

Nostalgia & Melancholy



(nostalgia)



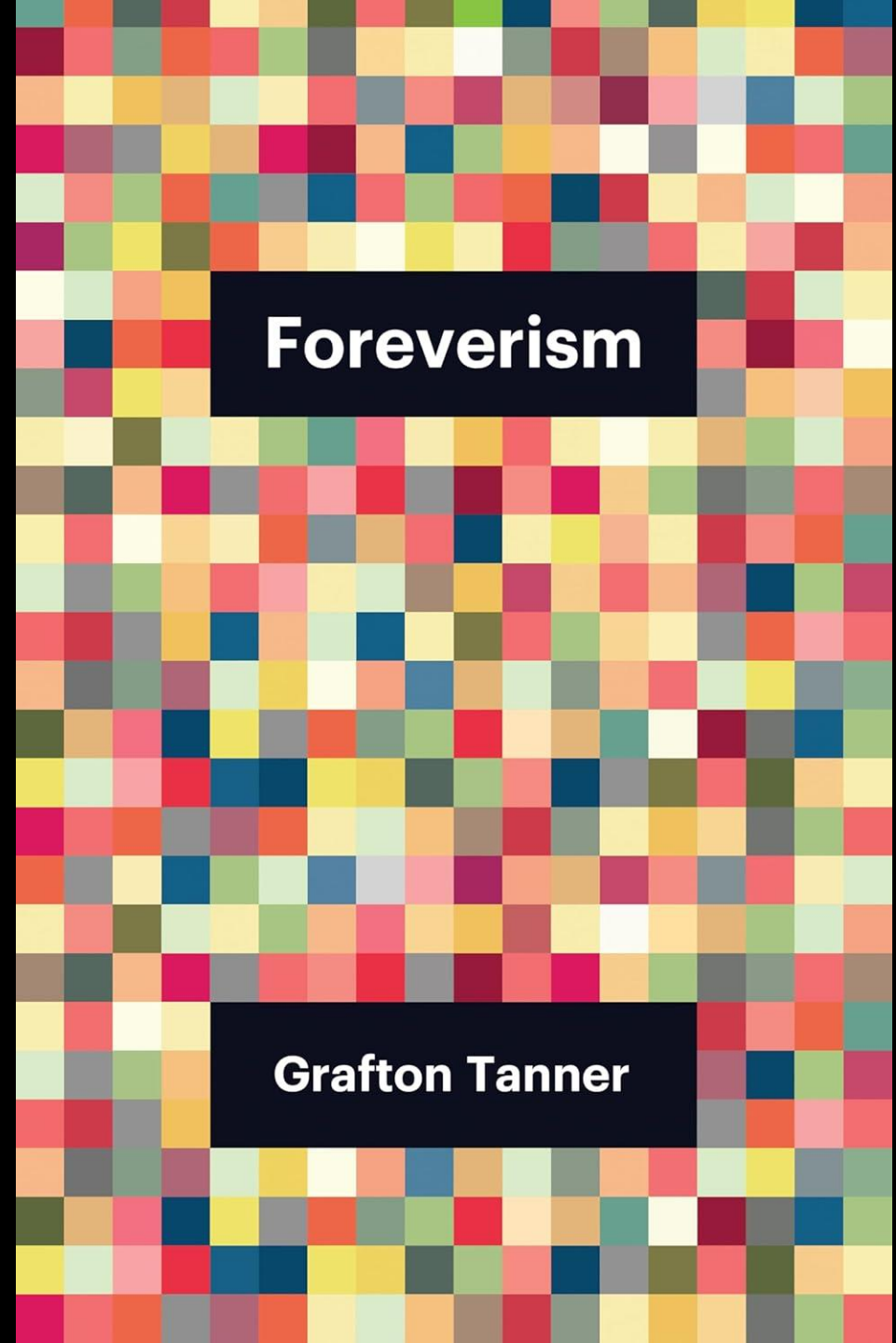


HAUNTOLOGY

GHOSTS OF FUTURES PAST

MERLIN COVERLEY

Author of Psychogeography



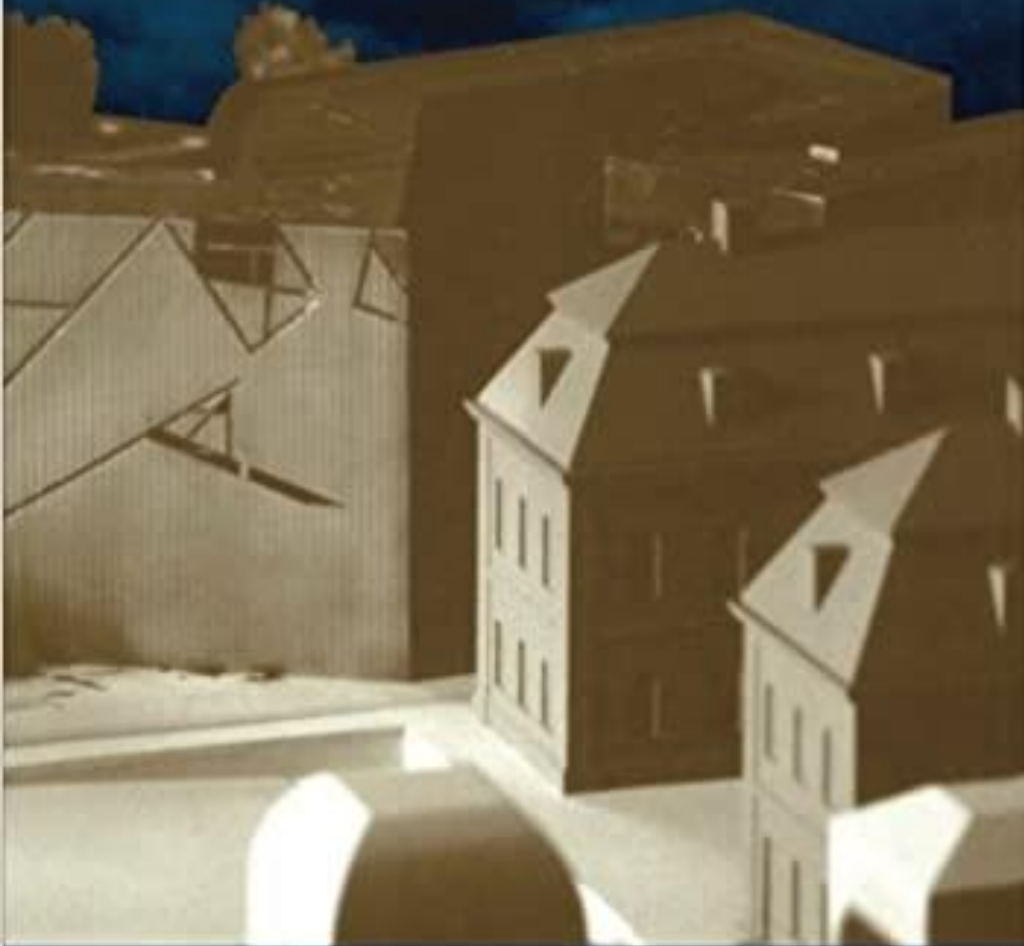
Foreverism

Grafton Tanner

mnemonic concepts

Twilight Memories

Marking Time in a Culture of Amnesia



Andreas Huyssen

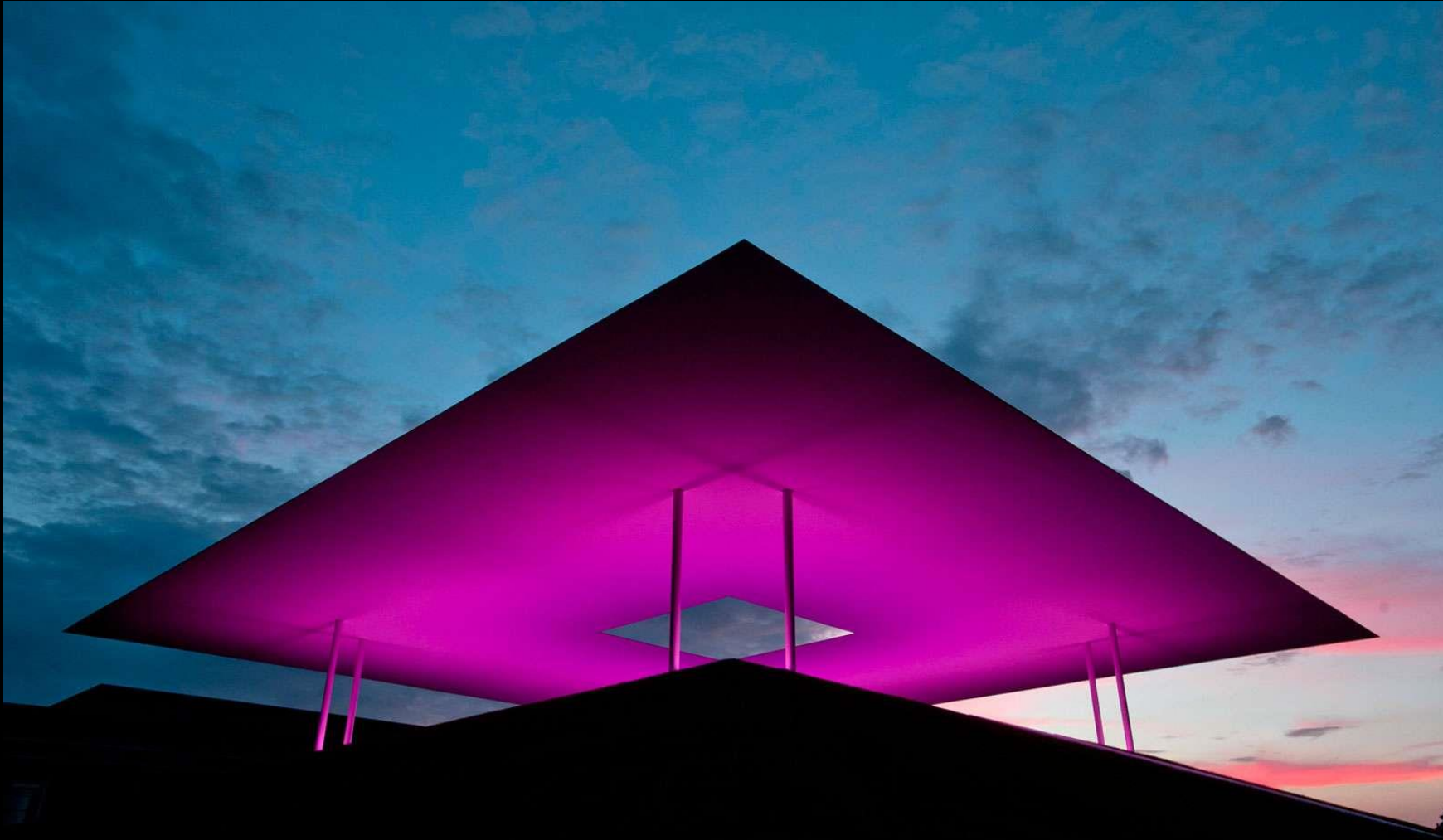
...a deepening sense of crisis often articulated in the reproach that our culture is terminally ill with amnesia.

...a crisis, born of the dangers to memory, perceived in the growth of technology, the image-laden spread of mass communication and the rapid acceleration of modern living.

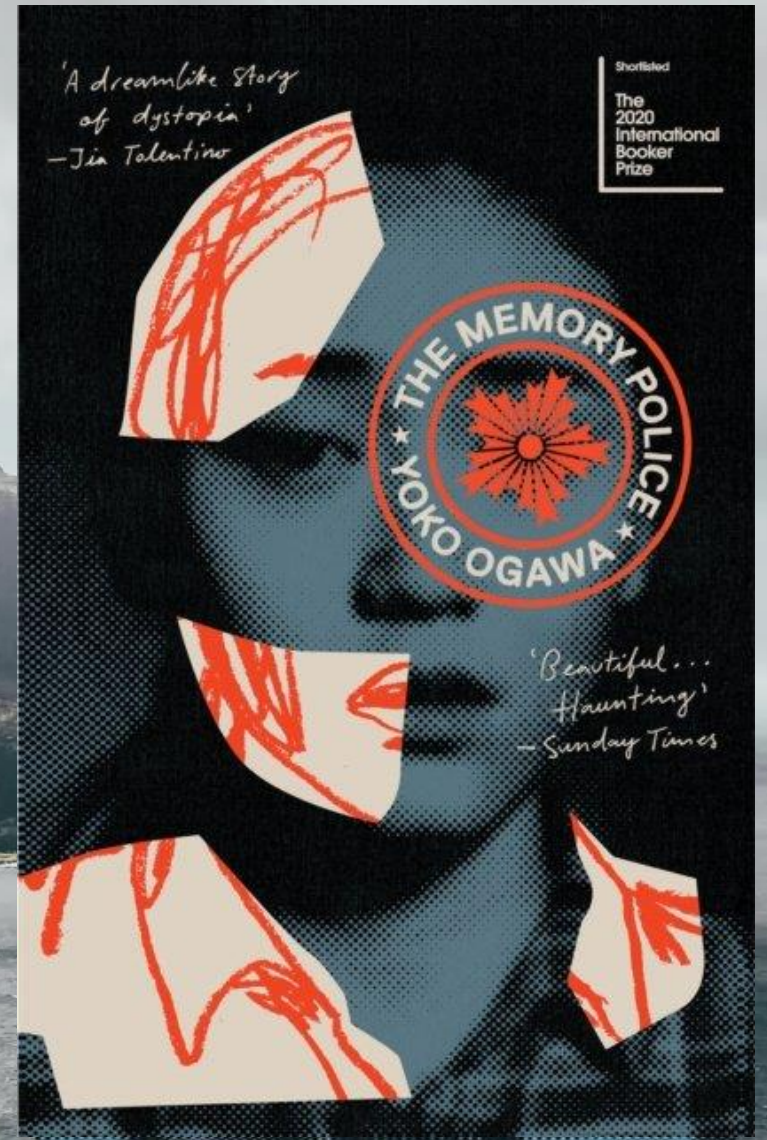
Memories are **potential**:

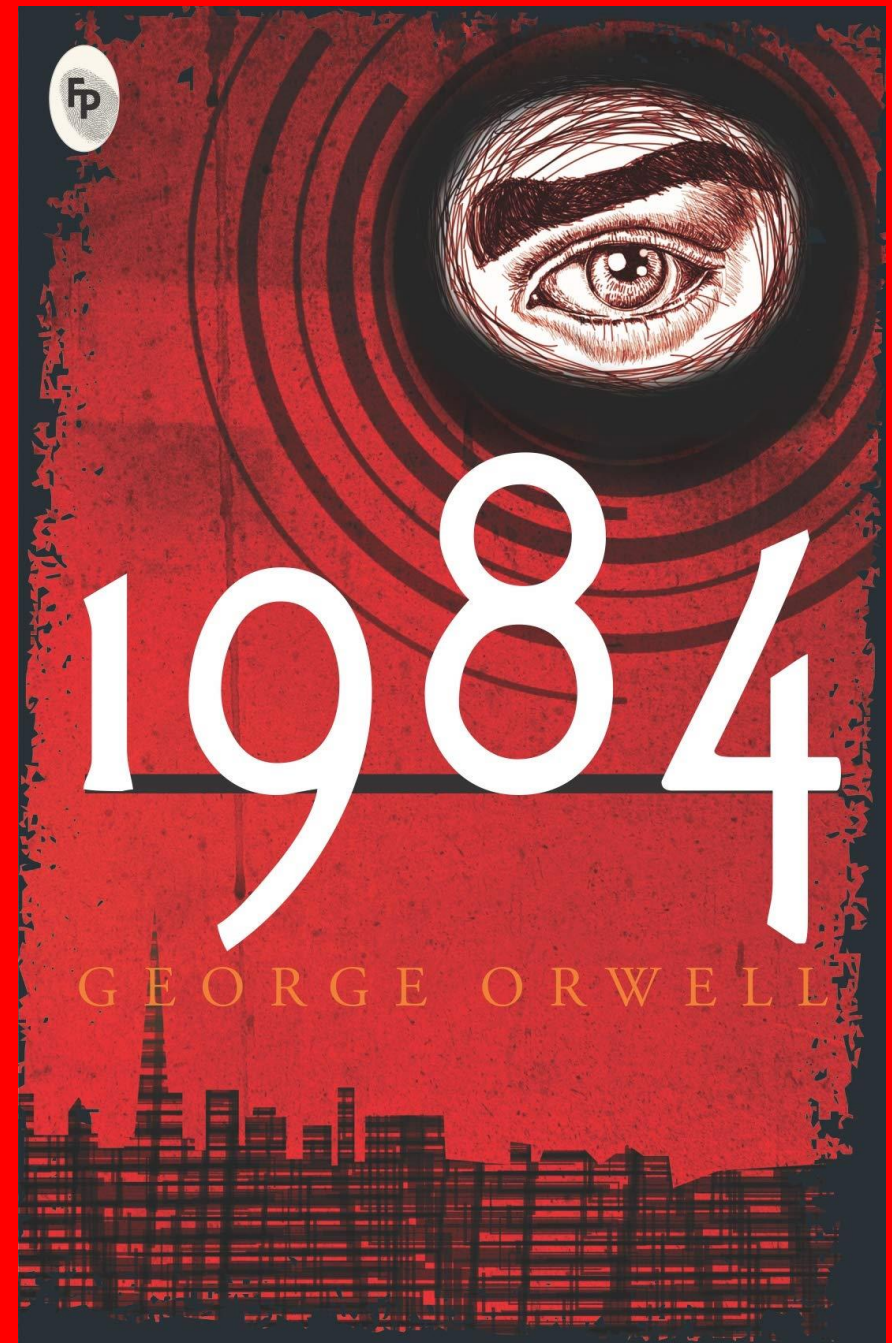
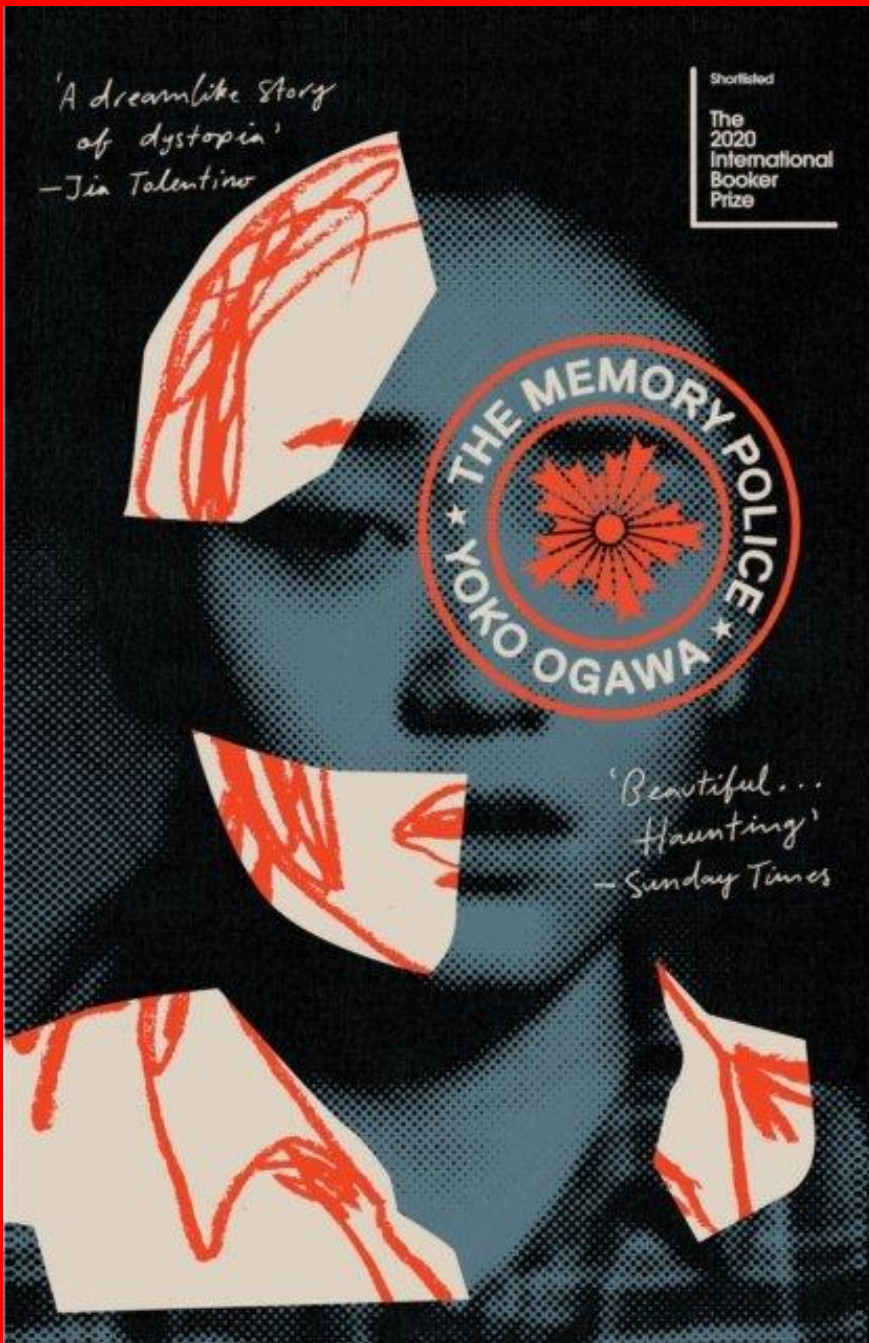
simultaneously irretrievable, instable, fluid,
transient, poignant, melancholic and goldenly
nostalgic.

LIMINAL SPACE



James Turrell *Twilight Epiphany*





thing

Vilém Flusser

Non-thing

‘Non-things are currently entering our environment from all directions, and they are pushing away the things. These non-things are called information.’



Non-things

**BYUNG-CHUL
HAN**

ormation information informa
nformation information
information information
information
information
information information
information information
information

BIG DATA

ROUTLEDGE STUDIES IN SCIENCE,
TECHNOLOGY AND SOCIETY



Big Data—A New Medium?

Edited by Natasha Lushetich



ANALOGUE

INDEX

TRACE

CONTINGENCY

INDEXICALITY

Based on **Charles Sanders Peirce's** semiotic theory of three types of signs

SYMBOL

ICON

INDEX

- Symbol: signifies through *arbitrary* social convention

CAT

- Icon: signifies through likeness



- Index: signifies through physical connection



an analogue
photograph is
both iconic and
indexical



the referent is
physically
involved in the
creation of that
representation

Rachel Whiteread

HOUSE, London 1993





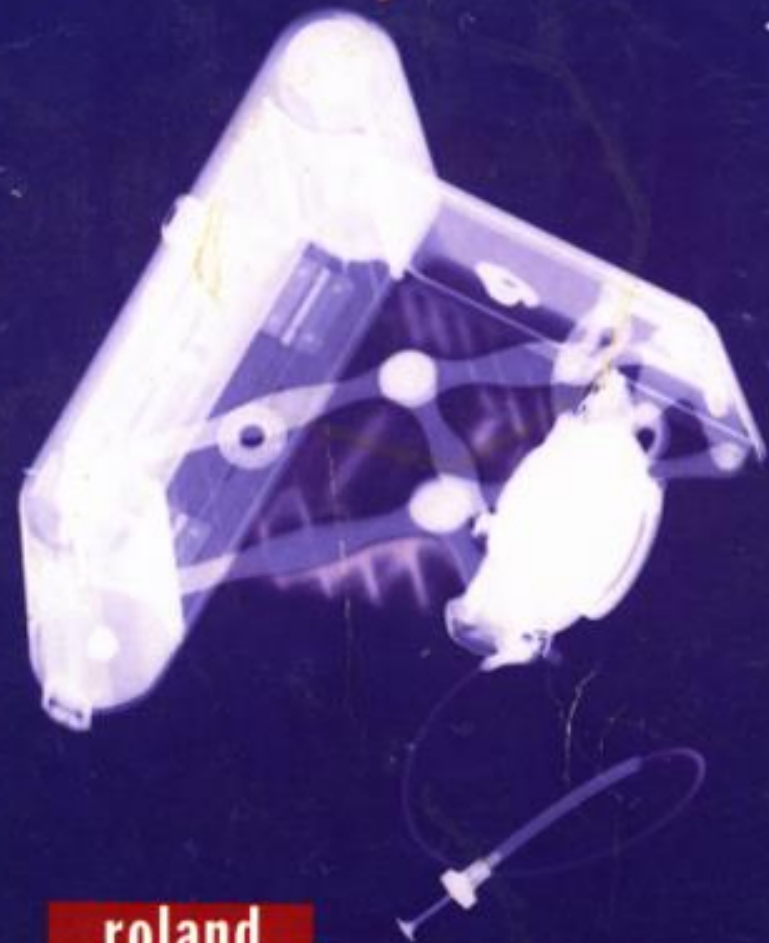
Rachel Whiteread - Holocaust Memorial, Vienna (2000)



Rachel Whiteread – Untitled (1995)

Roland Barthes

Walter Benjamin
Marcel Proust



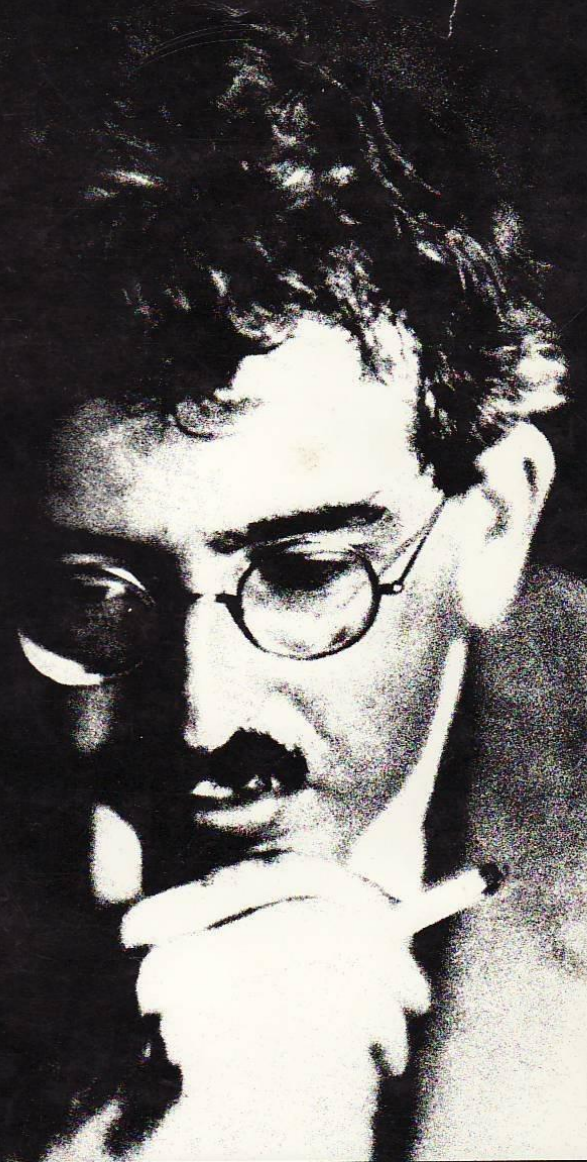
roland

barthes

camera lucida

WALTER
BENJAMIN

MELANCHOLY DIALECTICS



Walter Benjamin and the Play of Mourning

Max Pensky



Proust's concept of the *Madeleine*, which incites involuntary memory

MELANCHOLY



MELANCHOLY



BOREAS 2

BOREAS 13

The origin of the term is found in the Greek: μελαγχολία , 'melaina kole', which literally means *black bile*.

BOREAS 11

BOREAS 8

THE FOUR HUMOURS **(or temperaments)**

The Sanguine

The Choleric

The Melancholic

The Phlegmatic



Albrecht Dürer, *Melencolia I*, 1514



16	3	2	13
5	10	11	8
9	6	7	12
4	15	14	1





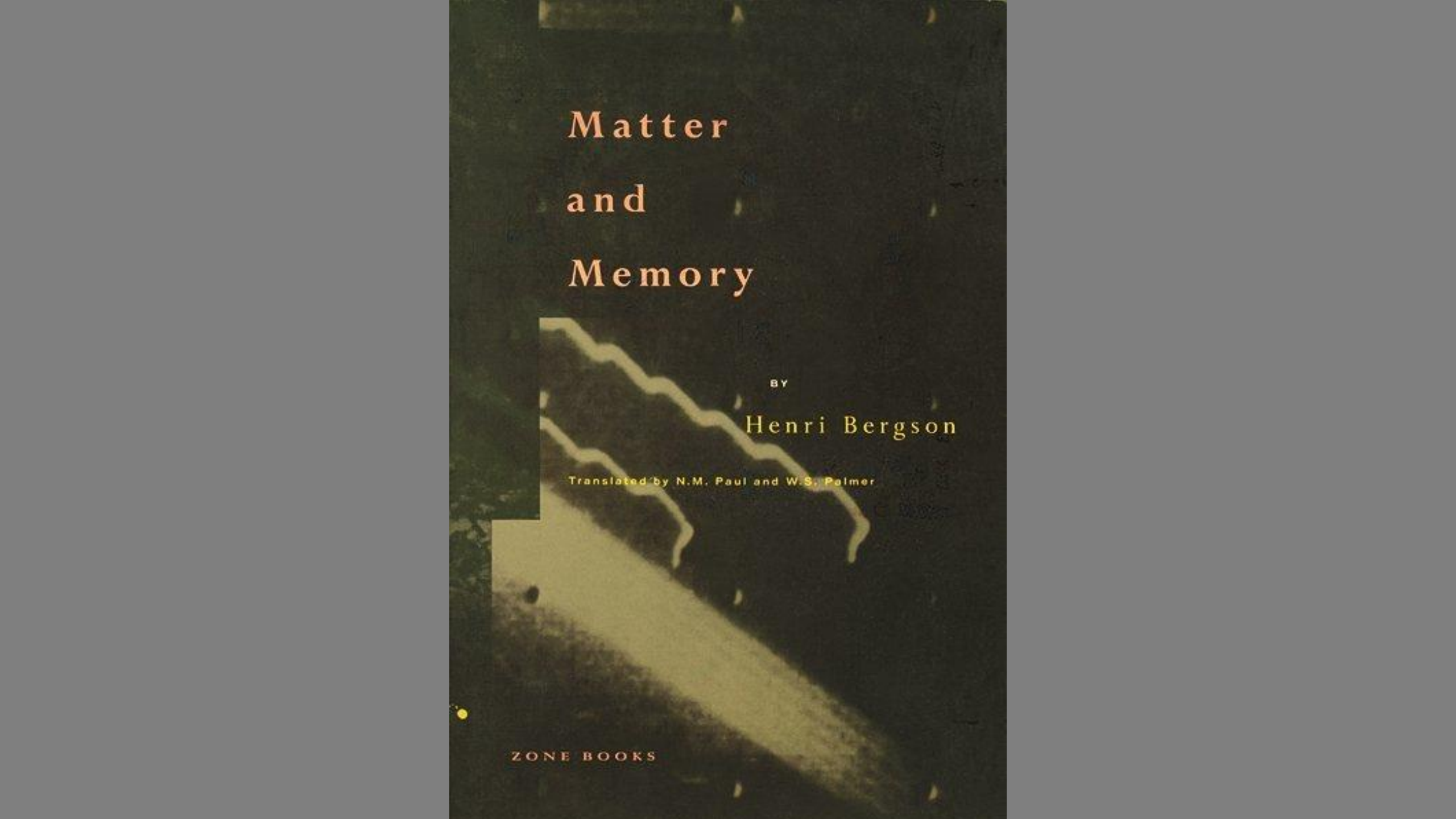
Its energy is paralyzed not by sleep but by thought; the angel is what Panofsky describes as:

“super-awake”

“An understanding of memory has often been
curiously neglected by philosophers”



Henri Bergson



Matter and Memory

BY

Henri Bergson

Translated by N.M. Paul and W.S. Palmer

ZONE BOOKS

Henri Bergson

duration (durée):

“the preservation or
prolongation of the past and
entailing the co-existence of
past and present”.

Bergsonism

BY

Gilles Deleuze

Translated by Hugh Tomlinson and Barbara Habberjam

ZONE BOOKS

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

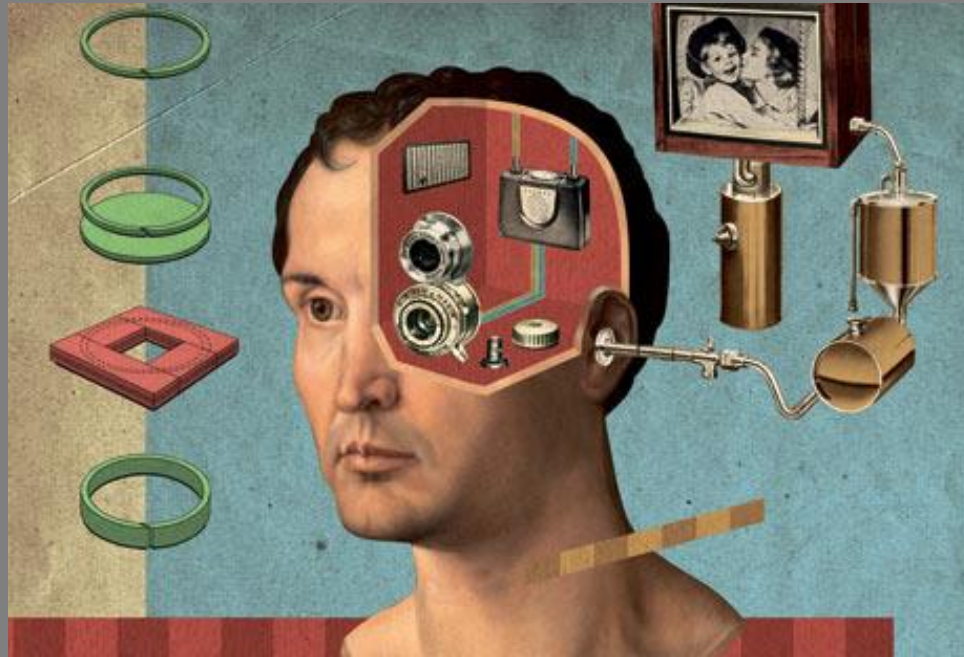


Photo: Randy Mora/YCN

Henri Bergson, *Matter and Memory* (1912)

Every moment presents two aspects

actual and virtual

Perception

Memory

Every moment consists in this very splitting

paramnesia

DÉJÀ VU

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

A FALSE RECOGNITION

CONTRACTION

a memory of the present in the actual moment itself

Déjà vu

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

Why is déjà vu the exception and not the rule?

The fact that we are remembering 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



Hollis Frampton *(nostalgia)*











- 1^{er} PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 2 ANS
13 MAI 1946

- 2nd PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 3 ANS
7 JUIN 1947

- 3rd PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 5 ANS
12 MARS 1949

- 4th PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 7 ANS
6 JUILLET 1951

- 5th PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 8 ANS
20 JUIN 1953

- 6th PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 10 ANS
3 MAI 1954

- 7th PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 11 ANS
20 AOÛT 1955

- 8th PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 14 ANS
25 AVRIL 1959

- 9th PORTRAIT PHOTOGRAPHIQUE -



CHRISTIAN BOLTANSKI A L'AGE DE 15 ANS
3 AOÛT 1960

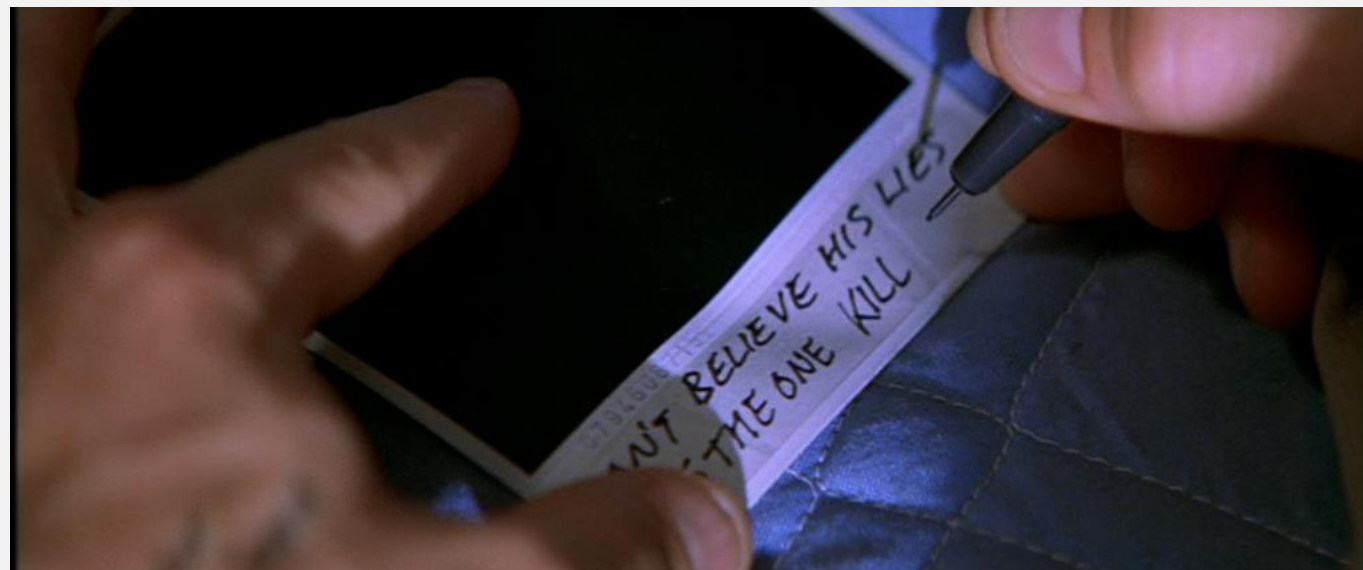
- 10th PORTRAIT PHOTOGRAPHIQUE -

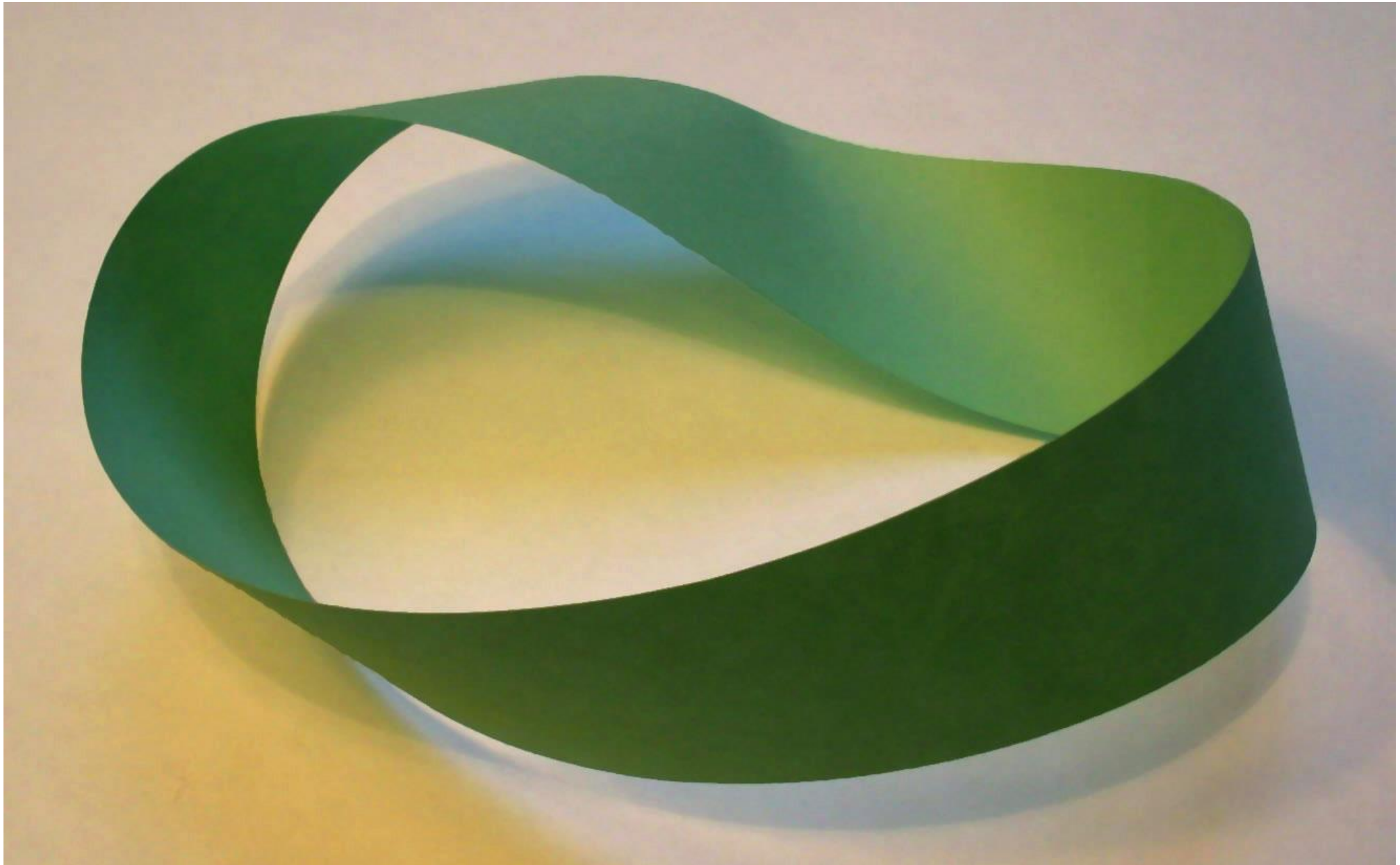


CHRISTIAN BOLTANSKI A L'AGE DE 16 ANS
6 JUIN 1964



MEMENTO (Christopher Nolan, 2000)





Möbius strip



a temporality that is not chronological but fragmented and recursive



Eyes On



the existence of a multiplicity of narrations



The subjective perspective is not the result of a linear stack of memories, but rather, a position constructed through an inherently imperfect narrative of recollected experiences plus their affective metadata - Braidotti

Monument Against Fascism

Esther Shalev-Gerz &
Jochen Gerz

Harburg 1986 - 1993



“We invite the citizens of Harburg, and visitors to the town, to add their names here to ours. In doing so we commit ourselves to remain vigilant. As more and more names cover this 12-metre-high lead column, it will gradually be lowered into the ground. One day it will have disappeared completely and the site of the Harburg monument against fascism will be empty. In the long run, it is only we ourselves who can stand up against injustice.”



