

The Broken Album: Archiving Childhood Trauma

How do Arrayah Loynd's artistic interventions in vernacular photography deconstruct dominant familial narratives, and in what ways does her manipulation of domestic archives advance contemporary discussions of trauma representation and archival theory?

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Introduction

In contemporary discourse surrounding archival practices and artistic intervention, scholars have established theoretical frameworks for understanding how archives shape historical narratives. Building upon Derrida's concepts of sequential and jussive ordering principles, Barthes's analysis of photographic relationships, and Iversen's framework for trauma representation, this essay examines how contemporary artist Arrayah Loynd, a neurodivergent artist, engages with personal archives and family photographs to process trauma and create powerful artistic narratives. Through an analysis of two pieces from her award-winning two-part series "Come and Find Me" (Loynd, 2022) this research explores how artistic manipulation of archival materials can challenge conventional representations of memory and identity (Greene, 2002; Adlington, 2021).

Drawing upon both theoretical foundations and Loynd's statements about her creative process, she describes her work as "the place within me that simultaneously experiences pain and peace" (Loynd, 2022) this investigation examines how she combines multiple images through continuous blending and erosion of pixels. Her approach exemplifies Derrida's "death drive" concept (Derrida, 2017, p. 12) through its systematic deconstruction of archival authority while reflecting what Loynd describes as "overlapping and mixed-up thoughts and memories, the constant barrage of sensory input that is relentless to the point of madness." (Loynd and George, 2023) Loynd constructs compelling counter-narratives that challenge conventional historiographical authority through techniques including photographic manipulation, textual intervention, and material alteration (Adlington, 2021).

Loynd's distinctive technique of processing trauma through artistic intervention is central to this analysis, which aligns with Iversen's theoretical framework of indexical trace-making (Iversen, 2017). She explains, "Creating art seems to be the only way I can access and process what is happening for me internally." (Loynd and George, 2023) While her work addresses personal experiences, including trauma and PTSD related to gendered violence, it also communicates with observers about other forms of trauma (Loynd and Parrino Rensoovich, 2024). Through her manipulation of family photographs, Loynd creates a visual language that embodies Barthes's concept of photographic violence while representing fragmented memories and complex emotional experiences that she, as a neurodivergent individual, often struggles to process conventionally (Barthes, 1993, p. 91; Loynd and George, 2023).

The investigation focuses on how Loynd's artwork serves as a therapeutic process and a means of constructing new frameworks for understanding personal and collective history. Her

artistic interventions transcend mere acts of destruction, emerging instead as mechanisms for preserving and amplifying alternative perspectives that have traditionally been excluded from official family narratives (Loynd and Parrino Rensovich, 2024) - a direct challenge to what Derrida terms the "jussive principle" of archival control (Derrida, 2017, p. 1).

This research contributes to broader discussions about contemporary artistic practice, trauma studies, and archive theory by examining how Loynd's techniques create new possibilities for understanding the relationship between memory, trauma, and creative expression. Through her work, we see how manipulating archival materials can create inclusive historical narratives that better reflect the complexity of lived experience, particularly from a neurodivergent perspective. This fulfils what Derrida describes as the archive's role as a "pledge to the future." (Derrida, 2017, p. 18)

Theoretical Background

Archives constitute repositories of primary source materials documenting historical events, organised through institutional and individual curatorial decisions (The National Archives, no date). Jacques Derrida's seminal theoretical framework delineates two fundamental ordering principles governing archival organisation—"sequential and jussive." (Derrida, 2017, p. 1) The sequential principle encompasses the chronological systematisation of historical evidence, determining preservation and documentation protocols. Conversely, the jussive principle manifests through authoritative selection processes that dictate inclusion and exclusion criteria within the archive (Derrida, 2017, pp. 2–3).

The exercise of archival control shapes historiographical narratives through its curation, interpretation, and presentation (Derrida, 2017, p. 17). Archive controllers wield significant epistemological power through their capacity to shape collective memory and historical understanding (Derrida, 2017, p. 2). This selective information control presents a theoretical contradiction to Derrida's critique of absolute separation, as such categorical divisions generate epistemological ruptures that fundamentally distort historical comprehension (Derrida, 2017, p. 7). Derrida's conceptualisation of the 'death drive' suggests an inherent compulsion toward historical reconstruction that actively reshapes collective memory and interpretative frameworks (Derrida, 2017, p. 12).

In contrast, Derrida's concept of the pleasure principle drives us to preserve and collect memories as an affirmation of life and existence. This preservative impulse transforms archives into "pledges to the future"—curated collections that mediate intergenerational

historical understanding (Derrida, 2017, p. 18). Derrida articulates a tripartite framework through which archives interface with futurity, particularly regarding counter-narrative formation. First, he posits the possibility of *l'avenir* (the future-to-come), wherein marginalised narratives may emerge. Second, he acknowledges the future's inherent indeterminacy, which enables reinterpretation of archived materials. Third, he suggests that faith in futurity propels archival persistence, positioning the manipulation of archives as both an act of resistance and a claim to alternative historical trajectories (Derrida, 2017, pp. 67–74). This theoretical apparatus proves critical when examining how marginalised groups utilise archival manipulation as a resistance strategy and a means of alternative historical claim-making (Hodge, 2012).

Barthes's *Camera Lucida* analyses familial photographic practice through the relationships between the operator (image creator), the spectator (contextual observer), and the spectrum (photographic subject). Within domestic archives, the operator's dual function as image-maker and archive-keeper establishes complex authority structures—primarily through image capture and secondarily through curatorial selection—inevitably introducing subjective biases into archival processes (Barthes, 1993, p. 27).

The operator-archive-keeper exercises control through jussive and sequential ordering principles. Jussive ordering facilitates narrative construction through selective content inclusion/exclusion, frequently omitting challenging or unfavourable elements. Sequential ordering enables narrative manipulation through chronological arrangement, potentially generating temporal discontinuities between archived and lived experiences (Barthes, 1993, pp. 76 & 85; Derrida, 2017, p. 1). This dual control system manifests what Barthes theorises as photographic violence: "The Photograph is violent: not because it shows violent things, but because on each occasion it fills the sight by force." (Barthes, 1993, p. 91) Within domestic archives, this violence operates through simultaneous omission and imposition—systematic exclusion of specific experiences coupled with the authoritative presentation of constructed narratives that contradict lived reality (Duncombe, 2016). Marginalised family members experience ongoing trauma through repeated confrontation with these imposed narratives, necessitating continuous justification of their memories and trauma against official photographic records (Barthes, 1993, p. 27; Alexander, 2011).

Artistic recontextualisation enables the manifestation of trauma's unrepresentable aspects through methodologies such as indexical trace-making (Iversen, 2017). Margaret Iversen's theoretical framework examines trauma representation through indexicality and trace—conceptualising how traumatic imprints manifest through indirect expression, transcending trauma's inherently disorienting nature (Iversen, 2017, pp. 12 & 18). Iversen's analysis

emphasises how physical markings function as indirect evidence of traumatic events when direct documentation proves impossible, connecting to Barthes's concept of "punctum"—whereby unintentional photographic elements reveal unconscious trauma traces (Barthes, 1993, p. 27; Iversen, 2017, pp. 76–82).

Iversen's conceptualisation of the presence of an absence aligns theoretically with Derrida's critique of archival control mechanisms, specifically regarding the generation of artificial dominant narratives that distort collective memory (Derrida, 2017, p. 17; Iversen, 2017, pp. 6 & 7). For trauma-aware observers, the absence itself becomes epistemologically significant. Their interventions in domestic archives—through material and photographic alterations—represent previously obscured psychological trauma, offering alternative interpretative frameworks within familial records.

The intersection of these theoretical paradigms illustrates how counter-narratives emerge through the alteration of archival materials, particularly within domestic contexts. Derrida's sequential and jussive ordering principles provide a theoretical foundation for understanding archival control mechanisms, while Barthes's analysis of photographic relationships ascribes specific mechanisms of familial archival control (Barthes, 1993, p. 38; Derrida, 2017, p. 1). Iversen's trauma representation theory offers methodological frameworks for challenging dominant narratives.

This theoretical synthesis enables understanding how marginalised individuals reclaim agency through strategic archival intervention. The operator-spectator-spectrum relationship becomes subject to deliberate subversion, while physical alterations to photographs manifest as material evidence of suppressed trauma (Barthes, 1993, p. 9; Iversen, 2017, pp. 76–82). Rather than compromising archival integrity, these manipulative acts fulfil Derrida's pleasure principle by preserving alternative memories and experiences otherwise subject to erasure (Derrida, 2017, pp. 91–92).

This theoretical framework suggests that counter-narrative formation through archival manipulation constitutes resistance against dominant narratives and constructive historical preservation (Blanke, 2024). It demonstrates how marginalised perspectives integrate into familial records through intervention, generating more inclusive and representative archives that acknowledge multiple coexisting historical truths (Bosward, 2019; Marc, 2019).

Artwork 1



Figure 1: Untitled (Loynd, no date)

Loynd's untitled piece from Volume One of the "Come and Find Me" (Loynd, 2022) series demonstrates a combination of artistic techniques such as gestural mark-making, digital photographic inversion, layered archival imagery, and textual interventions. The original family photographs, having been taken and deliberately curated by older family members who exercised complete control over the narrative construction of family history, are challenged through Loynd's artistic interventions (Derrida, 2017, p. 2). Through layering and inverting half of an image from her domestic archive, Loynd's curation of vernacular photographs creates a counter-narrative that reveals her lived experience and trauma—elements invisible in the original picture (Poddiakov, 2002). The composition achieves this complex negotiation between the duelling narratives through its employment of binary opposition, manifested not only in the inverted mirroring technique but also in the contrasting chromatic temperatures. This duality in the photograph is a visual metaphor for the inherent complexity of competing narratives and the multifaceted nature of internal psychological states (Atencia-Linares, 2012). The photograph's left half communicates the material essence of vernacular analogue photography and the profound fallibility of nostalgic remembrance as constructed by the original operators (Barthes, 1993, p. 9; Yacavone, 2020).

This compositional element evokes a phenomenological perspective reminiscent of childhood spatial perception—specifically, the act of skyward observation from a recumbent position (Pettersson, 2011). This carefully constructed visual metaphor serves a dual purpose: it simultaneously references a universally accessible mnemonic experience while establishing the original operator's intentional construction of an idealised narrative (Barthes, 1977, pp. 142–148; Shobeiri, 2023). Through this juxtaposition, Loynd strategically positions the viewer to recognise the inherent tension between the sanitised representation of familial memory and the more complex psychological landscape that emerges in the work's right panel, where cognitive dissonance and internal conflict are manifested through technical manipulation (Nanay, 2009; Atencia-Linares, 2012).

In the right panel, the inverted imagery presents a visually compelling dialectic, wherein the carefully composed sylvan backdrop gradually but decisively subsumes the archival familial photograph, rendering the subjects' visages increasingly and deliberately illegible. Through this deliberate act of obfuscation, Loynd challenges the presumed authority of the original photographers—typically older family members who exercised complete control in determining which moments were deemed worthy of preservation (Langford, 2008, p. 95; Sheikh, 2023). Her work manifests Derrida's complex concept of the "death drive" (2017, p. 12). Loynd effectively deconstructs the original operator's authoritative narrative structure, supplanting the original operator's version of events with an alternative historiography that privileges her lived experience over conventional documentary representation (Walker, 1989; Barthes, 1993, p. 9). Loynd's manipulation of the domestic archival material extends beyond photographic alteration, presenting instead as a recontextualisation of the authoritative narrative and a window into the subjective nature of memory and trauma (Hirsch, 1997, pp. 7 & 8; Iversen, 2017, pp. 3–4).

Building upon the right panel's composition, Loynd's implementation of gestural mark-making emerges as a vehicle for articulating personal trauma while deconstructing the sanitised family narrative perpetuated by previous archival custodians (Alexander, 2011; Iversen, 2017, p. 76; Sheikh, 2023). These modifications function as phenomenological manifestations of memory processing, generating tangible indices that traverse the epistemological divide between institutional historiography and subjective lived experience (Walker, 1989; Atencia-Linares, 2012). This methodological approach demonstrates significant theoretical alignment with Iversen's framework through multiple analytical dimensions: The gestural marks operate as sophisticated indexical traces—material manifestations that provide nuanced evidence of traumatic experiences through indirect signification rather than explicit representation (Iversen, 2017, p. 76). Through the implementation of technical interventions—including mark-

making, photographic inversion, and layering of vernacular photographs with landscapes—Loynd constructs an intricate visual syntax that articulates trauma through carefully orchestrated indirect means (Iversen, 2017, pp. 6 & 7). These deliberate artistic interventions transform the original archival documents into complex palimpsests—multilayered artefacts where trauma, memory, and creative expression converge (Carbone, 2020). This transformation challenges conventional archival narratives while simultaneously constructing alternative epistemological perspectives grounded in phenomenological understanding and lived experience (Paschalidis, 2003).

In an interview with Daniel George at Lenscratch, she states:

What you see is what I experience – overlapping and mixed-up thoughts and memories, the constant barrage of sensory input that is relentless to the point of madness, the confusion and the discomfort of others and myself. I feel like I intuitively found a way to show others what it feels like to be in my body, to experience my world. It is meant to feel uncomfortable and disconcerting. (Loynd and George, 2023)

This articulation illuminates how her interventions in the domestic archive translate lived experience into visual form, creating perceptual disruptions that mirror her internal cognitive landscape (Turnbull Tillman and Velonaki, 2016). Loynd's articulation of her artistic process reveals deep connections to her exploration of counter-narratives and trauma. Through her declaration, "What you see is what I experience," (Loynd and George, 2023) she frames her work as a direct translation of personal trauma into visual form. This approach challenges conventional narrative structures by creating intentionally unsettling viewing experiences that reflect her internal psychological state. She dismantles the sanitised family narrative by converting personal trauma into visual disruptions, compelling viewers to confront alternative perspectives (Koch, Nanz and Pause, 2018). Creating "uncomfortable and disconcerting" (Loynd and George, 2023) experiences functions both as an artistic strategy and a powerful tool for asserting her counter-narrative against traditional archival authority. This approach strengthens her broader mission of challenging hegemonic family narratives (Batt and Joseph, 2022; Loynd and George, 2023). By transforming conventional domestic photography into layered documents that preserve and subvert their original meaning, she reclaims agency over her personal history while compelling observers to recognise the gap between institutional family narratives and lived experiences (Walker, 1989; Atencia-Linares, 2012).

Through constructing these "uncomfortable and disconcerting" (Loynd and George, 2023) viewing experiences, Loynd deconstructs the hegemonic authority of the traditional family archive and its problematic presentation of an uncontested, sanitised narrative (Derrida, 2017,

p. 3). In its place, she constructs a counter-hegemonic narrative that deliberately elevates the subjective experience, employing technical manipulations to transform conventional vernacular photography into complex palimpsestic documents that simultaneously preserve and subvert their original epistemological foundations (Carbone, 2020). This dialectical approach to archival intervention enables Loynd to decisively reclaim agency over her historiography, compelling the observer to confront the profound and inherent tensions between institutionalised family narratives and individual lived experiences (Rugg, 2007, pp. 231–238; Aldarondo and Harris, 2022).

Loynd's implementation of handwritten text is a deliberate subversive intervention within the established framework of the domestic archive. The artist's incorporation of the personal handwritten confession—"I make myself small & invisible selectively mute & bound to an unspoken vow that I never agreed to"—manifests as a disruption of the imposed archival authority through its raw and uncensored expression of her subjective experience (Turnbull Tillman and Velonaki, 2016; Batt and Joseph, 2022). The addition of this textual element operates simultaneously across multiple intricate theoretical levels: it functions as a direct material intervention that physically alters the photographic surface, serves as a tangible phenomenological trace that bears witness to underlying trauma and stands as a compelling dialectical counterpoint that oppugns and undermines the archive's normative narrative structure and fundamental assumptions (Turnbull Tillman and Velonaki, 2016; Iversen, 2017, p. 76; Koch, Nanz and Pause, 2018)

The handwritten component's materiality creates an intricate palimpsestic overlay that accomplishes a seemingly paradoxical task: simultaneously preserving and critically interrogating the underlying photographic document. This exemplifies Derrida's interpretation of the "pleasure principle" concept by showing how archival preservation can be generative rather than merely conservative (Derrida, 2017, p. 18). Through this interplay between text and archival image, Loynd destabilises the hegemonic narrative maintained by the original archive-keepers. She introduces a powerful counter-discourse that spotlights previously marginalised perspectives and experiences, exposing hidden aspects of the original domestic archive (Ewick and Silbey, 1995).

This intervention transcends mere documentation, serving as a nuanced critique of archival hegemonic structures and their instrumental role in perpetuating curated historical narratives that have systematically marginalised divergent perspectives and obscure the presence of psychological trauma (Paschalidis, 2003; Alexander, 2011). Her work is a thoughtful meditation on memory, authority, and the complex relationship between personal and institutional record-keeping (Hobbs, 2001).

Artwork 2



Figure 2: Red Rockpool and Me (Loynd, no date)

In this piece from the second part of Loynd's "Come and Find Me" series, visual obstruction is employed through layered photographic techniques, particularly evident in the concealment of eyes within the self-portrait—a designation confirmed by the work's title "Red Rockpool and Me." (Loynd, no date a) The portrait, rendered in monochromatic tones and partially obscured by deliberate lens flare artefacts, undergoes further transformation through a tripartite screen-printing aesthetic intervention. Through this manipulation of photographic elements, Loynd enacts a subversion of traditional jussive ordering within the archive (Derrida, 2017, p. 1). By deliberately obscuring the eyes—traditionally considered windows to the subject's identity (Lee and Anderson, 2017)—Loynd implements a nuanced curatorial intervention that controls the visibility of specific elements for future spectators (Caraffa, 2023). This manipulation of archival content transcends mere aesthetic choice and is a complex meditation on power dynamics within photographic documentation. The deployment of layering techniques simultaneously asserts the artist's authorial agency over the archival narrative while establishing a dialectical tension between disclosure and concealment (Adlington, 2021; Bosward, 2023). This interplay fundamentally challenges conventional modes of photographic documentation by consciously mediating the observer's gaze and reconstructing the parameters through which future audiences may access and interpret the subject matter (Haylett *et al.*, 2023).

This methodological intervention and subversion of conventional archival authority exemplify an engagement with the "death drive" concept, manifesting through both the deconstruction

and withholding of information from the spectator (Derrida, 2017, p. 12). The manipulation operates on multiple theoretical levels - whilst compromising traditional archival integrity, Loynd's process actualises new semantic possibilities through curatorial intervention (Carbone, 2020; Adlington, 2021). Her approach transcends mere destructive impulses, instead functioning as a deliberate mechanism for reconfiguring narrative authority. Through conscious manipulation of these archival materials, Loynd actualises what Derrida theorises as "a token of the future" - constructing an alternative historical discourse that will transmit to subsequent generations a trauma-informed sequential ordering of events, thereby resisting the perpetuation of sanitised, hegemonic historical narratives (Derrida, 2017, p. 17; Carbone, 2020). This manipulation thus operates simultaneously as a theoretical critique of conventional archival authority and a constructive act of historical preservation, demonstrating the complex reciprocity between destruction and creation in archival practice (Derrida, 2017, p. 12; Caraffa, 2023).

The rightmost column's autobiographical inscriptions exemplify the *écriture féminine* theory—a distinctly feminine mode of writing that deconstructs patriarchal linguistic structures (Cixous, Cohen and Cohen, 1976). The handwritten assertion, "I am not who they say I am I am not who you think I am I am no one & nothing I am everyone & everything," (Loynd, no date a) demonstrates the inherent characteristics of feminine writing by rejecting fixed categories of identity while asserting agency through fluid self-definition (Cixous, Cohen and Cohen, 1976). When examined in conjunction with the handwritten declarations, the occlusion of the eyes reinforces and subverts traditional archival authority (Adlington, 2021; Bosward, 2023). Through this multilayered approach, Loynd achieves what Barthes theorises as a "death of the author" by disrupting conventional power hierarchies in photographic representation (Barthes, 1977, pp. 142–148). Her blend of feminine autobiographical expression with deliberate digital intervention aligns with the concept of *écriture féminine*, which argues that women must "write themselves" to reclaim narrative authority from patriarchal structures (Cixous, Cohen and Cohen, 1976). Loynd's techniques demonstrate how alterations of the archive can reclaim the "archontic principle"—the traditional power to command and control archival interpretation (Derrida, 2017, p. 95).

Loynd's distinctive position as the simultaneous operator, spectrum, and spectator establishes a dialectical relationship destabilising conventional photographic power hierarchies (Barthes, 1993, p. 9). In her capacity as an operator, she exerts meticulous technical control through calculated interventions in the image's materiality while simultaneously inhabiting the role of the spectrum—the subject upon whom these manipulations are enacted (Barthes, 1993, p. 9; Bosward, 2023; Caraffa, 2023). The additional dimension of the spectator introduces a critical

metacognitive layer as she engages in both the production and reception of her representational transformation (Barthes, 1977, pp. 142–148; Rugg, 2007, pp. 231–238; Bosgraaf *et al.*, 2020). This tripartite positioning critiques archival authority as Loynd constructs, experiences and documents the manipulation of her image (Barthes, 1993, p. 9; Derrida, 2017, pp. 67–74).

The handwritten confessional declarations—"No one really knows me" and "I am not who they say I am"—acquire heightened ontological significance when examined through this triadic lens. These articulations emerge from the intersection of her positions as subject (spectrum) actively resisting categorical definition, operator asserting narrative authority, and spectator engaged in critical reflection upon the resulting image (Cixous, Cohen and Cohen, 1976; Barthes, 1993, p. 9). This unique convergence of roles empowers Loynd to construct a powerful counter-narrative that challenges traditional archival authority through her complete control over narrative construction (Poddiakov, 2002; Adlington, 2021; Haylett *et al.*, 2023). Simultaneously occupying the roles of operator, spectrum, and observer, she transforms personal trauma into visual resistance, deliberately manipulating photographic representation to articulate experiences typically excluded from conventional family archives (Barthes, 1993, p. 9; Langford, 2008, p. 155; Watts, 2024).

Loynd crafts a synthesis that enables the representation of otherwise unrepresentable trauma through her unique simultaneous positioning across operator, spectrum, and spectator roles. By orchestrating deliberate voids and erasures in the image, Loynd transforms technical manipulation into a symbolic language for expressing her previously undocumented and unseen traumatic experiences (Iversen, 2017, pp. 6 & 7). As an operator, she orchestrates the occlusion of eyes and layering of effects; as a spectrum, her image becomes the canvas for these erasures; and as a spectator, she witnesses how these deliberate voids articulate the hollowed-out presence that is crucial to trauma representation (Iversen, 2017, pp. 5 & 6). This multi-positional approach allows Loynd to transform technical manipulation into symbolic language, where each act of concealment paradoxically reveals the presence of trauma through its very absence. The resulting work creates a visual vocabulary where trauma becomes legible not through direct representation but through carefully constructed gaps and erasures in the photographic record (Iversen, 2017, pp. 18–21).

In the composition's left segment, Loynd employs an epistemological intervention by transforming the domestic archive's vernacular photography. By applying a red moiré interference pattern destabilising the original mid-tones, she subverts the hegemonic jussive order that traditionally governs familial photographic representation (Derrida, 2017, p. 1; Adlington, 2021). The background's deliberately ambiguous elements—oscillating between

gestural mark-making and extracted photographic fragments—further problematise conventional domestic archival paradigms, establishing a counter-discursive visual lexicon that resists normative familial documentation.

Implementing the red moiré pattern functions as a calculated disruption of established domestic archival norms, with its interference patterns operating as a material manifestation of resistance against familial documentary authority (Egbe, 2023). This intervention explicitly challenges the positivist assumption of vernacular photography as an objective record of domestic life. Instead, it asserts the legitimacy of subjective narrative construction within family archives, particularly when addressing taboo and unspoken experiences (Wright, 2022; Sheikh, 2023). The pattern's inherent perceptual instability—its phenomenological properties fluctuating with viewing angle and distance—undermines the permanence of conventional domestic documentation, suggesting a multitude of coexistent familial narratives rather than a singular authoritative account (Adlington, 2021; Haylett *et al.*, 2023).

Using red as the dominant chromatic element critiques domestic archival power structures by transforming the conventionally neutral familial documentation into a powerful phenomenological intervention. Loynd further emphasises this intervention by introducing the moiré interference pattern, destabilising the conventional family photographic representation. The significance of the red colouration is amplified through its capacity to evoke the taboo or ineffable aspects of familial archives. Loynd uses this chromatic intervention to reframe ostensibly objective familial documentation and promote her subjective lived experience, thereby challenging established archival epistemologies (Sheikh, 2023). The superimposition of geometric disruption onto the organic rockpool scene represents a theoretical rejection of conventional vernacular photographic truth claims, privileging instead the validity of personal narrative construction and phenomenological reality within the domestic archive (Iversen, 2017, pp. 49–52; Meron, 2019; Egbe, 2023).

Through the selective obscuration of the original image, Loynd's utilisation of the moiré pattern technique critiques the domestic archive's historically privileged position in determining familial truth (Langford, 2008, pp. 151–152). This methodological approach synthesises Iversen's theoretical framework of indirect representation with a broader critique of domestic archival authority (Iversen, 2017, pp. 6 & 7). By manipulating and partially occluding the vernacular photographic evidence, Loynd establishes a counter-hegemonic narrative position that challenges domestic authority while simultaneously creating space for marginalised voices within the family archive (Caraffa, 2023). This intervention demonstrates the potential for technical manipulation as a form of epistemic resistance, enabling the reclamation of narrative

authority through deliberate intervention in vernacular photographic materials (Carbone, 2020; Adlington, 2021).

Conclusion

Loynd's "Come and Find Me" series revolutionises our understanding of how photographic intervention can challenge and reshape family archives. Her work doesn't merely document - it transforms our conception of domestic documentation through a synthesis of technical innovation and theoretical insight. The artist's manipulation of archival materials, from the subtle application of moiré patterns to the bold use of handwritten interventions, demonstrates how seemingly simple technical choices can disrupt established narrative frameworks (Carbone, 2020; Haylett *et al.*, 2023).

What makes Loynd's contribution particularly significant is her unique position as creator, subject, and viewer of her work. This triple perspective enables her to craft a powerful counter-narrative that transcends traditional documentary boundaries (Barthes, 1993, p. 9). By weaving together photographic manipulation and personal testimony, she elevates her work beyond institutional critique to achieve something more profound: a reclamation of narrative agency that gives voice to previously silenced experiences (Marc, 2019). Her use of visual occlusion and chromatic intervention, combined with deeply personal handwritten elements, creates a new language for expressing trauma and challenging established dominant structures in the domestic archives (Derrida, 2017; Iversen, 2017, pp. 76–82).

The implications of Loynd's methodological innovations extend beyond personal archives. Her work opens new possibilities for addressing marginalised voices within institutional record-keeping (Haylett *et al.*, 2023). As we grapple with questions of representation and power in our increasingly digital age, Loynd's framework for epistemic resistance through technical manipulation becomes increasingly relevant. Her approach suggests urgent new directions for preserving and presenting alternative narratives, challenging us to reconsider what we archive and how we choose to tell our stories.

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List of Illustrations:

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Figure 2: Loynd, A. (no date a) *Red Rockpool and Me from Come and Find Me Vol.2*. Available at: <https://arrayahloynd.com/wp-content/uploads/2022/08/red-rockpool-and-me.jpg?w=2048> (Accessed: 13 January 2025).