

Annotated bibliography

Saltzman, L. (2006). *Making Memory Matter*. University of Chicago Press.

Lisa Saltzman's *Making Memory Matter*, looks into how contemporary art is changed through visual media, showcasing the change from traditional photography to conceptual and digital practices. She argues that memory isn't something that is just captured through photography but is created through art. Looking into artists like Christian Boltanski and Maya Lin, she demonstrates how images can become ways of remembering, influenced by loss, time and technology. Saltzman's argument is gripping, with good examples and theory. Although she mainly focuses on fine art as opposed to everyday photography, she connects art and cultural memory very well. For this essay, Saltman's ideas help to explain photography as a format of creating memories, instead of just documentation purposes. It helps to place AI-generated imagery in wider historical tradition of artists that explore. This highlights how artists have experimented with the boundaries between truth, reality and memory, in which AI-generated imagery shows a new exploration in that area. When AI creates fake "memories" it reflects upon the same issues Saltzman talks about. For example, what is real, what is made up and who can claim ownership or emotional truth.

Sontag, S. (1977). *On Photography*. New York: Picador.

Within on photography, Susan Sontag, looks into how taking photos changes how we see the world. Instead of directly experiencing things, we tend to look at them through

pictures and so this makes real life feel more image. Images can make serious events seem normal or even beautiful and people use them to feel like they understand what they see. However, this also distances it away from reality. Sontag sees photography as both powerful and dangerous as helps us to remember but it could also make us detached and take away its meaning. Sontag's ideas remain powerful as they help us to think deeply about how images affect us today. She saw photography as something that reveals and distorts reality, which helps us to understand how images influence the way we perceive everything. Her work came before AI and digital imagery; therefore, it doesn't fully address today's changes, edits and filters to imagery. Even so, her doubts on photography's ability to show the truth feel relevant today as AI can produce images that seem real but are entirely artificial. This book is significant into understanding how image-making has changed from traditional photography to AI generated imagery. It highlights how photos and AI imagery can keep memories alive yet alter personal memories. Sontag's idea that images can "replace experience" makes us think about how AI could turn real memories into data or simulations. This source connects well with Sterling's discussion of emotional memory and Manovich's views on digital art, setting a base for exploring how memory is visually represented today.

Sterling, C. (2019). *Heritage, Photography, and the Affective Past*. Routledge.

Sterling's *Heritage, Photography and the Affective Past* look at how photos create emotional connections to history and memory. He makes an argument of how photos do more than just record the past as they in fact make us feel things such as loss,

nostalgia and belonging. Through examples from museums, archives and personal collections, Sterling shows how photos shape shared and individual memory. His idea of the “affected past” highlights that photographs have emotional power that goes further than showing facts. Sterling’s work is really convincing as it digs into how feelings and the sense of time can shape the way we experience images. He uses lots of clear examples and gathers ideas from affect theory and heritage studies to back it up. However, one downside is that he mostly talks about traditional photography, so it can feel a bit old-school compared to today’s digital and AI-generated images. Even so, his ideas about the emotional and immersive power of images are relevant and can easily be applied to modern visual media. His work shows that images, whether they be traditional photographs or AI-generated, can affect memory through its emotion rather than accuracy. This source helps to explain how AI images can trigger fading or altered memories through their visual style. It ties in with Sontag’s point about photos not always showing truth and connects to Manovich’s ideas on how AI visuals change how we see and feel.

Manovich, L. & Arielli, E., 2025. *Artificial Aesthetics: Generative AI, Art and Visual Media*. [pdf] Available at: https://manovich.net/content/04-projects/179-artificial-aesthetics/manovich_and_arielli.artificial_aesthetics.all_chapters_final.pdf [Accessed 20 October 2025].

Lev Manovich's and Emanuele Arieli's *Artificial Aesthetics* examine how generative AI is changing visual culture, art and the way we see things. They argue that AI introduces new ways of image creation, like latent space interpolation and algorithmic remixing which challenge traditional ideas of representation. They link these methods into larger questions about creativity, imagination and memory. With examples from digital art and media theory, it suggests AI imagery doesn't replicate reality but does recreate a shared visual memory through patterns and statistics. The text looks at AI as both a tool for making art and a way to reflect on cultural memory. Manovich's deep knowledge of digital aesthetics strengthens the ideas and his collaboration with Arieli adds a balance of tech insight and bigger thinking. It does a strong job in showing how AI changes the way we see images even though it focuses more on the technical side rather than human or emotional experiences. This source is relevant and will help the dissertation on how AI images influence memory. It explains how AI remembers and forgets things based on data that it's fed. Alongside Sontag's ideas about photography and Sterling's thoughts on emotional memory, it shows the change from mechanical memory to AI-driven digital memory. In addition, it raises questions about authenticity, authorship and if AI images can make us feel memories the same way humans do.