Part Four Learning Log

John Darwell

https://www.lensculture.com/books/7710-dark-days
http://land2.leeds.ac.uk/people/darwell/

John Darwell in his book, Dark Days (Dewi Lewis Publishing, 2007), which documents the 2001 UK Foot and Mouth Epidemic in the Lake District. Here Darwell explains the work:

“This work produced around my home on the north side of the English Lake District looks at the Foot and Mouth epidemic that swept through the UK in 2001 and became one of the most devastating and significant events to affect the British countryside within living memory, the aftershock of which will continue to shape the future of the countryside for decades to come. The images look to all affected areas from the Lake District fells closed to walkers to the measures farmers went to in order to keep people away from their farms for fear of infection, to the destruction of millions of farm animals and onto the now notorious pyres. The work then continues by recording the extraordinary efforts undertaken by farmers to eradicate the virus from their buildings; and finally the third part of the work looks at the aftermath of the disease and the gradual reopening of the countryside whilst asking questions about the future of the agricultural economy as more and more farms were put up for sale.”

Ingrid Pollard (b.1953)

http://www.ingridpollard.com/pastoral-interlude.html
http://www.vam.ac.uk/content/articles/s/ingrid-pollard/
The work of British photographer Ingrid Pollard is said to weave the 'threads of imperial history, personal history, and visual and symbolic representations of English identity'. Using the field of the landscape photography, Ingrid Pollard raises the issue of the symbolic English rural and seaside places with its values of purity and order in the production of discourses and representations of national identity. In the series « Pastoral Interlude » (1987), the intrusion of lone Black figures in Lake District landscapes gives a material reality to the historically and socially produced boundaries which organise the exclusion of Black people from rural spaces. The artist's highly constructed images challenge mainstream narratives of English identity by bringing to the fore more complex layers of history and experience.

Pastoral Interlude, explores the black British experience of the English countryside and especially the Lake District, where Pollard “wandered lonely as a Black face in a sea of white”. “A visit to the countryside,” she wrote in the caption to one image, “is always accompanied by a feeling of unease, dread.”

Simon Roberts (b.1974)

Simon Roberts spent over a decade photographing various events and places across Britain in a bid to capture communal experiences and shared histories. The body of work was published called *Merrie Albion – Landscape Studies of a Small Island*, and sees images that record ‘social practices and
customs linked to the British landscape'. The images provide a window on to 'the economic and political theatre' that have shaped the UK.

‘The nature of public, communal experience has been an implicit theme of my photographic work. Since I embarked on my project We English in 2007, I have documented events and places across Britain that have drawn people together, all the while compiling evidence that the desire for common presence and participation, for sharing a sense of being ‘in place’, not only endures but might also harbour something distinctive about our national character and identity,’ explains Simon. ‘In Britain, my interests have gravitated towards evolving patterns of leisure, the consumption and commodification of history, militarisation, and to lines of demarcation and exclusion in the landscape. But in parallel to this, I have also chosen to photograph events and places that have a more immediate, topical significance in the turning of Britain’s recent history, and which – summoning the sense of a national survey – might collectively offer a form of pictorial chronicle of these times.’

“All my photographs deal with specifics – it’s details and facts that matter,” says Simon on what he looks for in an image. “Landscape photography is all about generalisation, sweeping views and atmosphere. Mine are not – the photographs have to read intently, spatially, figuratively. They are layered documents.” There seems to be a strong emphasis on scale and I found that Simon’s documentary style images, where environments are portrayed to look more like grand film sets as vignettes seemingly play out within them.

John Darwell (b.1955)

http://land2.leeds.ac.uk/people/darwell/
https://prisonphotography.org/tag/john-darwell/
https://www.redeye.org.uk/opinion/john-darwell-ddsbs-discarded-dog-sht-bags-review-stephen-clarke
https://stevemiddlehurstidentityandplace.wordpress.com/2016/08/20/a5-research-john-darwell-dark-days/
In February 2001 Foot and Mouth Disease arrived in Cumbria England. At its height Cumbria was the worst affected county in Britain with a staggering 41% of all cases. For the local community the environmental and social consequences were to prove devastating with many losing their livelihood, business, homes and families.

As a resident to the area, photographer John Darwell found himself surrounded by the effects of the disease. Over a twelve month period he committed himself to recording what was taking place. Despite government reports to the contrary, the Cumbrian countryside became largely a ‘no-go’ area, whilst on the farms thousands of animals were destroyed, their bodies burnt. The ultimate cleanup of the infected farms led to extraordinary lengths being taken to eradicate the virus.

Dark Days represents one of the most complete records of this time and provides a powerful and emotive insight into one of the most dramatic and destructive periods in British farming history. To me it’s one of the factual representations of the facts and represents images long after the media lost interest in the events.

Clive Landen

http://www.source.ie/archive/issue51/is51editorial.php
http://thetruecolourofthings.tumblr.com/post/33831603985/clive-landen-the-abyss
http://kristinwilson.com/work/category/photography/ecological-photography/

Evelyn Cameron (1868 - 1928)

https://en.wikipedia.org/wiki/Evelyn_Cameron
https://newwest.net/topic/article/range_rover_evelyn_cameron_montanas_frontier_photographer/C39/L39/

Laura Gilpin (1891-1979)
I think Gilpin’s landscape photographs are among her greatest accomplishments even when compared with those of her portraits or those of her architecture studies. Her sensitivity to the canyons, prairies, dunes and mountains of the west is apparent in her work. Wherever she travelled, her artistic eye was sensitive to compositions within nature and the harmony which Westerners brought to their lives on the land. Although some of her finest landscapes were taken as part of larger projects, many others were simply an artistic response to the magnificent western countryside.

One of Gilpin’s greatest photographs is the silver print, "The Rio Grande Yields its Surplus to the Sea," 1948. In this masterpiece of abstract minimalism the serpentine Rio Grande, shining like a lightning bolt on the dark delta, flows into the shimmering gulf waters where sea and sky merge imperceptibly.

"Storm Over La Bajada," 1946, is Gilpin’s finest New Mexico landscape. It was taken from the crest of La Bajada Hill, approximately 17 miles south of Santa Fe, overlooking the valley of the Keres pueblos. The silver print photograph contains a stunning range of tones that describe a thunderhead composed of many layers of clouds from which sunbeams and rain stream to earth.

Frances Benjamin Johnston (1864 - 1952)

https://en.wikipedia.org/wiki/Frances_Benjamin_Johnston
https://www.moma.org/artists/7851
http://mastersofphotography.blogspot.co.nz/2015/01/frances-benjamin-johnston.html
https://www.loc.gov/rr/print/coll/fbjchron.html
Frances "Fannie" Benjamin Johnston (15 January 1864 – 16 May 1952) was an early American female photographer and photojournalist whose career lasted for almost half a century. She is most known for her portraits, images of southern architecture, and various photographic series featuring African Americans and Native Americans at the turn of the 20th century.

An independent and strong-willed young woman, she wrote articles for periodicals before finding her creative outlet through photography after she was given her first camera by George Eastman, a close friend of the family, and inventor of the new, lighter, Eastman Kodak cameras. She received training in photography and dark-room techniques from Thomas Smillie, director of photography at the Smithsonian.

In 1899, she gained notability when she was commissioned by Hollis Burke Frissell to photograph the buildings and students of the Hampton Normal and Agricultural Institute in Hampton, Virginia in order to show its success. This series, documenting the ordinary life of the school, remains as some of her most telling work.

In the 1920s, she became increasingly interested in photographing architecture, motivated by a desire to document buildings and gardens which were falling into disrepair or about to be redeveloped and lost. As her focus in architecture grew, she became specifically interested in documenting the architecture of the American South. Johnston was interested in preserving the everyday history of the American South through her art; she accomplished this by photographing barns, inns, and other ordinary structures. She was not interested in photographing the grand homes and estates of the American South, but rather the quickly deteriorating structures in these communities that portrayed the life of common southerners. Her photographs remain an important resource for modern architects, historians and conservationists.

Imogen Cunningham (1883 - 1976)
So many people dislike themselves so thoroughly that they never see any reproduction of themselves that suits. None of us is born with the right face. It's a tough job being a portrait photographer.' -- Imogen Cunningham

In her long life, Imogen Cunningham was one of America's finest photographers and one of a handful of its great portrait artists. In a career that spanned nearly 70 years she worked in almost every area of photography and in a variety of photographic styles, from soft-focus Pictorialism to sharp edge modernism. She shot everything that, as she said, "could be exposed to light." Her portraiture was sought after by the rich and famous, and her images were widely published.

Throughout her long photographic life one thing remained constant: She photographed the world with a woman’s eye, from a viewpoint far different than that of the male dominated photographic world of her time. Cunningham was a true original and an essential part of the development of modern photography in America.

In the numerous accounts of her life, she is often referred to as "acidic". Ansel Adams is quoted as to saying, 'I used to say that Imogen’s blood was three percent acetic acid. She seemed to have an acid reaction to so many things, and she could be very abrupt. But she had another side too.'

In fact, Ansel recounts that he had two memorable run-ins with Cunningham’s very different personalities. The first ‘acidic’ experience was when Adams collaborated with Hills Brothers Coffee to have one of his images on the front of the can, which came out in 1968. The idea was that the can would be a ‘keepsake’, for it had an original image by Ansel Adams of Yosemite during the winter. Cunningham summed up her disapproval when she sent the can to Ansel potted with a marijuana plant! Although hurtfully honest, Imogen was a tender, emotional woman. When Dorothea Lange’s marriage to Maynard Dixon had come to its end, Imogen burst into tears upon hearing the news.

Imogen’s dual personality is evident in her many different stylistic photographs. Her tender, emotional side is evident in some of her earlier portraits and allegorical studies. Evidence of her more ‘acidic’ side are in her images of her plant species, still lifes and industrial landscapes.
At first sight, these images of skies and undulating hills in the 'Grounded' would attract and rambler to embark on a brisk walk however when you take a closer look these are, in fact, animal landscapes comprised of two image layers, one an isolated section of an animal's body, such as a horse's back, the other a background of sky, the components brought together in a digital montage.

They seem to be nature as nature intended and yet, ironically, these are manipulated, illusory images, imaginary landscapes. Taken as a whole, these digital works reiterate the same point over and again, and once you have had the trick played on you once there is nothing new to add. By comparison, Sear’s second landscape series, the new 'Still... A Landscape In Ten Pieces', is more imposing and worrying. Where Grounded is at peace with itself, here the order of natural things has been disturbed.
Karen Knorr (b.1954)

http://karenknorr.com/photography/
http://karenknorr.com/
http://www.artnet.com/artists/karen-knorr/
https://www.youtube.com/watch?v=safRjgf3KZk
https://www.yatzer.com/karen-knorr-india-song

Karen Knorr was born in Frankfurt am Main, Germany, raised in San Juan Puerto Rico. Her themes range from investigating the English upper classes to addressing the role of animals and their representation in art. Using photography to explore cultural traditions, from the gentlemen’s clubs of Saint James to the interiors of Indian palaces, Knorr’s work reaches out to engage conceptual art, visual culture, and feminism.

From the 1980’s onwards, Knorr’s work has been increasingly engaged with examining issues of power that underlie cultural heritage. This is the principal theme of her work but one that lies subtly under the visual richness and inventiveness of her images. In one series that I reviewed “India Song”, Knorr’s photographs engage two formal constants - first the insertion by digital means of the animal subject(s) within the consistently frontal interior photograph and secondly the pose or action expressed. Each finished photograph is both a mystery and a fable.

Like the pioneering early photographers, Knorr seems to celebrate the visual richness found in the myths and stories of northern India using sacred and secular sites to highlight caste, femininity and its relationship with the animal world. She considers ‘men’s space (mardana) and women’s space (zanana) in Mughal and Rajput architecture be it in palaces, mansions, or mausoleums’. 
Sian Bonnell (b.

www.sianbonnell.com/
http://photography-now.com/artist/sian-bonnell
http://land2.leeds.ac.uk/people/bonnell/
http://www.ffotogallery.org/sian-bonnell-%e2%80%93-from-an-elsewhere-unknown
https://www.itsnicethat.com/articles/sian-bonnell

Sian Bonnell has been developing work on a variety of subjects but for many years her terrain has been the domestic sphere. Playing with scale and format she takes everyday objects outside into the landscape to photograph them at monolithic scale. In 'When domestic meets the wild' (1999) bright coloured pan scrubbers are placed on wires across a more traditional landscape shot; for 'Putting Hills in Holland' (2001) jelly and blancmange moulds are piled on top of each other to create leaning towers and in 'Glowing' (2003) luminescent rabbit jelly moulds nestle in the grass. To me these seem to represent how man is destroying the environment.

As Sian Bonnell says: 'I am intrigued by the absurd. Life and the reality of our lives is steeped in absurdity so although my images may look surreal, to me they are more a kind of absurd reality.'
Richard Prince (b.1949)

http://www.richardprince.com/
http://www.theartstory.org/artist-prince-richard.htm
https://www.gagosian.com/artists/richard-prince
http://www.artnet.com/artists/richard-prince
http://www.nytimes.com/2007/12/06/arts/design/06prin.html

Richard Prince is said to have hijacked an American myth by re-photographing a Marlboro cigarette advertisement. Though it isn’t immediately obvious when you look at his work, the American artist Richard Prince has built up a hugely successful career by elaborating and refining ideas first explored by Andy Warhol. For example, one of Prince’s best-known works, the 1989 Ektacolor photo of a cowboy galloping under blue skies across a wide open plain.

At first glance you would take the image to be a defining image of the spirit of the American West, with all that implies about tough-guy machismo, personal freedom, and God’s own country, but in fact, it’s a "re-photograph" an advertisement for Marlboro Lights.

with the clever use of a camera Prince has created an original artwork out of an existing photo taken by somebody else. This is more or less what Warhol had done when he paid tribute to the genius of the anonymous graphic designers responsible for the red, white and blue Brillo box by making a copy so exact that. But in both the Warhol and the Prince, the apparent similarities between the original and the reproduction are deceptive.

Prince’s doctored photo isn’t about the West or even about selling you something: it is about how the advertising industry has hijacked an American myth (the cowboy legend created by the dime novel and Hollywood) to sell cigarettes. It dispels the illusion that the original was intended to create, in that it shows a real scene. I think the point Prince is trying to make, is that a photograph isn’t static; its meaning isn’t fixed but changes with time, the context in which it is seen, and the experience the viewer brings to it.
Assignment Four Background work

I managed to download from the net (photographies Vol 3, No.2 September 2010, pp 243-257) the essay by David Bates entitled 'The Memory of Photography'. The article covers a number of aspects from storage of memories, the use of photography as a 'time machine' as our brains have limited capacity, to how images trigger our own memories or lack thereof.

I found the work by Freud particularly interesting and how he draws a distinction between what is called 'Natural Memory' - the human capacity to recall and 'Artificial Memory' - the numerous technical devices invented to support a humans inability to inscribe things to memory.

The work by Walter Benjamin - in 'A short history of Photography' was also sited - 'the photographic camera has created an instrument which retains the fleeting visual impressions'. I believe this is how most people view photographs - records of time/moments, that can't be replayed, stored on phones, pc or in the rare occasions put into an album.

David Bates also mentions the work by Jacques Le Goff and the two 'specific modern phenomena' for the process of modern collective memory:

1. public monuments - not an area I was going to cover in my final draft;
2. 'photography, which revolutionises memory - gives it a precision and a truth never before attained in visual memory and makes it possible to preserve the memory of time and of chronological evolution'.

I agree to a point in what Goff has stated but as the work by Wade et al demonstrates photographs and memories can be changed. We are under a large number of external influences and these will change how we take our images and how we see and understand the meaning behind other’s work.

It could be said that photography and the ease in which we can take and store images is making the brain lazy - a point made by Michel Foucault in his essay in 1974 'Film and Popular Memory'. Foucault argues that the effect of these ‘apparatuses has been reprogramming popular memory, which existed but had no way of expressing itself. So people are shown not what they were, but what they must remember having been' - the presence of these images 'suppresses' human memory.

In Sigmund Freud - 'Childhood Memories and Screen memories' (1901), memory is located in the preconscious - detail that can be recalled and brought to the consciousness - according to Freud this is called 'screen memories'. These are fixed images from childhood
that haunt each person. Feud goes on to state that 'memory is known to make a selection from among the impressions offered to it', the emergence of 'unimportant' memories over important ones is also significant'. Freud argues that childhood memories can be used to represent the thoughts and impressions of a later date.

The study by Kimberley Wade, Garry, Read and Lindsay in 'A picture is worth a thousand lies: Using false photographs to create false childhood memories' and Matt Juul, highlight how the brain and our memories can be manipulated. Wade's study - based on the work by Hyman, Kleinknecht and Loftus (1999, 1998) identified three areas:

1. people tend to think photographs as frozen moments in time and often place faith in them as being reliable representations of the truth;
2. photographs provide detailed information that subjects can use to generate images, thoughts and feelings. Because photographs are often a good source of information, they can act as a spring board to generate images of a false experience; and
3. research shows that easily generated images are more likely to be judged as genuine.

This final point I find a little difficult to agree with - most people understand the power of editing software and we have often read and seen the results of edited images of the rich and famous. However, images from a crime scene would on the whole be considered genuine - or would they? The work by Elizabeth Loftus in 'Make Believe Memories' highlights that even these can be open to suggestion and change - even when shown to an eye witness of the event.

Walter Benjamin - writer and critic proposed the idea of an 'optical unconscious' in this 1931 essay 'A short History of Photography'. It is clear that a large amount of our understanding of the world around us depends upon visual information. We know the world better through its photographic representation than through direct experience especially if we consider the work by Mishka Henner - 'No Man’s Land' who uses the images from Google Earth. Everything is there at our fingertips without leaving the house. Our visual memories far exceed those of direct experience; a phenomenon which has only accelerated with the growth of mass digital media. Can we be sure if its photographs that are not triggering memories or are they producing them through the constant exposure to media.

Photography and memory are the closest things we have to concise representation of the past events in our lives. Many have argued as to the truthful representation they represent, yet despite the evidence by Wade and Juul we still seem to rely on them rather than what we remember. In spite of subjectivity, framing, editing etc, we still rely on what we see in the image as an authentic representation of fact. This holds true for documentary and forensic but not for domestic.
It is often a conscious and socially dictated choice to censor the unacceptable version of our past and those that are at odds with the images we want to present to the world and ourselves.

The photographers eye is the filter that will frame and interpret the subject. The photograph is therefore a subjective representation of reality, but can they be considered reliable? what about our own memories? how do they change over the years? how can a piece of land effect us? or can they be fixed like the photograph? In the can of land - this changes with nature, human intervention though farming, building etc. The malleability of memory has long been a subject of fascination. Real and fictional accounts of manipulated memories are sources for scientific research and the photographers inspiration.

The truth is in the eye of the beholder and as viewers and consumers of digital images we are more aware of the blurry boundary between truth and fiction - however we can still make mistakes, as highlighted in the work by Taryn Simon, an American artist who explores this 'grey zone' in her photographic project 'The Innocents'. This work consists of both portraits and interviews of individuals that have been wrongly convicted of a crime based on testimony - 'the question of photography’s function as a credible eyewitness and arbiter of justice'. As Simon also points out in her TEDtalk - photographs can and do play tricks on the mind.

Marianne Hirsch reminds us that domestic photography tends to favour happy moments instead of the grim realities of life, this however is probably contradicted by the work of Wendy Pye on Beachiehead. Most people will see a positive picture of their past and often remember events fondly, ‘there is nothing in pictures themselves that reveals the complicated history of loss and destruction to which they testify’. Unless you look at the work by Australian photographer Trent Parke who produced a series of images following the death of his mother at the age of 13. These show the raw emotion behind that loss and the profound effect that his memories have.

Memory is selective and we often choose to remember the good times. In recording our lives, we become our own editors, selecting certain images and situations that will help us remember the past. Photographs mould our memories from a sometimes painful truth into an acceptable reality.

Our minds take snapshots of events and store them. Years later our memories become foggy, yet we can still record them. Both memory and photography are subjective modes of recording the past. R Brown - 'flashbulb memories' - the similarities between memory and photography can be seen in the notion of flashbulb memories, memories for the circumstances in which one first learned of a very surprising and consequential (or emotionally arousing) event'.
In 'Camera Lucida' Roland Barthes idea is that the 'camera captures a moment in time which is instantly is irrevocably lost' A case of the photograph living when the subject cannot. What the camera records is no longer the same, but the photograph has a means of preserving its subject for posterity - a case in point would be the work by Thomas Demand - 'Clearing'.

Draft Assignment and Review Comments

It could be said that photography is so much a part of our culture that we hardly even notice all the places that it exists, be it on the television, in magazines, the internet or our own mobile phones. Some will last a life time or longer, whilst others such as Snapchat can disappear after a set number of seconds. Is the importance then of any of these images down to the ability to retain the record? With the ever increasing capability of modern technology and mass storage, be it at home or on the Cloud is there really a need for the human brain to remember or retain any memories?

According to the concise Oxford dictionary memory can mean "the facility by which things are recalled to or kept in the mind" or "a recollection or remembrance". A photograph is a frozen moment in time, a moment that will never be re-lived - it is the past or more accurately someone’s past. To look at a photograph is to look at the past. Photographs are created in a particular way and based on a person's beliefs or environmental influences, however they often seem to be more reliable as a record of the past than those images retained within our brains.

As a tangible object a photograph is something that we can hold on to unlike many of our memories that are often lost or forgotten (if not deleted) over time. In a similar way, modern day digital images can be completely erased with often no print ever created, left on either a screen or hard drive and hardly ever seen. In many ways the digital image is the closest thing to the human memory, they are short term, easily manipulated, erased and often mismanaged.

Photographs, like our memories are made with intent. To work correctly any memory a person has is made with a conscious decision to retain or forget. There are some people who have the ability to remember each and every moment, however the majority of us don’t. It is not clear to scientists how this is controlled or the relationship between that which we remember and that which really happened. This has been demonstrated in the
work by Kimberley A Wade1 in her study "A picture is worth a thousand lies: Using false photographs to create false childhood memories".

Wade bases her study on the work of several key experts the first being Mided (1998)2 who states “people tend to think of photographs as frozen moments in time, place faith in them and see them as reliable representations of the past” and others such as Hyman and Kleinnecht (1999)3 and Hyman and Loftus (1998)4 who concluded:

"photographs provide detailed information that subjects can use to generate images, thoughts and feelings that are consistent with having experienced the suggested event. Because photographs are a rich source of perceptual information, they may act as a springboard or bootstrapping device and make it easier for subjects to generate images of false experiences"

The injection of false memories into the human mind is not confined to the realms of science fiction. The forensic psychologist Elizabeth Loftus is regarded as an expert on the creation of make-believe memories5 and has been studying this subject for a number of years. Her findings have demonstrated that not only can memory be manipulated, but the mind can also be coerced into believing that events occurred even when they didn't.

Unlike our memories we have the power the photograph to retain or delete in the process of editing. We have the conscious hand in the final result. It could be said that a photograph is a perfect memory. In a convenient way we ignore the fact that the majority of photographs are simply manufactured memories. Photographs enable us to hold onto something, they are usually something we want to remember or don't want to forget. The mind will not easily let us do that - photographs however will, provided they are not lost.

It is often supposed that a photograph is an indexical representation of reality - nothing could be further from the truth. The photographer’s eye is the discerning human filter that frames and interprets the subject of the photograph long before the exposure is made. Strictly speaking therefore, a photograph is a subjective representation of reality - an interpretation.

Photographs are like memories made into a material form, which we know can be edited, so if photographs can be considered unreliable - what about our memories? Are we able to rely on our visual memories and recollections as accurate? Are the unchangeable? The malleability of memories has long been a subject of interest for psychologists. Sigmund
Freud in "The Mystic Writing Pad" draws the distinction between what classical culture has called the "Nature Memory" - the capacity of the normal human brain to recollect and the "Artificial Memory", meaning the multitude of technical devices that have been developed to support the human brain in its ability to inscribe things in memory. According to Jacques Le Goff, "photographs are one of the most important technological inventions because photography is the machine that industrialises visual memory".

However, the invention of digital photography and the ever increasing power of editing software has made it easy for anyone to alter images. People no longer have the same faith in photographs as a form of truth (excluding those from crime scene), the airbrushing of fashion models being a case in point. There is an ever increasing blurring of the boundaries between truth and fiction. This has in a number of cases resulted in mistakes by eye witnesses that have relied on photographic evidence or memory. This was highlighted by Taryn Simon in her photographic project "The Innocents". The work consists of portraits of people who were wrongly convicted of a crime based on eye witness testimony "the question of photography’s function as a credible eyewitness and arbiter of Justice". Photographs can and do play tricks on the mind. As Simon demonstrates in her TED talk from 2009, the camera:

"confronts constricted realities, myths and beliefs and appears to be evidence of a truth. But there are multiple truths attached to every image depending on the creator's intention, the viewer and the context in which it is presented"

The majority of domestic photography tends to favour the happy moments in our history. Divorce, adultery, incest, death and domestic violence are rarely depicted in the standard family album. As stated by Marianne Hirsch in "Family Frames: Photography, Narrative and Postmemory" "there is nothing in the pictures themselves that reveals the complicated history of loss and destruction to which they testify".

Memory is selective and as humans we often choose to remember the good times. In recording our lives we instinctively select certain images and situations that help us to remember and can help mould our memories from a often painful truth into something more acceptable. Throughout our lives, the brain takes thousands of snap shots of events that are stored in the archives of our minds which years later we can recall as an often foggy or incomplete memory. Just like an old photograph, so in this way both memory and photography are subjective modes of recording the past.
The similarity between memory and photography can also be seen in the notion of flashbulb memories: “memories for the circumstances in which one first learned of a very surprising and consequential (or emotionally arousing) event”\(^{11}\). An example would be the 9/11 terrorist attack on the World Trade Centres.

Flashbulb memories are fascinating because they reveal that the mind does not necessarily focuses on the big event but rather anchors memory to mundane details that surround us at the time, the everyday things that constitutes our lives. This is demonstrated in the work by Danish artist Mette Juul in her Photo/Memory Exchange\(^ {12}\). In this work she took over 300 images on a trip to the US and then asked strangers to look through the images and pick one that triggered a personal memory. When they found one they were asked to record that memory. The most interesting aspect is that on occasions there was a correlation between the memory of Juul and that of the stranger who had interpreted the image - the concept of a "collective memory"\(^ {13}\).

There is a certain degree of truth in Barthes' idea that the "camera captures a moment in time which instantly is irrevocably lost, that is both dead and going to die"\(^ {14}\) - a kind of immortality. What the camera records is no longer the same, but the photograph has a means of preserving its subject for posterity. This is the main reason photographs are associated with memories. This point and the others made previously are all valid if you have that photographic evidence.
Final Assignment Progress Images

Subject A: Old Barn

The seasonal change can be seen in the fact that has grown and cut and the field ploughed ready for the next year. The building itself remains unchanged despite its poor state of repair. The land is currently up for sale so I've had to move location to avoid the new rather large and ugly property 'For Sale' notice.
Subject B: Defence Building

The progress on the Defence Building has picked up over the last quarter. Changes seem to happen overnight and more and more of the floors and walls are removed. There were reports from local residents that work was starting as early as 6am and also at weekends, so images taken on a Friday showed a dramatic change when I returned on a Monday. The use of the wide angle ensures that I capture all the area in one image however correction of verticals in processing will be necessary.

I’m considering printing my final submission and although I have shot and processed the images in colour for my learning log I think black and white would add to the mood of the scene.