

WHAT A PHOTOGRAPH CAN AND CANNOT DO

A visual investigation into the social phenomena of photographs
as a memory device.

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Dedication

To James Bonaventure McCabe: (1916-1992) a passionate photographer, father, handyman and debater of all things who in the face of adversity, chose the perfect partner and selflessly carved a life for us in a state house on a half acre section against Mount Albert Mountain where we wanted for nothing: thanks for the photographs.

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“ I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or another institution of higher learning, except where due acknowledgement is made in the acknowledgements.”

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James and June McCabe for the legacy they have left.

What a Photograph Can and Cannot Do: A Visual Investigation into the Social Phenomena of Photographs as a Mechanism for Remembering

As members of extended families and genealogical lines we collect and view photographs to remember. By situating the present investigation within the context of archival family photographic collections, this research seeks to understand the assumptions surrounding the interplay between the practice of viewing photographs and notions of remembering.

Historically, photography has been connected to concepts of stability and truth with photographic images acting as a metaphor for 'real lived experiences'. When a photograph is viewed, whatever was present before the camera is verified. In his seminal text *Camera Lucida: Reflections on Photography* (1980), French theorist Roland Barthes describes this as 'a truth to presence' (Barthes 1980: 84). Barthes links this position to Poststructuralist theory, by determining that photographic signifiers, denotative data, are stable where as the signified, the idea or meaning, is contingent on what a viewer brings to that particular 'text'. Therefore the viewer relies on denotative data to process meaning. This research explores the ways photographers play with photographic processes to disrupt ideas of stability of meaning surrounding this medium.

The visual component of this research explores the expectations that socio-cultural groups, specifically extended families, have when viewing photographs. The subsequent work will endeavour to lay bare the interplay between such expectations and the supposed reliability of the photograph in respect to both meaning and perception. Using an archive of my own extended family's collection of photographs, this thesis seeks to disrupt the story-telling qualities of photographs. This interruption strategy points to poststructuralist discourses surrounding the stability of the photographic image and the context in which photography is grounded. The work will challenge viewers to re-assess what the photograph can or cannot do.

The final work will be comprised of 80% practice and 20% exegesis.

INTRODUCTION

a brief discussion on the layout of this exegesis

I have always known I possess a reliable memory. I can recall events from early childhood with alarming clarity. One such event is my sixth birthday party. I can recall the fabric of my lemon hailstone muslin dress my mother made for the occasion, the table laden with home made fare, girls' crimson party hats and the way my brothers played oranges and lemons by forming the arches through which we skipped under the pepper tree in front of our state house in suburban Auckland. My father filmed the event on his 8mm movie camera; a review of the film footage reveals that the memory is completely contingent on this footage: I can remember nothing else.

This exegesis reviews a range of theoretical discourses relating to ideas of how we, as members of extended families, read photographs and the manner in which the photograph operates within the context of a family photographic collection. Subsequently, this exegesis is divided into two interrelated discussions; the first provides the critical/ theoretical context and primarily maps a range of related philosophy as a basis for understanding the thinking behind the Visual Practice. Following this, the second discussion addresses the relationships between such contexts, providing a commentary and analysis on the visual practice component of this research. This takes a descriptive voice, detailing the shifts within the practice itself and contextualising the terrain through which the project has travelled and developed.

In order to understand how photographs are viewed and understood, it is advantageous to investigate related philosophical texts surrounding meaning and perception and their relationship to photography. The socio-cultural expectation of photographs is that images actually do recall events, people and places: narratives. To make sense is a fundamental requirement of reading a photographic image. This research reviews how meaning and sense has been constructed in terms of an omniscient system of ideas and conventions in the form of semiotic signs, that include photographs, absorbed by individuals and groups. Chapter Three: *Critical Contexts*, discusses ideas surrounding meaning and perception within poststructuralist discourses. This chapter points to how viewers of photographs use the medium as an extension of 'self' to create meaning. Such an interplay between viewer and photograph is of critical importance to this research: historically viewers have 'practised' expectations of how photographs operate. This research examines the socio-cultural perception of photographs as a mechanism for remembering. Linked to this idea are contentions of stability and completeness; the way a photograph can point to a specific moment in time and yet be so significantly loaded with visual content that it effectively works to replace or become memory.

In a world superseded by digital imagery, this issue of reliability is related to the debated nature of a digital image as an indexical photograph. With almost every household owning a digital camera it is important to understand the impact this has on the ontology of photography. Firstly, the digital medium raises questions of contiguity between the making and viewing in the use of data as opposed to chemicals. Secondly there remains doubt about the longevity of the stored and printed photographs. Accordingly, this investigation seeks to understand the nature of stability within the

context of family photograph collections. This involves an interplay between analogue film and digital media and how this influences stability, meaning and the photographic image.

In Chapter Four: *Discussion of Visual Practice*, the visual component of this research explores the act of viewing photographic collections and the underlying connections between viewer and the photograph. The investigation discusses the instability of any meaning created by individuals within the context of making and viewing archival family photographs. It should be understood that this investigation did not begin with the archival photograph collection. Rather this was integrated part way through and became the central focus as the research developed. The terrain of this visual practice was initially connected with theoretical discourses relating to the understanding of 'self' within a mind/body context. Initially the practice emerged from a desire to understand the development of perception and so was concerned with the macro photographs of skin surfaces as an inquiry into identity. This lead the visual investigation through an inquiry into sensory experiences and the way meaning is developed through the viewing of archival family photograph collections. Within this current context the visual practice began to recontextualise my own family photograph album from a story telling device to a deconstructive tool for understanding the ontology of photography and the way socio-cultural groups use photographs to create meaning within the context of inter-generational flow. The photographic collection provides a means for dismantling the contents within and disrupting the stability of the image. This seeks to question the viewers expectations of what a photograph can and cannot do. Within this process of reading and rereading the photograph, the resulting work seeks to challenge the notion of the photograph as a memory device. Finally the visual practice presents ideas on the way memory is processed when viewing archival photographs. Through the use of animated photographs, ideas concerning the overlapping and inter-connectivity of past, present and future when we respond to sensory experiences, such as viewing family photographs, are discussed.

1 CRITICAL CONTEXTS

memory, perception, experience and its
representation through photography

As the inspector of souls, Sigmund Freud, said, nothing is ever completely forgotten. And only out of this form of remembering can the past be illuminated anew. Whence the discussion, and the contradiction, contained in the text, that which the narrator's voice personifies in la Morte Rouge, which restricts itself to the images or flies over them, depending on the moment, fluctuating between the first and third person. An inevitable coming-and-going which in this hypnotic state testifies to the subject's inconsistency. Because, who is it who remembers? (Victor Erice 2006: 86).

Seventeenth century French philosopher Rene Descartes' ¹ separation of the mind from the body, formed a dualism where the body houses the soul and the soul exercises control over the body through the intellect (Clarke 2003: 1). Here dualism refers to the view that mind and matter are two ontologically separate entities. Western society owes this still prevalent concept to Descartes' proposition that mind and matter are two mutually exclusive divisions. In *Volatile Bodies: Towards a Corporeal Feminism* (1994), Feminist scholar and philosopher Elizabeth Grosz ² further explains the complexities of this by stating: "The major problem facing dualism and all those positions aimed at overcoming dualism has been to explain the interactions of these two apparently impossible substances, given that, within experience and everyday life, there seems to be a manifest connection between the two in willful behaviour and responsive physical reactions" (Grosz 1994: 6). As Grosz suggests, Descartes neglects to address the question of socialisation. Because the mind is apparently concerned with things intellectual and the body is a mere physical extension into space, cultural identity itself is defined through this oppressive dichotomy. Of concern to this research is the destabilisation of the 'true' self (the mind with the body), where historically the mind has been seen as belonging to the male and the body gendered as female.

In *The Flight to Objectivity: Essays on Cartesianism and Culture* (1987), Feminist philosopher Susan Bordo ³ maintains men have historically been associated with the intellect and the mind or spirit while women have long been associated with the body, the subordinated, negatively imbued term in the mind/body dichotomy (Bordo 1987: 6-7). This has been a major influence on, in particular, western culture's ability to understand the significance of sensory experiences as they relate to the lived body. It is a fundamental requirement of the lived body to make sense of sensory experiences. Anything that denies the self as a complex and transitional being denies it the ability to 'create its own meaning'. Such 'meaning' is inextricably connected to the ontological self and to the innumerable communicative and representational devices that occupy the western world. An example relating to this research is the photograph. This project seeks to clarify the extent of the role these devices or 'signs' have played in setting up the expectations we, as a socio-cultural group, have when we look for meaning. In *Practices of Looking: An Introduction to Visual Culture*

1 René Descartes, was a highly influential French philosopher, mathematician, scientist, and writer.

2 Elizabeth Grosz is Professor of Women's and Gender Studies at Rutgers University. New Jersey

3 Susan Bordo a modern feminist philosopher

(2001), Marita Sturken ⁴ and Lisa Cartwright ⁵ explain: “every time we interpret an image around us (to understand what it signifies), whether consciously or not, we are using the tools of semiotics to understand its signification, or meaning” (Sturken & Cartwright 2001: 28).

The Swiss linguist Ferdinand de Saussure ⁶ developed a structure of linguistic signs, called semiotics, which examined how meaning is culturally made and developed. Saussurian semiotics proposes that language is comprised of two elements: the ‘signifier,’ or utterance, and the ‘signified,’ or concept. For Saussure, this structuring of signs allows the creation of a mental impression of the utterance that in turn evokes or points to a concept of ‘thingness’ of that mental impression. The signifier/signified relationship are seen as inextricably unified, concurrent and abstract, as opposed to a real physical entity. Saussure maintained that the signifier/signified relationship was arbitrary as different languages could use varying words for the same concept. In *Course in General Linguistics* (1974), Saussure states: “The link between signal and signification is arbitrary. Since we are treating a sign as the combination in which a signal is associated with a signification, we can express this more simply as: the linguistic sign is arbitrary” (de Saussure 1974: 67). This implies that the structure of language relies on cultural conventions and codes to establish meaning. Subsequently, individual elements of a sign system are essentially meaningless outside their structuring context. This has implications for systems that process differential value rather than a substantive value. This differential values system sets up dichotomies and as writer and Professor of Linguistics, Paul Thibault ⁷ states in *Re-reading Saussure The Dynamics of Signs in Social Life* (1997), “Saussure’s theory seeks, above all, to specify the differential relations whereby a given associative group of terms may be established” (Thibault 1997: 56). In turn, this structure undervalues individual autonomy by defining that ‘being’ is a product rather than a source of meaning.

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4 Marita Sturken is Associate Professor at the Annenberg School for Communication at the University of Southern California

5 Lisa Cartwright is Associate Professor of English and of Visual and Cultural Studies, and the Director of the Susan B. Anthony Institute for Gender and Women’s Studies at the University of Rochester

6 Ferdinand de Saussure was a Swiss linguist.

7 Paul Thibault is a full Professor of Linguistics and Media Communication, Agder University College, Kristiansand, Norway.

Culturally, perception can be understood as a sensory stimulation that translates into organised experience. Any resulting meaning is understood as making sense of such experience. But how is experience itself located and understood? To access an experience the senses intersect with memory and perception. Neither memory nor perception alone can enable meaning or make sense of the sensory experience. Perception primarily enables the processing of sensory information. If perception alone is used, without memory, there is a resulting lack of 'prior' information being brought to the experience. The memory enables this prior information to create ever evolving personal narratives. This process provides a means by which the ontological self can understand the significance of that sensation as it relates to the 'true self'. Subsequently it is through a process of integration of experiences, rather than a mere collection of them that allows soci-cultural groups to internalise experiences as our individual perceptions as opposed to others. This is what drives the lived body to create meaning (Grosz 1994); This meaning validates the interchange between perception and memory because it provides that understanding of the sensory experience. This points to a preference for an ontological inquiry over an epistemological one. In other words because perception and memory are located within the lived body, meaning is created from within rather than from a socio-cultural knowledge base. This suggests that the mind and body is an integrated processor of events, rather than an epistemological perspective of the mind as a source of knowledge (Ausch 2005). So how is this meaning created from within? In other words the mind is not an entity but a performative gesture relating to meaning (cited in Ausch 2005). In *Volatile Bodies: Toward a Corporeal Feminism*, Grosz further develops this position through her discussion concerning dynamic ontology in relation to the lived body. In other words a way of regarding the body as 'rooted in becoming rather than being' (Grosz 1994).

The exchange between perception and memory enables the lived body to create meaning over time. But time is mobile and fragmentary therefore difficult to account for in terms of recollecting and making sense of sensory experiences. This area of inquiry connects with critical theory in Gilles Deleuze's ⁸ analysis of the French philosopher Henri Bergson's ⁹ *Metaphysical Ideas of Time and Space*. In his work, *Bergsonism* (1988), Deleuze states that time is confused with its spacial representation and therefore provides a successive model of the translation of sensory information

8 Gilles Deleuze, was a French philosopher of the late 20th century.

9 Henri-Louis Bergson; was a French philosopher, influential in the first half of the 20th century.

into experiences (Deleuze 1988: 22). Subsequently a model in favour of diversity and complexity that enabled an intuitive search for meaning was found in 'duration'. Deleuze points to duration as being located in continuity and heterogeneity. This is more conducive to the multiplicity and enduring nature of experience and supports ideas of an intersection of sensory incidences rather than a successive model. In order to complete the sensation of an experience, it is important to appreciate that the combination of duration that provides interiority and space which employs exteriority, synergise to provide a simultaneous model rather than the unsatisfying successive idea. This enables a 'becoming' whereby the past is held in the present within matter. In perceptual experiences duration cannot operate without space and in essence they are inseparable. So, if meaning is created by the uptake of perceptual experience, what part does memory play in this process? Deleuze describes several important aspects of Bergson's work on memory; he states that "duration is essentially memory, consciousness and freedom. It is consciousness and freedom because it is primarily memory" (Deleuze 1988: 51). He continues by breaking down the Bergsonian assumption of memory being "the conservation and the preservation of the past in the present" (cited in Deleuze: 51). Deleuze, once again, returns to the idea of differentiating between duration and time segments by studying aspects of memory as laminated facets: the ability of a new instance being charged by memory that a preceding instance has been imbued with, while both instances slide over each other in a smooth baton change requiring the simultaneous presence of both. He calls this recollection-memory and contraction-memory, which is the state of the enduring present as it "divides at each 'instant' into two directions, one orientated and dilated toward the past, the other contracted, contracting toward the future" (Deleuze 1988: 52). In other words recollection is found within itself, making the concept of memory so misunderstood. Primarily it has been located in a past that is no longer and therefore its survival is attached to something other than itself. As Deleuze states: "One is the present which does not cease to pass, and the other is the past, which does not cease to be but through which all presents pass" (Deleuze 1988: 59). Whereas, for Deleuze, the present and the past are not separate or isolated moments but are moments that coexist.

"It is impossible to respond," Mr. Derrida said. "I can only do something which will leave me unsatisfied." But after some prodding, he gave it a try anyway. "I often describe deconstruction as something which happens. It's not purely linguistic, involving text or books. You can deconstruct gestures, choreography. That's why I enlarged the concept of text." Mr. Derrida did not seem angry at having to define his philosophy at all; he was even smiling. "Everything is a text; this is a text," he said, waving his arm at the diners around him in the bland suburban like restaurant, blithely picking at their lunches, completely unaware that they were being "deconstructed" (Smith, 1998)

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By and large the archival family photographic collection acts as a memory device and is often used to help extended families locate themselves within a generational flow. When collecting and surveying photographs within a family collection, viewers are driven to establish a framework of reference for 'self'. This concept of self as a source of individualised meaning is discussed by the French philosopher Jacques Derrida ¹⁰ in his work *Of Grammatology* (1967), a poststructuralist and, more precisely, deconstructionist text. Poststructuralism originated in France in the 1960s and first emerged just as structuralism reached its zenith at the international conference on '*The languages of Criticism and the Sciences of Man*' held at Johns Hopkins University in October 1966 (Macey 2000). In the discussion that followed his paper 'Structure, Sign and Play in the Discourse of the Human Sciences,' Derrida described his deconstruction as a criticism of structuralism (Macey 2000: 109).

Postructuralist discourses aim to expose the underlying assumptions and understandings of how knowledge is produced. In other words, the assumption that knowledge systems, based on cultural codes of reading, produce the illusion of a singular meaning. But through a reading that does not introduce external or evaluative criteria; a deconstructive reading, it becomes clear how this 'Derridian' reference for 'self' goes beyond the singular meaning. If this present investigation is to understand the photograph as a memory device, then it is vital to link critical research on the understanding of self, the way meaning is created, and the part the photographic image plays in the coexistence of these ideas. Poststructural theory enables a more intimate understanding of the connections between 'self' and what is known as 'text.' This text can be anything from a word to

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Jacques Derrida was an Algerian-born French philosopher.

a gesture and is, in fact, anything that can be read. In his seminal work, *Of Grammatology* (1967) Derrida states:

“By a slow movement whose necessity is hardly perceptible, everything that for at least some twenty centuries tended toward and finally succeeded in being gathered under the name of language is beginning to let itself be transferred to, or at least summarized under, the name of writing. By a hardly perceptible necessity, it seems as though the concept of writing – no longer indicating a particular, derivative, auxiliary form of language in general (whether understood as communication, relation, expression, signification, constitution of meaning or thought, etc.), no longer designating the exterior surface, the insubstantial double of a major signifier, the signifier of the signifier – is beginning to go beyond the extension of language” (Derrida 1967: 6-7).

This discussion on the ontology of writing questions what writing is and where Derrida seeks to locate writing within the context of meaning. In other words, what are the qualities of writing that define its locatedness in ‘Derridian’ terms? Derrida’s use of terms such as ‘auxiliary’ and ‘derivative’ lay a claim to writing being more than marks on paper, which are codified by a cultural system as representation of speech. Rather he positions writing within an area of both exteriority and interiority, where meaning is created under erasure. Derrida extends this discourse by stating:

“In all senses of the word, writing thus comprehends language.....There is not a single signified that escapes, even if recaptured, the play of signifying references that constitute language. The advent of writing is the advent of this play; today such a play is coming into its own, effacing the limit starting from which one had thought to regulate the circulation of signs, drawing along with it all the reassuring signifieds, reducing all the strongholds, all the out of bounds shelters that watched over the field of language” (Derrida 1967: 6-7).

In this sense of ‘play’ writing was historically seen as a result of a secondary function of other forms of communication. In his exploration of the nature of writing, Derrida indicates writing to be not what is produced but what makes production possible. This is what is meant by everything being a ‘text.’

Another ‘stronghold’ Derrida’s writings reflect on is binary oppositions (good/evil, life/death, male/female, culture/nature, subject/object) provide an example of the way metaphysical ideals are divided into opposing factions. This process privileges and excludes one of the terms within each binary pair, and develops a system of concepts which become fundamentally and culturally instituted. This, subsequently, reduces the understanding of

self to a singular meaning by denying the complexity and impurity of the lived body and experience. Accordingly “binary oppositions...have been used to organise meaning. We believe we know what culture is because we can identify its opposite (nature), thus the difference is essential to its meaning. However, binary oppositions are reductive ways of viewing the complexity of difference and, as philosopher Jacques Derrida has argued, all binary oppositions are encoded with values and concepts of power, superiority and worth” (Sturken & Cartwright 2001: 104). Derrida’s methodology provides insight into how perceptions, in relation to cultural meaning, develop through an interplay between viewer and photograph. Therefore it is important to understand the complexity and diversity by which meaning is created and the ways in which these metaphysical ideas can govern the understanding of difference.

Other prominent figures within Poststructuralist thinking, such as Roland Barthes,¹¹ Jacques Derrida, Michel Foucault¹² and Jacques Lacan.¹³ also worked with related theoretical ideas. These philosophers sought to reveal the ways ‘meaning’ can be understood in terms of what a viewer or reader brings to a text. In other words what culture has been brewing within the viewer and the context of the viewed will determine the reading and the subsequent ‘meaning’ from a text that the viewer ascertains.

Derrida’s philosophy of ‘things read’ as defined in *Of Grammatology* (1967), is referred to as ‘text’. In the past, forms of visual language are undermined by oral language in terms of importance, constructing a metaphysical idea of hierarchy. What we bring to a given text (language, visual art, the body – anything which can be read) is integral in order to acquire meaning from that text (Roland Barthes 1977). The author may create the text but the reader develops the meaning and thus the author does not necessarily have ownership over meaning. The text becomes layered and multi faceted as meanings shift according to the readers’ experiences. The reader uses the text as a platform for understanding. In *Image Music Text* (1977) Roland Barthes states: “We know now that a text is not a line of words releasing a single ‘theological’ meaning (the ‘message’ of the Author-

11 *Roland Barthes was a French literary critic, literary and social theorist and philosopher.*

12 *Michel Foucault was a French philosopher, historian, critic and sociologist.*

13 *Jacques Lacan was a French psychoanalyst, psychiatrist, and doctor, who made prominent contributions to the psychoanalytic movement.*

God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture" (Barthes 1977: 142-148). This multi-dimensional space may be considered a complex and interactive sensory state.

Barthes idea of multi dimensional space within a 'text' points to the early part of this research where the investigation elucidated ideas connecting perception and memory. If the body is a text then are we both author and reader of our own bodies? If culture is what drives meaning then the understanding of that inter-connectedness is integral to the lived body and the way it interacts with 'texts' such as photographs. Elizabeth Grosz contributes to this discourse when she states "it is the condition and context through which I am able to have a relation to objects. It is both immanent and transcendent. Insofar as I live the body it is a phenomenon experienced by me and thus provides the very horizon and perspectival point which places me in the world and makes relations between me, other objects, and other subjects possible" (Grosz 1994: 86). This connects the viewer to the photograph through the complex, sensory uptake of a lived experience linking the past, present and future.

Jacques Derrida problematised the way meaning is developed according to a particular audience, by presenting ideas of *différance*, differing and deferring as core to a deconstructive reading of 'text' (Derrida 1967: 143). He distinguishes between "the conceptualisable difference of common sense from a difference that is not brought back into the order of the same and, through a concept, given an identity. Difference is not an identity; nor is it the difference between two identities" (Lechte 1994: 107). In other words, the complexities of texts are misunderstood as being polarisations, rather than as an inextricably bound independent experience whose structure is inexorably doubled. So *différance* combines to reference firstly 'difference,' a way of differing in meaning within a text as the same or different audiences read and rereads. Then secondly there is the 'deferring' of a singular or final meaning of a text because of the complexity of both a text and the author per se. This further extends the layering of meaning itself and renders the understanding of any text provisional until it is re-read.

An investigation into the photograph as 'text' questions the perception of how a photograph operates. When a socio-cultural group views photographs from an extended family's collection, that group is forced to do a number of things: namely to view the images as past, because essentially,

they are about the past, and because there is a perception of them as a memory device with the memory itself being located in the past. But the past is not separate from the present but rather a sublime coexistence (Deleuze 1988: 58). So is it this complexity that allows us to make sense of our locatedness within an inter-generational flow when we collect and view photographs?

Therefore it may be understood that a singular meaning tends to violate the richness and complexity of the text and the reader (Grosz 1994). This is useful within this research in terms of seeing the body as transitional and complex rather than a scientific phenomenon that must be analysed and recorded as a finished piece of inquiry. In *Two Lectures* (Foucault 1980) French philosopher Michel Foucault described this idea as the “insurrection of subjugated knowledge,” which, in the context of this study, means that the stories surrounding the archival family photographs are connected to the experiences members have within that community context, individually and collectively. This connectivity may raise questions about the overall notion of why parents develop and archive extensive collections of photographs and how these collections are used over time.

Historically the collecting and viewing of photographs has been a well-documented socio-cultural behaviour within the context of families and their need to map the intergenerational flow that binds them. In *Photography: A Middle Brow Art* (1965), French sociologist Pierre Bourdieu¹⁴ posits some motivations behind the notion of collecting and viewing photographs within a socio cultural context. He suggests five areas that influence the nature of photographic activity from both the collectors’ and photographers’ point of view: “dealing with the passing of time....a magical substitute for what time has destroyed and making up for the failure of memory; communication of others and the expression of feelings; self realisation...to feel their emotions more intensely; prestige in the form of a technical prowess or the evidence of a personal achievement; a means of escape or a simple distraction” (Bourdieu 1990: 14-15). The nature of this complex practice has changed over time but its integral heart beat has been unshifting in the search to “compute life, death and the inexorable extinction of generations” (Barthes 1980: 84).

Research in the field of photography and remembrance has challenged the scope and parameters of the notion of what a photograph is. The most significant work, specific to this project,

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Pierre Bourdieu was an acclaimed French sociologist and writer.

has been proposed by Australian art historian Geoffrey Batchen ¹⁵ in *Forget Me Not: Photography and Remembrance* (2004). He discusses the relationship between the practice of memory through viewing a photograph and the “affirmation of one’s own place in time and space...[to] establishing oneself within a social and historical network of relationships” (Batchen 2004: 94). Batchen concluded that rather than archival photographs being about remembering, they were about being remembered (Batchen 2004: 98). What enables a photograph to speak to a viewer in such a way? To enable an understanding of this, the story-telling qualities of a photograph need to be investigated and analysed.

In *Camera Lucida: Reflections on Photography* (1980), Roland Barthes uncovered the nature of the story-telling qualities of the photograph as integral to the very essence of the medium. Barthes suggests that a fundamental to photography is an image’s ability “to point to the real: something was there so it did happen, an intractable truth and reality” (Barthes 1980: 77). In a number of ways photographs attest that a referent did exist - the subject was there at the time the shutter opened. Whatever meaning is created from the photographs, they (the photographs) cannot be altered. Within an extended family, there is an expectation that, when viewing a photograph, it will provide a truth. But simply accepting this idea is not enough for the ways in which audiences perceive these photographs to operate.

In his essay ‘Fearful Ghost of Former Bloom’ (2003) Batchen refers to photography as “something always caught in the process of becoming” (cited in Green 2003:29). Batchen talks about the “shifts of voice it demands from its interpreter” (cited in Green 2003: 29). When viewing personal photographs, it is this idea of Batchen’s that enables the understanding of how the photograph may speak to the viewer. Through an image the viewer is connected with the past, present and future like a pharmakon being both one and other, inseparable within this process of becoming. This connection with the past, present and the future allows for a coexistence and a recollection that is found within itself rather than in a socio-cultural system of ideas.

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“Let’s begin with a basic proposition: what photography gave to modernity was

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Geoffrey Batchen An Australian art historian specialising in the history of photography. He is a Professor at CUNY Graduate Centre New York

not vision, but touch (or, more precisely, vision as a form of touch). And lets test it against another: this embodied type of vision is what is at stake in the current shift from photographic to electronic media” (Geoffrey Batchen 2001: 21-23).

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Over time, photography has been connected to notions of stability and truth with photographic images acting as a metaphor for the ‘real’. Viewing photographs verifies the physical existence of somebody or something in a particular space when the shutter was engaged. In *Camera Lucida: Reflections on Photography*, Barthes describes this as “a certificate of presence” (Barthes 1981: 87). This is important to the discourse on the languaging of photography as it describes an aspect of photography as an attestation to a thing that happened and so “the power of authentication exceeds the power of representation” (Barthes 1981: 89). This provides some clarity as to why collecting and viewing photographs within the context of the family photographic archive connects us with a real time and space, an intractable truth and reality (Barthes 1981: 76). In addition to this presence the photograph is seen as an indexical sign that points to something outside the image because the light has touched it as it touched the photographed subject. When the film is removed in its bruised state it is still contiguous with the world, establishing a somewhat unique relationship between the depicted subject and the viewer.

In the context of digital imaging, digital photographs are essentially data, as a sensor interprets information within the camera and then that information is re-interpreted within digital software. This data is not unlike the way we store memory in that it is sensory based and dependant on the individual (and its hardware) who stores and retrieves it. This raises questions of stability, which are two-fold: firstly there is an issue of stability in terms of the ontology of analogue photography, and secondly the additional concern is for the stability of the denotative data within the photograph, in terms of storage and retrieval. Fred Ritchin,¹⁶ associate professor of photography at New York University states: “With the advent of digital software and the ability to alter photographs post camera – it creates challenges for anyone trying to make sense of the past” (Ritchin 2008: 74-77). It is then a test for photographers to redefine what actually delineates the medium of photography.

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Fred Ritchin is the director of PixelPress.org, a former editor at the New York Times and is currently an Associate Professor of Photography and Communications at New York University’s Tisch School of the Arts

In *Burning With Desire: The Conception of Photography* (1997) Geoffrey Batchen lays bare the historical nature of the photograph and its role in varying socio-cultural contexts. He discusses ideas surrounding the medium's future where he presents the concern that the photograph, through the digital process, may not only lose its indexical qualities but also its symbolic reference (Batchen 1997: 212-213). In his essay 'Carnal Knowledge' Batchen states that:

"images [digital] may still be indices of a sort, but their referents are not the objects they picture but rather electronic flows, differential circuits, and abstracted data banks of information..... Where a photograph compels by way of 'the condition of being in contact,' by promising a dynamic temporal depth beneath its calm, static surface, digital images fascinate by overtly abandoning any such claim..... This is why digital images remain untroubled by the future anterior, the complex play of 'this has been' and 'this will be' that so animates the photograph. Digital images are in time but not of time" (Batchen 2001: 22-23).

In other words Batchen is constructing a case for the photograph becoming 'hypereal'. This would mean the digital photograph relays a false sense of the 'real'. It has all the trappings of a photograph both in appearance and in content and yet the very thing viewers seek, "truth to presence," is absent. (Barthes 1980). Although the simulation is satisfying, the technology has superseded photographic ontology. Pertinent to this research, within a context of digital photography, a socio-cultural group such as the extended family, who hold faith in the ontology of the photograph as a truth, are found to be enthusiastically participating in the myth of taking, collecting and viewing photographs. These photographic archives may no longer be seen as a truth to presence and are at risk through the digital process of capture and storage. For example, generations from the 1880s to 1960s were the first to see themselves as children through the photographic medium, and the viewing of photographs enabled a connection with real time and place; how will future generations be able use this medium to verify their place within an extended family if there are questions surrounding the way we make and store digital information?

This debate on authenticity is clarified by David Green ¹⁷ and Joanna Lowry ¹⁸ in their essay 'From Presence to the Performative: Rethinking Photographic Indexicality'. They ask if the indexical nature of the photograph is linked to its causal origins or is an event of its own inscription. In other words is the nature of the photograph linked to the former and is therefore linked to the issues of

¹⁷ David Green is a Senior Lecturer in History and Theory of Contemporary Art at the University of Brighton UK

¹⁸ Joanna Lowry is Head of research at Kent Institute of Art and Design UK

contiguous technology pointing to the real? Or is the nature of the photograph linked to the latter and grounds itself within the practice of performative gesture? The very idea that the photograph was taken points to something. This infers an image “designates the real rather than represents it” (Green and Lowry 2003: 58).

Concurrently this investigation seeks to understand how extended families can function within the context of archival family photographs when the fundamental nature of viewing is about leading the viewer back to the subject and nowhere else (Barthes 1980: 4). Reflecting on Pierre Bourdieu’s five suggestions on what the activity of photography is all about, it is his second point that becomes relevant: “[Photography] encourages communication with others by enabling people to relive past moments together, or to show others the interest or affection that one has for them” (Bourdieu 1990: 14). This process of communication is, in a way, a kind of performative gesture. When connecting with others through a shared experience that is both past and present it is important to understand the nature of the photograph as both pointing to the ‘real’ and being about something that did happen. American literary theorist Susan Sontag ¹⁹ in *On Photography*, states: “photographed images do not seem to be statements about the world so much as pieces of it” (Sontag, 1977: 4). This idea advantages an extended family in its endeavour to create and establish its own meaning surrounding their archived family photographs. Meaning, inextricably connected to the ontological self and to the innumerable representative and communicative devices that occupy universal space, must herald from within the culture it is nourished rather than from a system of ideas or statements connected to cultural conventions and codes. In this way family photographs may be processed as an integration of experiences rather than a mere collection of them. For example, individual photographs appear meaningless outside of the context of a family collection because it is only the package (i.e. the archive) as a whole that starts to make sense as a story-telling device. Embedded in the celluloid are everyone’s stories. Subsequently, stories related to the images will differ yet be connected, and some of the images will serve to replace the memory of the actual event because photographs are in fact a ‘sensory experience’ whose complexity and connectivity plays along-side all the other communicative encounters that photographs point to.

§

"As a footprint is to a foot, so is a photograph to its referent. It is as if objects have reached out and touched the surface of a photograph, leaving their own traces, as faithful to the contour of the original object as a death mask is to the face of the newly departed. Photography is the world's self produced memento mori. For this reason, a photograph of something has generally been held to be a proof of that thing's being, even if not of its truth" (Batchen, 1997: 212-213).

2 Discussion of Practice

significance of visual practice as it relates to theoretical discourse and contemporary art practice

One reason for using photography is that those invisible people, usually social outcasts, would either not have been photographed at all or would have been photographed repressively (Allan Sekula's term). So, using photography now is partly an answer to its absence then (Anne Ferran 2000, cited in Batchen, G. 2000).

I had been investigating the mind/body dualism. The contextualising theoretical research described the body as restricted to matter, the imperfect body as being unworthy of recognition. The series of work entitled *Fracture* (figures 1-4) is part of the initial inquiry that reached for an understanding of the way meaning is constructed within socio-cultural groups such as the extended family. Cropped, macro images of fragmented skin surfaces are detailed in four digital photographic studies in low saturated skin tones that feature peeling, dimpled, cracked and stretched skin. The areas of 'imperfection' are highlighted through the use of a short depth of field that significantly underplayed other surface area. I wanted to understand the nature/culture aspect of dualism, the ideology behind the thinking that the mind and body are separate. In addition to this separation is a set of binary oppositions that designate the body as imperfect and belonging to woman while the mind, associated with reason, belongs to man. Perception of the physical signs of aging interested me. The body reveals the aging process and continues to do so unless clinical intervention occurs. Why was aging perceived as the less favourable option to youthfulness and had my photographs signified this area of interest?

I found some parallels through the paintings of New Zealand artist Fran Marno ²⁰. Within the context of her series *Read My Lips* (p 24) "Marno constantly considers questions of difference and marginality. She considers what happens to the painted female face if it does not conform to paradigms of beauty and acceptability as defined by the tradition of portraiture. She tests the boundaries with her faces that at times appear abject, even monstrous in terms of conventional norms. She wants to negotiate a way for women to have control over their self-representation" (Marno 1999).

Whereas Marno's practice was located in the raw and real, my work has become about beautifying images and revealing dualisms with a degree of subjectivity. My work is testing ideas about a model of dualism (nature/culture) that polarised mind and body and yet the work signified matter as being separate from the mind. This resulting work is concerned with matter in the way it emphasises a polarity through a distinction between a focal point and the rest of the body as if it does not exist. This is re emphasised by the nature of the close cropping.

20

Fran Marno lives and works in Auckland New Zealand.



Figure 1



Figure 2

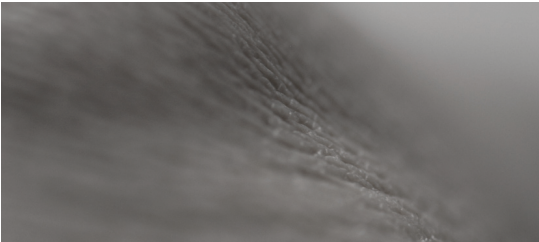


Figure 3



Figure 4

Right
Series One: Fracture
2006 Anne Shirley

200 x 88 mm
Digital Prints

Series: Read My Lips
Fran Marno 1999
From left to right
Subvert 11: Convert 1: Revert 1
Oil on Canvas 1100 x 300mm

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Series Two: *Aging* (figures 5-8) scrutinises surfaces of ‘the lived body’ (Grosz 2004) and is about something evidential, in place of something absent or not understood. The photographs in question are detailed low saturated views of skin surfaces. This work reveals identifiable wrinkles and skin marks with hair and contoured features. The images are cropped and have no focal point; revealing all information simultaneously and evenly. The magnification facilitates a clear view into the skin surfaces. These images have now begun to speak of death and my own developing awareness of mortality. It is a mind/body dichotomy where the denotative data (skin and wrinkles) and the connotative data (scrutiny and intimacy) have combined to present ideas of mortality. In this way I am able to make some sense of the perceptions of how as a socio-cultural group we ‘read’ our bodies. This ‘sense’ has located itself within the methodology of deconstruction and in particular, within binary oppositions through which perceptions are formed. My work signifies ideas of mind/body complexity through the intimacy and the personal marks belonging to a lived body rather than a mythologised version. The marks are real and slightly disturbing, enabling this series to speak of my connection to my own mortality.

New Zealand Photographer Fiona Pardington²¹ has developed a visual practice of analogue photography focused on ‘taonga as embodiment and ‘absolute access’ to tipuna’ (Matakana Pictures, 2005). In a series entitled ‘*Ngai Tahu*’ (p 26) Pardington photographs an artifact, a Pipi shell inscribed with text, within a museum space. The photograph is a black and white large format image of the shell set in a dark background and announces the shell as the ‘thing’. The thingness of a thing precedes the conscious perception of its sensual properties. It is therefore about ‘thingness’ itself, where the shell stands in for every other Pipi shell and in turn stands in for other ideas: It speaks of loss and absence, of what once had been and what might still be. In this way it is about Mauri, which means the life force that all objects contain, binding and animating all things in the physical world. It requires the viewer to take some sort of ownership of the ideas it presents. The way Pardington has photographed the subject, works with the loaded connotative data, pointing to its essence. It also connects to the people associated with this artifact by the way it is inscribed.

The significance of my work, Series Two *Aging*, is that it is about an individual skin surface and yet it speaks with a shared voice about corporeality. By choosing to record explicitly less desirable

21

Fiona Pardington is a New Zealand photographer, of Scottish (Clan Cameron of Erracht) and Maori (Kai Mamoe) descent.

Right
Series Two: Aging
Anne Shirley 2006

200 x 88 mm
Digital Prints

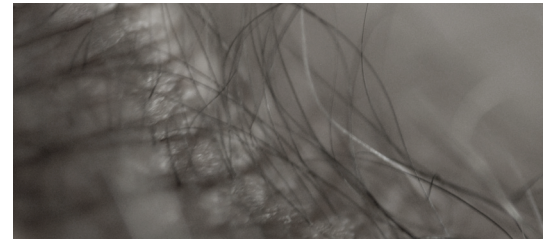


Figure 5

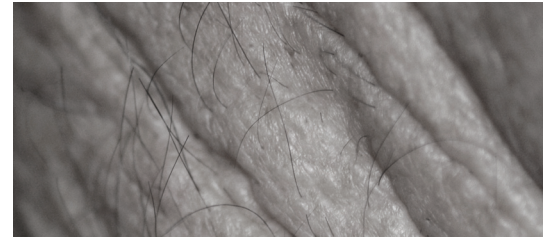


Figure 6



Figure 7



Figure 8

Series: Ngai Tahu
Fiona Pardington 2004
D63.30
Whakai-O-Tama, Temuka Tuaki,
Rapaki Mactra Ovata Grey 1843

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features of a transitional phase in a direct manner, my photographs seek to understand exactly what is depicted: the transitional and imperfect nature of a lived body.

§

In the Series Three entitled *Stamp* (figures 9-11), I used the stamp for registering births deaths and marriages on images of skin as an icon for regulations and conventions. Once again the photographs are in skin tones with a short depth of field highlighting the surface marks and the details of an official stamp inscribed on the epidermis as part of the corporeal aspect of the image. I wanted to test ideas about the way identity is understood within a socio-cultural group such as an extended family. When an extended family operates within its own culture and that of a wider western culture, how do individuals understand their own 'self' within that context? Already within the theoretical research of this exegesis, there is evidence to support that 'meaning' is inextricably connected to the ontological self and to the innumerable communicative devices that occupy universal space. I felt biological marks inscribed on the surface of the body were authorial in terms of historical contexts and the way we perceive the body to be something to be thought about. At the time I was attempting to understand the conflicting way we dealt with these inscriptions and the way social constructs prevented us from seeing ourselves as a work in progress. I did not understand the philosophical issue of becoming.

Elinor Carucci ²² is an Israeli photographer who narrows the way she looks at subject matter and in turn enables her audience to see more. In the series entitled *Theatre of Intimacy* (p 28) her micro views of intimate family moments demand that viewers pay attention to the physicality or spatial dynamics of what she is depicting. Her work reveals intense, poignant views of people by disclosing minor details of zipper marks, imprints of bedding on skin after waking and other such personal signs.

Diana Stoll,²³ photographic writer and critic, reviews an intimate body of Carucci's work that scrutinises her home and family. Carucci explains in an interview with Stoll (2006) that "what is

22 Elinor Carucci is an Israeli photographer She lives in New York City and is a member of the Faculty in Photography, School of Visual Arts in New York.

23 Diana Stoll is a writer and photographic critic for *Aperture*.

Right
Series Three: Stamp
Anne Shirley 2006

200 x 88 mm
Digital Prints



Figure 9

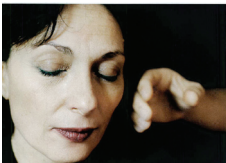


Figure 10



Figure 11

Series: Theatre of Intimacy
Elinor Carucci
After Argument Series: Crises Year: 2003
Mother and I in Winter 1 Series: Closer Year: 2001
Pini Almost Touches Mother Series: Closer Year: 2003



more revealing than nudity are little weaknesses, things that are not necessarily flattering” (Stoll 2006: 66). Her body of work *Closer* exposes candid and constructed views of her family in the context of their physical surroundings and personal interactions. The work has significance for my project, not in that it is visually similar but in that it evokes sensations of rawness and reduces the distance between ‘experience’ and the image. It shows less interpretation in that it ‘presents’ ideas and yet reveals an ongoing practice of recording. The work embodies narratives that pose questions rather than answers and bind time rather than space. It also embraces imperfections as valid and calls on the audience to witness something they may have missed. This has implications within my visual practice as I am trying to understand this idea of validity through complexity rather than perfection through dichotomy.

Carucci has developed her work by intentionally depicting her subject in a ‘non-sequential’ manner. She asks the audience to question the intimacy levels of her work and use their own perceptions of privacy to evaluate the impact images have. Her work evokes a gestural element because she intrudes on intimate associations. Each of Carucci’s series points to a shared sensory experience by asking the viewer to connect with the experiences afforded by the photograph. In doing this, she ignites an almost oral dialogue within her work where she reveals a deconstructive view of the complex ‘self’ rather than making a declarative statement. This has implications for my research because it provides an example of an artist who has stepped into the area of time transcendence through story-telling. (Stoll 2006).

In Series Three: *Stamp*, my work seeks to understand how the individual can comprehend ‘self’ within the context of a complex and transitional ontology and the highly charged socio-cultural environment within which that individual lives. The photographic images signify the ‘structures’ that are evidenced in the theoretical research, the discussion on Saussurian sign structures which proffers that the structure of language relies on cultural conventions and codes to establish meaning. The official stamps that are integrated into the skin surface reference these structures, while the individual skin markings signify the complexity and transitional nature of the ontological self.

My visual practice was attempting to understand a social construction of order and structure. The research began to locate itself within the context of ‘props’ we use to help us deal with different

stages in our lives. I wanted to understand the way we used objects and systems to create order during times of personal crises. These difficult times became known as transitional phases and the objects as transitional objects. I found the work of Donald Woods Winnicott, ²⁴ a psychoanalyst and paediatrician useful. Woods suggests that: “it is in the space between inner and outer world, which is also the space between people..the transitional space..that intimate relationships and creativity occur” (Winnicott 1953).

I started to look at a range of subject matter: toys; cigarettes; cell phones, ziggurats; exterior and interior spaces, anything that spoke of either a physical or psychological transition. Series Four entitled *The Last Sacraments* (figures 12-14) presents ideas about mortality - those who depart and those who are left behind. I wanted to understand mortality as my ideas about death. I was seeking to understand the nature of my concern about my own death and the mortality of those close to me. The three photographic images are colour analogue prints. The first image (figure 12) is a set of religious objects, belonging to my grandmother, and are used to administer the last sacraments. She kept these instruments in a wooden box in her room as a necessary requirement when she was ill and unable to attend Mass. The photograph records the instruments set up on a surface in an ambiguous space that may or may not be identified through the other photographs. The second photograph (figure 13) records an empty hallway lit with a single light. At the end of the hallway is a set of stairs cloaked in darkness. The third and final image (figure 14) is of a room partially illuminated by a window to reveal an empty bed. I wanted to explore a sense of absence, the desire not to be around when faced with grief and death. I needed to make photographs of the heavy silence that overcomes a house at night when there is this sentiment of loss. Within this experimental visual practice I photographed a range of cultural practices that interested me in terms of transition - always endeavouring to capture some essence of being in between: neither there nor absent. One such site I visited was a local cemetery. I wanted to record a social practice within the context of ‘the dead’.

The barrenness of the lawn cemetery astounded me – the way row upon row of bodies were stored in such a clinical and systematic way and yet there was an overwhelming affection, materialised in the form of wreaths, plastic flowers and paraphernalia. Mortality was being



Figure 12



Figure 13



Figure 14

Right
Series Four: Last Sacraments:
Anne Shirley: 2006

200 x 88 mm
Digital Prints

Series: Longer Than Life:
Anne Ferran: 1998
'Untitled', silver gelatin photogram
Series: Shape of The Body:
Anne Ferran :1998
'Untitled', silver gelatin photogram

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understood by the act of adornment. To address the personal crises of abandonment the loved ones constructed a kind of relationship with the dead. I moved to a colonial cemetery where concrete angels watched over the dead and birds sang from branches that shaded neglected graves. Here each grave was constructed individually as an act of remembrance. Here was a place I could sit for hours and contemplate.

Series Four *The Last Sacraments* signifies the heavy loss by the presence of something that has gone, an emptiness, an aftermath seen in the empty hall and bed. It speaks of that time after a funeral when people stand clinging to walls, without knowing what to say, as you the griever slip by. And then they leave. You think you might leave the light on, to help you through this personal crises.

Throughout this project my research has uncovered correlative work by writers and artists depicting the 'states of consciousness' between mind and body. Australian Photographer Anne Ferran's ²⁵ work *Longer than Life* (Ferran 2001) and *In the shape of the Body* (Ferran 1999) (p 34) compels the viewer to make mental shifts in time through the use of historical possessions, of a deceased person, possessions found more recently, reproduced and exhibited through the photogram process. In more recent work in a series *Lost to Worlds* (Ferran 2001) Ferran investigates two C19 female-only convict sites in Tasmania, researching the women and children who were incarcerated there. The photographs are seemingly banal and to this Ferran responds "it's the fact of being overlooked or invisible that's drawn me to the subject in the first place" (Batchen 2000: 50).

Her work presents a sense of absence, of people who have been overlooked and now need to be noticed. It speaks of Maurice Merleau-Ponty's words about a thing that could "announce something which it does not include" (Merleau-Ponty 2004). *The Last Sacraments* evidences both the deceased and the mourner and yet neither is visible within the image. More importantly this series announces ideas I have about my own mortality that are tied up in the death of others.

§

My visual practice made a shift from making photographs to looking at the photograph in the context of how a photograph operates. I needed to devise ways of understanding the nature of collecting and viewing within the context of an extended family's archival collection. My own family had such a collection of several hundred slides and movies so it was both practical and theoretically appropriate for me to utilise that collection. It spanned four generations of my extended family and included a range of content that allowed me to continue testing my concerns. Within this archival collection of photographs relating to this study, there are approximately a thousand slides, ten reels of eight-millimeter film footage and extensive colour and black and white prints dating from the 1930s. My father made the photographs and my brother has taken it upon himself to archive, re-print or copy and document the inter generational narrative of the family surrounding these photographic images. This collection is used as a story telling device and forms the basis of recalling a rich and complex family history. There are also photographs within our family collection that date back to the 1800s. The range of content was important, as I wanted to understand a number of issues:

Why were our family's stories surrounding these photographs partially inconsistent?

To what extent did these photographs help us remember?

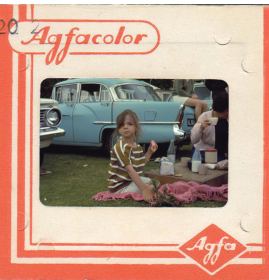
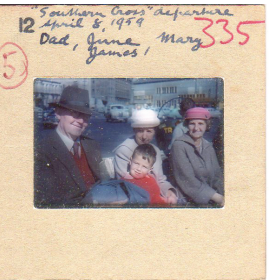
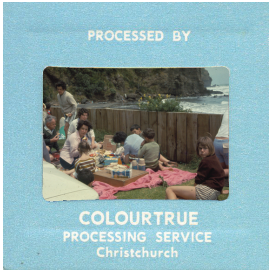
What did these photographs say about the ontology of photography?

Why did a father of ten children, a war amputee, operating three jobs at a time, have such a passion and dedication to documenting his family?

§

Through my visual practice I began interrupting the denotative data within the photographic frame to test Barthes' idea about the photograph being a 'truth to reality'. The work aimed to test the expectations of the viewer when reading the photographic text (Barthes 1980: 77). I wanted to know how a photograph operated. Did it work through a system of ideas or did the reader bring something to the text when viewing?

Archival Photograph
Collection of James McCabe
(1916-1992)



Series Five entitled *Outing* (figures 15-17) tested that question by altering the photographs to see how we go about identifying people or events. The original photograph is of a sepia print of a group of people posing during a family outing in 1934. Does it matter if we do not identify with these photographs per se? In other words, do they have to be about 'our' family or can they refer to a universal family? Does it matter if the subjects of the photograph are posed or actively engaged in an event? Barthes discusses a link between the photograph of the body of the 'referent' and the gaze of the viewer: the light that hits the subject hits the film and is embedded into the photograph that we hold (Barthes 1980: 81). In this way, the referent is described as the thing outside the photograph that the subject points to. In this instance in *Outing*, the subject is a group of people, posed sitting on some rocks at the end of the day. The referents are the actual people who were the subject of the photographic image. For me, the main subject is my mother within a group but for my mother the main subject may be the group of people she knew. For someone unknown to the family it points to a group of people who may have social commonalities with the viewer. Whatever we may think the main subject is, the photographic image's referent never changes and is not contingent on who is reading the image. The photographed body of the referent always points to that real thing outside the image. The photographic evidence points to the real outside the photograph but it does not tell me how I can interpret this link. How contingent is this information contained within the image to the storytelling qualities of the photograph? In other words I wanted to test what sort of information I could take out of the photograph and how this affected the reading of that image.

I decided to remove the people from the images within which subjects were photographed (figure 16). This left the physical context or landscape with a large white area in the middle of the image where the people had been. The significance of this is that important information about the referents is now missing and the physical context becomes the focus. The condition and the sepia tone of the photograph becomes the way the work speaks. When, in figure 17, I extracted the context from the people, leaving the referents suspended in a white space the photograph is now left with more denotative and connotative data. The photograph points to the context as being integral but it leaves me with a sense of 'so what'. The photograph becomes less meaningful in terms of connotative data. However this photograph now signifies some important ideas that I had been unaware of. The idea of context is extended beyond the physical landscape aspects into clothing and accessories.



Figure 15



Figure 16

Right
Series Five: Outing
Anne Shirley: 2006

200 x 88 mm
Digital Prints



Figure 17

In the Series Six: *Piha* (figures 18-21), the referents actively engaged while the photograph was made. Again I firstly removed the people and left the physical location and secondly I removed the physical context and left the referents. This leaves the subjects suspended in time and space. It highlights sensations of pathos that had been diluted by the context. These images highlight the way we photographically record events and what compositional strategies we use in active photographs in comparison to posed photographs. In a way the removal of the background plays with a fabricated sense of memory - missing details are reconstructed and yet they allow me to remember more.

In a collection of essays drawing on historical and philosophical perspectives within a photographic context, Geoffrey Batchen discusses 'altered' photographs where he investigates the distance between the viewer and the referent. In his essay, *Fearful Ghost of Former Bloom: What Photography Is* (Batchen 2003), he postures the idea that the altered photograph directly links the referent to the viewer. He states: "the objects hybridity thereby helps bridge the distance between the viewer and the person viewed and between likeness and subject (between mere resemblance and that something more promised by the word 'portrait')" (Batchen 2003: 22). I find this relevant to my work and especially when looking at Series Six: *Piha* (figure 21) that positions the referents within a distorted space within the frame, drawing attention to what was missing and the referents place within that setting. Once again this centres the viewer's attention on the essence of these people rather than the action of what they were engaged in. Even though the photograph was momentary, there is a pathos that extends both in time and space, through the surface to touch the viewer. How can this be? A moment seemingly eternalises itself. "What the photograph produces to infinity has occurred only once. The event is never transcended for the sake of something else" (Barthes 1980: 4). What if extracting an event from its context could interrupt this? This would question how a photograph is viewed. Maybe the very act of scrutinizing photographs is a way of trying to undo this infinite quality of a photograph. When a memory is invented it leaves the photograph intact while the viewer moves on with a constructed perception of an inter-generational flow.

Within the context of the extended family, photographs are understood as a memory device. Family members make, collect and view photographs as a means of linking with others. As discussed earlier, Pierre Bourdieu suggests that "dealing with the passing of time....a magical

Right
Series Six:Piha
Anne Shirley: 2006
200 x 88 mm
Digital Prints



Figure 18



Figure 19



Figure 20

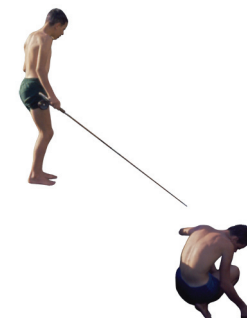


Figure 21

substitute for what time has destroyed and making up for the failure of memory” influences the activity of photography (Bourdieu 1990: 14-15). Within this context, a number of research questions were generated. What if I played with this idea of the photograph filling up the memory by extracting out information? This would question reliance on the visual information within a photograph to feed memory: I had a feeling that photographs replaced memory.

The photographs in figures 21 to 27 have been altered to varying degrees. The physical locations have been removed and the referents remain. The peripheral information found in the physical context of the photograph was loaded and I found the photograph more difficult to read, so I extracted the backgrounds because they provided much more information than the subjects. The photographs where I have removed the backgrounds rather than the people, (figures 17 and 19), bring a consciousness to the viewing process. They provide a physical context that quickly processes memory. With my earlier research regarding perception located in sensory experience, I found the call of these works less powerful as a sensory experience on one level of visual sensation but then I am forced to connect with the referents and contemplate their locatedness: a fleeting glimpse of a “subject of perception and behaviour as well as cognition and reflection” (Grosz 1994: 86). This is a conscious act on my part. I am drawn to want to ‘know’ the referent.

So how does this ‘action’ relate to memory? In *The Phenomenology of Perception: M Merleau-Ponty* (1962) French phenomenological philosopher Maurice Merleau-Ponty discusses memory as fleeting and unconsciousness. Once it is conscious it becomes perception - perception is based on conscious experiences overlaid over each other (Merleau-Ponty 1962). He states: “The word perception indicates direction rather than a primitive function” (Merleau-Ponty, 1962: 12) He discusses how sensory experience is an impression that represents something not real but intentional (pre feeling or unconscious feeling). In this way perception and memory have been separated into mind and body rather than a complex integration and exchange: a sensory experience. When I look at photographs I remember the stories surrounding the photograph. Sometimes I try and remember an event but all I can remember is the photograph. I do remember the stories surrounding these images but they are an unconscious layering of ‘remembering the remembering’ rather than that fresh intangible feeling of being fleetingly enveloped by a past event. I am looking for a pure memory.

Many years ago I was doing up the buckle on my son’s sandal. The smell of the leather instantly

Right
Series Six: Piha
Anne Shirley 2006

386 x 465 mm
Digital Prints



Figure 22



Figure 23

transported me back to when I was in Standard One and the roman sandals and white socks I had worn as a school child. It was fleeting and once I had tried to remember more it was gone and all I was left with was a story. Even when I look at photographs of my sister dressed in her uniform, complete with sandals and socks, I remain dissatisfied with the perception of what it was like, the real lived experience.

Once the physical context is removed there is a limited amount of information left: how the photographer composes the photograph according to the subject they are representing remains. For example, if the subjects are 'engaged' in an activity (as in figure 22) then they are smaller as the context has been considered. If the picture is 'posed' then the subjects are all in focus and scaled up. The process of extracting the backgrounds in a posed shot is less effective than a photograph in which the referents are engaged in an activity. The active figure photographs rely more on the backgrounds to convey the intended meaning, or reason for the photograph. In a sense one is portraiture (posed) and the other becomes a figurative work (active).

Removing the contextualising background enables a search to find other clues such as clothing and belongings that may give some indication of what the photograph is about. The referent, or the thing that the photograph points to outside the frame, is bound up in the context within which it sits. Barthes's idea of the referent being laminated to the event (Barthes 1980: 5) is relevant here, as the question is asked 'what was the event?' Barthes explains the referent as the necessary real thing to which an image or sign refers (Barthes 1980:76). So what if that sign is incomplete? This then requires an examination of the way the elements of a photograph work together. The work is testing ideas about the way a photograph operates in terms of denotative and connotative data and the way this is used to create meaning for a viewer. Whenever this research has examined diverse aspects of meaning, there has been a repeated use of words such as: complexity, diversity and coexistence. The altered photograph still tells me the referent existed at the time and although the context has been removed, the photograph has been altered in the way we read denotative data. It still has the ability to be a sign that can change in meaning only. The referent is still laminated to the event – the event of the shutter being released. The photographic images in figures 22 and 23 are significant to research questions about how a photograph can fill a memory in that they enable me to understand how I read a photograph and what expectations I have when scrutinising photographic images from my family archival collection. They do this by way of unpacking data



Figure 24



Figure 25



Figure 26



Figure 27

Right
Series Seven:135
Anne Shirley 2006

465 x 368 mm
386 x 465 mm
Digital Prints

within the image and allowing certain aspects of the image to stand alone. Instead of seeing myself and my brothers on a beach at Piha, I can see these family members firstly as part of a complex socio-cultural group linked by desire to compute life and death and secondly as part of a social practice of making photographs to attest that this event did exist. As this extra information is released the smallest bits of information become significant, such as a handbag or bracelet or the way a person stands or looks. Sometimes as I clear-cut around the subjects I see details such as, in a photograph of my mother at 21, I noticed she had a bracelet on her arm - something I had no knowledge or understanding of and I was reminded of Barthes' comment about a life external to the photograph (Barthes 1980: 57).

§

I wanted to gently pull at the threads that would unify the visual practice and the theoretical research. I had looked at meaning, perception, memory and stability. The visual practice had ranged across an untidy terrain whereby I had unpacked ideas about the nature of the photograph as a story-telling device. I needed to draw these threads together into a coherent voice.

The dominant thread had been the realisation that as a lived body, we often do not recall the initial event when viewing archival photographs but rather present a well practised series of perceptions of that event that has evolved over time. With the smallest of incremental steps each complex and heterogeneous memory pushes and pulls between past, present and future, sliding over and above to make sense of the experiences we own. The photograph, operating as a sensory experience, then continues to fill the gaps with visual information.

The denotative data had remained secure within the frame, the photographs have become ours as a new generation emerges and the meaning has been deferred because of the complexity of text and viewer. Grosz (1994) believes a singular meaning tends to violate the richness and complexity of a text and the reader. This is useful within this research in terms of seeing a text as transitional and complex rather than a scientific phenomenon that must be analysed and recorded as a finished piece of inquiry.

It is here I made a conscious shift to test these ideas about transition, complexity and the overlapping of time. I wanted to test Deleuze's ideas about memory, previously discussed in the theoretical section of this exegesis. In particular I had research questions surrounding the idea

Right
Series Eight: Location
QuickTime Movie: Hallway 1 & 2
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames

Figure 28



Figure 29



Figure 30



Figure 31

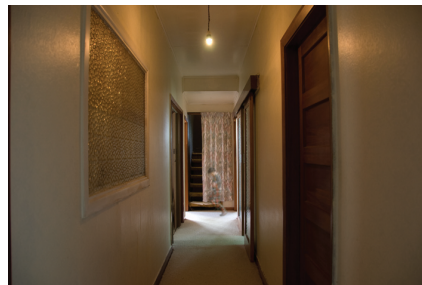


Figure 32

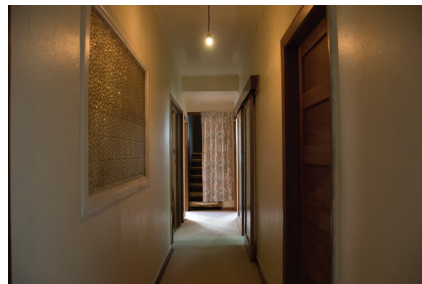


Figure 33



Figure 34



Figure 35



Figure 36



Figure 37



of perception and memory. This testing would focus on the way memory is a process of the integration of experiences, rather than a mere collection of them allowing soci-cultural groups to internalise experiences as our own individual perceptions as opposed to others. The work had to make this shift to an integration of experiences rather than a series of images. It is for this reason I shifted my photographic practice to incorporate a more 'moving image' approach to the research questions.

Series Eight: *Location* (figure 28 – 82) are essentially animated photographs. Each animation is comprised of a base image that was recorded within the home where the archival photograph collection originated. Each base image is a photograph of a room in that home and presents as a pair, taken from each end of the room. The rooms are simply documented. Every time the shutter was released, I made a change to the space: shifting an object or recording someone moving through the space. These photographs were then over-laid over each other to create perceptual shifts. Each pair is then projected in opposite directions within a gallery space. The images are seeking to understand the complexity of that shift between past, present and future when a memory is located. The images seek to test ideas about the interplay between perception and stability. Through incremental and infinitesimal animated changes to an otherwise stable image, the photograph questions the way an image is read in the context of what is remembered and what is perceived. Each set of five images presented here are ten second frames from those animated images. When we speak of photographs pointing to the real - is that so in terms of what we remember or what is contained in the denotative data? If a referent is part of the denotative data then where are the referents in these photos?

Are the referents, as in Anne Ferran's work, *Lost to Worlds*, present by their very absence? According to Batchen in 'History Remains: The photographs of Anne Ferran', the work "brings history up against itself, up against its own desire to be differentiated from the now" (Batchen 2000). So rather than trying to recreate the past it provides a catalyst for considering those who are absent. The space used within the frame is reflective of a family space and references the nature of the context of the project: an archival collection of family photographs, from whence it came.

Through this work I am able to contemplate the mortality of a community in the context of an extended family. I can push back towards the past and see generations that have preceded and at the same time look towards the future to my mother's death and I can do this in the 'now.'

Right
Series Eight: Location
QuickTime Movie: Kitchen 1 & 2
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames

Figure 38



Figure 39



Figure 40



Figure 41

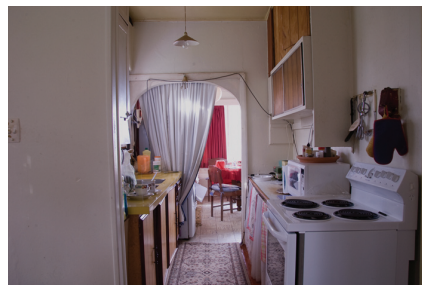


Figure 42

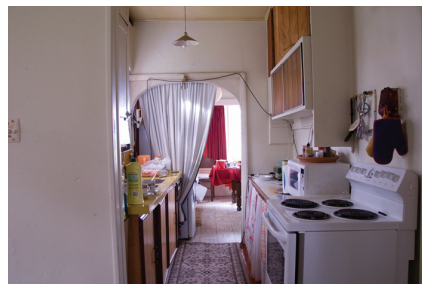


Figure 43



Figure 44



Figure 45



Figure 46

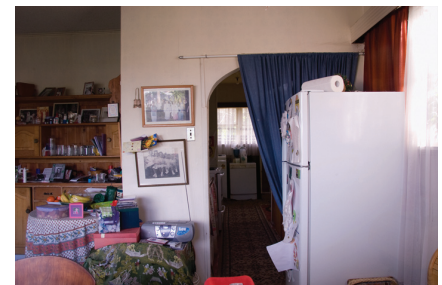


Figure 47



This allows me to understand my own place within a generational flow where the end does not transpire at my mother's death or mine. It explores complexity and imperfections and in this way it is performed 'under erasure.' This is explained by Batchen in *Each Wild Idea: Writing, Photography, History* when he states: "any study of vernacular photographs must of course trace the presence of the past, but as an erasure (an absent presence assured through and through by difference and contradictions) motivating the objects in the present" (Batchen, 2001: 79). This discourse on erasure is also edified by writer and professor Gayatri Chakravorty Spivak ²⁶ who, in the 'Translator's Preface' to *Of Grammatology* (1967) states: "Something that carries within itself the trace of alterity: the structure of the psyche, the structure of the sign. To this structure Derrida gives the name 'writing.'The sign must be studied 'under erasure,' always already inhabited by the trace of another sign which never appears as such" (Derrida 1967: xxxix).

And so this current work is wrapped in many layers of making and viewing, and as described earlier, this research tests the influences on photographic activity eluded to by Bourdieu: "dealing with the passing of time....a magical substitute for what time has destroyed and making up for the failure of memory" (Bourdieu 1990: 14-15). Through slow transitions of empty domestic spaces, the work has an uncomfortable sensation about it. And because it presents ideas of uncertainty and incompleteness it questions how an event is remembered. It tests these ideas of memory, not as a series of events but as a complex integration of experiences. These photographic works are significant to this testing by the association they have with duration. Through animation, *Location* presents in the now and attempts to address what may have been and could be in the future. It does this through a continuous and heterogeneous intersecting set of incidences. The idea of past present and future is dependent on when and who is reading the work. Because the work is transitional it is possible to have many readings that differ because as the animation plays in two different directions at a slow speed, some incidents overlap and may be missed. In this situation the work raises questions about the story-telling qualities of the photograph in a number of ways. The idea appeals to me that some people might not get it - they might miss the transitions. This is precisely what the work is about. We do miss the complex adjustments we make over time. This creates the blur between perception and memory highlighting the underlying assumptions this work seeks to understand.

Right
Series Eight: Location
QuickTime Movie: Room 1, 3, 4
Anne Shirley: 2008



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53



Figure 54



Figure 55



Figure 56



Figure 57



Figure 58



Figure 59



Figure 60



Figure 61



Figure 62



Figure 63



Figure 64



Figure 65



Figure 66



Figure 67



Figure 68



Figure 69



Figure 70



Figure 71



Figure 72

Right
Series Eight: Location
QuickTime Movie: Sewing 1 & 2
Anne Shirley: 2008
1800 x 1197 px
Animated Photograph Frames

Right
 Series Eight: Location
 QuickTime Movie: Through 1 & 2
 Anne Shirley: 2008
 1800 x 1197 px
 Animated Photograph Frames

Figure 73



Figure 74



Figure 75



Figure 76



Figure 77



Figure 78



Figure 79



Figure 80



Figure 81



Figure 82



3 CONCLUDING COMMENTARY

In the summer of 1968 my brother William married the girl down the road. His wedding photos were taken at a studio in Avondale. Our family was very disturbed to hear the studio had destroyed the photographs. It was unthinkable. All we were left with was Dad's eight-millimeter movies and some Agfa colour slides which evolved into one of the most important archives in our photographic collection. We always tell the stories that surround that movie and slide show – how the big firm mucked it up. But I cannot imagine having the opposite happen: only the stark studio shots to view and no rich amateur footage.

Investigative research within this visual art practice required testing within the context of the art gallery. The series of animated images, *Location*, necessitated a rationale for methods and materials. Already the medium of digital photography had been discussed as an authentic tool in relation to issues surrounding the contiguity and authenticity of digital photographs. As discussed in earlier chapters of this research, this body of work presents ideas about sensory experiences and performative gestures within a photographic context. There is also evidence presented within this research that points to contemporary discourses on the role of the family photographic archive now being captured through digital technology.

Location needed to be presented in a context that would test the animation within the photograph for ideas of memory, not as a series of events but as a complex integration of experiences. The images had to clearly retain the perceived qualities of photographs so that the animation would be clear. I had initially made these small animations ten minutes long but rapidly realised that engagement for that long was unrealistic so they were edited to one minute. The work needed to engage long enough for the animation to be evidenced so scale would be important. I decided to project the work onto walls in the gallery using four projectors set at right angles to each other.

In Series Nine: *Pre Exhibition Model 1* a Marquette of the work to be installed in the gallery was constructed prior to exhibiting. This gave an early indication of how the work could operate individually and as a cohesive whole connecting idea. When the work was conceptualised, it was envisaged that each photograph would be taken twice, initially from one end of the room and the second looking back from the other end of the room. This would provide opportunities for exploring the space of the room and projecting that within the gallery.

The gallery afforded little opportunity for pristine wall space but did have panels that could be fashioned into cubicles. It was decided to use these to construct a space to direct the projections. Each pair faced each other and the work at right angles to these was in fact off shoots of the actual space filmed (doorways that led off to another room). The particular work chosen for this test exhibition were Series Eight *Location* QuickTime: Hallway 1 & 2 (figures 28-37) and Series Eight *Location* QuickTime: *Through 1 & 2* (figures 73-82).

Right
Series Nine: Pre Exhibition Model 1
Anne Shirley: 2008

Digital Prints



Exhibition: September 12th 2008 Void Gallery, Bay of Plenty Polytechnic.

Series Ten: *Exhibition 1* (p 60).

The animated images projected into the gallery, activating the space in between the two sets of images. It was apparent that the work operated in a 'suggestive' way: once an animation was evident, another was noticed or imagined. In particular Series Eight *Location* Quicktime: *Through* (figures 78-82) elicited such viewer responses as: "something has changed in that painting" and "I'm not sure about that painting." *Location* Quicktime: *Hallway 1* (figures 28-32) prompted such responses from the test audience as: "I grew up in a house just like that," "why is the light changing?" "Did the light change?" "Is that my reflection in that glass?" "There is sadness." "Where is the little boy?"

The projected images evoked ideas connected to remembering both in the way the work changed and through the provision of a sensory experience that aroused sensations associated with remembering. In this way the work prompted a search for meaning by combining the 'real' of the space created by the projected images and that intangible uncertainty when they began to fade. The nature of the space strongly directed the reading of the work. This however did prove to be slightly disappointing as the reading made a shift to the idea of the space or the physicality that the four projections constructed rather than the transitions that evolved within the images. While I had the animations operating effectively, I needed to re think the installation of the work.



Above
Series Ten: Exhibition Testing 1
Anne Shirley: 2008

Digital Prints

Exhibition Proposal:

Series Eleven: *Pre Exhibition Model 2* (Page 65)

Series Twelve: *Location* QuickTime: *Gridx2a* (figure 84)

Series Twelve: *Location* QuickTime: *Gridx2b* (figure 84)

Series Twelve: *Location* QuickTime: *Gridx4a* (figure 85)

Series Twelve: *Location* QuickTime: *Gridx4b* (figure 85)

Series Thirteen: Exhibition Documentation Photographs (Page 66)

In the final testing the work was tested to resolve issues from the previous exhibition: I wanted the photographs to operate in a way that directs a reading of the transitions, so two projectors were be set up facing opposite directions with each screen running two animations intermittently on a flat wall. This allowed the viewer to focus on two animations at a time rather than four. Such a method of installation would allow each animation to stop, rather than to loop, before the action next to it commences. This would eliminate an immediate re-run or second chance to catch what has been missed, ensuring the photographic animations play as transitions, testing ideas about memory and perception. The moving images push back and through with complex, imperfect and unhurried transformations, mirroring the mind/body shifts made by a family intent on defining its individual and communal spirit through the practice of making and viewing their own archival family photographs.

Right
Series Twelve: Location
QuickTime: Grid
Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames



Figure 83
 00 sec

Right
Series Twelve: Location
QuickTime: Gridx2a
Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames



Right
Series Twelve: Location
QuickTime: Gridx2b
Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames

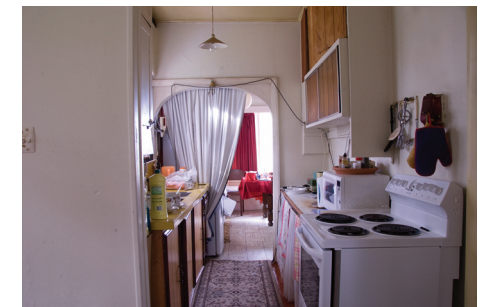


Figure 84
 00 sec

Right
Series Twelve:Location
QuickTime: Gridx3a
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames



Right
Series Twelve:Location
QuickTime: Gridx3b
Anne Shirley: 2008

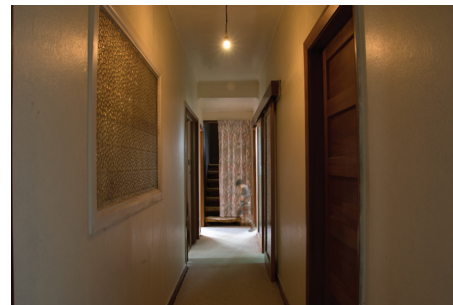
1800 x 1197 px
Animated Photograph Frames



Figure 85
00 sec

Right
Series Twelve:Location
QuickTime: Gridx4a
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames



Right
Series Twelve:Location
QuickTime: Gridx4b
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames



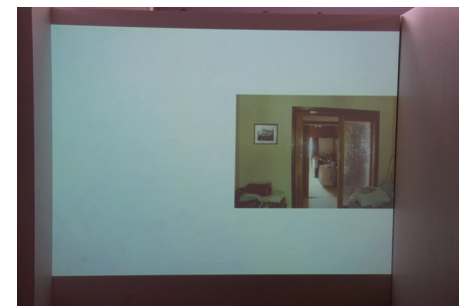
Figure 86
00 sec

Right
Series Eleven: Pre Exhibition Model 2
Anne Shirley: 2008
Digital Prints



Right
Series Thirteen: Exhibition
Documentation Photographs
Anne Shirley: 2008

Digital Prints



66



4 EPILOGUE

Down the end of the hallway is a door to the linen cupboard. The wall to wall shelves are painted planks that are divided into two so the front one can be lifted out. I know this because my dad used to stand in there when he needed to change a film in his camera. It was important not to open the door or talk to him while he was doing this because the film could be ruined and we would never see what he saw.

Primarily this investigation has considered the play between the ontology of a photograph and the way we, as a socio-cultural group create meaning from the making, viewing and storing of archival family photographs. Throughout this research, the integration between the continental philosophy and visual practice has investigated the role of memory and perception as a complex and significant process within our lived bodies. The series *Location*, which utilises animated still photographs, investigates the way memory and perception connect to construct meaning when viewing family photographs.

Through infinitesimal transitions, *Location* requires viewers to question what remains stable and what changes between photographic representation and memory itself. Such questioning occurs because the work performs a play on the expectation that denotative data is stable and also the ways in which photographs are used to construct narratives around that data. Subsequently, these animated images question where stability is located within a photograph. In other words *Location* questions what a photograph can and cannot do by demanding a re-evaluation of the way photographs operate as a memory device. Through the animated photograph's transition, the viewer is required to evaluate surety in terms of what is remembered, what is certain and finally by asking, in what way does a photograph work as a memory device? As the images change and loop the work mimics the narratives born out of the making and viewing of family photographs. As in an album, each time the image is re-viewed an accumulation of sensory information connects the past, present and future. New data is connected to existing data depending on the nature of the sensory experience.

Location plays on our understanding that photographs involve a sensory experience both in the way it attests that something did happen: an event of its own inscription and the way in which it allows viewers to locate memory from within itself, through the use of perception. In this way a photograph may become a kind of extension of oneself.

The animated images from the series *Location* are located within the family home of the archival family photographs. While the images were made after viewing the archival photographic collection, the site was the 'location' of the initial making of the seminal archive belonging to James McCabe. The site both preceded the collection and featured in the collection and is part of the on going sensory experience. In a way it simulates the complex interconnected shifts described by Deleuze which are made between duration that provides interiority and space which employs exteriority

(Deleuze 1988: 22) to develop meaning within our lived bodies.

This research began with the archival family photograph collection and moved to within the seminal location of where photographs are made. *Location* developed within that physical space using some of the original images from the collection. The nature of hallways and entrances, empty of people, a silent pathos, disappearing and fading speaks of absence and the idea of being neither one nor the other but in Derridian terms a *pharmakon* that speaks of a past and a future in the now. In order to understand this work it needs to be read as a gesture, moving through an imperfect erasure located within the temporal trace of something or someone that is present by its very absence.

How can an object have a story? Well, it can pass from hand to hand, giving rise to the sort of tame fancy authors call The History of my Pipe or Memoirs of an Armchair, or alternatively it can pass from image to image, in which case its story is that of migration, the cycle of the aviators it passes through, far removed from its original being, down the path of a particular imagination that distorts but never drops it. (Barthes 1979: 119)

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Series One: Fracture
Anne Shirley: 2006

200 x 88 mm
Digital Print

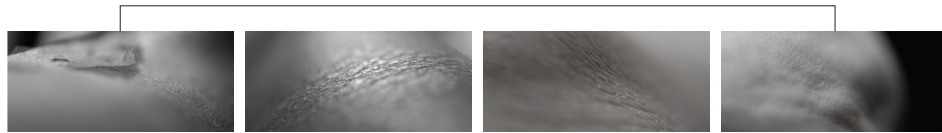


Figure 1
p.24

Figure 2
p.24

Figure 3
p.24

Figure 4
p.24

Series Two: Aging
Anne Shirley: 2006

200 x 88 mm
Digital Print

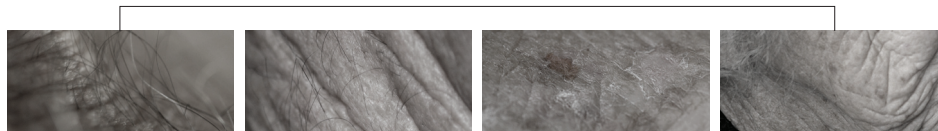


Figure 5
p.26

Figure 6
p.26

Figure 7
p.26

Figure 8
p.26

Series Three: Stamp
Anne Shirley: 2006

200 x 88 mm
Digital Print

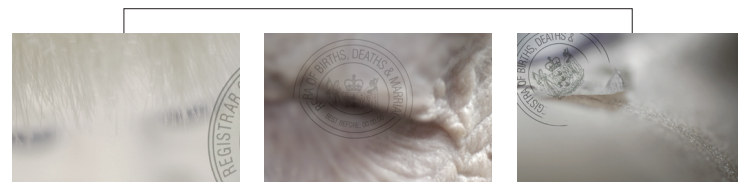


Figure 9 p.28

Figure 10 p.28

Figure 11 p.28

Series Four: Last Sacraments
Anne Shirley: 2006

200 x 88 mm
Digital Print



Figure 12 p.32

Figure 13 p.32

Figure 14 p.32

Series Five: Outing
Anne Shirley: 2006

Digital Print



Figure 15 p.38
June McCabe:
1934
35mm Print

Figure 16 p.38

Figure 17 p.38

Series Six: Piha
Anne Shirley: 2006

200 x 88 mm

Digital Print

Original 35mm Slide from the Archival Collection of James McCabe



Figure 18 p.40



Figure 19 p.40



Figure 20 p.40



Figure 21 p.42



Figure 22 p.42



Figure 23 p.42

Series Seven: 135
Anne Shirley: 2006

465 x 368 mm

Digital Print

Original 35mm Slide from the Archival
Collection of James McCabe



Figure 24 p.44



Figure 25 p.44



Figure 26 p.44



Figure 27 p.44

Right

Series Eight: Location
QuickTime: Hallway 1 & 2
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames

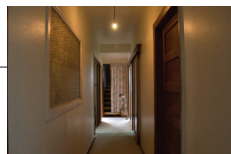


Figure 28 p.46
00 sec

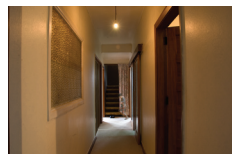


Figure 29 p.46
20 sec

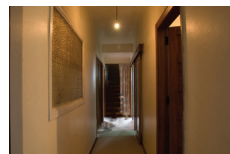


Figure 30 p.46
30 sec

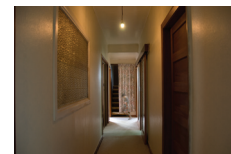


Figure 31 p.46
50 sec

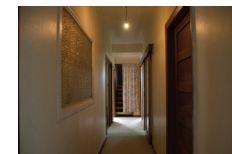


Figure 32 p.46
50 sec

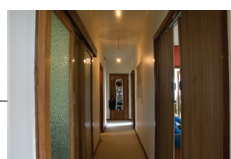


Figure 33 p.46
00 sec

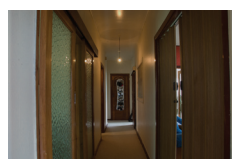


Figure 34 p.46
10 sec



Figure 35 p.46
30 sec



Figure 36 p.46
40 sec

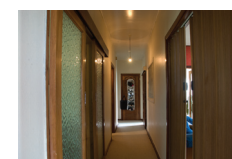


Figure 37 p.46
50 sec

Right

Series Eight: Location
QuickTime: Kitchen 1 & 2
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames



Figure 38 p.48
00 sec

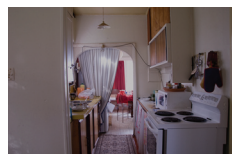


Figure 39 p.48
20 sec

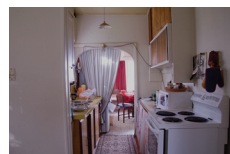


Figure 40 p.48
30 sec



Figure 41 p.48
40 sec

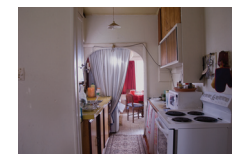


Figure 42 p.48
50 sec



Figure 43 p.48
00 sec



Figure 44 p.48
10 sec

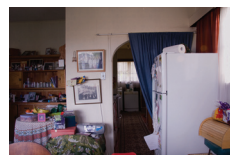


Figure 45 p.48
20 sec

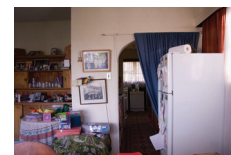


Figure 46 p.48
30 sec

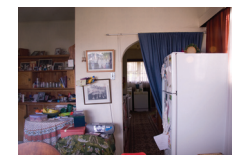


Figure 47 p.48
50 sec



Figure 48 p.50
00 sec



Figure 49 p.50
10 sec



Figure 50 p.50
30 sec



Figure 51 p. 50
40 sec



Figure 52 p.50
40 sec



Figure 53 p.50
00 sec



Figure 54 p.50
10 sec



Figure 55 p.50
30 sec

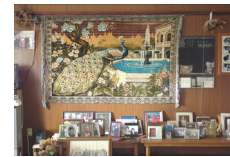


Figure 56 p.50
40 sec

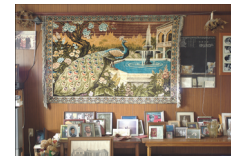


Figure 57 p.50
50 sec



Figure 58 p.50
00 sec



Figure 59 p.50
20 sec



Figure 60 p.50
30 sec



Figure 61 p. 50
40 sec



Figure 62 p.50
50 sec

Left

Series Eight: Location

QuickTime: Room 1, 3, & 4
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames

Right

Series Eight: Location
QuickTime: Sewing 1 & 2
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames



Figure 63 p.52
00 sec

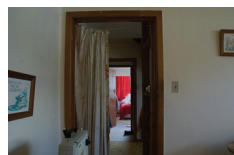


Figure 64 p.52
20 sec



Figure 65 p.52
30 sec

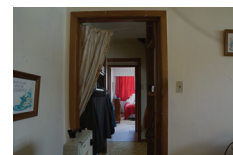


Figure 66 p.52
40 sec



Figure 67 p.52
50 sec



Figure 68 p.52
00 sec



Figure 69 p.52
20 sec

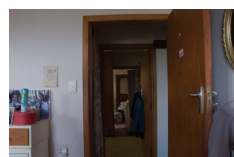


Figure 70 p.52
30 sec



Figure 71 p.52
40 sec



Figure 72 p.52
50 sec

Right

Series Eight: Location
QuickTime: Through 1 & 2
Anne Shirley: 2008

1800 x 1197 px
Animated Photograph Frames

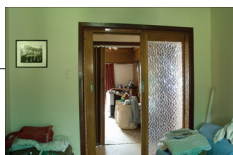


Figure 73 p.54
00 sec

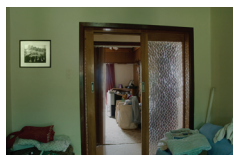


Figure 74 p.54
20 sec

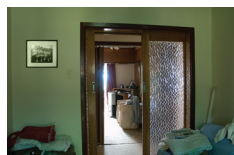


Figure 75 p.54
30 sec

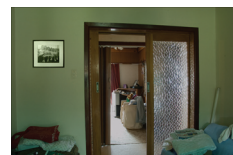


Figure 76 p.54
40 sec

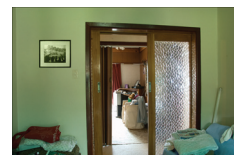


Figure 77 p.54
50 sec

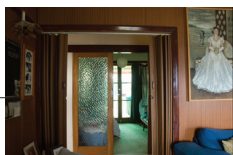


Figure 78 p.54
00 sec

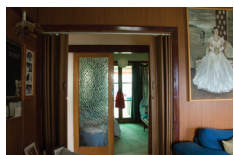


Figure 79 p.54
20 sec

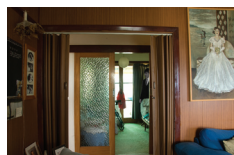


Figure 80 p.54
30 sec

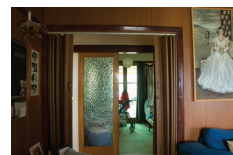


Figure 81 p.54
40 sec

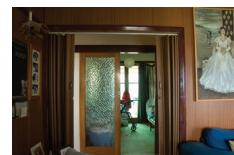


Figure 82 p.54 sec

Series Nine p.58
Pre Exhibition Model 1
Anne Shirley: 2008



Series Ten: pp. 60
Exhibition Testing
Anne Shirley: 2008



Right
 Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Gridx2a



Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Gridx2b

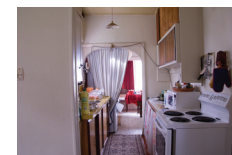
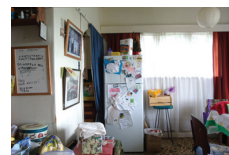


Figure 84 p.62
 00 sec



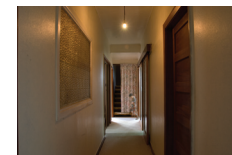
Figure 83 p.62
 00 sec

Above:
 Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Grid

Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Gridx3a



Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Gridx3b

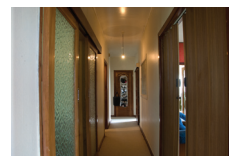
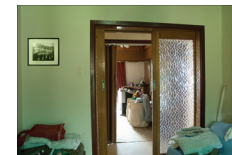
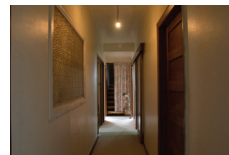


Figure 85 p.64
 00 sec

Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Gridx4a



Series Twelve: Location
 Anne Shirley: 2008

1800 x 1197 px
 Animated Photograph Frames
 QuickTime: Gridx4b

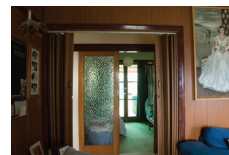


Figure 86 p.64
 00 sec

Series Eleven: p. 65
Pre Exhibition Model 2
Anne Shirley: 2008



Series Thirteen: p. 66
Exhibition Documentation Photographs
Anne Shirley: 2008

