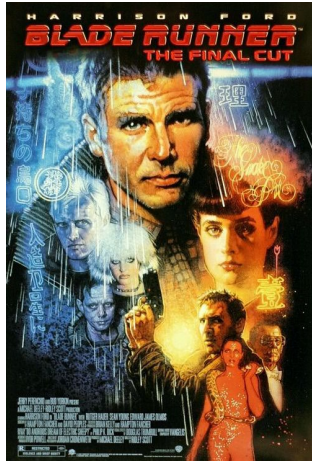


Fig 3. *Blade Runner* 1982 *The Final Cut* Poster, Bros, W, 1982. Fig 4. Rachael with Mother Photograph from '*Blade Runner*' 1982, Bros, W., 1982.

Another film in which photography is used as a source to capture someone's memory is Christopher Nolan's *Memento* (2000). The storyline follows Leonard Shelby, who suffers from Anterograde Amnesia, as he tries to solve his wife's murder using a polaroid camera and tattoos to record the information he finds before he forgets it (Wikipedia, 2022). In similar fashion to *Blade Runner*, *Memento* shows how photography can be illustrative of Landsberg's idea of experiencing an event prosthetically; Leonard holds on to his polaroid's as a source or proof and a reference point to which he recounts and lives his life by.



Fig 5. *Memento* film Poster, 2000



Fig 6. *Teddy's Polertoid Memento Film Still, 2000*

From a related perspective, the concept of how memory can be triggered is also explored in other artistic genres. For example, in music, the Beatles' "In My Life" (1964) explores how John Lennon's memories of "places", "lovers and friends", initially stimulated by a bus ride through the city of Liverpool, have had an impact on his life (Beatles Bible, 2011). In literature, Marcel Proust's *In Search of Lost Time* (1913-1927) famously includes a moment where the central character's memories of childhood are triggered by tasting a madeleine as an adult (Encyclopaedia Britannica, undated). These perspectives on memory from other artistic disciplines offer an interesting complement to – and potential comparator with – the word's exploration in the field of photography.

As part of my wider research into this word's relationship to photography I am currently actively investigating opportunities for voluntary work and associated action research in relation to Dementia and Alzheimer's care. There is a significant body of research that also explores this relationship though photographers such as Stephen DiRado, Cheryle St. Onge, Birthe Piontek, Maja Daniels, Kija Lucas, Norma Cordova and William Miller (Feinstein, 2020). Indeed, in 2015 Laurence Aëgerter, a French visual artist, conducted a major piece of research into "Photographic Treatment" of the early stages of the disease using photobooks (Laurence Aëgerter, 2022).

Keyword 2: Place

The word place is often defined as being “an area, town, building etc..” or “to give something emphasis, importance etc.” (Cambridge Dictionary, 2022). It therefore has at least two elements associated with it, one related to geography and physical spaces or constructions, the other to anthropological and sociological concepts of *belonging*. These two different concepts of place are explored by a number of different photographers, with different visions and emphases.

Firstly, the concept of place in relation to *both* physical buildings and the value and significance attributed to them is explored in the work of Kazuhiko Kawahara, otherwise known by his nickname “Palla” (Kawahara, 2022). “Palla” is the inventor of the “Pallalink” technique of Kaleidoscope photography, which is based on taking photos of what would be considered “unpopular” buildings – *places* - within Japanese cityscapes, then manipulating these images into something very visually engaging (Novak, 2007). He does this with the aim of revealing the “structures and systems of the city that you can’t actually see” (Novak, 2007). This relates the two concepts of place, as Kawahara aims to give emphasis to buildings or structures which are normally unnoticed or unvalued by society. I feel he achieves this aim successfully, through digitally manipulating the structures to reveal something that you cannot or would not normally see - or it would not be possible to see in reality. However, at the same time these kaleidoscopic images are made out of the real structures Kawahara photographed. In this sense he is showing the “structures” – or *places* - you can’t see by manipulating the structures based in reality (the ones we can see) to reveal something that would not be possible to see in our everyday life.



Fig 7. The Book of Pallalink, Kawahara, 2003

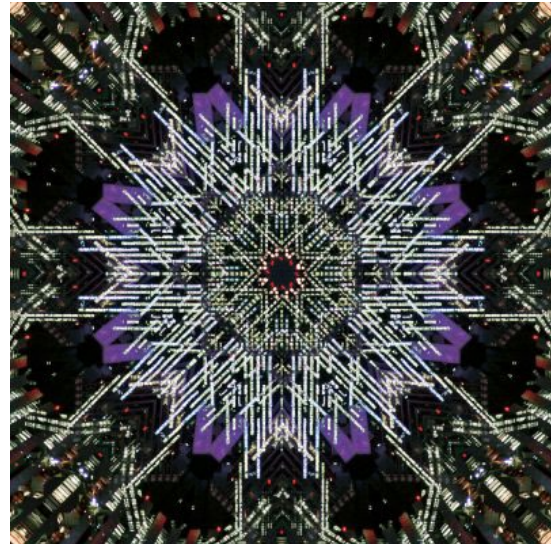


Fig 8. The Book of Pallalink, Kawahara, 2003

Another photographer who experiments with these concepts of place is Michael Wolf in his “Architecture of Destiny”, “Transparent City” and “Tokyo Compression” series (Alegira, 2021). Firstly, both his “Architecture of Destiny” and “Transparent City” series focus on the Asian architecture which people “weren’t interested in capturing” (Alegira, 2021). This reflects the two concepts of place as in these series Wolf aims to shine a spotlight on the buildings and cityscapes which do not attract the interest or adoration of society. Secondly, his “Tokyo Compression” series focuses on people being crowded very tightly on a train in Tokyo’s extremely busy subway system. In particular, this project shows how the concept of place can affect the individual who frequently visits it. For example, an area (in this case the subway) can have certain “emphasis” placed on it by the people (the commuters) who visit because of the effect it has on them in general. This is particularly emphasised by the images showing people’s faces being pressed against the windows of the train, implying how claustrophobic the environment can become.



Fig 9. Architecture of Destiny 1, Wolf, Undated



Fig 10. tc06, Wolf, Undated



Fig 11. "33", Wolf, Undated

The third photographer who I feel represents these two concepts of place would be Andreas Gursky - a photographer who aims to capture the "common places that don't exist" (Alegira, 2021). This is particularly apparent in his work "May Day V" (2006), which depicts a number of people spread across a fake grid of a skyscraper. This work illustrates how a place can have "emphasis" because it demonstrates how people hypothetically use the space inside the building.



Fig 12. May Day V, Gursky, 2006

The second work of Gursky's that I feel also represents this concept is "Superhero IV" (2014). This depicts Tobey Maguire's Peter Parker looking out of a window towards a figure of Spider Man, but the emphasis or focus of the photograph is put on the massive Tokyo based skyscraper Maguire is standing in and both Maguire and Spider Man look almost miniature by comparison (Sprüth Magers, 2020). This interlinks the two concepts of place and how photography can put a degree of emphasis or importance on a building or structure through camera angles and composition.



Fig 13. Superhero IV, Gursky, 2014

From these examples it can be observed how photography can therefore explore and combine the different dimensions associated with the concept of place: the tangibly physical and the intangible sense of belonging and significance.

Keyword 3: Identity

The most common definition of identity is “the distinguishing character or personality of an individual” (Merriam Webster, 2022). The concept of identity being the “distinguishing” element or definition of a person’s self is a very broad and complex one, something that is explored by Jason Satterfield’s “The Iceberg- Visible and Hidden Identity” (M. Satterfield, 2017). In this article Satterfield argues that on a surface level it’s very easy to guess or make judgements on aspects of a person’s identity and equally very easily get it wrong (M. Satterfield, 2017).

At one basic level all photography can be seen as an expression of identity, from the now ubiquitous social media profile picture to the traditional family holiday photo. However, the relationship to identity can be explored more deeply and analytically.

The role in photography in relation to the concept of identity has been explored by a number of commentators. Satterfield's idea is touched upon in the work of Leung Chi Wo and Sara Wong. Their "Museum of The Lost Series" aims to discuss how, in a social context, the first thing individuals notice about one another is "often boiled down to the smallest gesture—a crooked neck, an arched back, a pointing finger, a passing nod — or to a chic outfit or a revealing accessory." (Delfina Foundation, 2021), (Lee, 2022). This in turn links into what Satterfield suggests in his article, namely that "appearances can be deceiving. People are immensely complicated and interesting" and that we all should "learn how to elicit each person's story and savour it." (M. Satterfield, 2017).



Fig 14. Chinese Sailor with A White Ratten Hat, Chi Wo, Wong, 2013

This idea of learning how to "elicit each person's story" is something that is particularly resonant in the work of Thompson S. Ekong, who aims to explore how photography can "tell the stories of those who have been forgotten and oppressed for so long." (Guibinga, 2017). He does this through

expressive portraits which showcase “the strength, resilience and diversity of African people while being aware of the continent’s flaws and working towards fixing them” (Guibinga, 2017).

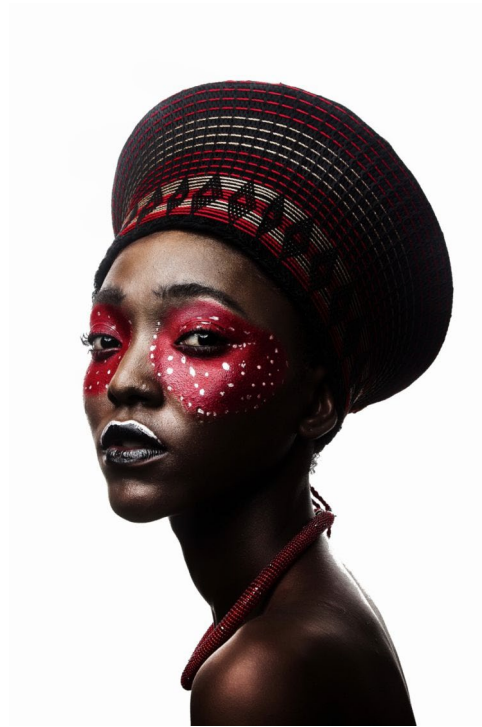


Fig 15. Unnamed Portrait S. Ekong, undated

The works of Chi Wo, Wong and Thompson all demonstrate how photography can play a central role in exploring the “distinguishing” aspect of a person’s identity and how “the personality of an individual” is wide and varying (Merriam Webster, 2022). These works also show how photography is crucial in showing how society views “each person’s story”, as discussed by Satterfield, and the power it has in representing them (M. Satterfield, 2017).



Fig 16. *Unnamed Portrait*, E Kong, Undated Fig 17. Leung Chi Wo + Sara Wong *Tsunan Museum of the Lost*, 2019 7 c prints, 49 found objects, text, dimensions variable.

From a comparative perspective, another creative genre which explores the idea of identity is Manga. For example, in the latest arc of *Dragon Ball Super*, the main character Son Goku has been learning more about his own origins and family heritage, which ties into his main conflict; throughout this current arc Goku has been trying to create “his own unique version of Ultra Instinct”.



Fig 18. *Dragon Ball Super Chapter 82 Pages 30-31*, Toyotarou, Toriyama, 2022

More broadly, key thinkers in exploring the wider concept of identity include Sigmund Freud and Erick Erikson. Freud's psychoanalytic framework explores the concept of identity through firstly, the "Id" made from instinct and desire; secondly, a "Super Ego" created from our core values and morals and finally "Ego" which balances them out to create our identity (Psychology Today, 2022). Erikson explores the concept of identity through an eight stage life cycle in which several different selves (e.g. parent, career or sexual self) are merged together by the "Ego Identity" to create a stable sense of identity during conflict or unsettlement (Psychology Today, 2022). Interestingly one recent commentator, Mary Bergstein, has expressly explored the relationship between Freud's psychoanalytic framework and photography, seeing the mind's eye which captures the eclectic experiences which shape identity as the equivalent of the photographic lens (Harvard Book Store, 2022).

It may also be relevant and informative here to consider other theories of identity and the self and their relationship to the image and image making. For example, there are those developed by the sociologist Anthony Giddens in *Modernity and Self Identity* (Thompson, 2016). Giddens explores how "new mechanisms of self identity" such as mobile phones, social media platforms and image editing software can effect identity and how it can be made, altered or reimagined and presented to the world. This has obvious resonance with and relevance to photography and its relationship to the concept of identity.

Contextualisation; potential research questions for discussion

In the context of my exploration of the *relationships* between the key words of memory, identity and place, the photographers who explore these themes and related research – and the widening and deepening of my initial understanding of these relationships creatively and personally expressed in 'Traces Through Time' – I have been considering the following three draft research questions for further discussion and refinement with Contextual Practices Seminar Lecturer:

1. To what extent and with what impact can photography connect memory, identity and place?
2. How can photography effectively explore the relationship between memory, identity and place?
3. “To take a photograph is to participate in another person’s morality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time’s relentless melt” - (Susan Sontag) (Sontag, 2008). How can Photography explore the “relentless melt” of memory, identity and place?

In essence, all of these variations seek to examine, with different nuances, how prosthetic memory, it’s role in shaping personal identity and the importance of place in relation to both are captured and expressed through the photographer’s creative process and interactions with their subjects – and also through my *own* work and its development over time. Looking forward there also the potential opportunity to incorporate learning and evaluation from my emergent Visual Enquiry 2 project on the significance of Swansea in the development of Dylan Thomas’ work. The draft questions, as currently formulated also therefore offer the potential to be explored in relation to broader fields and wider concepts. In all respects this therefore represents a both personal and more widely analytical and evaluative response to the themes and issues raised.

However, on balance I have at present decided to propose the third option as my research question, namely:

“To take a photograph is to participate in another person’s morality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time’s relentless melt” - (Susan Sontag) (Sontag, 2008). How can Photography explore the “relentless melt” of memory, identity and place?

This offers the additional opportunity to further explore Sontag’s thinking in the context of my research and response.

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