

FUGITIVE TESTIMONIES

SESSION 3

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RECAP FROM PREVIOUS SESSION

- We looked into the definition of the outmoded and how that could be a possible way in to your found photograph.
- Reading materials available on Moodle.
- Examples from practitioners.

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.

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

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Reading Material



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Hannah Höch/
EXAMPLES



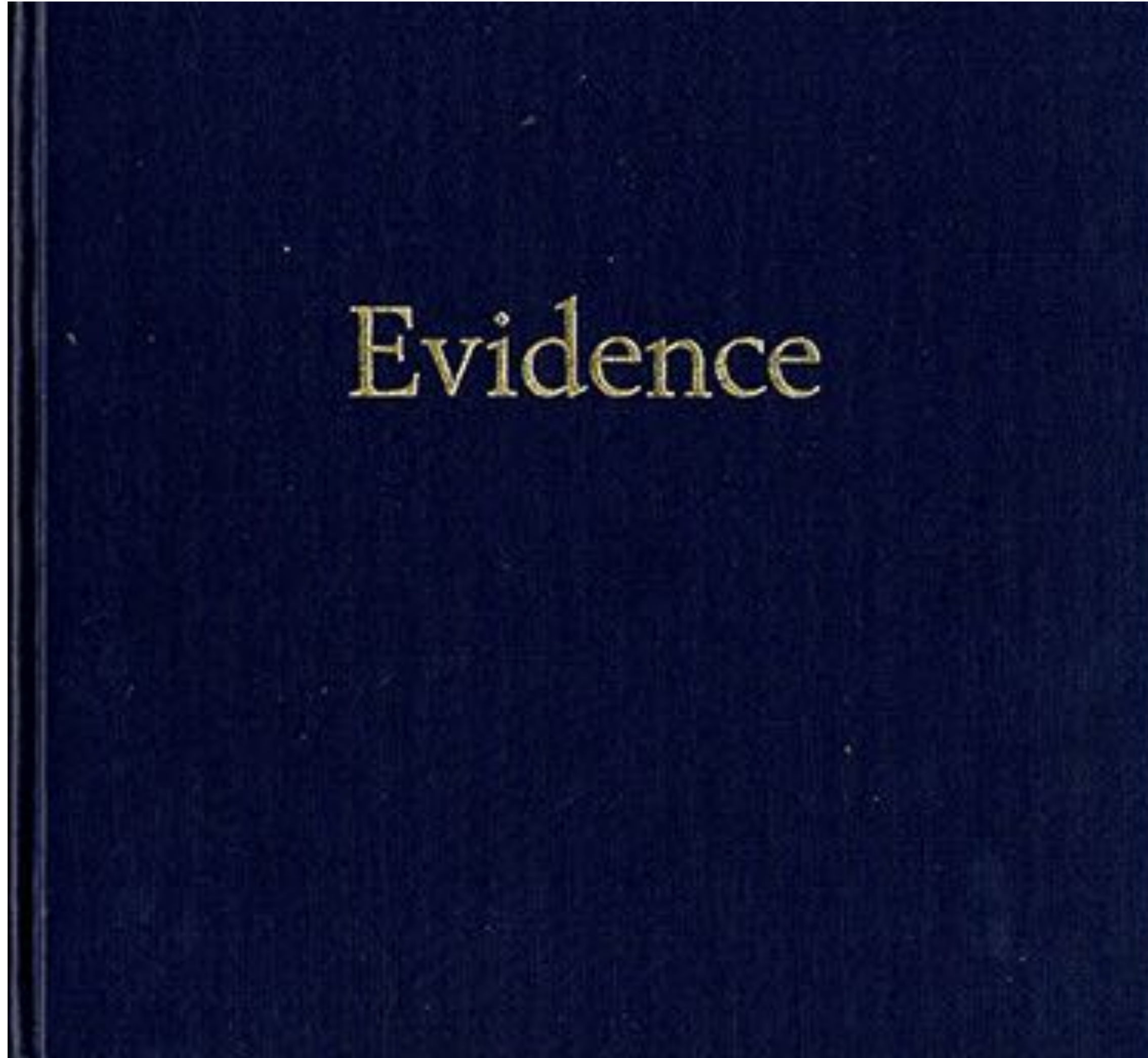
Cut with the Kitchen Knife, (1919-1920).



Album (Scrapbook), (1933).

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

EXAMPLES



Evidence, (1977).

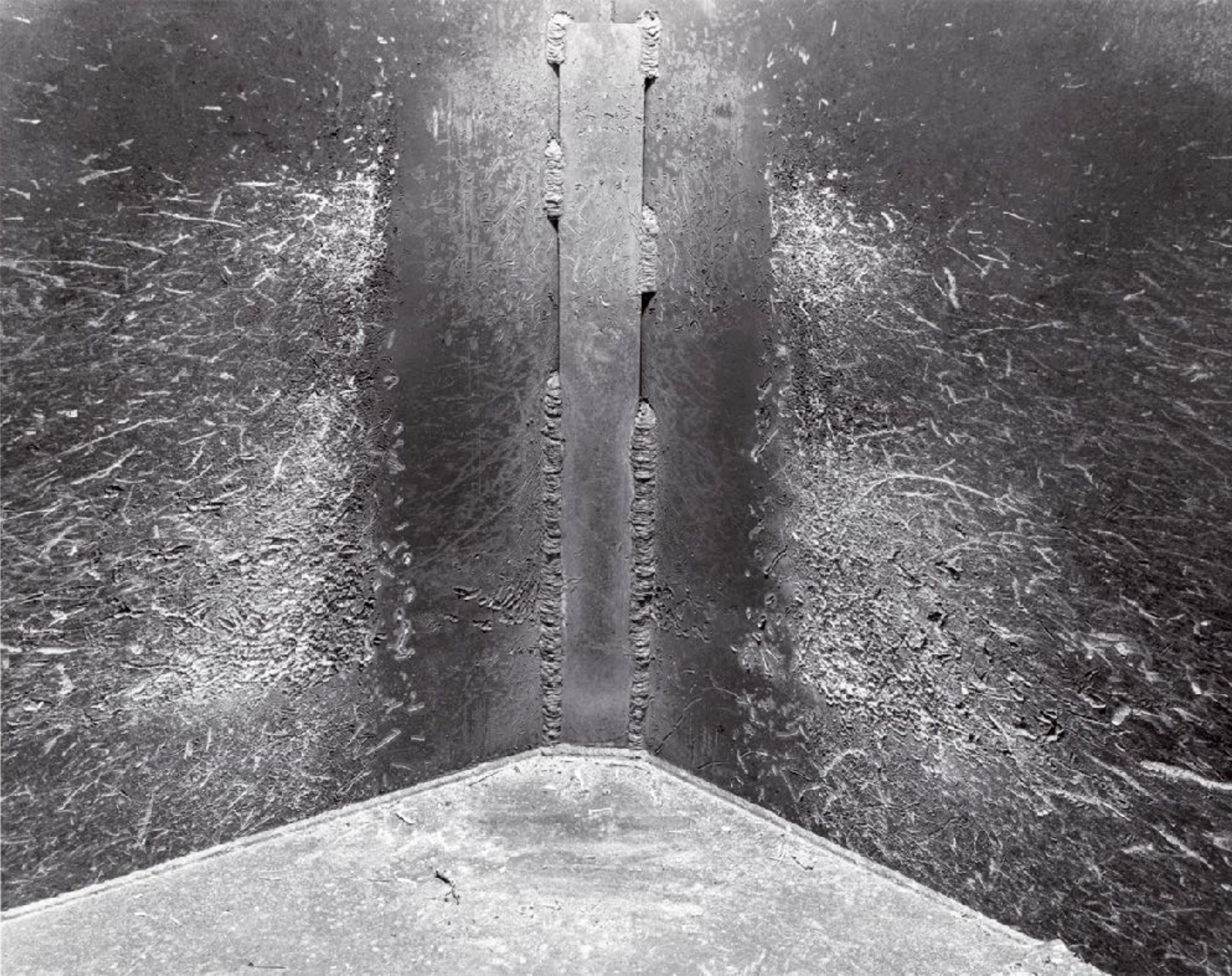
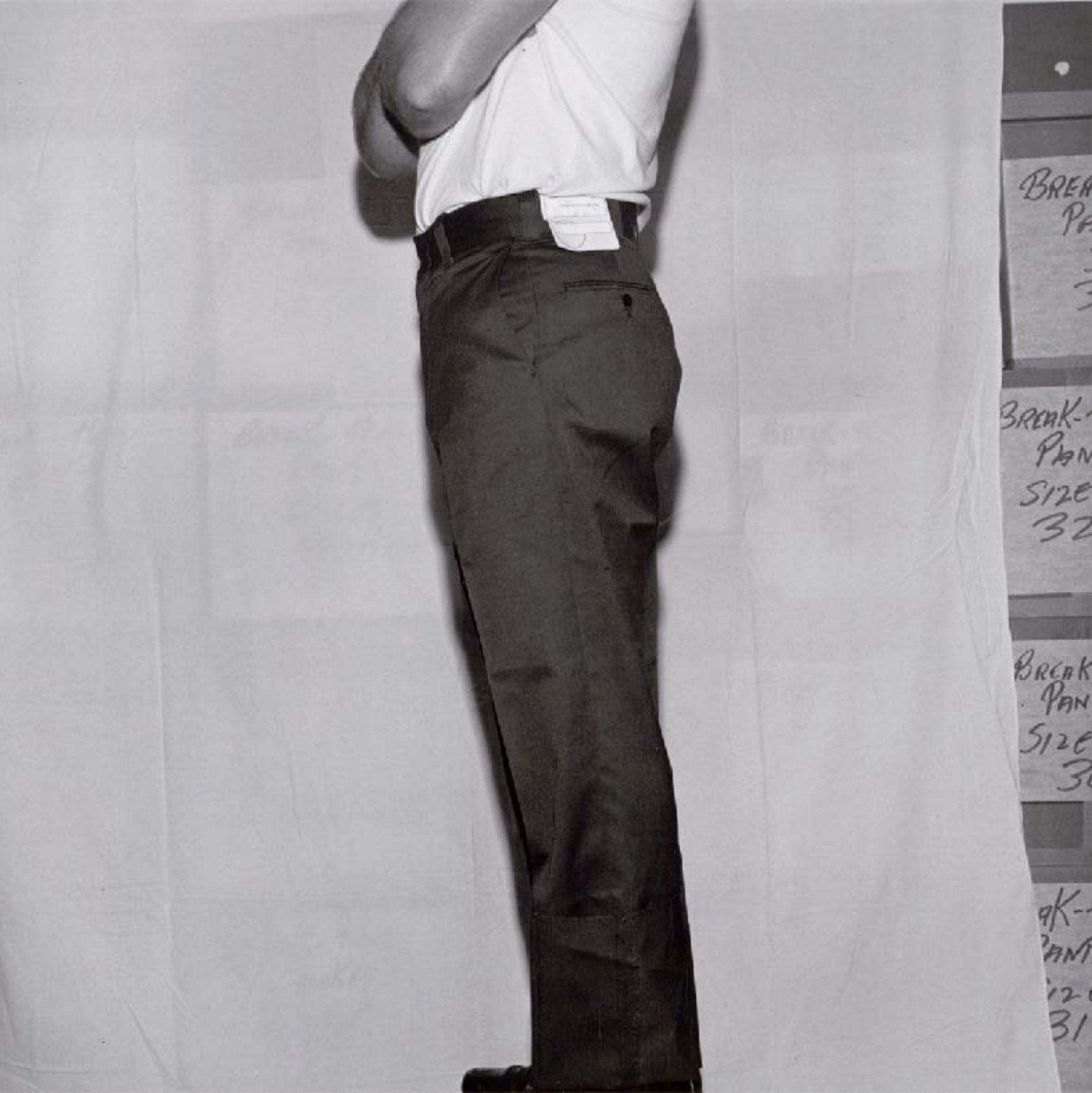
Mike Mandel and Larry Sultan/ *Evidence*, (1977).

EXAMPLES



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

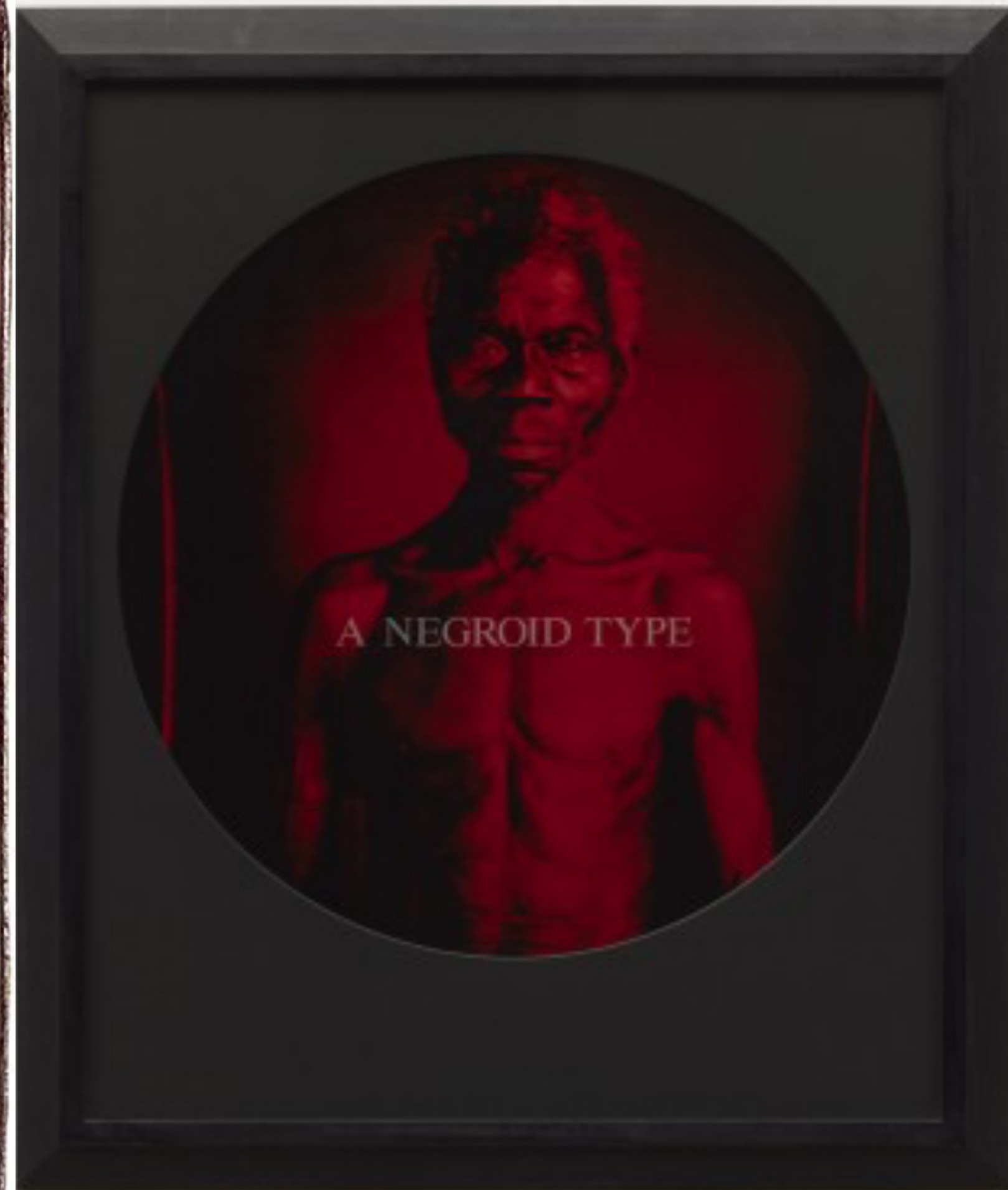
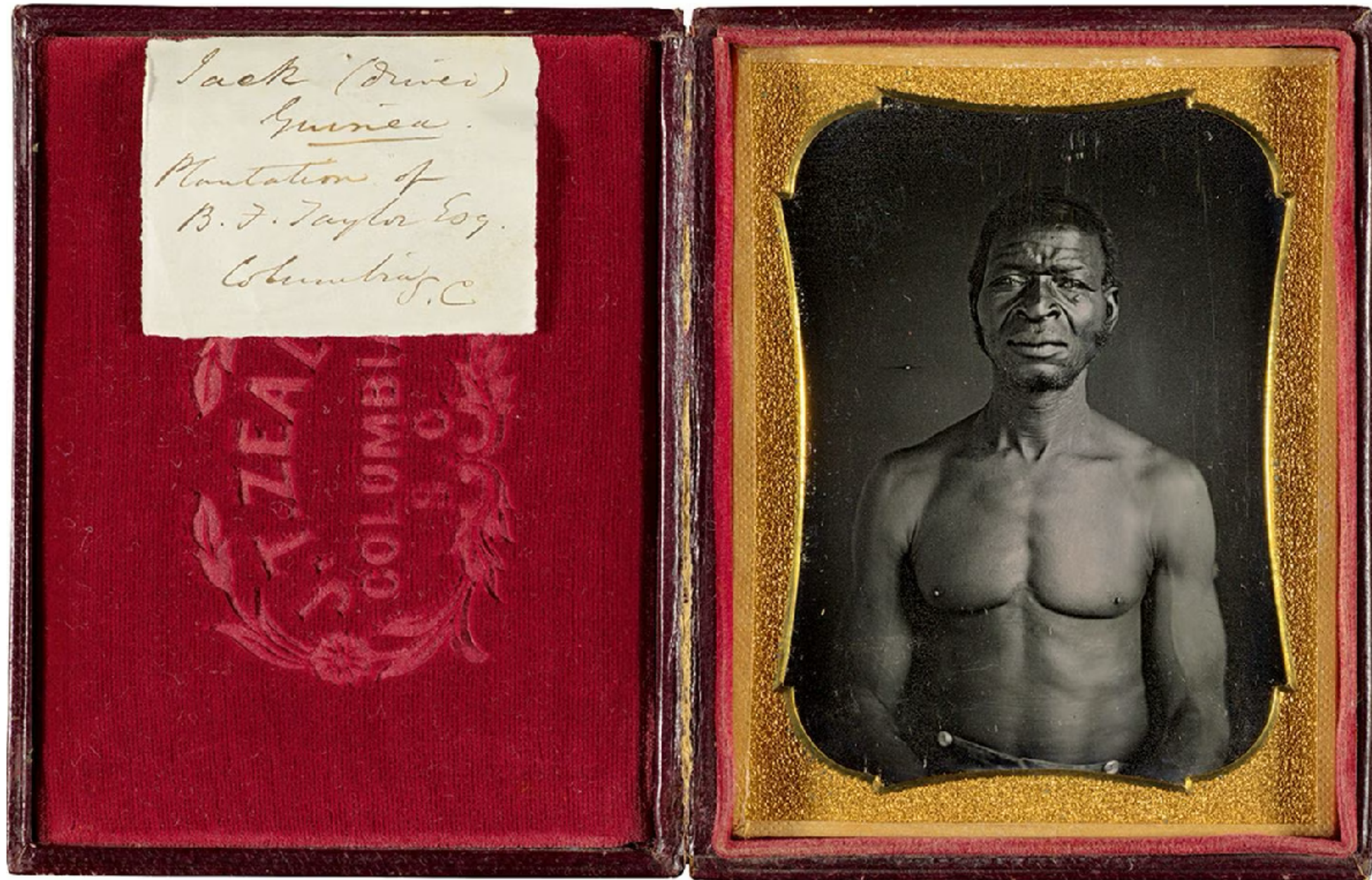
EXAMPLES



Evidence, (1977).

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



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

EXAMPLES



July 22nd 1972.

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

EXAMPLES



August 8th 1982.

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

EXAMPLES



April 16th 1984.

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.

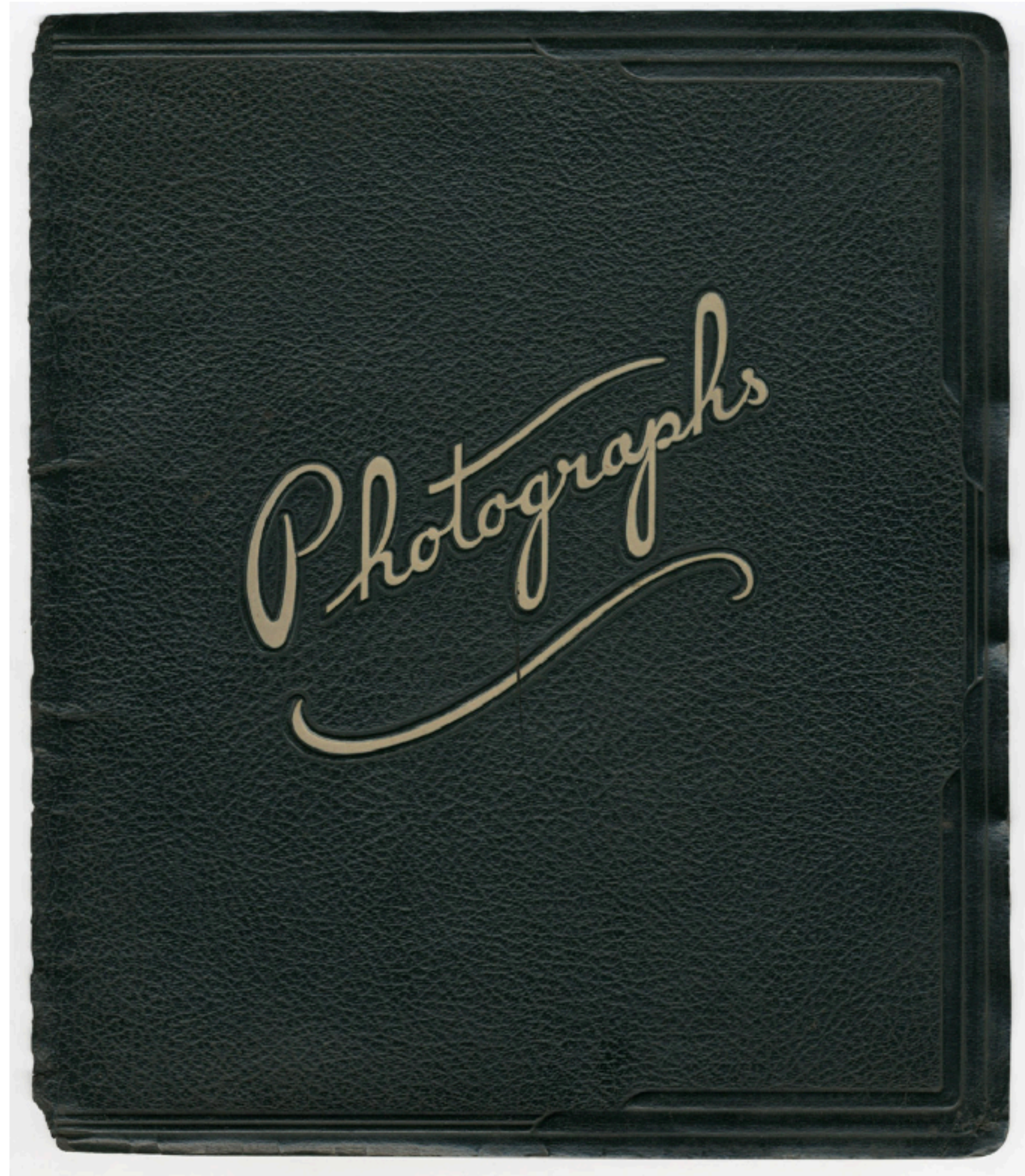
I was born in the city of Hong Kong in 1977, 5 years before China wanted it back. Us Honkies have an identity that's very different to the ones of China, after all, I sang 'God Save our Queen' as my national anthem at school. I always knew I was going to live in England. My father studied here and dislikes 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



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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



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

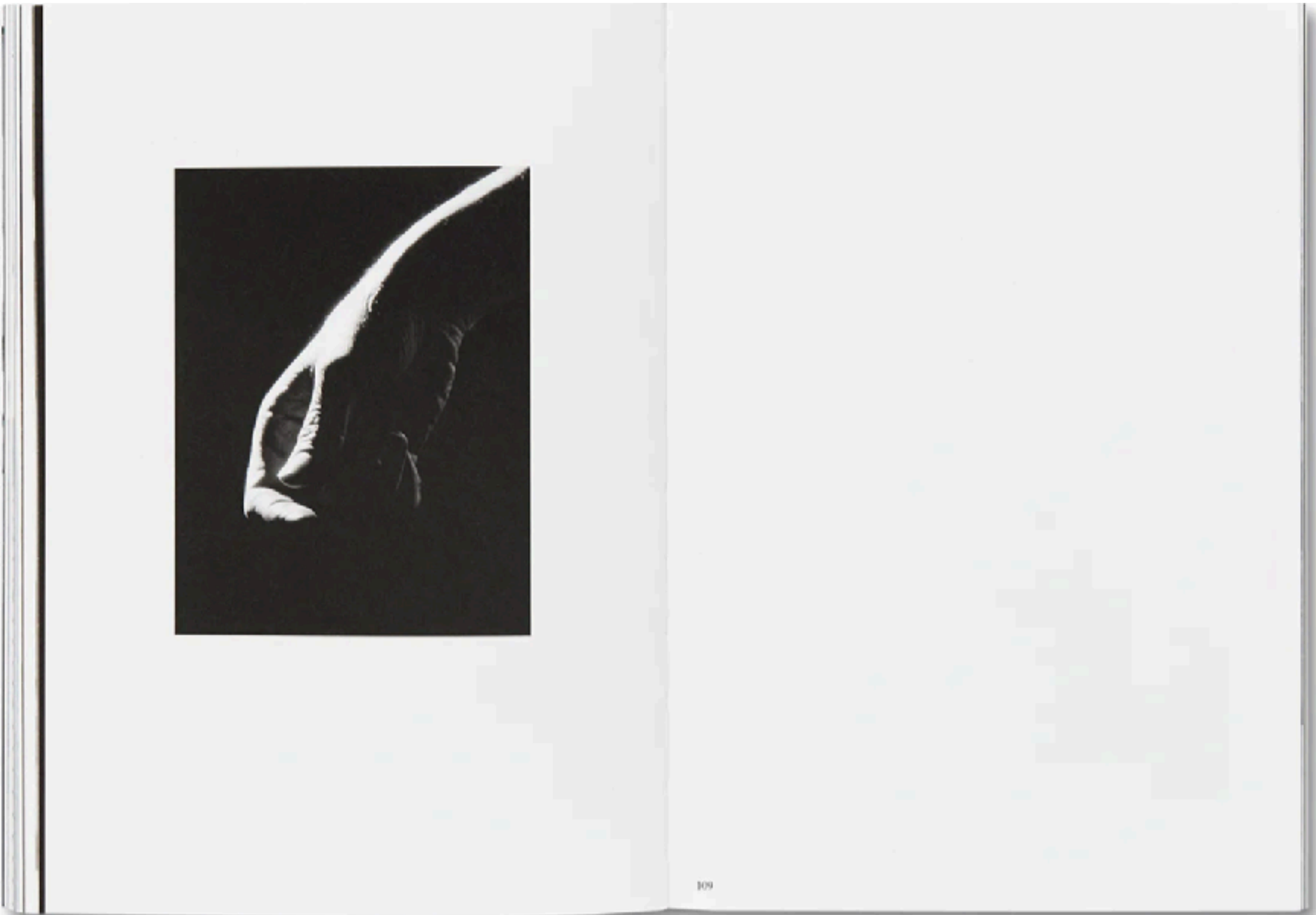
EXAMPLES



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).

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).

YOUR TASKS

- Read** Roland Barthes' *Camera Lucida* first published in 1980. You can find a pdf copy on the module's Moodle page. Pp. 3-47
- Bring** your visual response to your 'found' image.

TODAY'S SESSION

Today's Session:

- Discussion, Roland Barthes' *Camera Lucida*.
- Examples of previous students portfolio and multimedia outcome.
- Group discussion about your work.

AIM OF THE SESSION

-To introduce a practical and theoretical approach towards the found image. Show examples: Portfolio and multimedia outcome from previous students.

LEARNING OUTCOMES

Learning Outcomes:

- Identify key characteristics, *studium* and *punctum*, in relation to your found photograph.
- Put into practice elements related to the portfolios examples in the development of your own work.

CAMERA LUCIDA

Discussion points in groups of two (10mins):

- With your own words tell what is the book about.
- According to Barthes what is the *studium*? Explain with an example from the book and/or your own example.
- According to Barthes what is the *punctum*? Did you identify the *punctum* on your found image?

PORTFOLIOS

Examples from previous students both Fugitive Testimonies and Re-Thinking Photojournalism

EVALUATION

-On a scale from 0 to 10, do you have a better understanding on how to respond to your found photograph?

THANK YOU

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