FUGITIVE TESTIMONIES. INTRODUCTION

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ January 2026

TASK DESCRIPTION

FUGITIVE TESTIMONIES OVERVIEW

This infamous contradiction in terms: "… *the Photograph is a certain but fugitive testimony*…" is just one of the poetic descriptions that Roland Barthes offered for the photographic image in (probably the most influential book ever published on the subject) *Camera Lucida: Reflections on Photography.*

BRIEF

Initially, you will each be given a found archival image to use as a starting point to work towards developing a new body of work. Think about the narratives/ stories that this found image brings to mind.

You will create a portfolio using both analogue and digital photography containing a selection of 7-10 images that offer a coherent visual response to your archival image.

You will create a multimedia outcome, presented in an appropriate video format. This could be a moving image work utilising stills, audio, text, projection, or installation by negotiating with teaching staff.

SUBMISSION

Working with both analogue and digital photography, you will produce a portfolio with a final edit of 7-10 images.
Part one submission 1st April 2025 by 5pm.

Deadline for portfolio with final edit of 7-10 images and multimedia outcome with supporting project evaluation (500 words).
Final submission 6th May 2025 by 5pm.

2. Knowledge and Understanding Skills 20%

At level 4, you should be able to demonstrate knowledge of the underlying concepts and principles associated with your area(s) of study. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *Annotate your evaluation, which should outline contexts explored in the seminars and technical exploration through the workshops and your own practice.*

3. Cognitive and Intellectual Skills 20%

You should be able to present, evaluate and interpret qualitative and quantitative data, in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of your subject(s) of study. You should be able to evaluate the appropriateness of different approaches to solving problems related to your area(s) of study and/or work. Your work must contain evidence of logical, analytical thinking. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? You should provide justification for your arguments and judgements using evidence that you have reflected upon the ideas of others within the subject area and that you are able to make sound judgements and arguments using data and concepts. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: *Analyse concepts and ideas explored within the seminars and each of the projects given to you. Discuss representational strategies used with your work and the work of others.*

4. Practical Skills 50%

At level 4, you should be able to apply the basic underlying concepts and principles to evaluate and interpret these within the context of your area of study. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria.

Guidance specific to this assessment: *Deploy methods, concepts and techniques specific to the tasks given to you.*

5. Transferable Skills for Life and Professional Practice 10%

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility. This includes demonstrating: that you can communicate the results of your study/work accurately and reliably, and with structured and coherent arguments; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *Demonstrate that you can communicate your ideas clearly and professionally by producing a portfolio containing your selected 7-10 images, multimedia outcome and evaluation.*

FOUND IMAGE - THE OUTMODED

Walter Benjamin in 'Surrealism: The Last Snapshot of the European Intelligentsia' (1929), writing of André Breton claimed that:

> […] he was the first to perceive the revolutionary energies that appear in the ‘outmoded’ – in the first iron constructions, the first factory buildings, the earliest photos, objects that have begun to be extinct, grand pianos, the dresses of five years ago, fashionable restaurants when the vogue has begun to ebb from them.

Therefore, according to Benjamin there is a latent ‘revolutionary’ energy present in outmoded things, which have the potential of offering a critical conception of the past.

Benjamin, Walter (1929), 'Surrealism: The Last Snapshot of the European Intelligentsia', in Michael W. Jennings, Howard Eiland, and Gary Smith (eds.), (1999), *Selected Writings*, Vol. 2, Part 1, 1927-1934, trans. Rodney Livingstone (Cambridge, Mass.; London: The Belknap Press of Harvard University Press), p. 210.

The MIT Press

Artist Questionnaire: 21 Responses
Author(s): George Baker, Martha Rosler, Richard Serra, William Kentridge, Gerard Byrne, Andrea Robbins, Max Becher, Tacita Dean, Tom Burr, Pierre Huyghe, Silvia Kolbowski, Judith Barry, Douglas Gordon, Liisa Roberts, Matthew Buckingham, Joachim Koester, Nancy Davenport, Nils Norman, Christian Philipp Müller, Renée Green, Jimmie Durham, Luis Camnitzer, Noël Burch, Allan Sekula and Zoe Leonard
Source: *October*, Vol. 100, Obsolescence (Spring, 2002), pp. 6-97
Published by: The MIT Press
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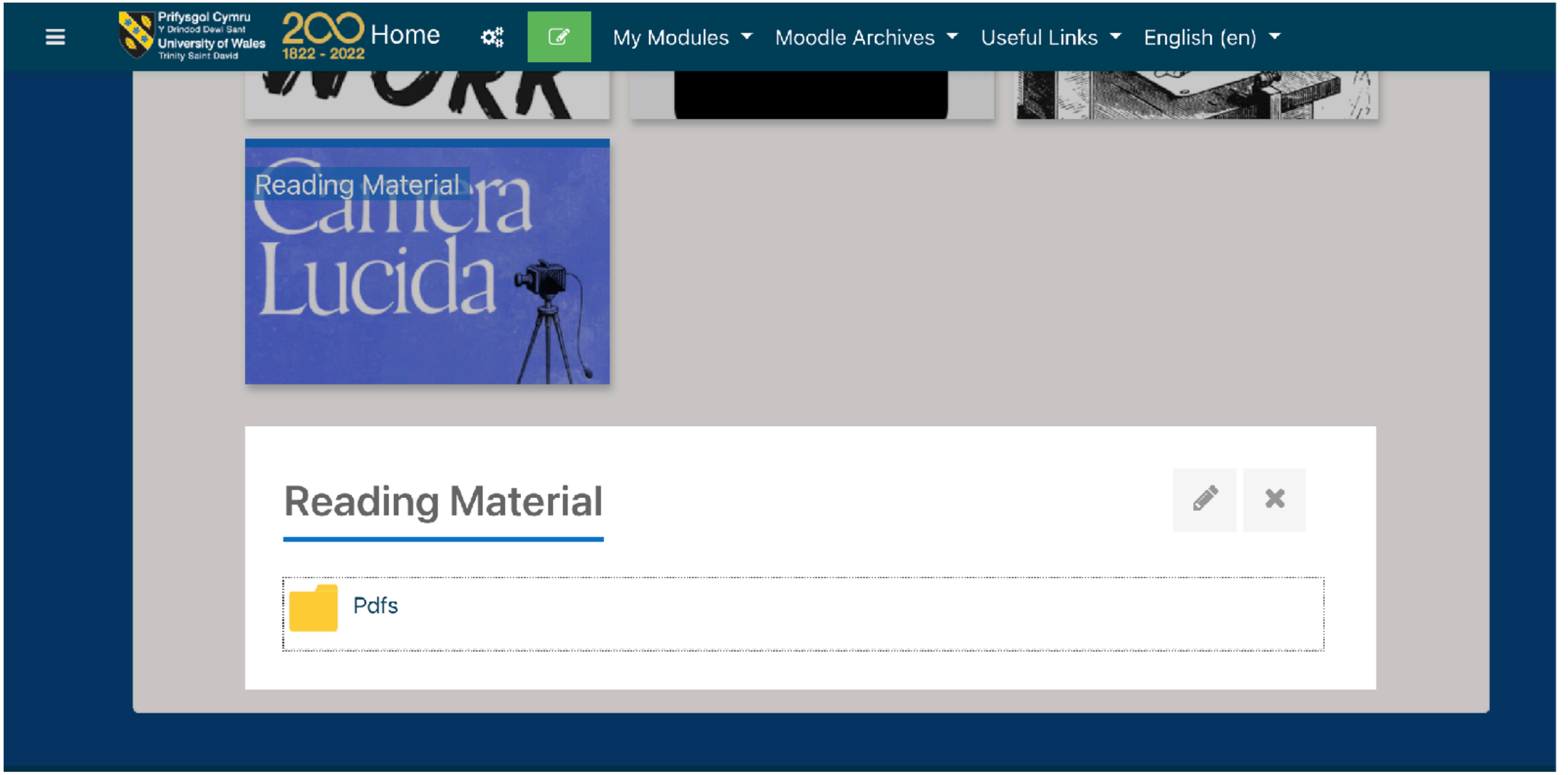
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ACTIVITY - FOUND IMAGE - GROUPS

-Is there anything on the back of the image?
-Is there writing, who wrote that?
-What is the activity taking place in the image?
-What is the location in the image?
-What is the lighting in the image?
-What are the materials in the images?
-What is the temperature in this image?
-Is there anything on the image's surface?
-How has the image been processed?
-What is the edge of the image like?
-What is the surface of the image like, how does it feel?
-What sort of paper is the image printed on?
-Is there any text in the image?
-What does it say?
-Is there any font in the image?
-Is there a boarder to the image?
-How old is the image?

ACTIVITY - FOUND IMAGE - GROUPS

-Do you recognise anything in the image?
-What is the subject of the image?
-Why was this image taken?
-Is there any damage to the image?
-Is there movement in the image?
-What holds your focus in the image?
-Who took this image?
-Does this image remind you of anything?
-Is there a pattern in the image?
-Is there a sense of depth in the image?
-What height was this image taken from?
-What are these people talking about?
-What plants are in the images?
-What is the hair in the image?
-What is the style of the peoples' clothes in the image?
-What are the formal elements of the image?
-Where was the image processed?

ACTIVITY - FOUND IMAGE - GROUPS

-Is there a development issue with the image?
-What is the saturation of the image?
-What is the hue of the image?
-What lens was used in the images
-What camera was used?
-What are these people thinking in the image?
-What is the object in the image?
-Is the there a reason for this object in the image?
-What is the person in the image doing with this object?
-What are these peoples' hands doing?
-Where are these people from?
-Why do you have the image?

LOOSE NARRATIVES - PIECING THINGS TOGETHER

Think about narratives or how the following artists are piecing images together through ideas, concepts.

Hannah Höch/

EXAMPLES



Cut with the Kitchen Knife, (1919-1920).



Album (Scrapbook), (1933).

Hannah Höch/ *Album (Scrapbook),* (1933).

EXAMPLES

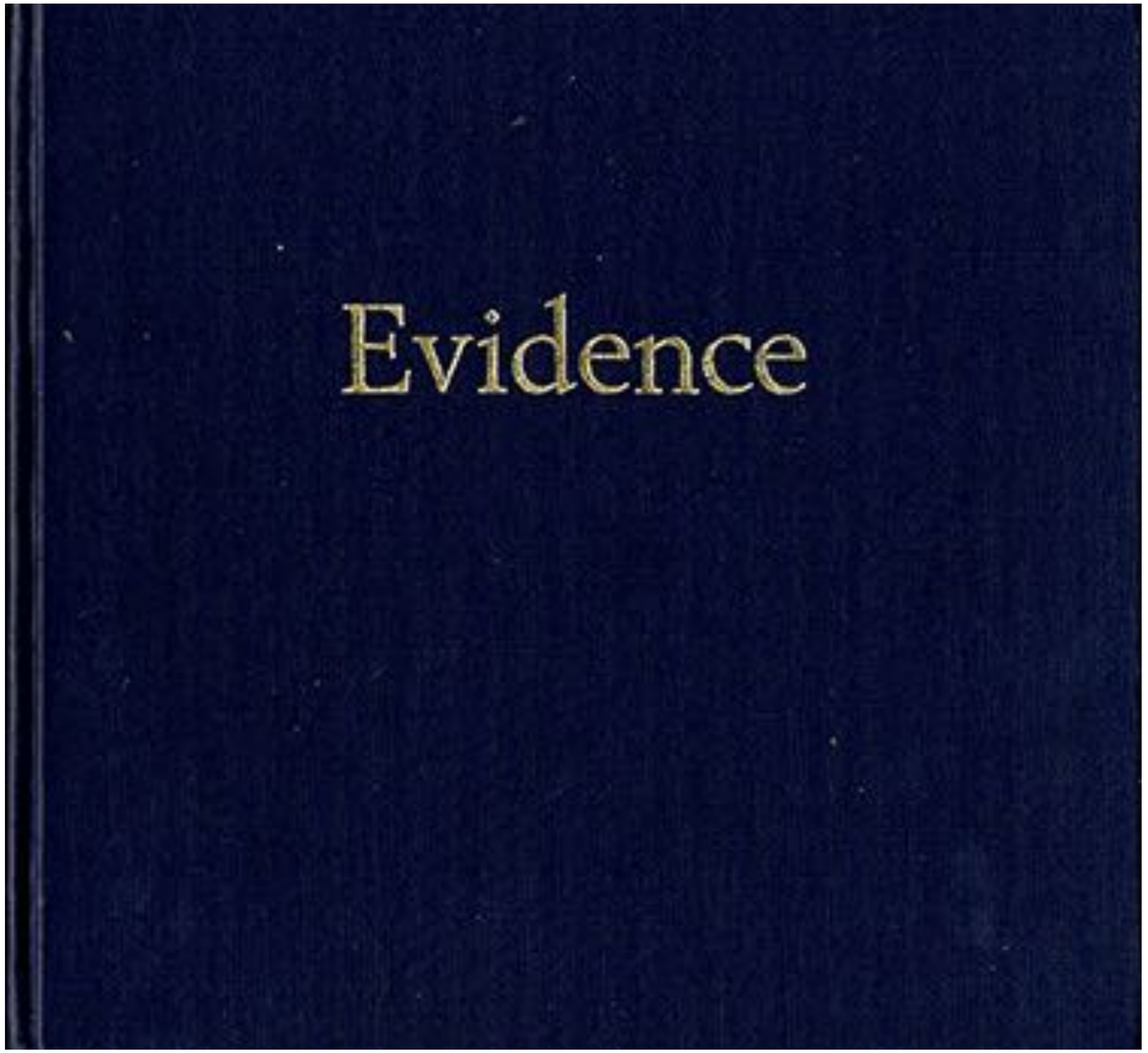




Album (Scrapbook), (1933).

Mike Mandel and Larry Sultan/ *Evidence,* (1977).

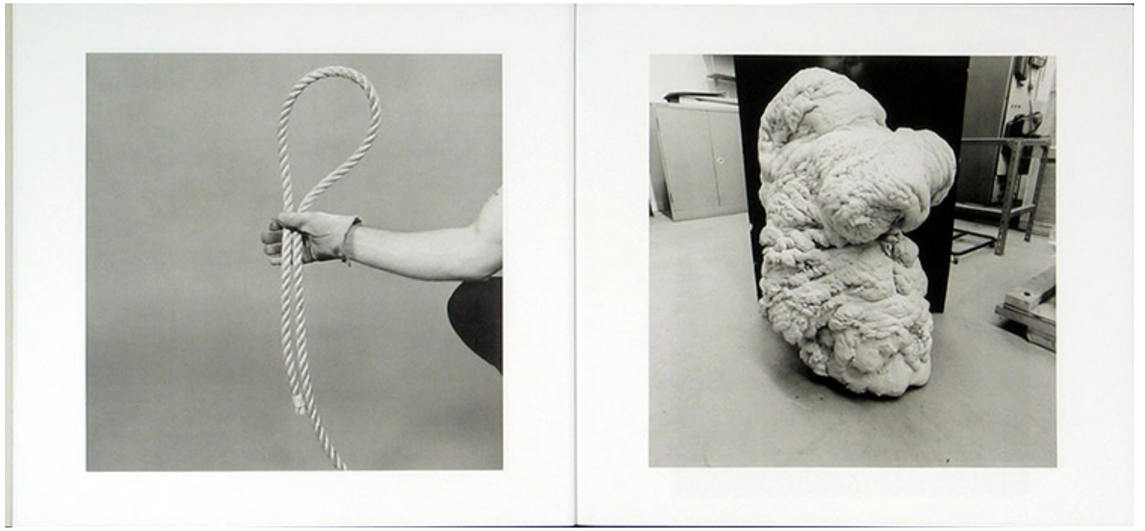
EXAMPLES



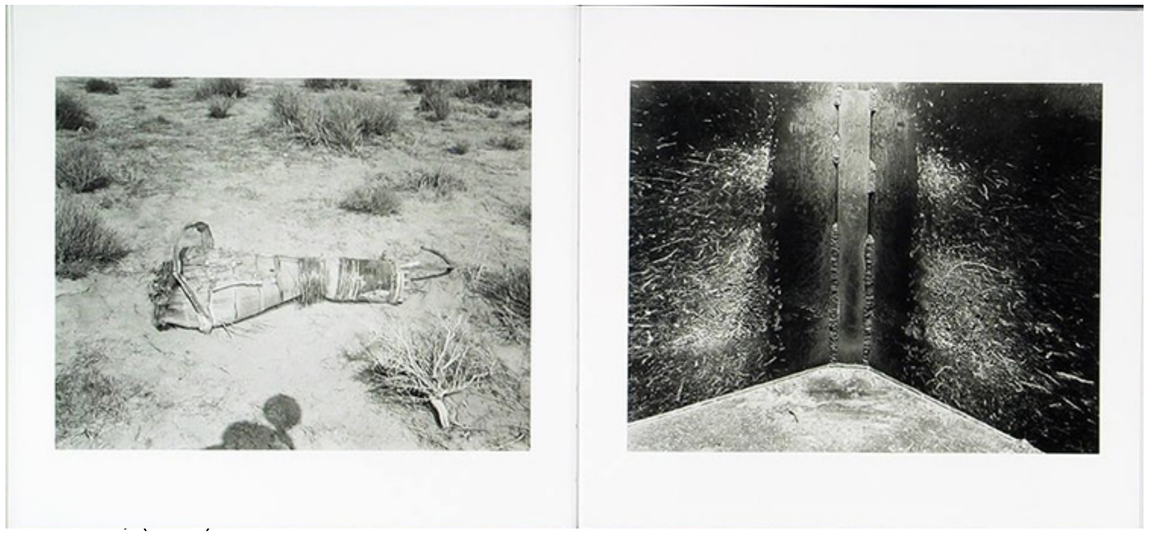
Evidence, (1977).

Mike Mandel and Larry Sultan/ *Evidence,* (1977).

EXAMPLES



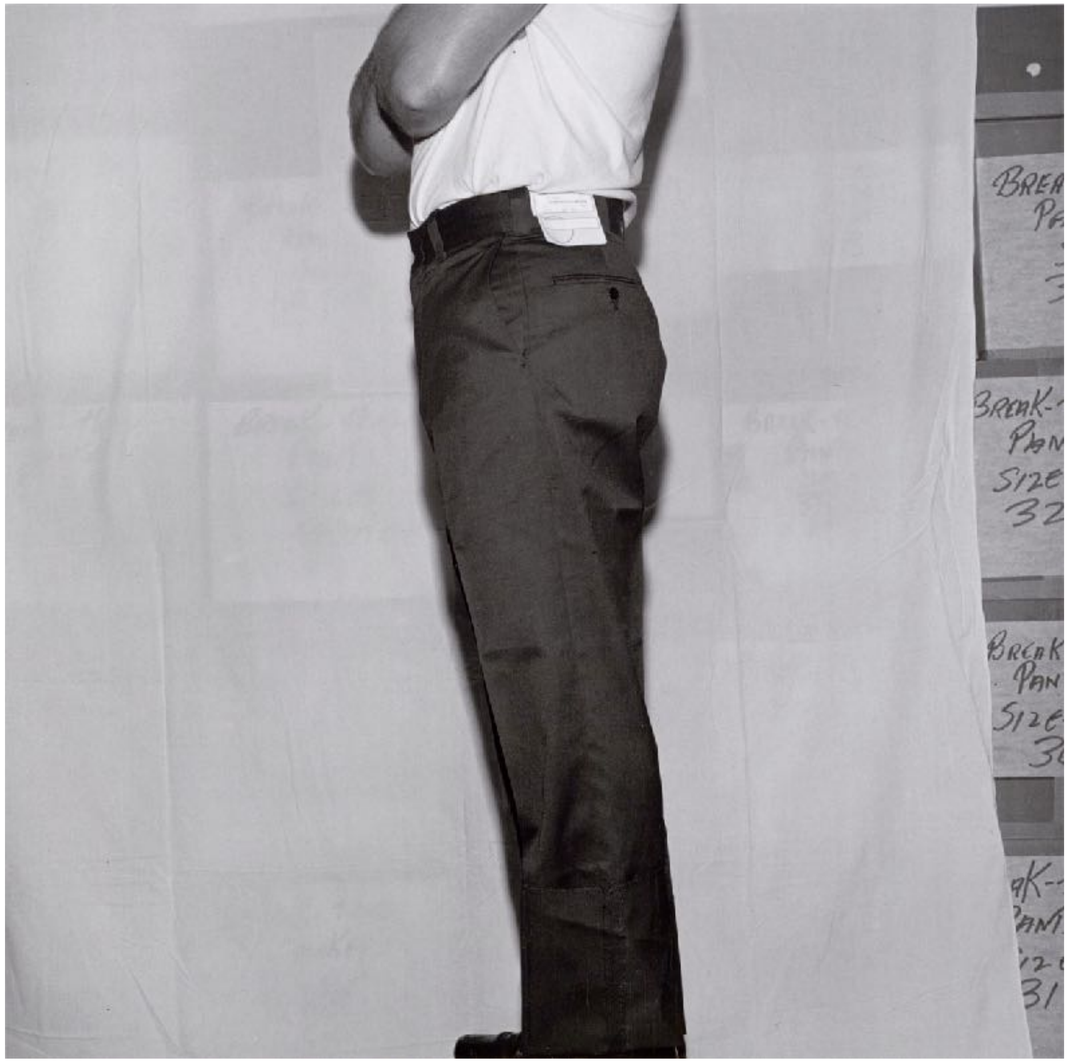


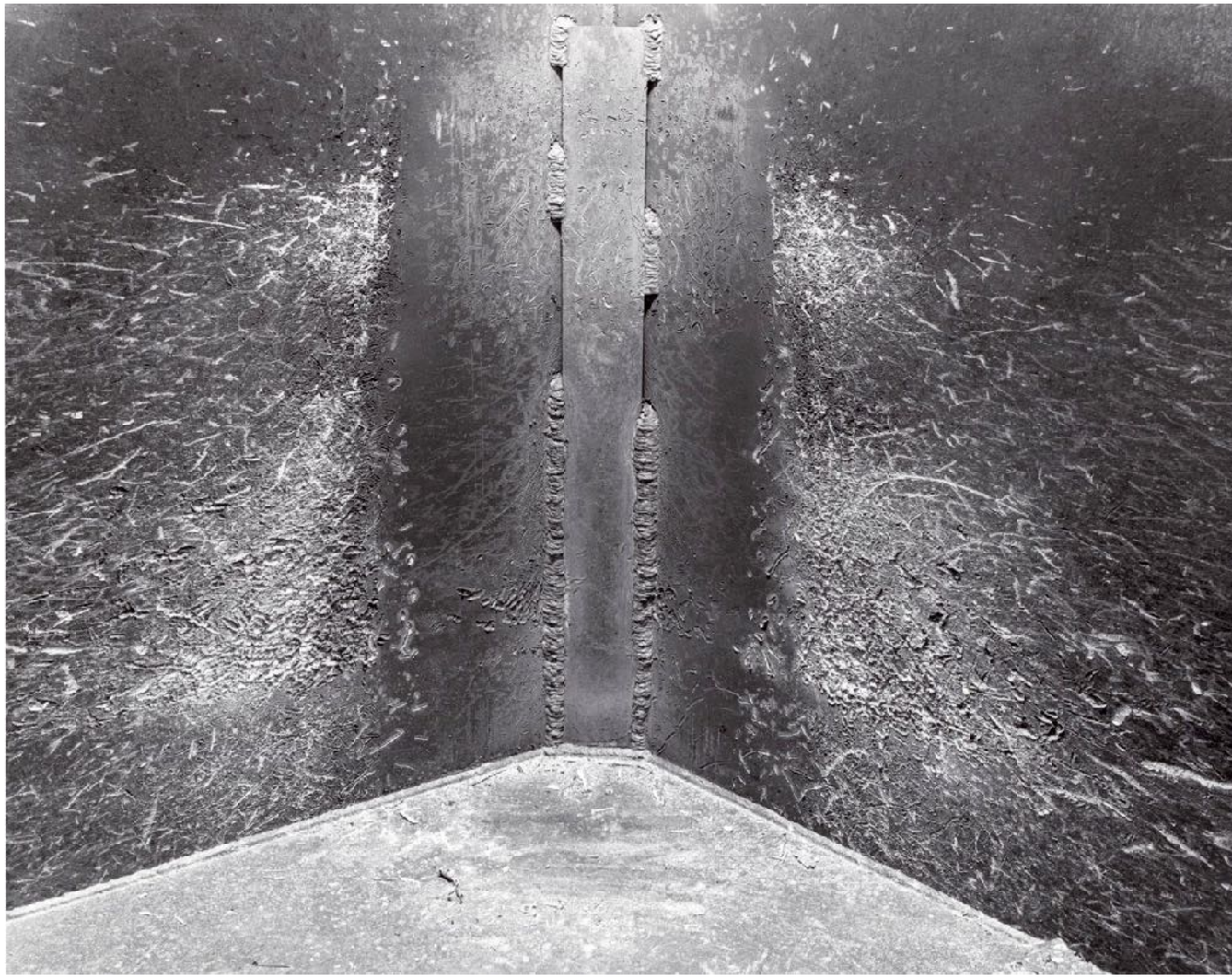




Mike Mandel and Larry Sultan/ *Evidence,* (1977).

EXAMPLES





Evidence, (1977).

Mike Mandel and Larry Sultan/ *Evidence,* (1977).

EXAMPLES

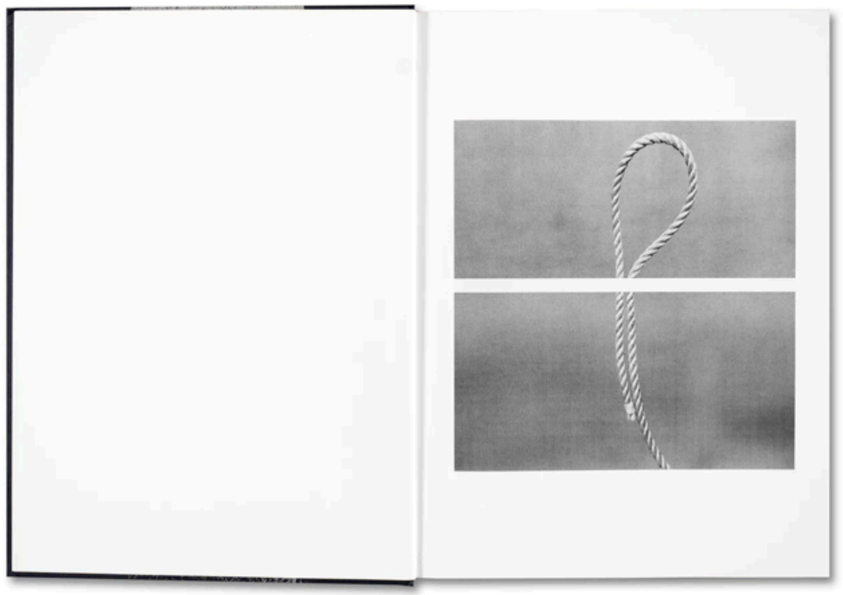


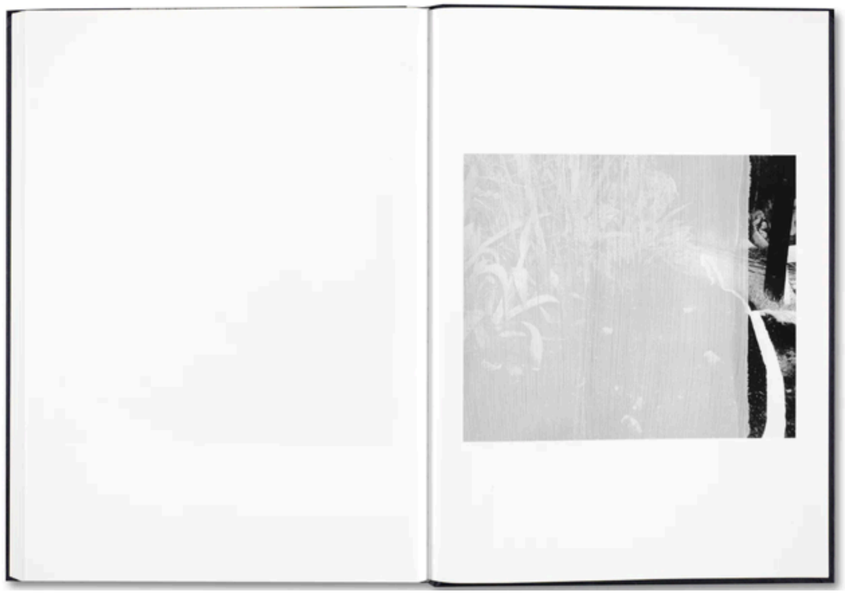


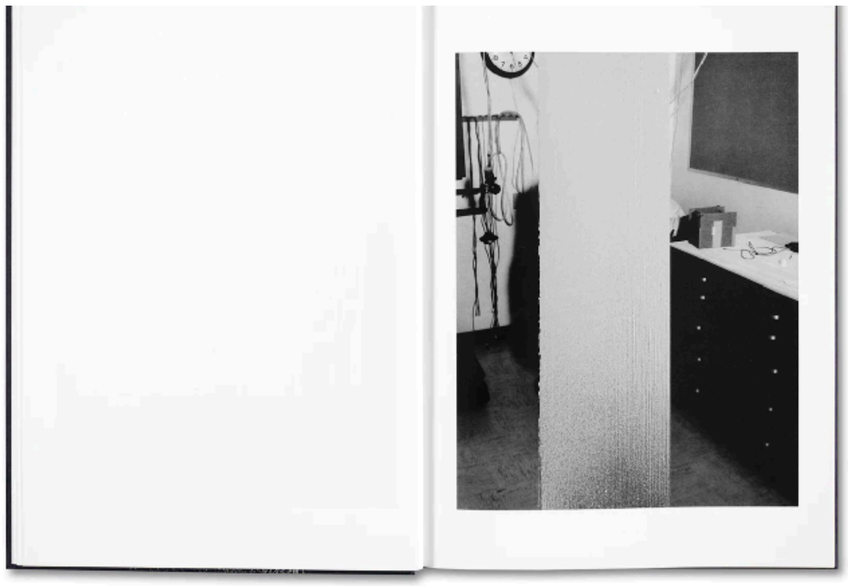
Evidence, (1977).

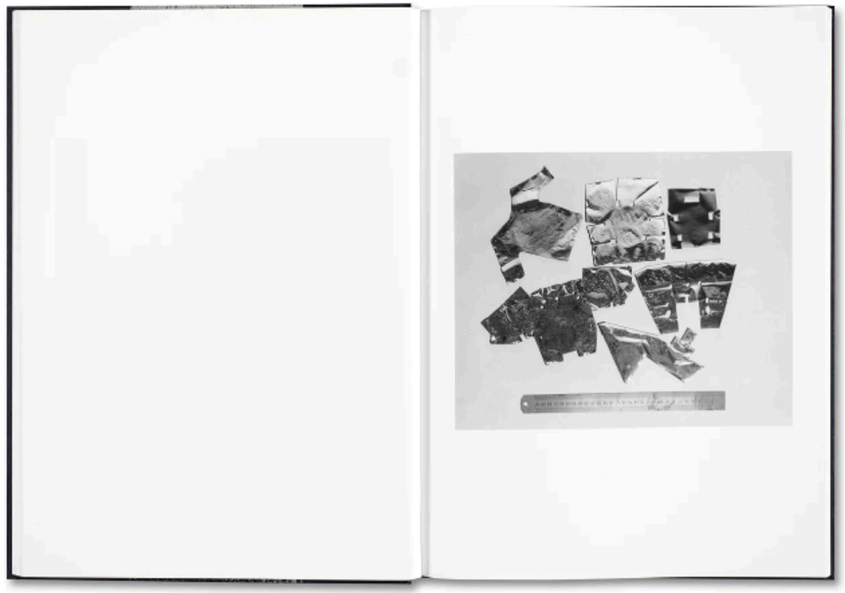
James White/ *Evidence,* (2022).

EXAMPLES



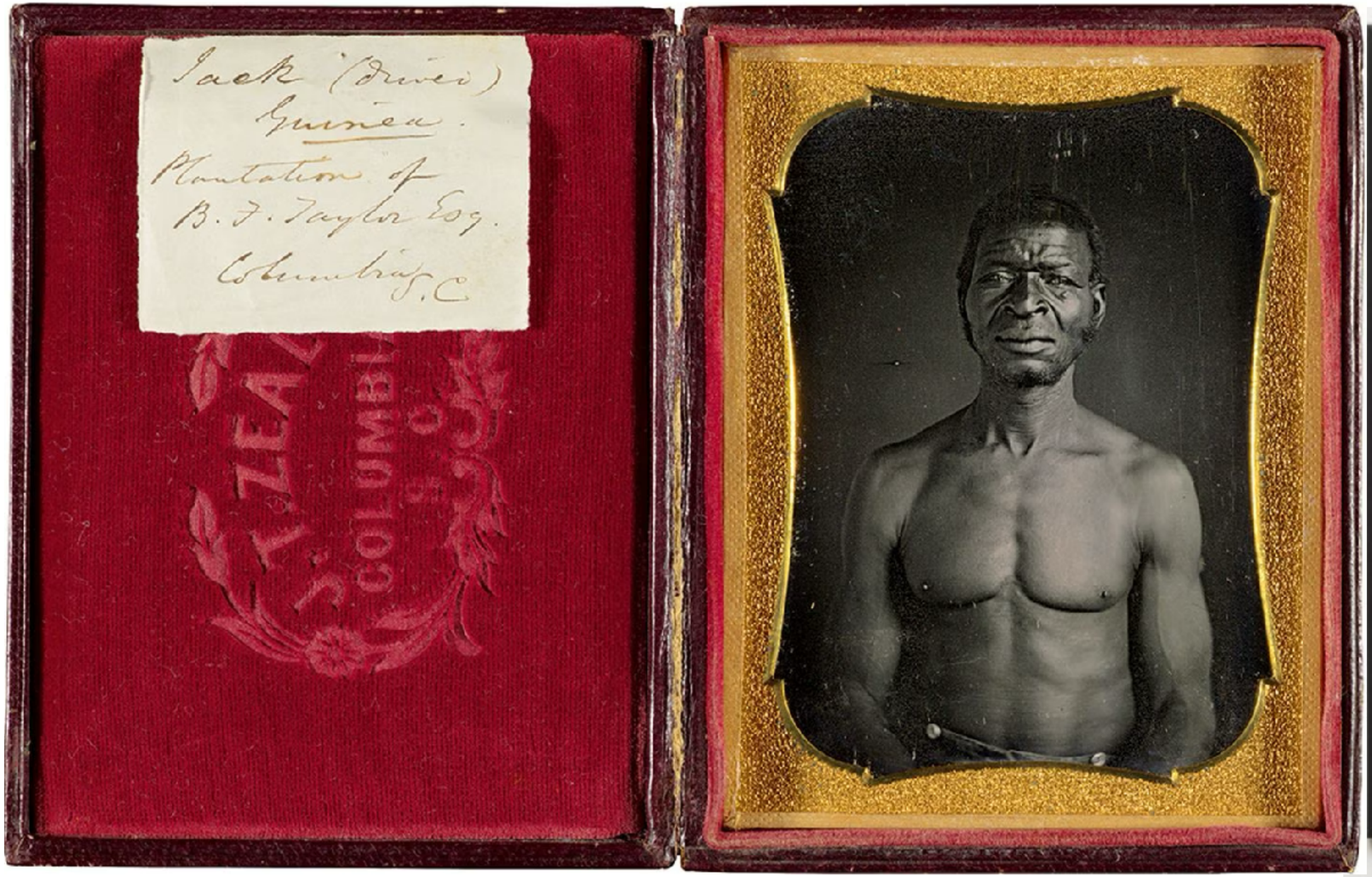


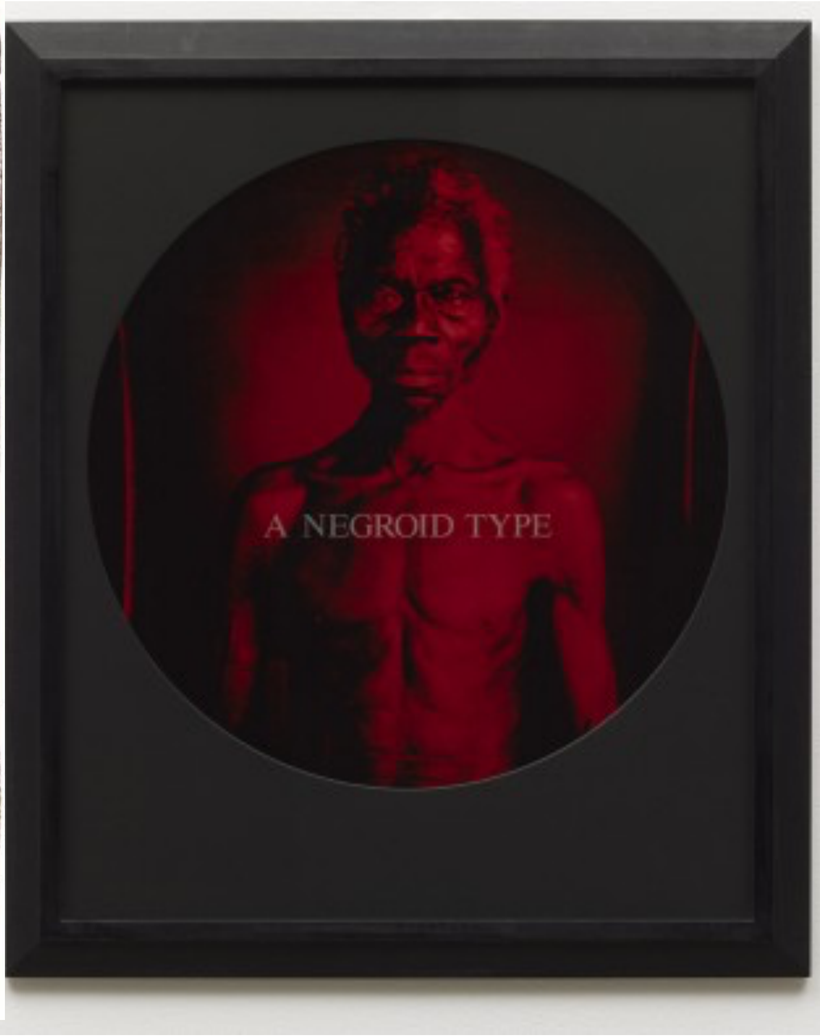




EXAMPLES

Carrie Mae Weems/ *From Here I Saw What Happened and I Cried*/ 1995





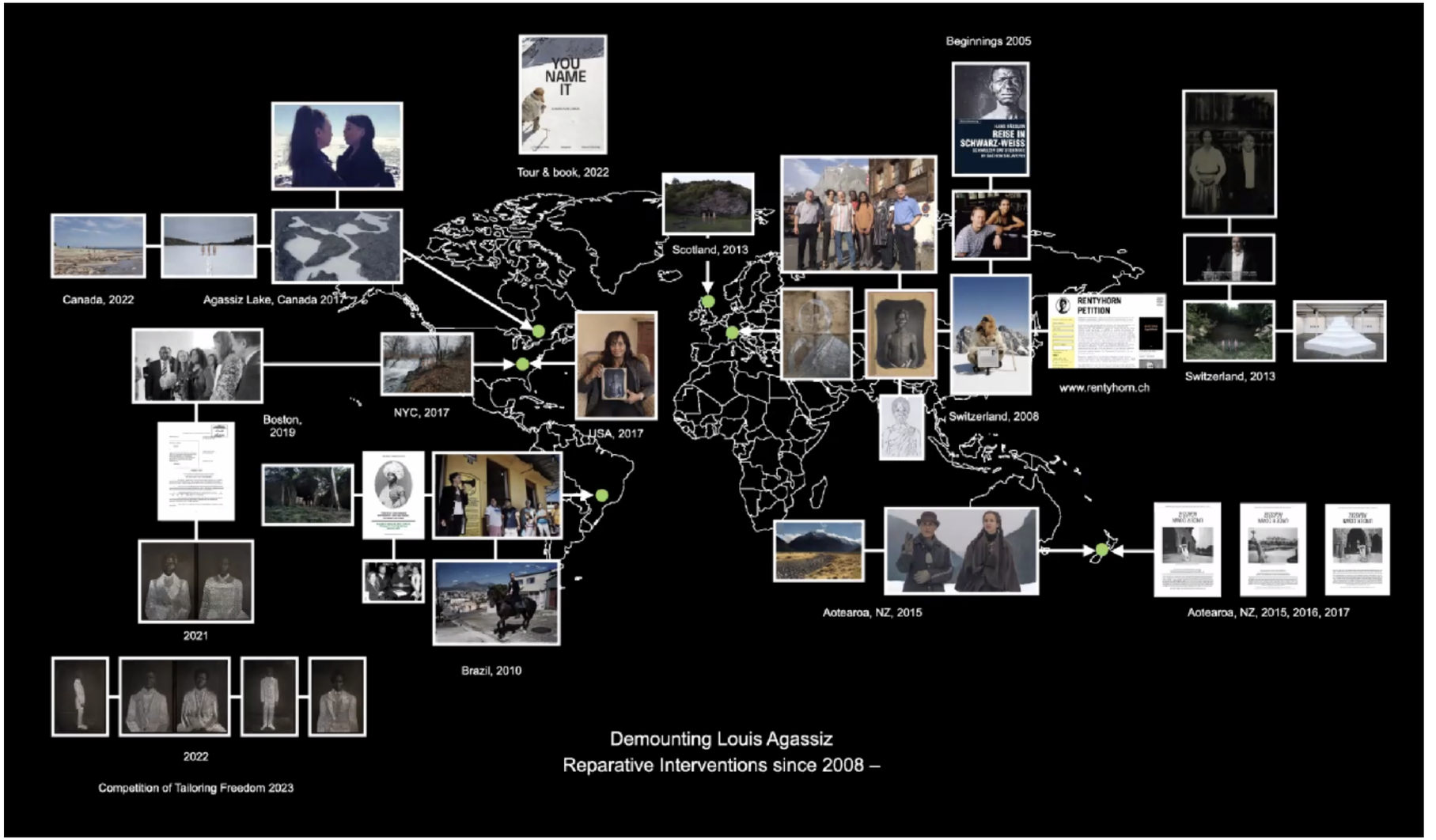
EXAMPLES

Carrie Mae Weems/ *From Here I Saw What Happened and I Cried*/ 1995



EXAMPLES

Sasha Huber/ *Demounting Louis Agassiz. Reparative Interventions*/ 2008



TAILORING FREEDOM

2021

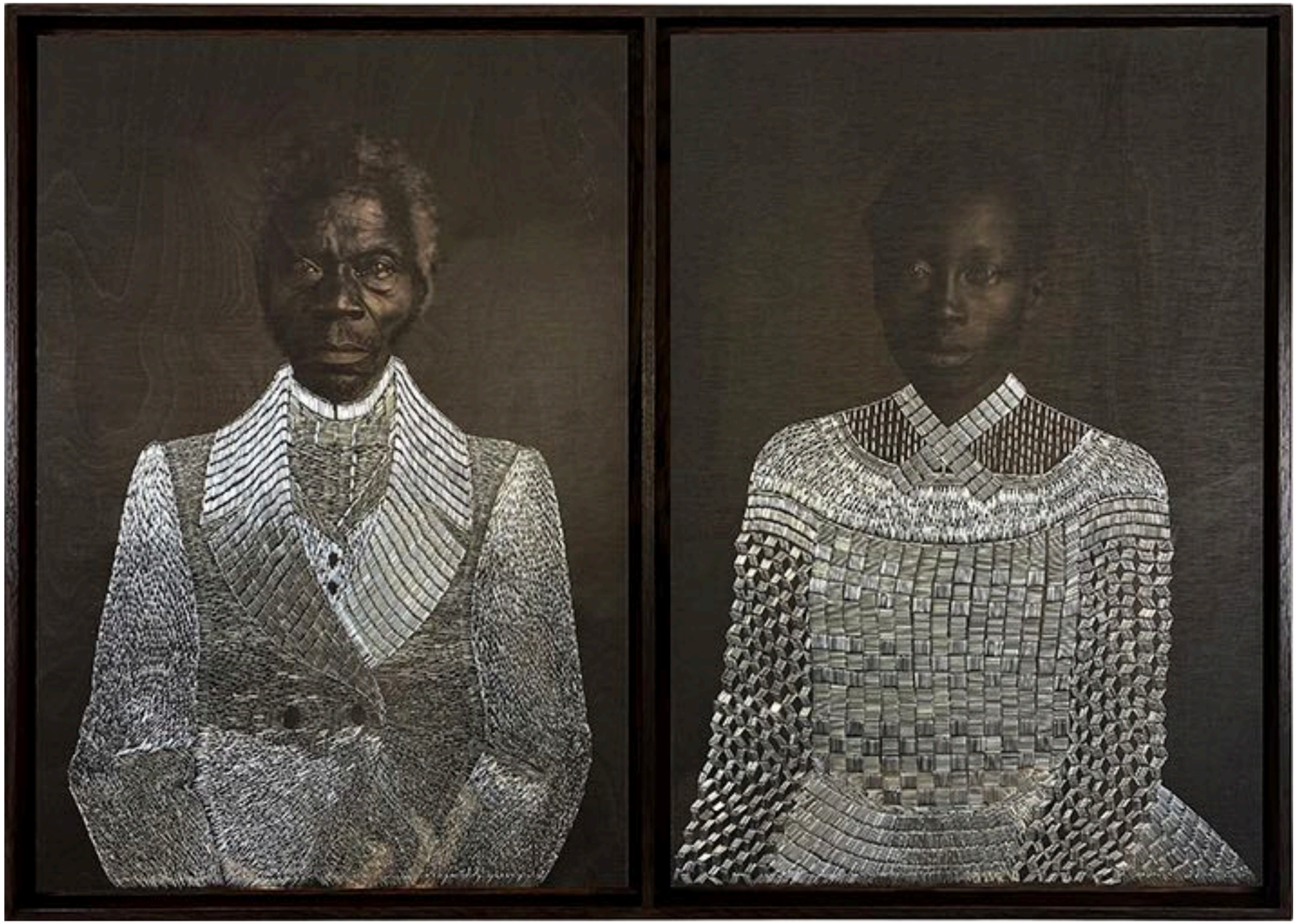
Tailoring Freedom marries Sasha Huber's stapling method and photography for the first time. In the original Joseph T. Zealy (1812–1893) daguerreotypes of Renty and his daughter, Delia, the two are unclothed, dehumanized, and stripped of dignity. Louis Agassiz's son, Alexander, donated these so-called Slave Daguerreotypes to the Peabody Museum of Archeology and Ethnography at Harvard University, where Agassiz was a professor and Founding Director of the Museum of Comparative Zoology. To reclaim their freedom, which was never granted during their lifetimes, Tamara Lanier, the great-great-great granddaughter of Renty, filed a lawsuit against Harvard University to repatriate the daguerreotypes of her ancestors held in their collection. Rolex Replica

Using art to heal colonial traumas, Huber reproduced and printed the photographs on wood, dressed Renty in a suit inspired by a suit by Frederick Douglass (1818–1895), and Delia in a dress inspired by a dress by Harriet Tubman (1849–1913). In this work the artist used her stapling method to symbolically heal wounds while honouring the contributions of Douglass and Tubman (both abolitionists). Huber gifted these portraits to Tamara Lanier and her family.

Tailoring Freedom joins the solo exhibition would tour YOU NAME IT at The Power Plant Contemporary Art Gallery in Toronto from February, 4th - May, 1st 2022. The tour started at the Kunstinstituut Melly in Rotterdam from April, 9th - September, 21 2021 and continues after Toronto to Autograph in London in November 2022 and Turku Art Museum in Finland in 2023.

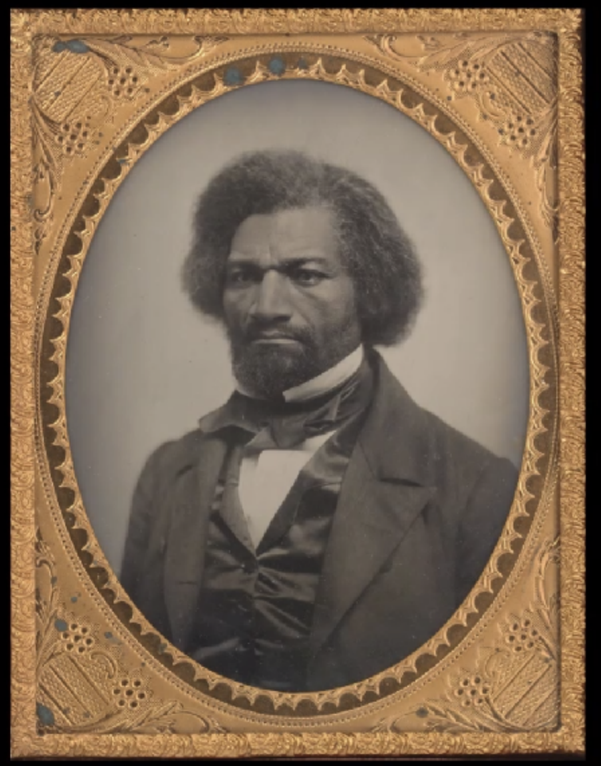
EXAMPLES

Sasha Huber/ *Tailoring Freedom*/ 2021



EXAMPLES

Sasha Huber/ *Demounting Louis Agassiz. Reparative Interventions*/ 2008

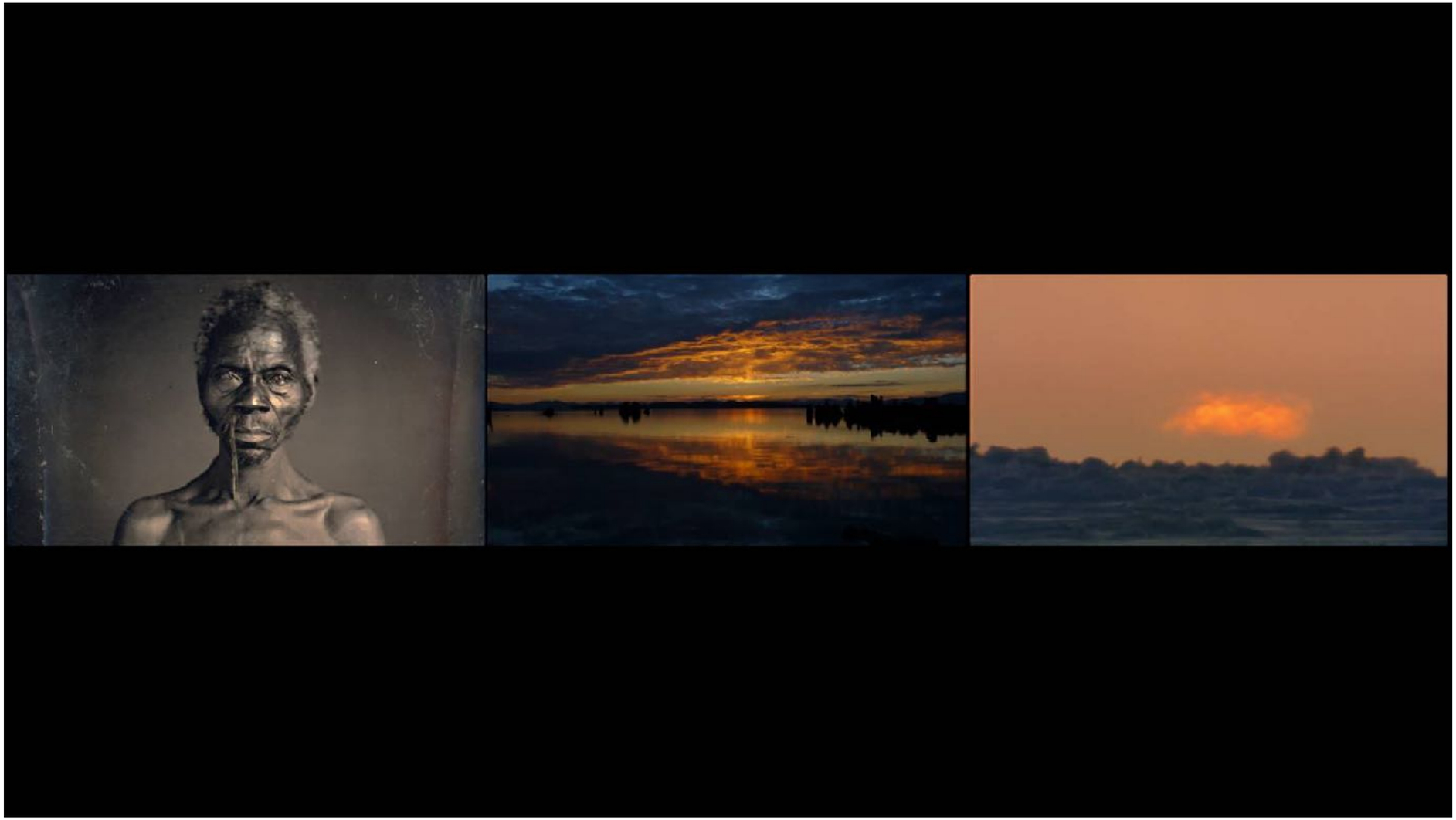


Frederick Douglass



Harriet Tubman

JOHN AKOMFRAH



John Akomfrah, *Vertigo Sea,* (2015).

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES

Seven Years (2001-2004) aims to deconstruct the trope of family photography by meticulously mimicking it. In the series, the title of which refers to the age gap between the artist and her elder sister, Morrissey functions as director, author and actor, staging herself and her sibling in tightly controlled, fictional mis en scene based on the conventions of family snapshots.

In order to construct images that appear to be authentic family photographs from the 1970s and 1980s, Morrissey uses period clothing and props, both her own and others, and the setting of her family's house in Dublin. They assume different characters and roles in each image, utilizing body language to reveal the subtext of psychological tensions inherent in all family relations. The resulting photographs isolate telling moments in which the unconscious leaks out from behind the façade of the face and into the minute gestures of the body.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



April 16th 1967.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



July 22nd 1972.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



July 14th 1974.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



May 1st 1976.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



January 25th 1979.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



August 8th 1982.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



April 16th 1984.

Trish Morrisey/ *Seven Years (2001-2004).*

EXAMPLES



September 20th 1985.

Trish Morrisey/ *Ten People in a Suitcase (2014-2015).*

EXAMPLES

Ten People in a Suitcase

2014–2015

In 2014, Morrissey was among a group of international artists invited to travel to Mänttä, Finland and make work that reflected their encounter with the town for the exhibition *Touching From a Distance* at Serlachius Museum Gösta.

Morrissey's project evolved from researching the photographic archives of G. A. Serlachius Ltd, now part of the Serlachius Museums, which contain many portraits of townspeople, often company employees and mostly unnamed. She restaged ten of these photographs, meticulously recreating the scenes and assuming the characters herself in a process that she describes as "acting both as protagonist and narrator". As she writes:

"Each character I chose to re-imagine had something about them that I recognised. I felt there was a part of me already within the photograph. It could have been the way the character stood, or the space they took up in the frame, a glint in the eye, or an authority in the angle of the hand. I felt a visceral connection to them.

In order to create these new photographs, I had to imagine the events that led up to this moment in the character's lives, and in doing so, felt closer to the town itself."

Trish Morrisey/ *Ten People in a Suitcase (2014-2015).*

EXAMPLES



Fig. 019KI (TM) Father and son clay pigeon shooting day Särkikangas sandpit, 1975/2015.

Trish Morrisey/ *Ten People in a Suitcase (2014-2015).*

EXAMPLES



Fig. 16799KEL (TM) Adult Education Centre's painting and drawing class. Teacher Riitta Ranta. 1986 reimagined as, 1956/2015.

Trish Morrisey/ *Ten People in a Suitcase (2014-2015).*

EXAMPLES



Fig. 8097GAS (TM) An apparatus for testing the absorption ability of a nappy, 1969/2015.

Trish Morrisey/ *Ten People in a Suitcase (2014-2015).*

EXAMPLES



Fig. 077OI (TM) Forester Häggman and an eight-kilogram pike, 1955/2015.

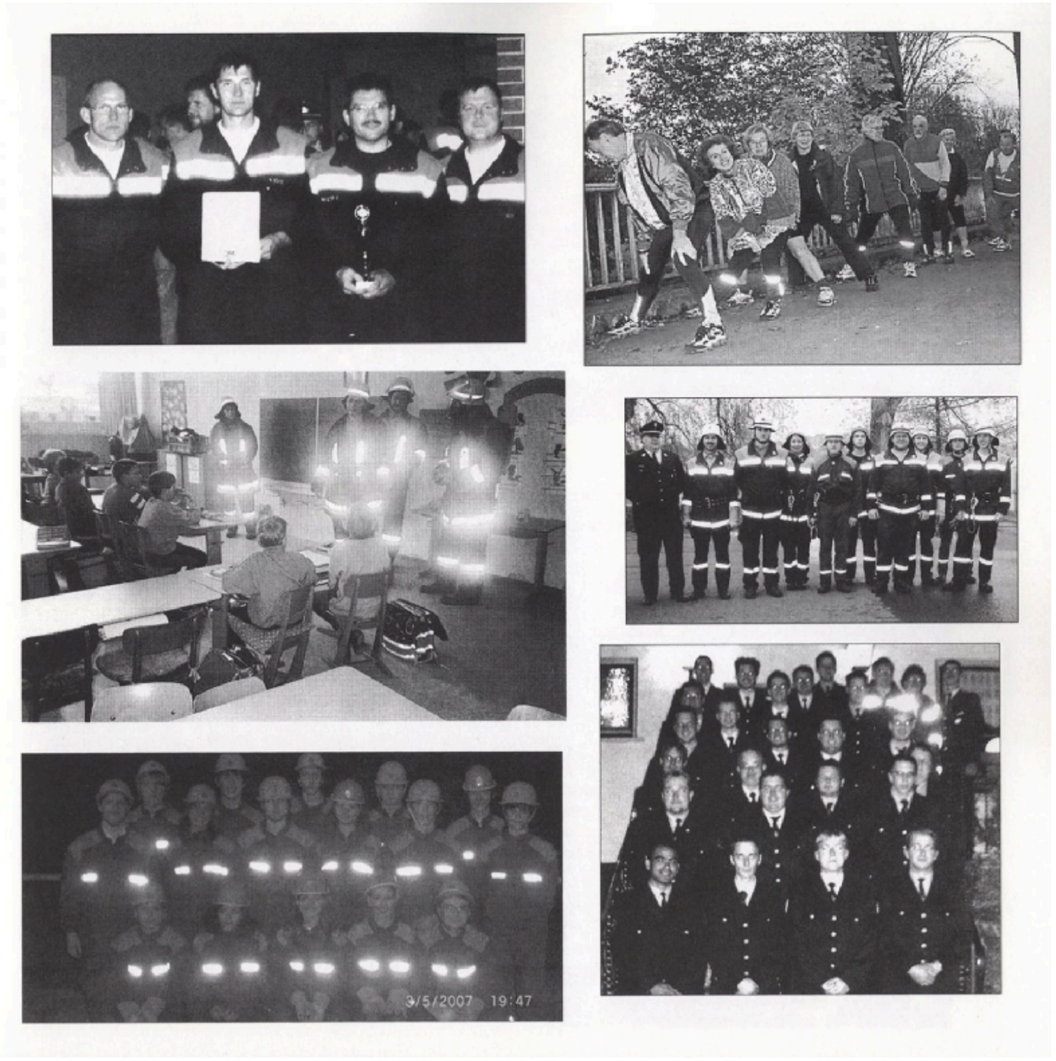


Fig. 0395GAS (TM) Aune Heimolainen, one of the best swimmer girls in Mänttä Sporting Club, 1943/2015.

Peter Piller/ *Archiv Peter Piller*/ 2007

EXAMPLES





Peter Piller/ *Archiv Peter Piller*/ 2007

EXAMPLES





Peter Piller/ *Archiv Peter Piller*/ 2007

EXAMPLES



Batia Suter/ *Parallel Encyclopedia #1*/ 2007

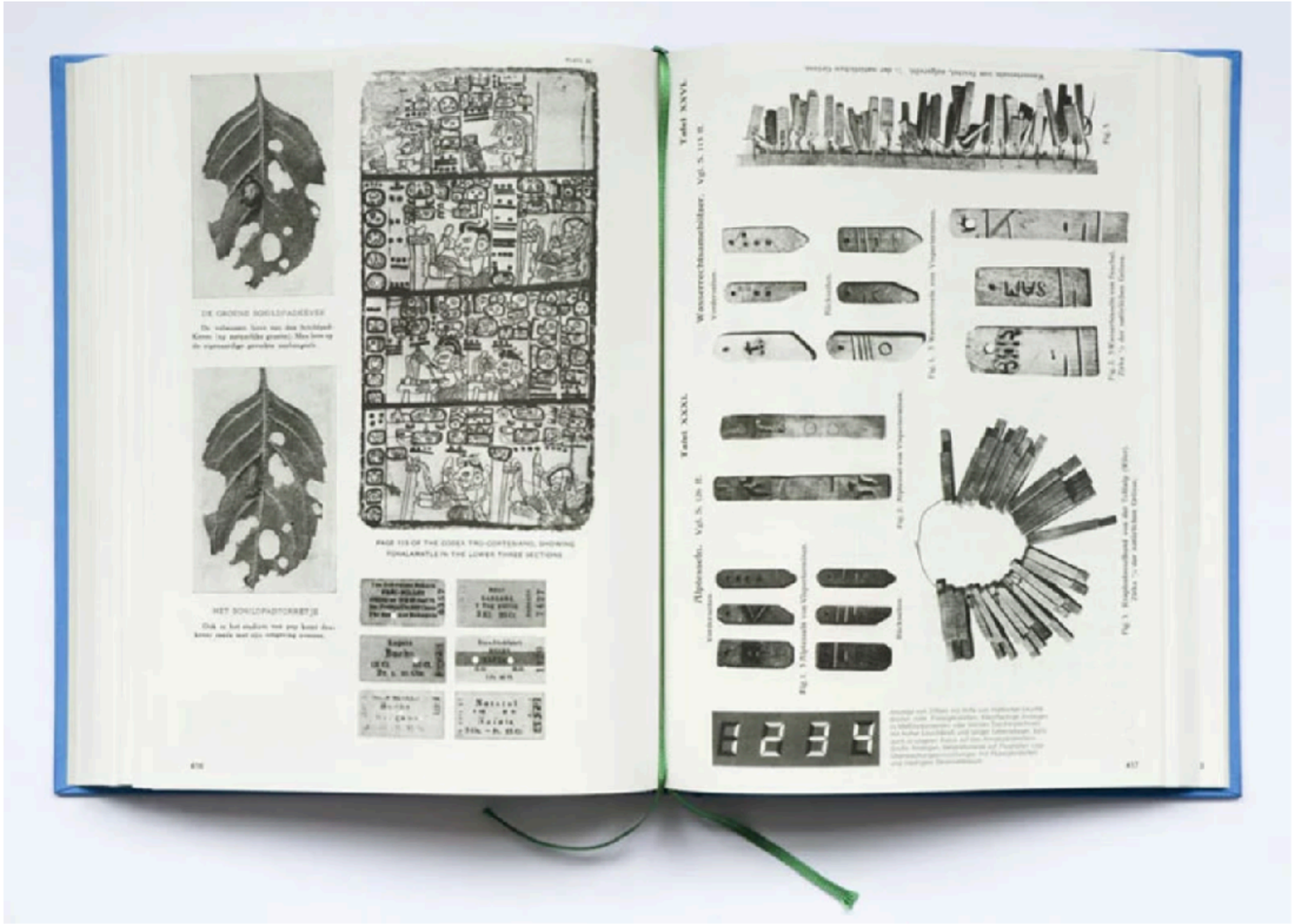
EXAMPLES





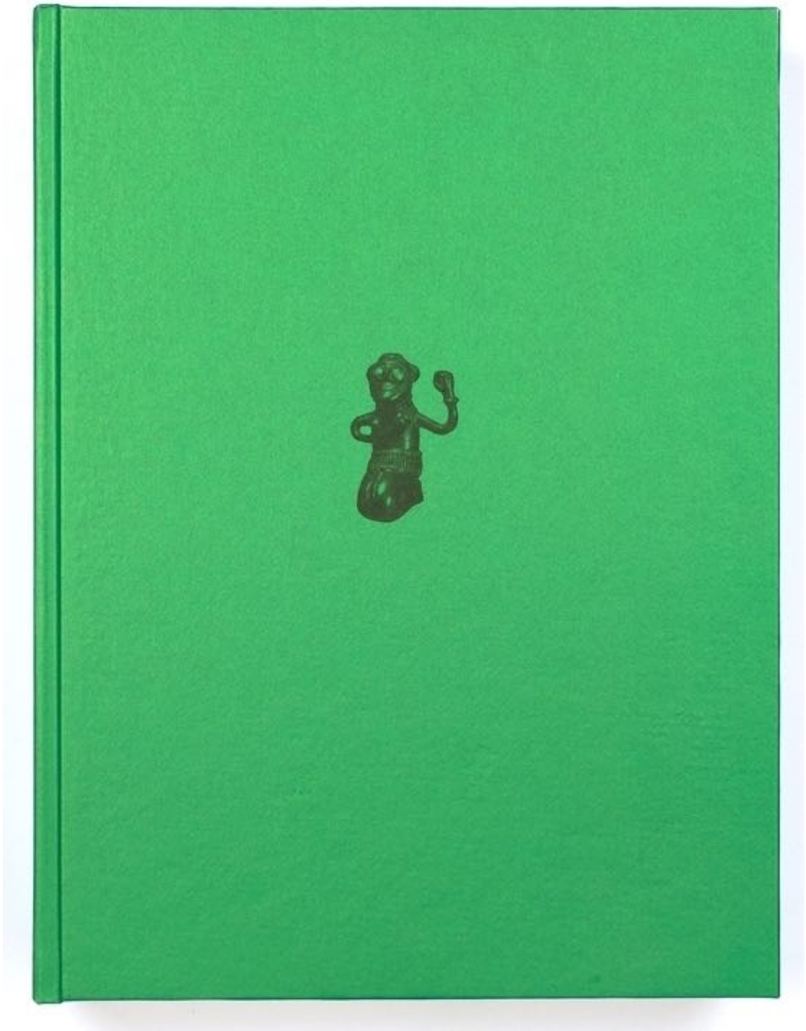
Batia Suter/ *Parallel Encyclopedia #1*/ 2007

EXAMPLES



Batia Suter/ *Parallel Encyclopedia #2*/ 2018

EXAMPLES





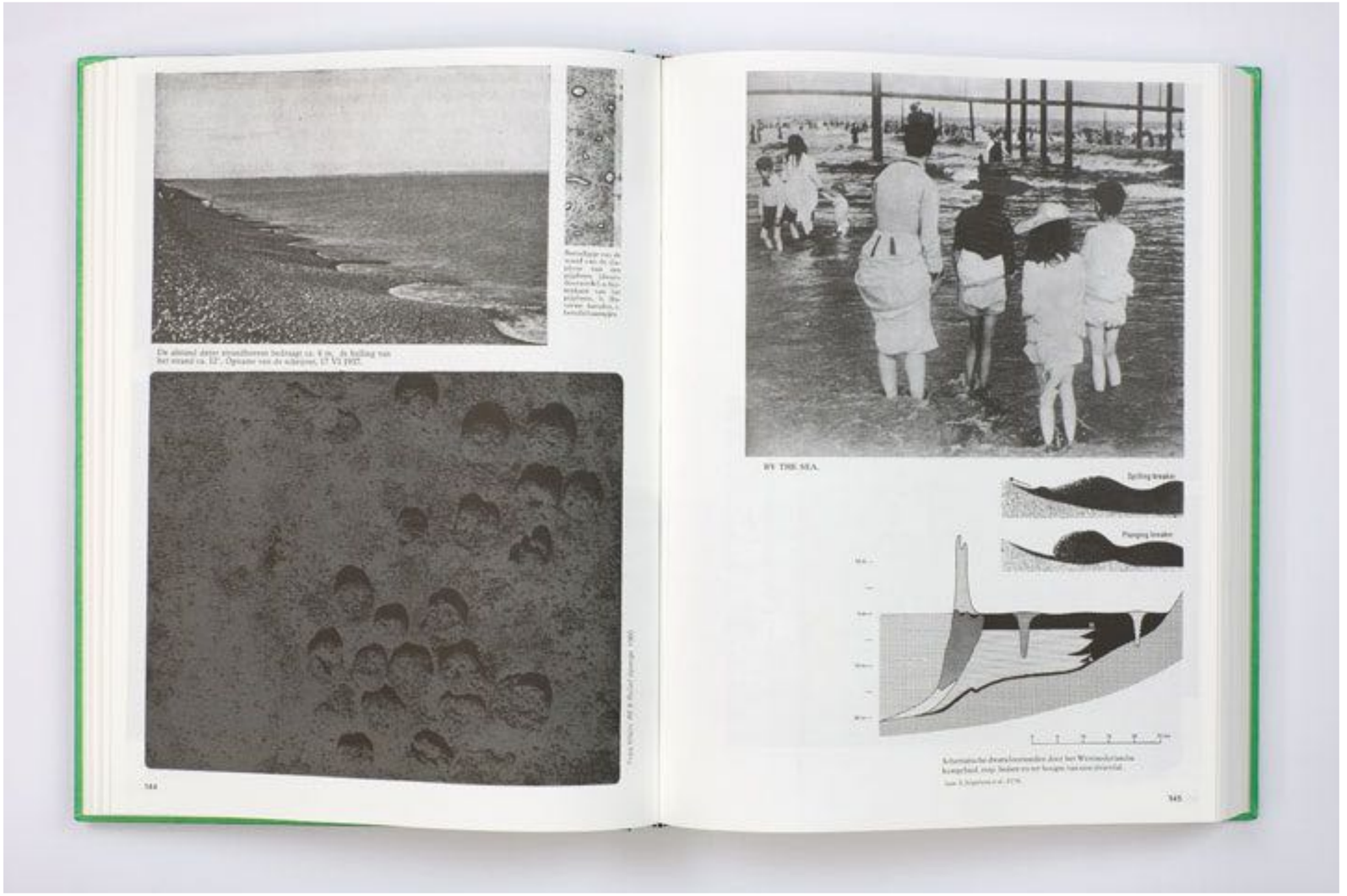
Batia Suter/ *Parallel Encyclopedia #1*/ 2018

EXAMPLES



Batia Suter/ *Parallel Encyclopedia #1*/ 2018

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES

The Queen, The Chairman and I (2009-2013)

'The world is always changing. We have to look inside ourselves to find what stays the same, such as loyalty, our shared history and love for each other. In them, the truth of the past lives on.' - Ronald Bass

My project began with a storybook I made for my daughters.

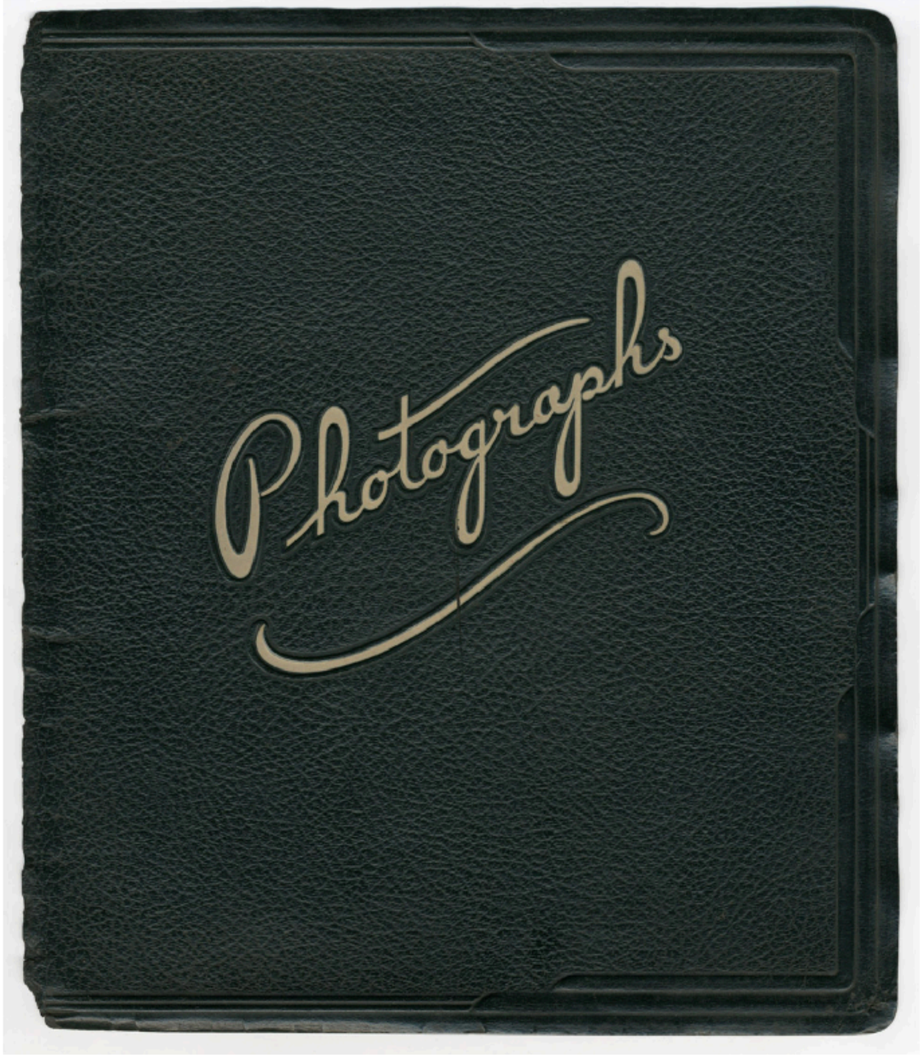
I was born in the city of Hong Kong in 1977, 5 years before China wanted it back. Us Honkies have an identity that's very different to the ones of China, after all, I sang 'God Save our Queen' as my national anthem at school. I always knew I was going to live in England. My father studied here and dislikes the communists; he had always told me that when Hong Kong goes back to China in 1997, we would not be going back.

Go back he did. In fact, he never really left. I on the other hand, got sent here for school and I married a Scottish girl and started a family here. Having grown up between three different cultures, one question is always at the back of my mind. How Chinese am I or indeed, who am I?

My father's grandfather was a deckhand who came to Hong Kong from Shanghai after the fall of the Empire in 1911, lured by better job prospects in the relatively stable British colony. My mother's family were big landlords in Southern China. They came to Hong Kong and probably escaped certain death at the hands of Mao's advancing Communist armies. For 2 years, I traced back the history of my family in a bid to find out how two of the most influential people in history affected my family. Paying equal importance to new photographs, found photographs and writing, the work reconnects me with the Hong Kong of the past through the recollection of my extended family, humanizing the political and social upheaval that brought my family to Hong Kong and eventually to the United Kingdom.

Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

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Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES



Kurt Tong/ *The Queen, the Chairman and I*/ 2009-2013

EXAMPLES



Zoe Leonard/ *Crossing the Equator*/ 2016

EXAMPLES



Zoe Leonard/ *Crossing the Equator*/ 2016

EXAMPLES







Carmen Winant/ *My Birth*/ 2018

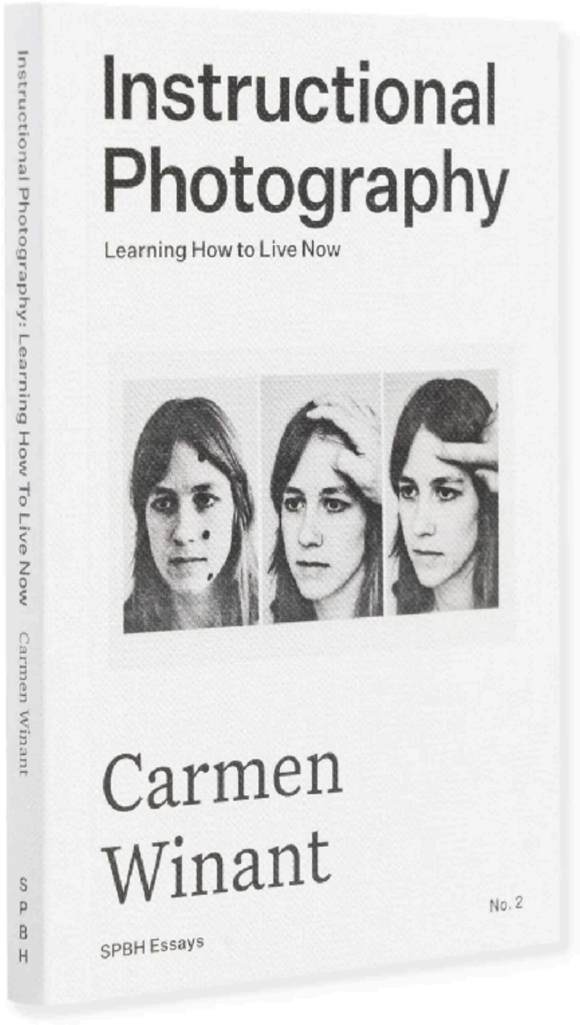
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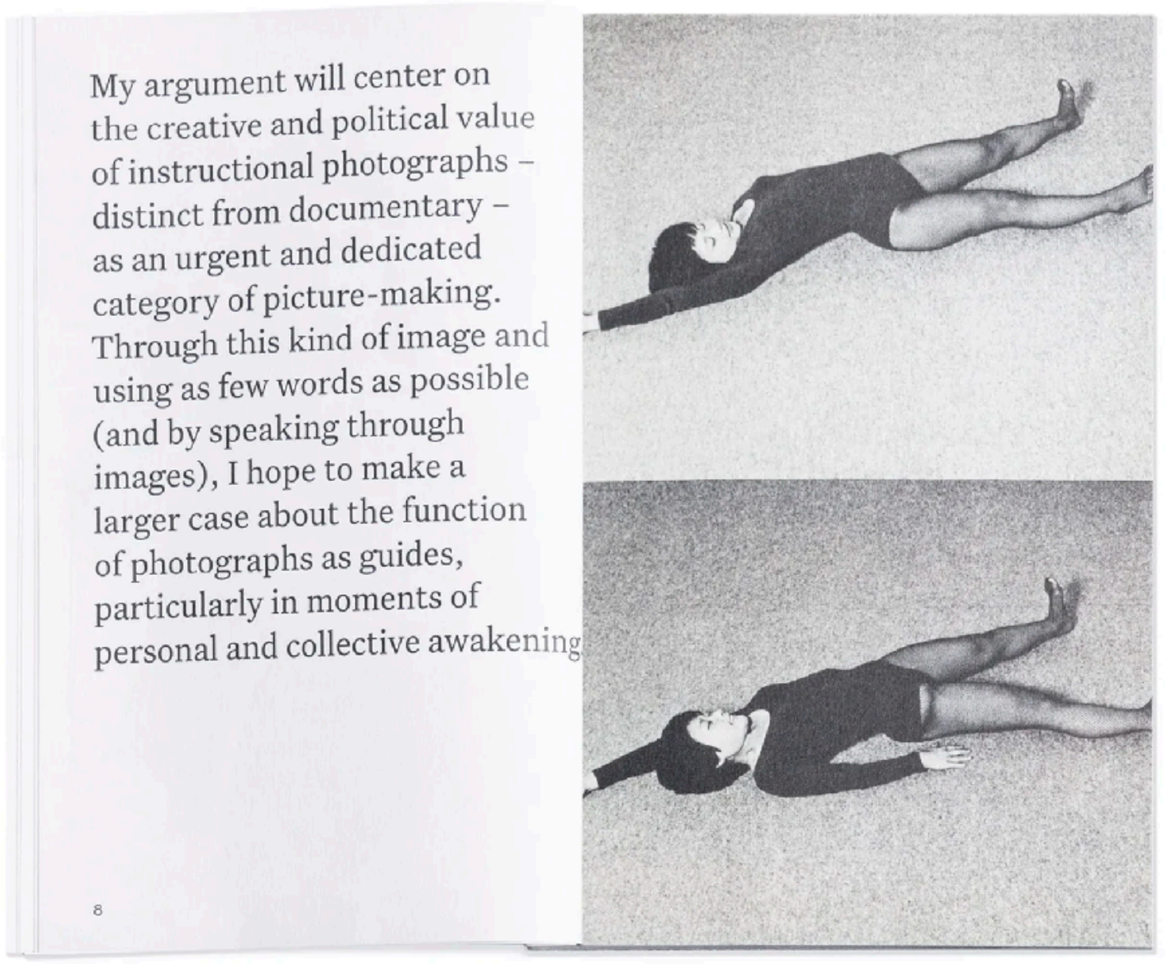


My Birth, (2018).

Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021

EXAMPLES





Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021

EXAMPLES

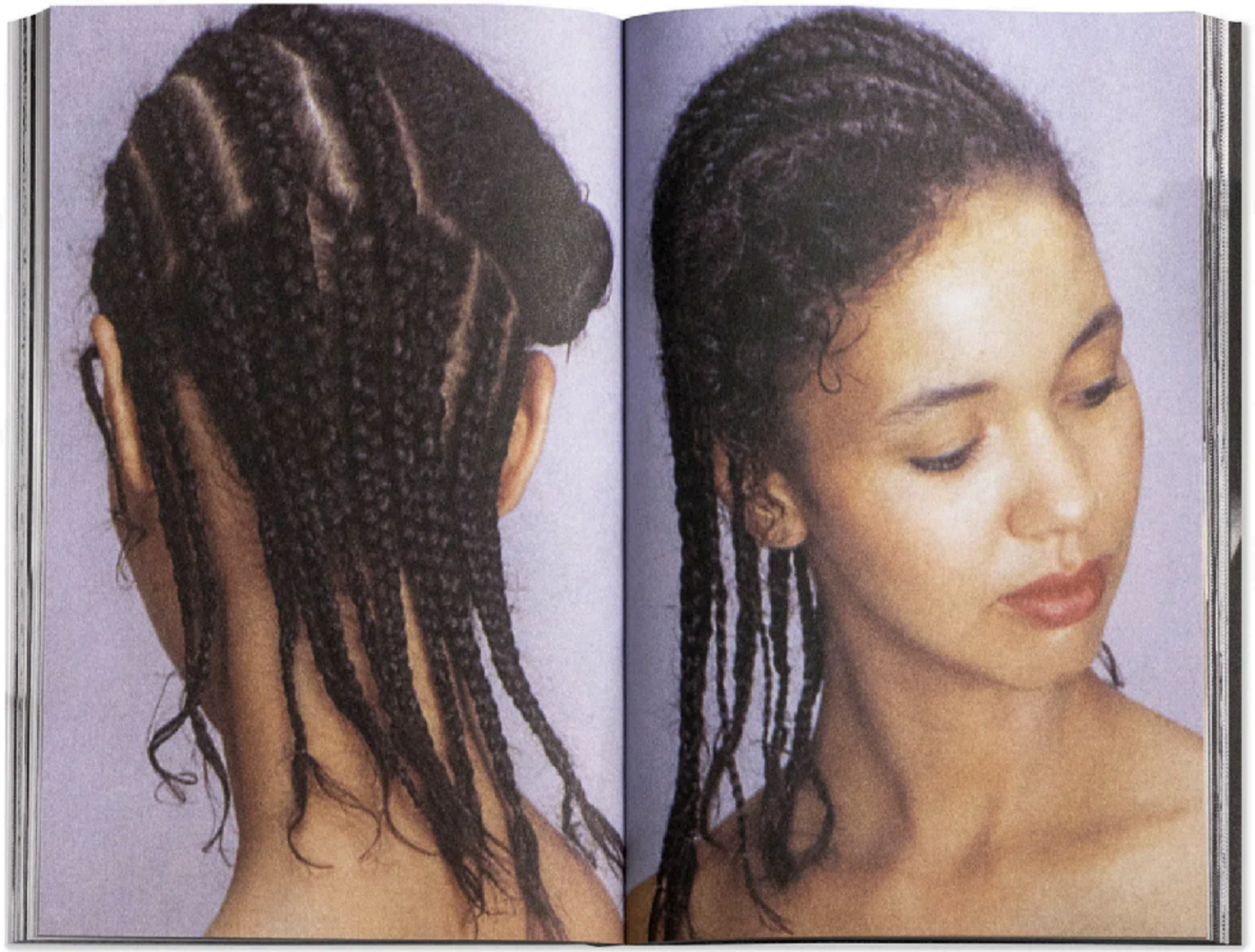
This particular copy of *I Am My Lover* came with a faded, yellow stain on its cover. It seeps across the closely cropped face of the topless model on the cover. At first, I considered it unsightly, but I've since become obsessed with the stain – uneven and soft, like a birthmark, like a piss cloud – and its possible origins.

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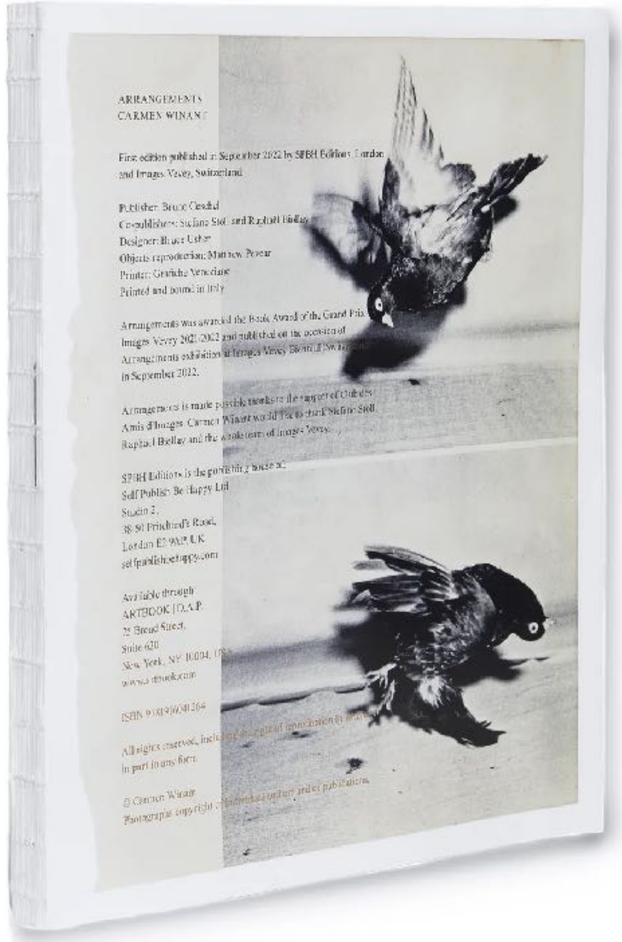
Carmen Winant/ *Instructional Photography: Learning How to Live Now*/ 2021

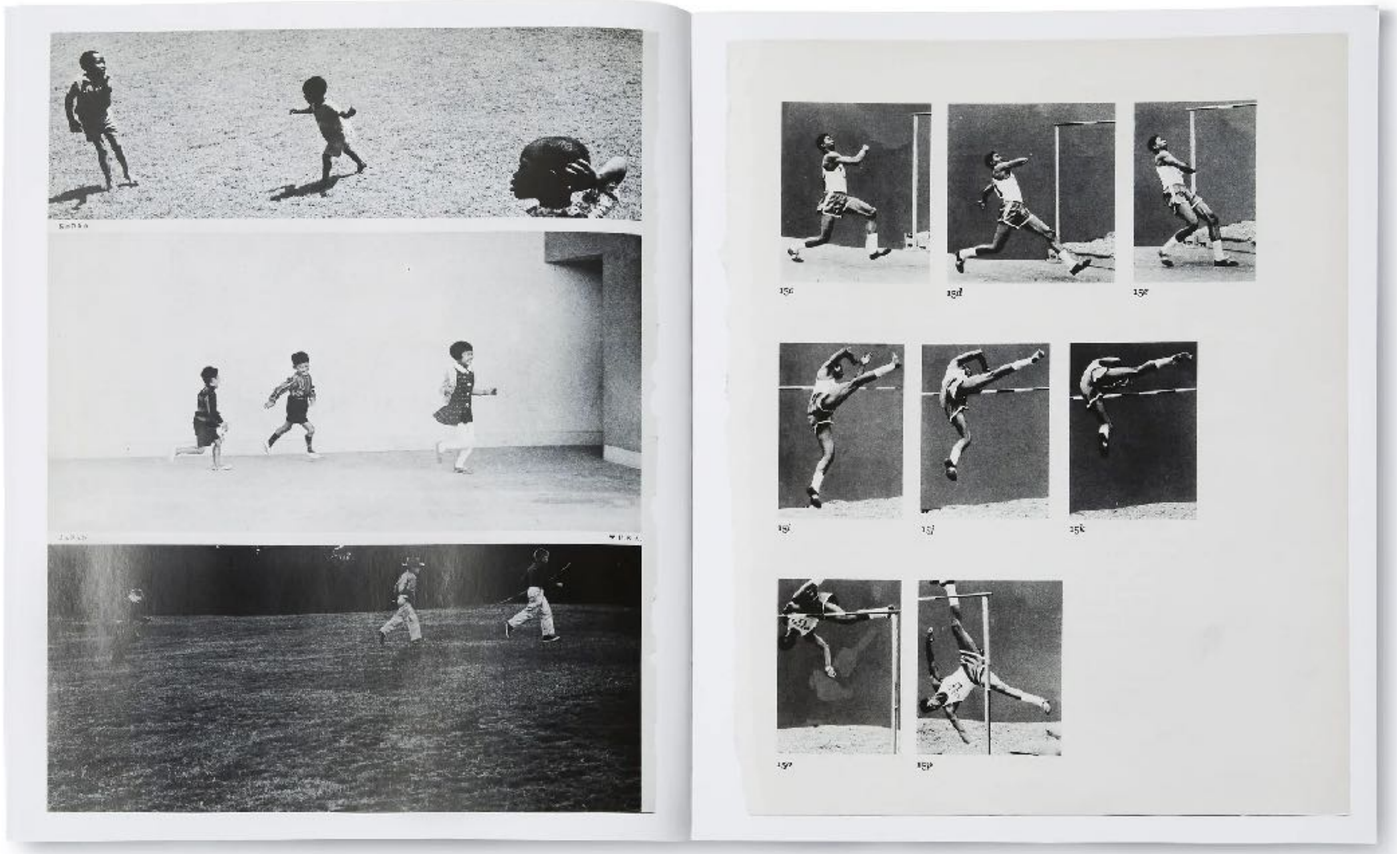
EXAMPLES



Carmen Winant/ *Arrangements*/ 2022

EXAMPLES





Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES

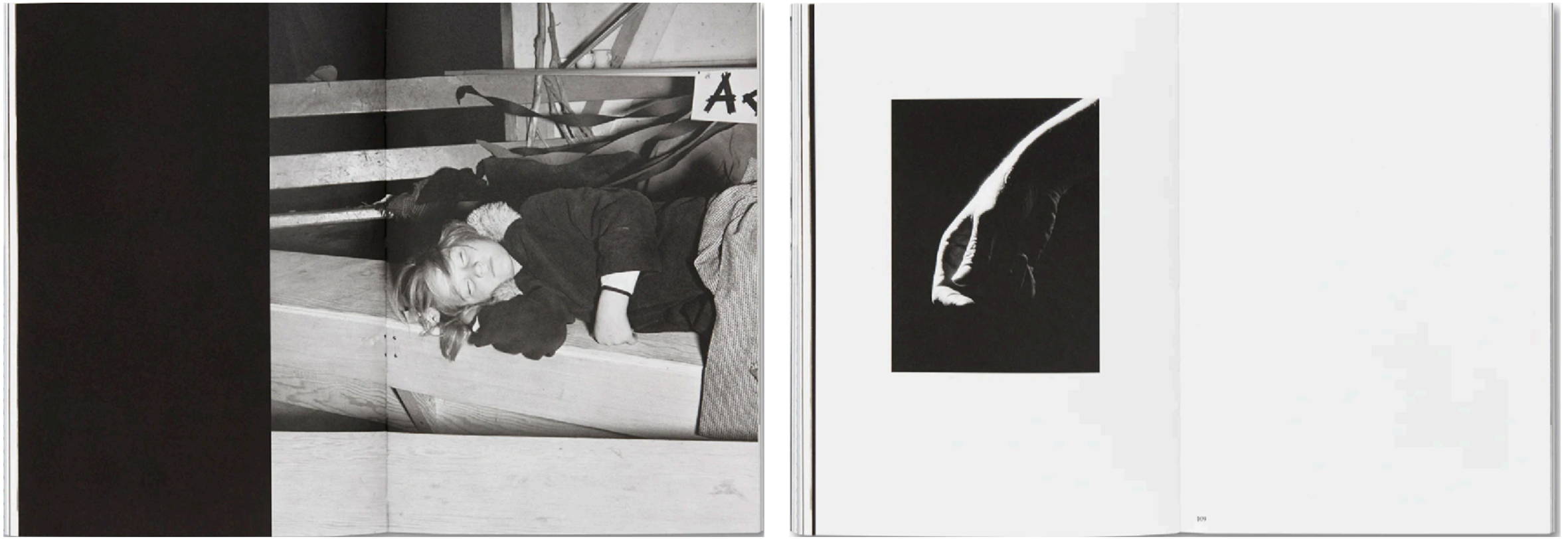




Dorothea Lange and Sam Contis, *Day Sleeper,* Mack (2020).

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES



Dorothea Lange and Sam Contis, *Day Sleeper,* Mack (2020).

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES



Dorothea Lange and Sam Contis, *Day Sleeper,* Mack (2020).

Deana Lawson/ MoMA PS1, New York/ April 14 - September 05, 2022/

EXAMPLES



Deana Lawson, *Hair Advertisement* (2005). Pigment print.



Deana Lawson, *Coulson Family* (2008). Pigment print.

Deana Lawson/ MoMA PS1, New York/ April 14 - September 05, 2022/

EXAMPLES



Mohamed Bourouissa/ *The Utopia of August Sander*/ (2012-2013).

EXAMPLES





Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, galerie Édouard-Manet, Gennevilliers, 2012.

Mohamed Bourouissa / *The Utopia of August Sander* / (2012-2013).

EXAMPLES

MOTIVATION

To represent the unemployed in a form that goes against the mainstream media narrative and reveals the inequalities created by the mechanisms of society.



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013).



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, Centre Pompidou, Paris (2013).

Mohamed Bourouissa / *The Utopia of August Sander* / (2012-2013).

EXAMPLES

PROCESS

- A van was converted into a photographic studio where people were invited to take a photograph/scanner of themselves.
- With the use of software he transformed to images to be able to print them as polyester statuettes measuring about 10 cm, which he then sold on the street for 2 euro a piece.



August Sander, *Varnished* (1930), part of II/11 *Working Types – Physical and Intellectual* from *People of the Twentieth Century*.

Mohamed Bourouissa / *The Utopia of August Sander* / (2012-2013).

EXAMPLES

MAIN REFERENCE

The rationale of the project is based on *People of the Twentieth Century* by August Sander.

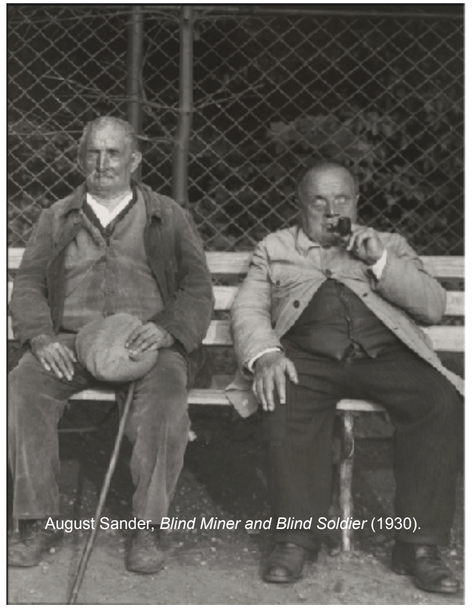
August Sander/ *People of the Twentieth Century* / 1892-1952 /


August Sander, *Farmer from Kuchhausen* (1951).


August Sander, *Secretary* (1931).


August Sander, *Jobless* (1928).


August Sander, *Revolutionaries* (1929).

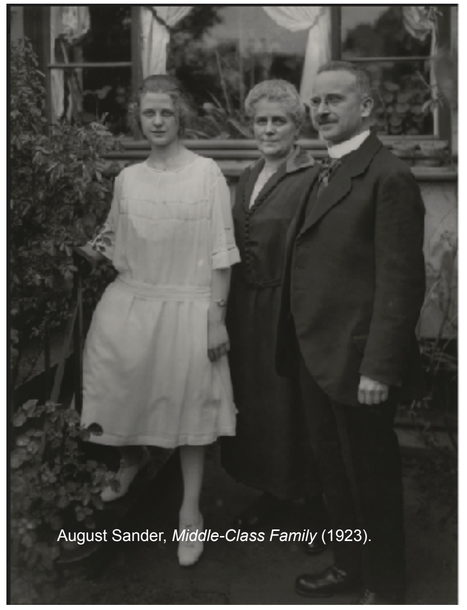

August Sander, *Blind Miner and Blind Soldier* (1930).


August Sander, *Berlin Coalheaver* (1929).


August Sander, *Court Usher* (1932).


August Sander, *Beggar* (1930).


August Sander, *Country Girls* (1925).


August Sander, *Middle-Class Family* (1923).

Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES





Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES





Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES





Karl Blossfeldt/

EXAMPLES



Adiantum pedatum, (1898-1926).



Acanthus mollis (Soft Acanthus, Bear's Breeches. Bracteoles with the Flowers Removed, Enlarged 4 Times), (1898–1928).

NEXT STEPS

For the next session:

-Read Roland Barthes' *Camera Lucida* first published in 1980. You can find a pdf copy on the module's Moodle page.

-**Bring** your visual response to your 'found' image.

NEXT SESSION

For the next session:

- Example of how I have used the found photograph on *Línea de Tensión* (2023).

- Examples of artists' that use video.

THANK YOU

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