Photography, Melancholy, Family:



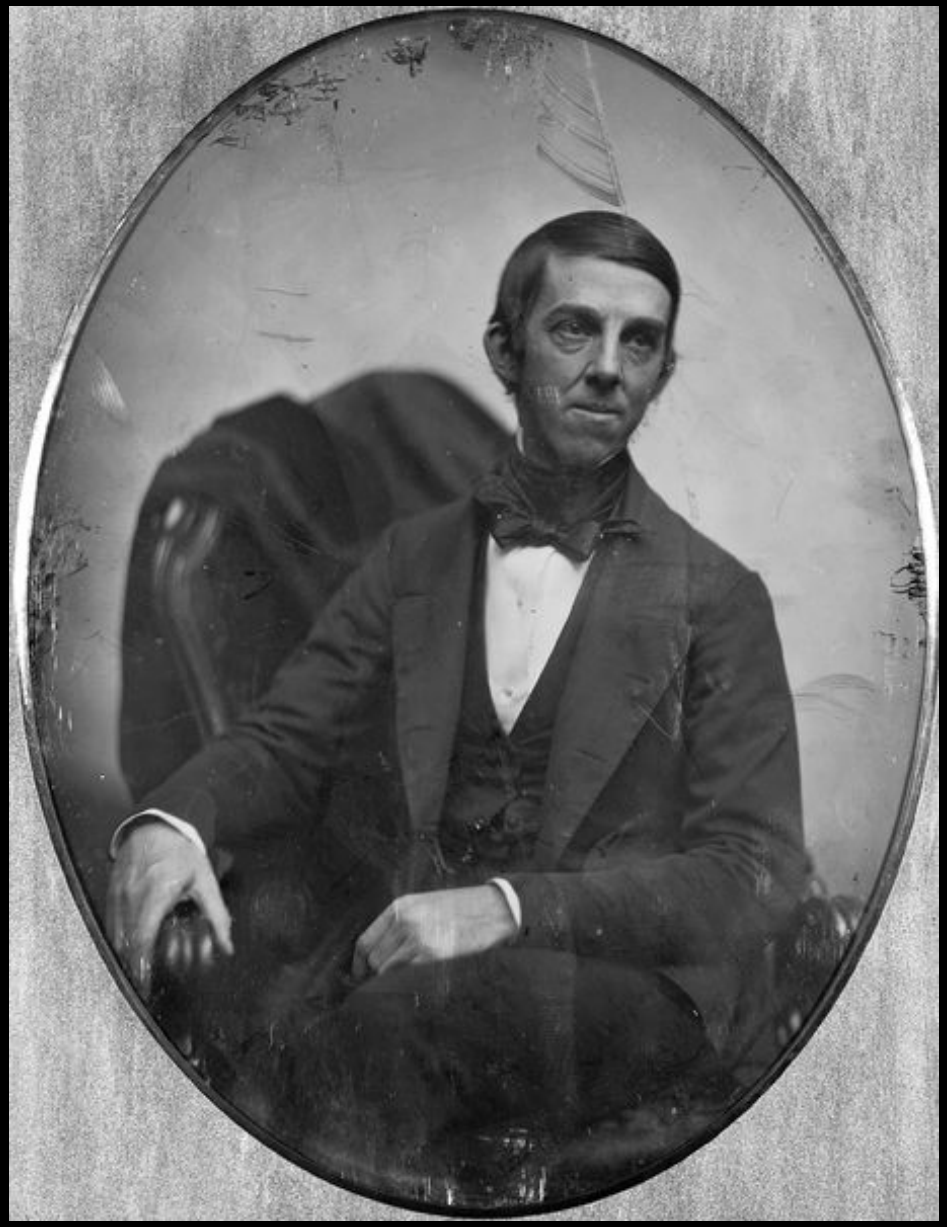
Spaces Beyond Representation

Amsterdam, 1973 (2008)

[di]

(or: Photography, Melancholy, Family: Spaces of Contra^ction)


IN LIGHT OF THE PAST
BETWEEN THE ACTUAL & THE VIRTUAL



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

Memory Perception Imagination

There can be close interactions between remembering, perceiving and imagining.

"Memory is often suffused with emotion, and is closely involved in extended affective states - love and grief - and socially significant practices - promising and commemorating."

John Sutton: *Stanford Encyclopedia of Philosophy,* 2010

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

"An understanding of memory has often been curiously neglected by philosophers… 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."

John Sutton: *Stanford Encyclopedia of Philosophy,* 2010



One of the first thinkers to proclaim the importance of paying attention to different types of memory was **Henri Bergson**

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

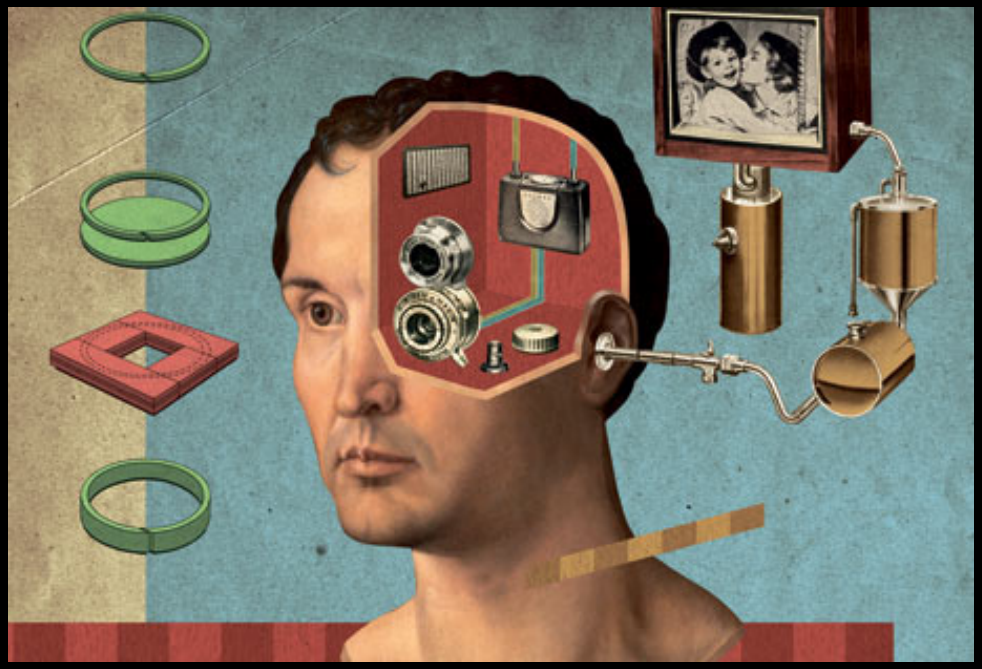


Photo: Randy Mora/YCN

Henri Bergson, *Matter and Memory* (1912)

“Our actual existence, then, whilst it is unrolled in time, duplicates itself all along with a virtual existence, a mirror-image.

Every moment of our life presents two aspects,
it is actual and virtual,
perception on the one side and memory on the other.
Each moment consists in this very splitting.”

This is Bergson’s explanation for the phenomena of paramnesia or of ***déjà-vu***.

DÉJÀ VU

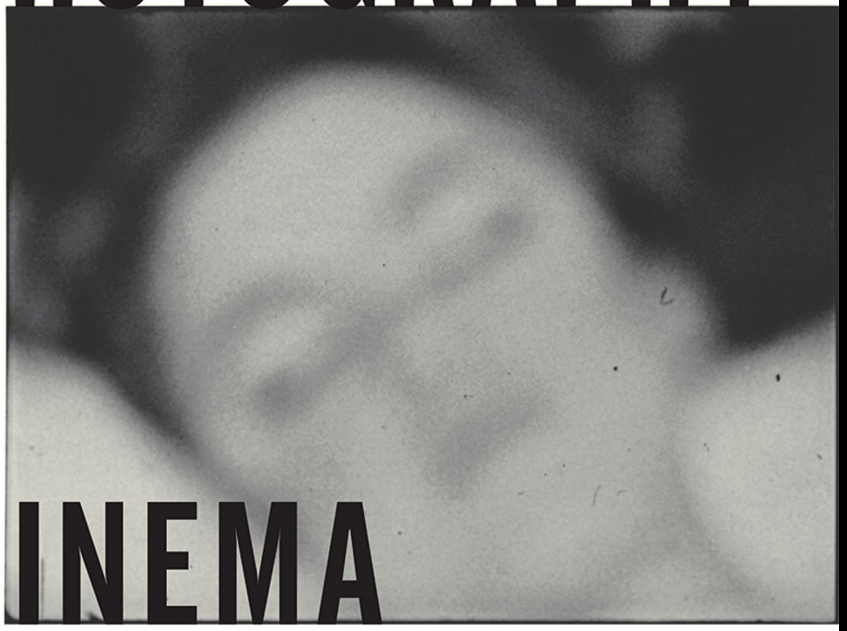
We believe that we have already experienced something that is, in fact, happening for the very first time at this very moment.

We mistake current experience for the very faithful copy of an original that never really existed.

CONTRACTION

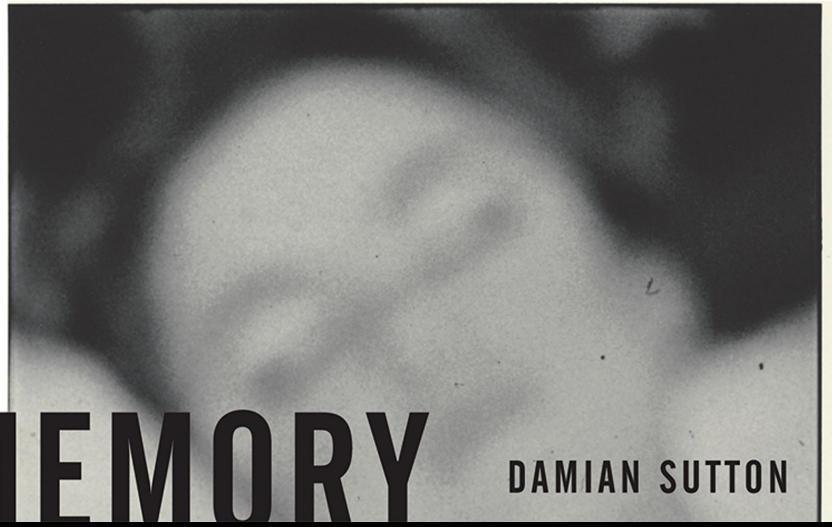
This reading of déjà vu is the important Bergsonian concept of *contraction*, which attests that there is a memory of the present in the actual moment itself

PHOTOGRAPHY



CINEMA

THE CRYSTAL IMAGE OF TIME



MEMORY

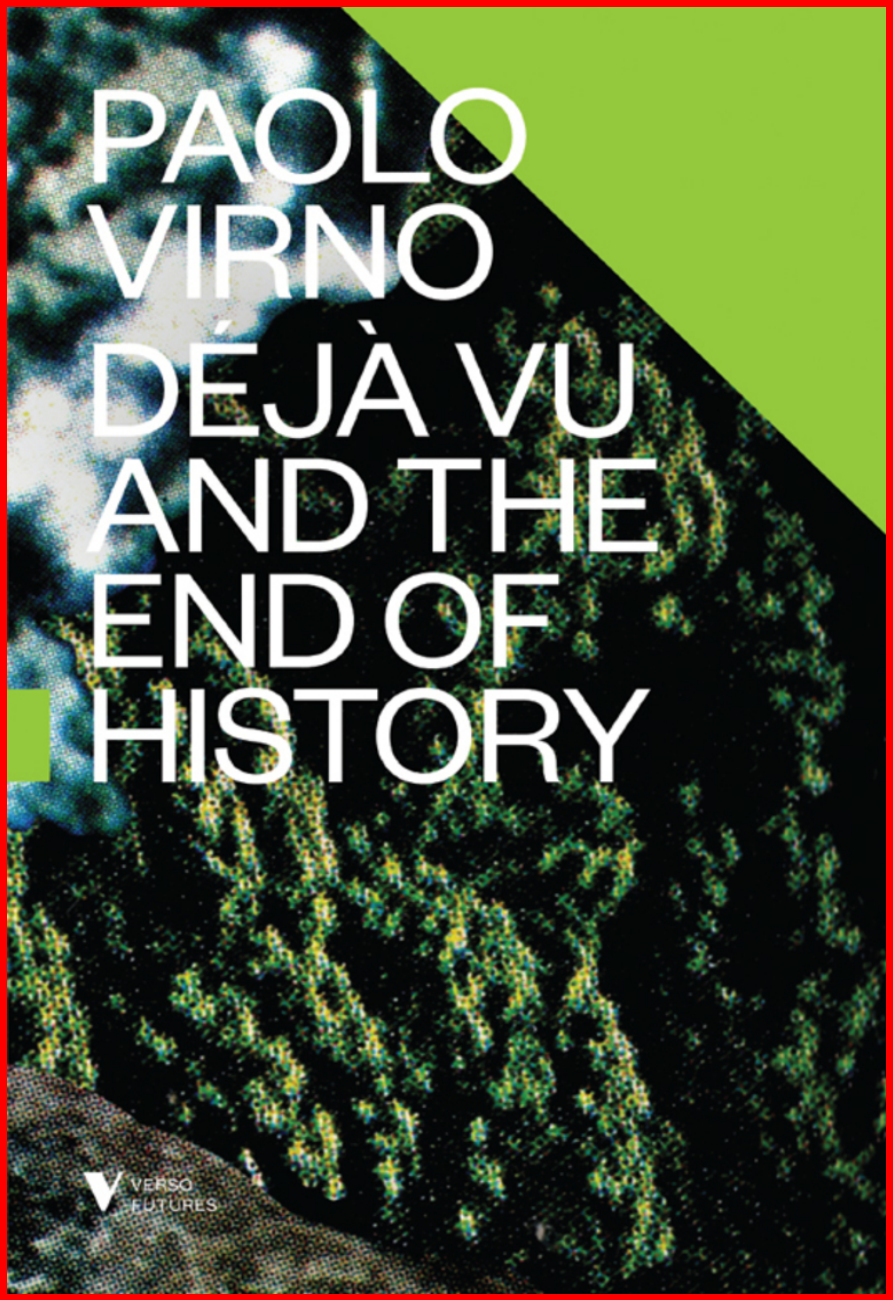
DAMIAN SUTTON

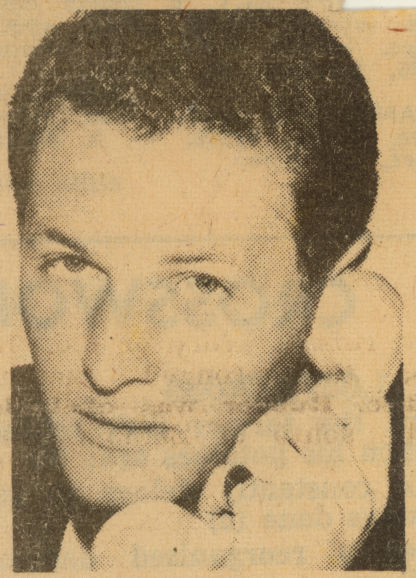
Déjà vu (the re-evocation of what is happening right now) is the natural condition of memory.

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

But then why is déjà vu the exception and not the rule?

The fundamental fact that we remember what is happening while it is happening disappears from view due to our “attention to life” impulse

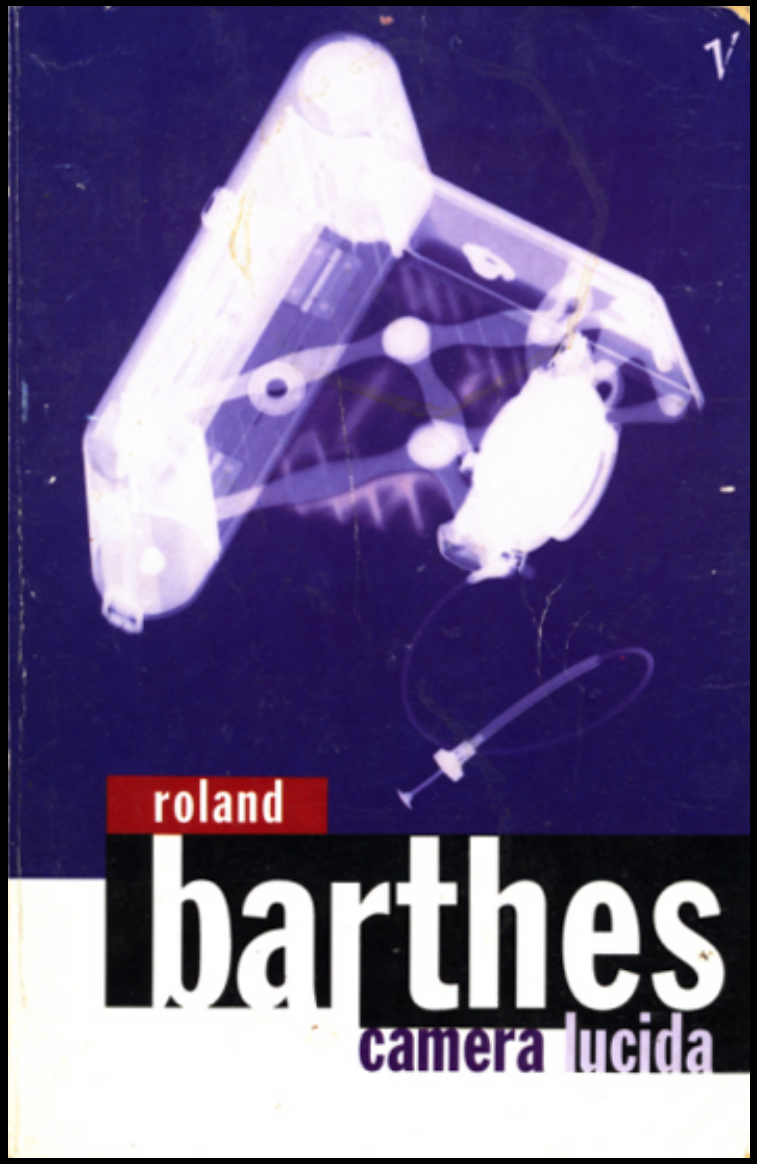

PAOLO
VIRNO
DÉJÀ VU
AND THE
END OF
HISTORY
VERSO
FUTURES

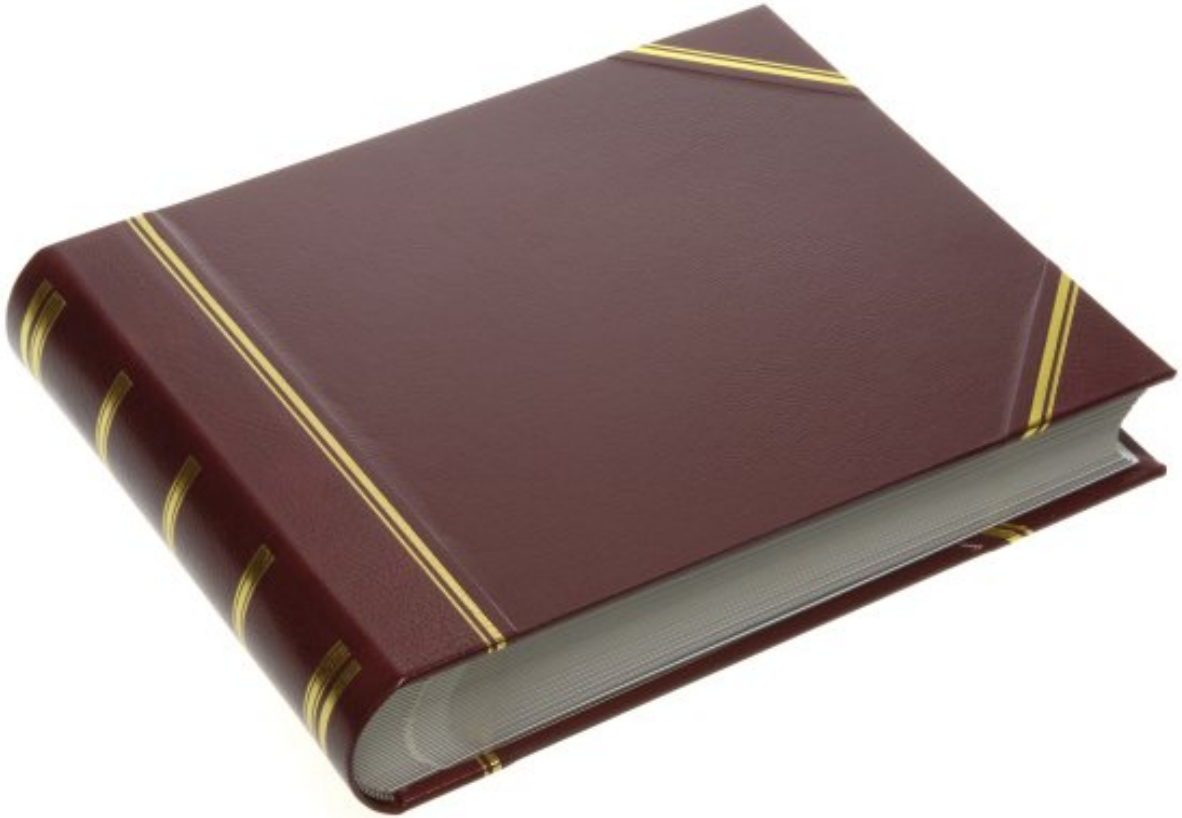


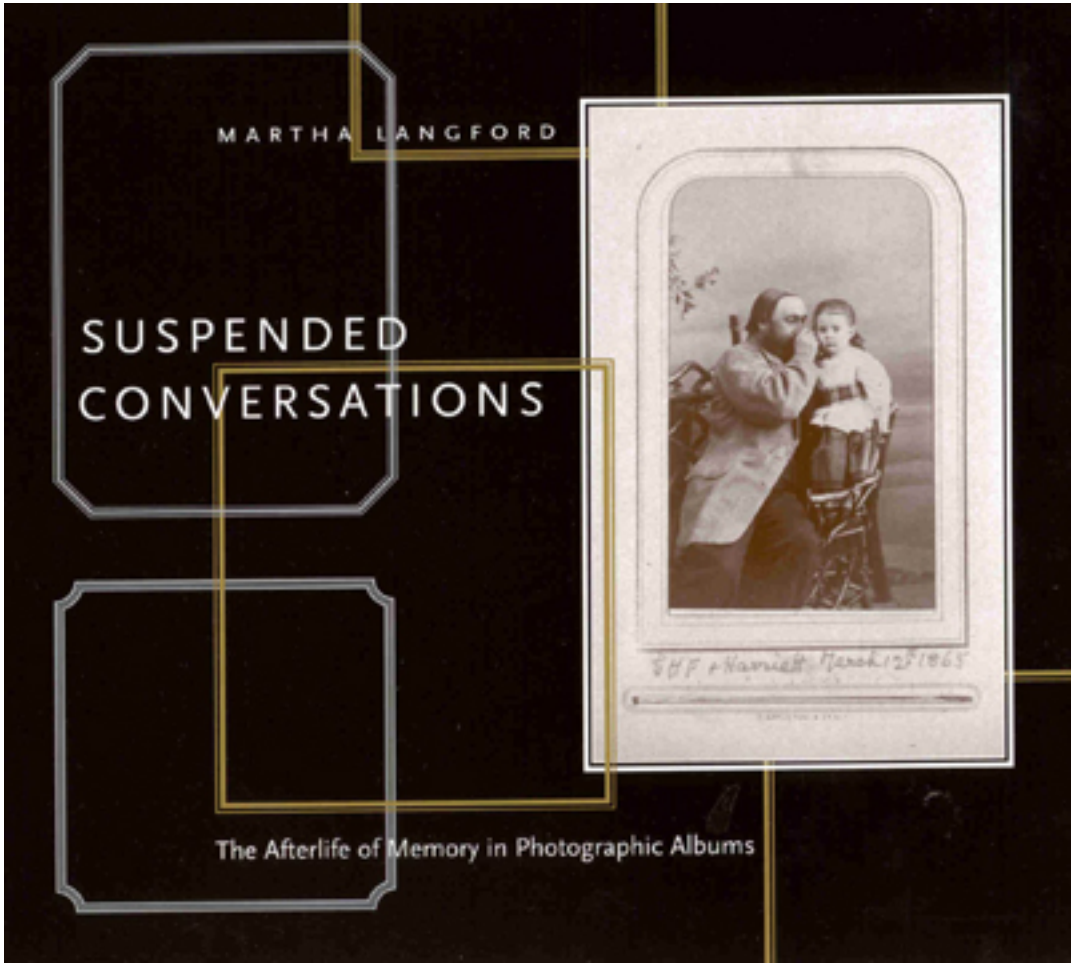
BLACKWOOD Hodge (Zambia) Limited has announced that Mr Richard Gane has been appointed a director of the company.

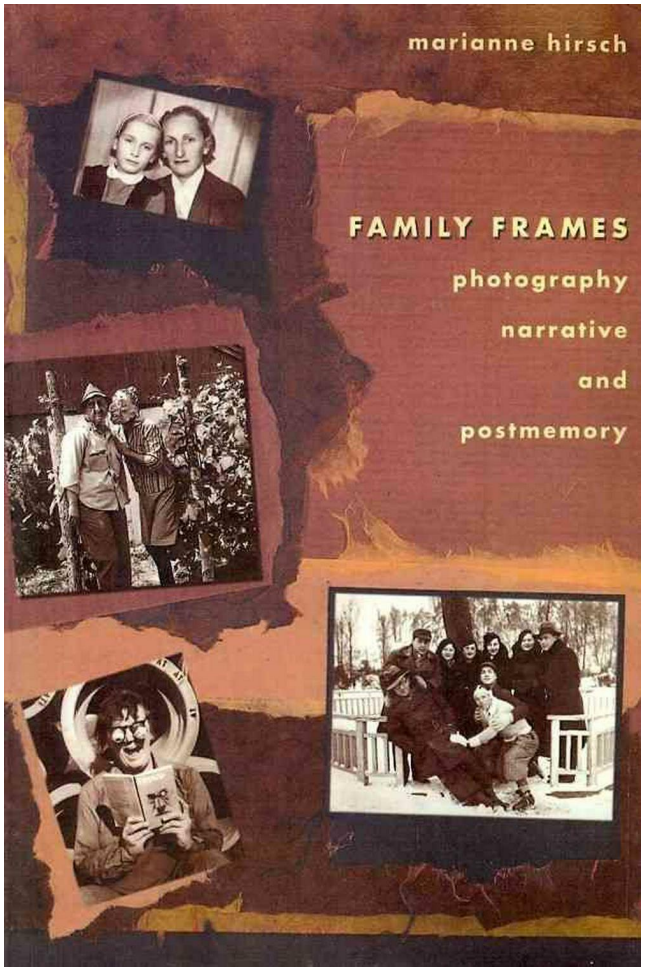
Mr Gane, 28, entered the mining and construction equipment industry in 1958 and joined the Blackwood Hodge Group in May, 1963, as a sales engineer before being appointed sales manager of Blackwood Hodge (Zambia) in July, 1966.

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


roland
barthes
camera lucida




MARTHA LANGFORD
SUSPENDED CONVERSATIONS
The Afterlife of Memory in Photographic Albums

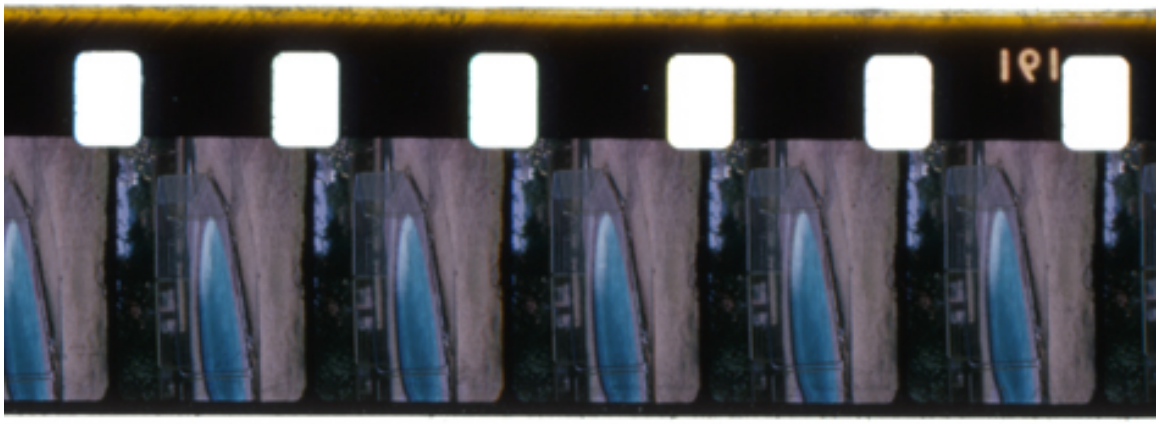

marianne hirsch
FAMILY FRAMES
photography
narrative
and
postmemory

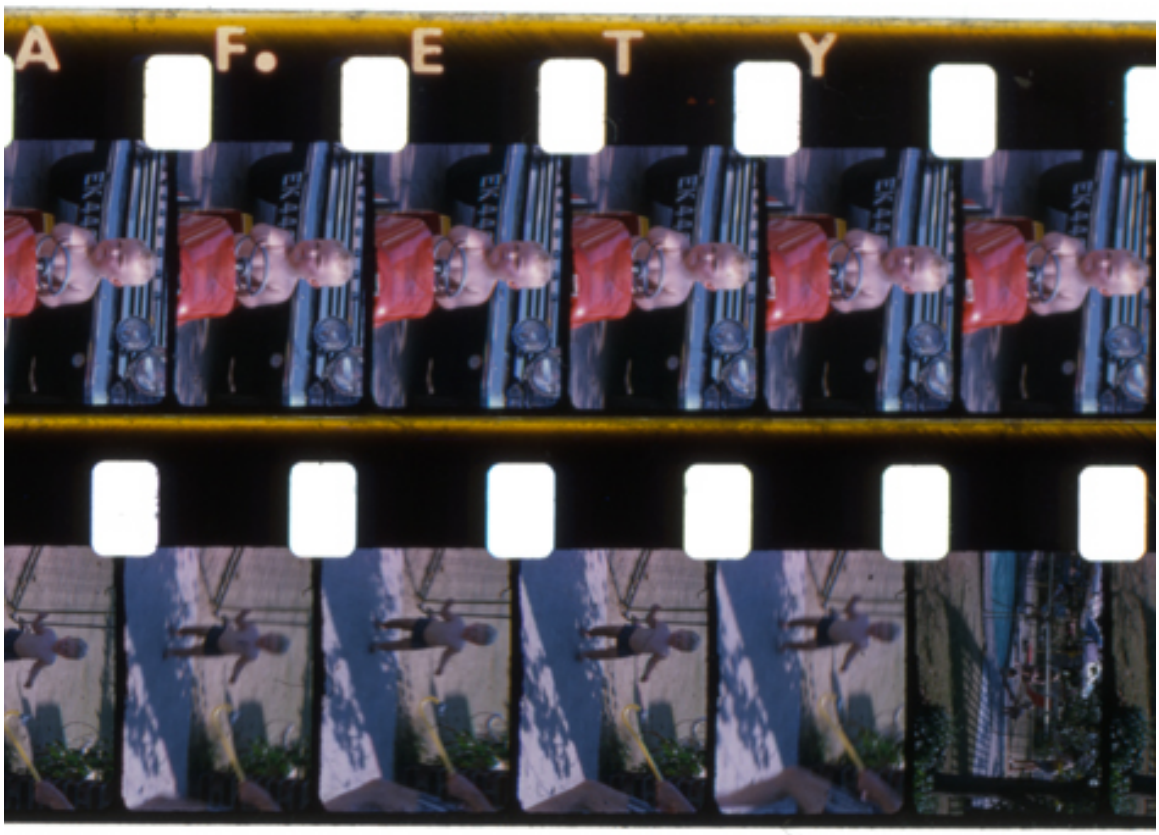


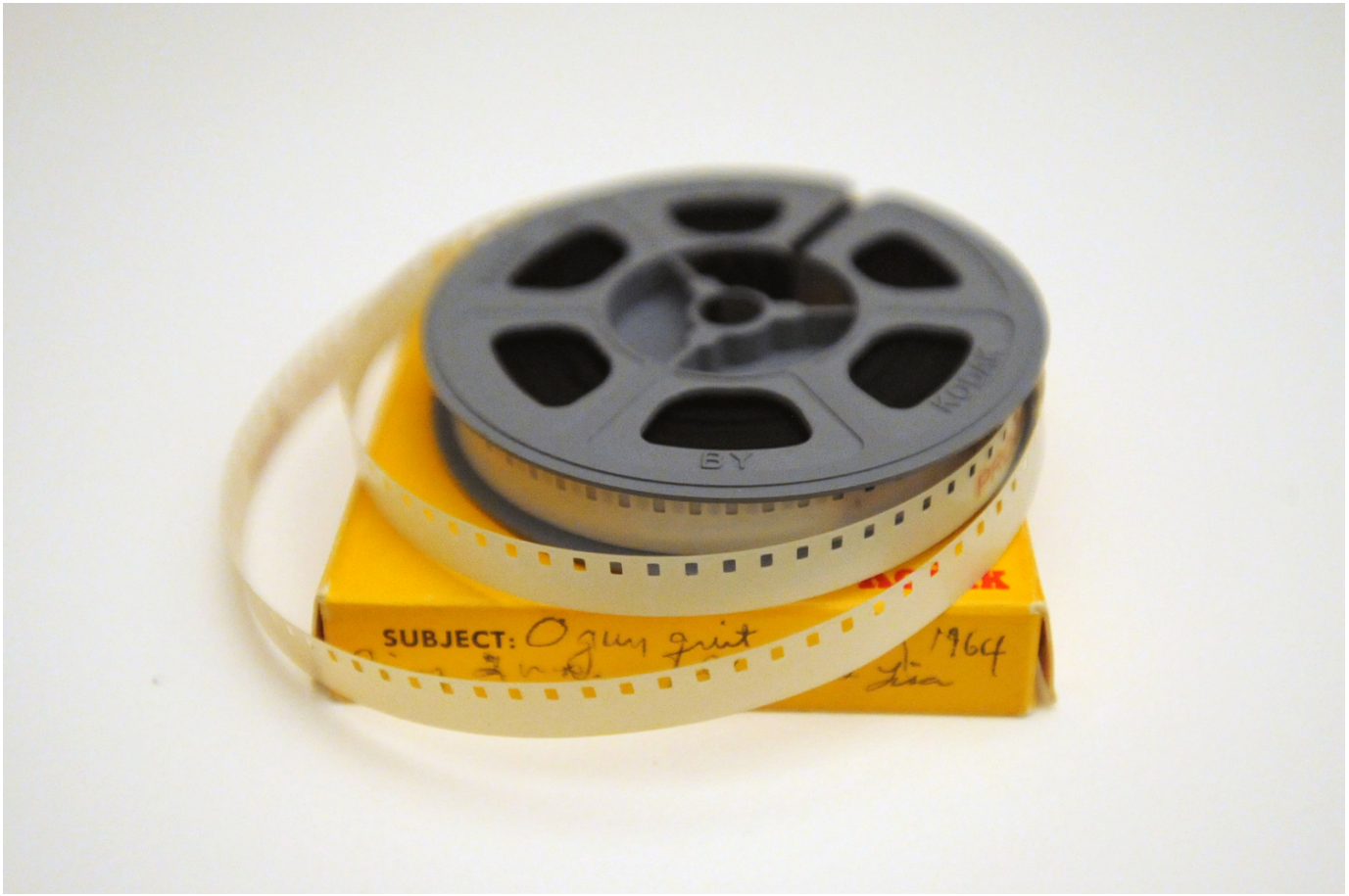
“Not only is the Photograph never, in essence, a memory but it actually blocks memory, quickly becomes a counter-memory”

Roland Barthes, *Camera Lucida*




191


A F. E T Y


SUBJECT:
1964







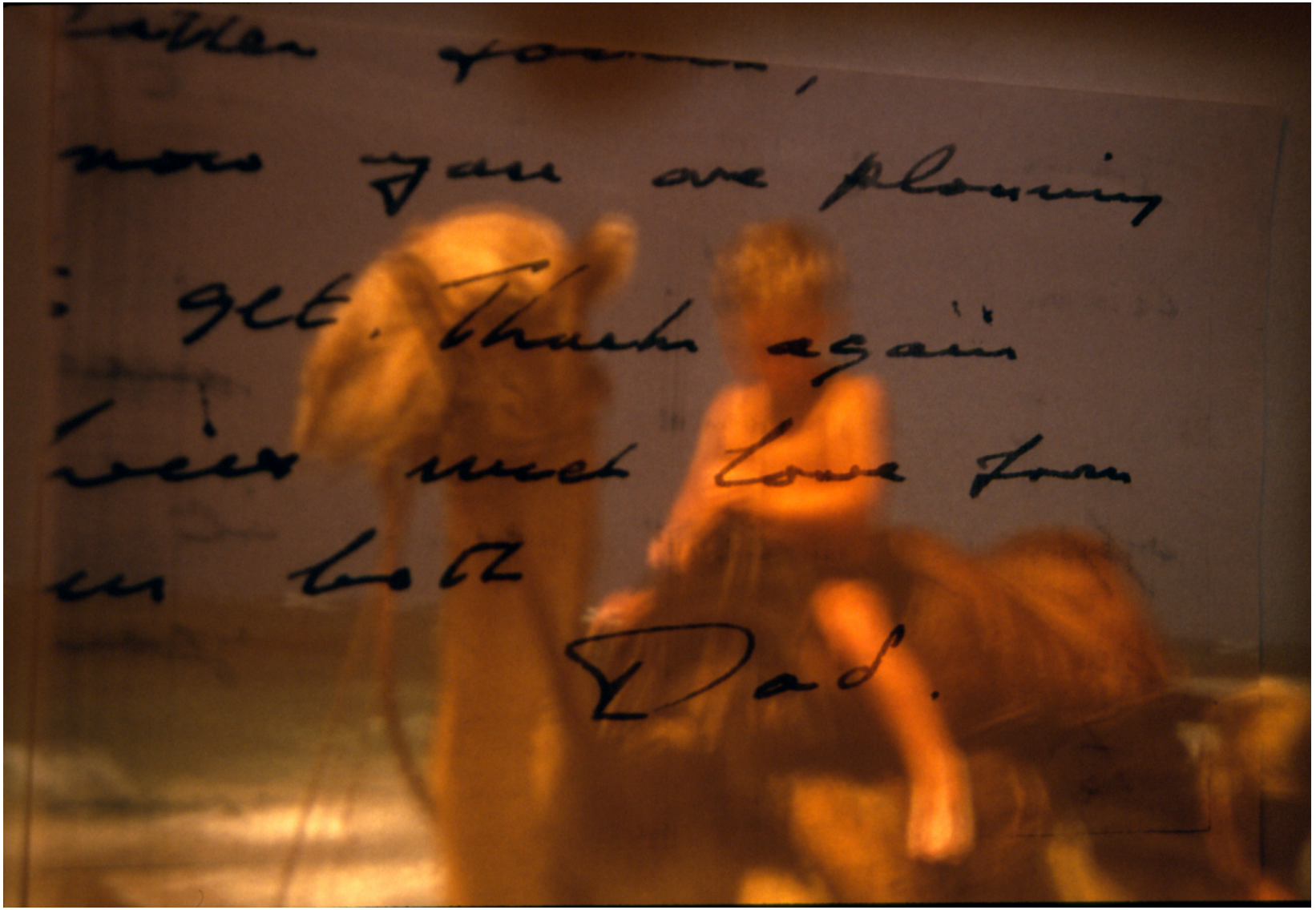


France, summer 1979








Dad.









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



200 Seconds - London, Christmas 1977

Time-Exposure & the Snapshot : Photograph as Paradox

Thierry de Duve 1978

Thierry de Duve aligns the timing of this 'fascination with the instant' to the success of Eadvard Muyerbridge's locomotion studies of the 1870s, which for many, rendered the daguerreotype and its drawn-out exposure process, as tired and unnecessary.

The *time exposure* he aligns with 'nature', "only in the time exposure may photography appear with the continuity of nature"



Julia Margaret Cameron 1864-67

A SHORT HISTORY OF PHOTOGRAPHY

WALTER BENJAMIN 1931

"The procedure itself taught the models to live inside rather than outside the moment. During the long duration of these shots they *grew* as it were into the picture and in this way presented an extreme opposite to the figures in a snapshot".



200 Seconds - Benjamin's Christening 1979

Sandra Plummer;

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

Rhizomes 2012



200 Seconds – Pisa, Italy 1985



France, summer 1979



200 Seconds - France, summer 1979



200 Seconds - Kitwe, summer 1967



From the series *Apron*, 2005





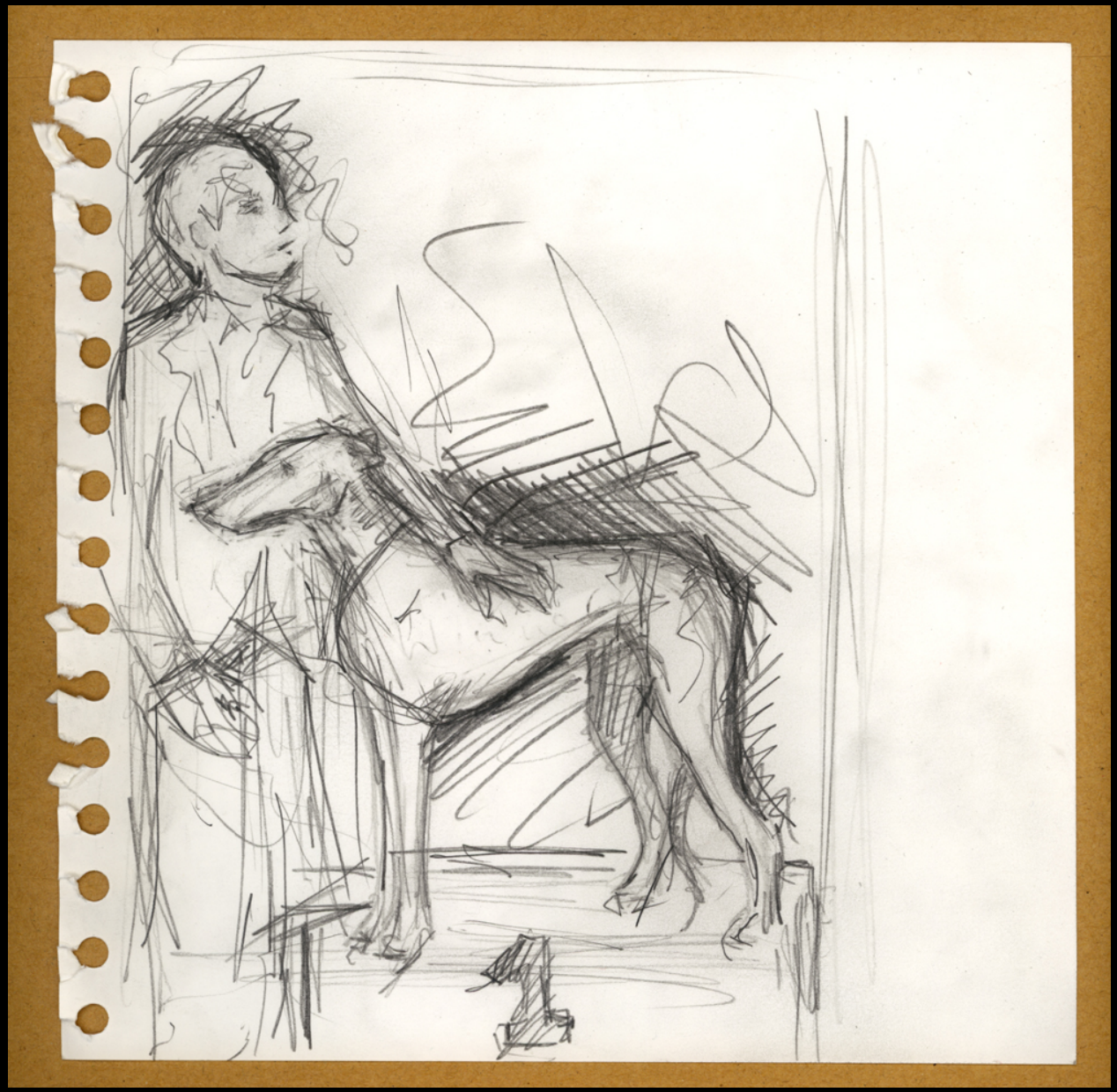
200 Seconds - Kitwe, summer 1967



200 Seconds - Kew, July 1969



Martin Simonds, 1989



Sketch of recollected painting (c.1978)



200 Seconds - Amsterdam, 1973

mise-en-abîme

‘to place into the abyss’

a story within a story



200 Seconds - Amsterdam, 1973



Unreliable Truths, Glynn Vivian Art Gallery, Swansea, 2009



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*



200 Seconds - Rose's 50th, Yorkshire 1982 (VHS)

HITO STEYERL

Computational Photography

smartphone camera technology is being developed in which an algorithm guesses what you wanted to photograph based on your/its memory…

Duty Free Art: Art in the Age of Planetary Civil War (Verso 2017)