Detailed Table of Contents

Section 1
Mobilisations of Memory:
Re-Imaginings, Re-Interpretations, and Other Catalysts for Re-Negotiating the
Past*Editor: Dr. Sara Andersdotter*

This section explores ways in which autobiographical memory may be re-examined and re-discovered through photographic practices, collections and archives, so as to put forward alternative, conflicting, hidden, disappearing or unheard narratives, recollections and experiences. The strategy and methodology in each of the five chapters include the use of some form of catalyst – something which incites activity, teases out memory, and collapses and cuts through time so as to activate and set in motion unfixed and unstable pasts. Some of the researchers have approached autobiographical memory and photography through the use of fiction, poetry and experimental acts of fictioning; devices that enable different and differing perceptions of past events to unfold in the present. Others have used interventions, disruptions and acts of performance, retellings and re-enactments as ways of mediating the self and reconciling experiences wound up in trauma. However, several of the chapters in this section also entail methods of revisits, repetition and returns to particular points and places as stratagems for renegotiating autobiographical memories and their relationships to the present. The role of the photographic image is central to all these inquiries; it is at once a process for processing, a challenge and act of resistance, a space in which memory and imagination converge and intermingle, a device for mining and burrowing into the leaky territories of the past, and a means of producing other possible, new worlds.

Chapter 1
Annabel Jane Dover, Ravensbourne University London, UK
Alex James Pearl, Ravensbourne University London, UK

This chapter is an experiment in imaginative dialogue. It is co-authored but also calls upon 19th century authors Charlotte Perkins Gilman and Anna Atkins to act as spirit guides in the use of fiction to explore a relationship between the family photograph and autobiographical memory. In an extension of Roland Barthes' biographeme, it discusses the idea that photographic, and photographed, objects can become nexuses that connect, stimulate, and radiate autobiographical memories. It champions imaginary involvement and an emotional response to the family photograph as a way of giving voice

to the voiceless. The chapter is split into two interrelated voices. Voice 1 focuses on the methods and processes involved in creating fictional dialogues with photographic objects. Voice 2 creates a series of fictional dialogues with a collection of photographic images scattered randomly throughout the text. The reader is encouraged to read the text in any order.

Chapter 2

Gail Flockhart, University of Plymouth, UK

Situated within the field of women's photographic practice, this chapter investigates the relationship between trauma, memory, and the embodied trace. Using practice examples, the text explores how self-performed modes of self-representation might offer insights into the complex—psychological and physiological—inscriptions left by trauma. Evaluating this relationship, the text draws on analyses by Griselda Pollock, Jill Bennett, and Margaret Iversen. The argument supports post-qualitative research methods that unfold subjective material through the 'doing-thinking-making' process. Approached through posthuman and new materialist frameworks referencing Karen Barad and Rosi Braidotti, the chapter examines how a diffractive—rather than purely reflective—methodology can synthesise praxis and theory through affective photographic outcomes. The chapter concludes by evaluating how a diffractive approach to photographic self-representation can be productive for re-thinking the self, re-interpreting narratives of trauma, and re-imagining the way we see ourselves in our 'becoming-with' others.

Chapter 3

Sally Waterman, University for the Creative Arts, UK

This chapter provides a self-reflexive evaluation of the Sermon photographs from Waste Land (2005-2010), that was produced by the author for her practice-based PhD. T.S. Eliot's poem "The Waste Land" (1922) was used to examine her adaptation methodologies and self-representational strategies. Waterman visually translates her own experience of parental divorce through a close analysis of the text and literary criticism (Brooker and Bentley, Ellman, Miller, Parsons), acknowledging her biographical connections to Eliot's marriage to Vivienne Haigh Wood, to produce cathartic re-enactments, informed by phototherapy (Martin, Spence), memory and trauma studies (Barthes, Freud, Kaplan), feminine metaphors (Gilbert and Gubar, Horner and Zlosnik), and photographic self-portraiture (Chadwick, Lingwood). By interweaving these cross-disciplinary strands and reflecting on the actual process of making each photograph through a unique auto-criticism, Waterman demonstrates how her autobiographical literary interpretations offer a means of restaging memory through the creation of photographic narratives.

Chapter 4

Judith Martinez Estrada, University of New South Wales, Australia

This chapter looks at an investigation of personal history as a study of an apartment, and its inhabitants in the neighbourhood of El Retiro in Madrid, as seen through the gaze of a returning migrant. The apartment, the contents therein, and the biographies and its inhabitants for over 100 years are explored as a site of memory. To do this, the author has applied Pierre Nora's concept of 'Lieux de memoire' to undertake a study and photographic interpretation of this location. Sites of memory are considered 'places, sites, causes' in three senses: 'material, symbolic, or functional'. A place need not have a physical

location to be considered a site of memory: objects, photographs, colours, sounds, scents have as much bearing significance as a monument and become equal players in the act of remembering. Taking this as a departure point, the photographic and autoethnographic process of documentation and reflection used expand beyond that of a literal record to one in which interpretation, speculation, and fictionality have been applied in the creation of images and visual narratives.

Chapter 5
Mireia Ludevid Llop, University of the Arts London, UK

In this chapter, the author explores how artistic practice can contribute to understanding the local concept of desmemòria. The forgetting that was demanded of the population of Spain during the Transition has become naturalised. The resistance to communicating and repairing the damage done to the population between 1936 and 1975 has made it difficult to revert the effects of the Pact of Forgetting, creating a compressed space for memory in the public sphere, pushing it further into the private, where it risks disappearing permanently. Through a photographic practice, the author responds to the history of the flooded village of Faió and map the territory of desmemòria and the voices found at the edge. This chapter deploys Deleuze and Guattari's minority to explore strategies of resistance and creation in the face of unmemory. Working on a family archive, the author maps the gaps that have resulted from a history of protracted silence and imagine new relationships between minority, photography, and memory.

<div align="center">

Section 2
Interplays Sketching a Self:
Psychic Configurations, Embodied Instances*Editor: Dr. Vasileios Kantas*

</div>

Phenomenology, ethnography, arts-based methods, existential philosophy and photography theory come together in order to examine creative practices that use autobiographical content as a vehicle for narrating personal approaches to the concerns of everyday life as well as to investigate issues of medium-specificity. This section explores ways in which a body can hold experience and imbue a photograph with it. A kind of photograph which could unfold its content, construct identity and invite the viewer to be affected by its transcribed content. The section also provides a framework for thinking about the correlation between photographic practice and memory—especially when the former is used for autobiography—due to a photograph's indecipherable, allusive nature.

Chapter 6
Richard T. Sawdon Smith, Norwich University of the Arts, UK

For nearly three decades, the author has used photography to develop a personal narrative that tells the story of living with HIV. Now with a normal life expectancy, the author is rewriting the self in the author's project "The Unknowing...X" to think about what the future could hold. This has involved a form of playing previous selves and personas that have been inhabited through the years, by delving into a massive dressing up box collected throughout the author's life. The author introduces examples of previous photography projects to set the foundations of an autoethnographic practice, then indicates the departure in process that led to the new work, developing a methodology based on play and 'not knowing'. This new process is called 'unknowing' and has led to a subconscious act of image making, drawing on previous lives lived, memories, and the influences that have shaped the author's practice and world to produce photographic self-portraits that are the most autobiographical to date.

Chapter 7

Panayotis Papadimitropoulos, University of Ioannina, Greece

This chapter aims to re-examine the issue of subjectivity in photographic practices. The first part focuses on photographers who introduce autobiographical texts in their work extending the subject of autobiography in photography to existential issues. New concepts in the field of autobiographical photography are introduced, such as the "photographer-as-subject" and "a photographic know thyself." In the second part, the author's project "In and Out @ Ioannina.gr," based on the layout of the polyptych, being an experimental attempt to holistically capture the city, is set under scrutiny. Details of everyday life, thoughts, rough notes, readings from book pages and images from the TV screen are photographed in order to reveal traits of the "photographer-as-human." The photographic continuum of the city is scanned, depicting a complex and significantly subjective portrait of the city, of the photographer, and of the medium of photography itself. The aesthetics of the abundance of images is applied in this project.

Chapter 8

Eleanor Dare, University of Cambridge, UK

The chapter engages with a specific photograph as well as a computationally based project about the representation of missing childhood memories. Over several years, the author created sensory systems deploying mild electric shocks and feedback loops, which altered an image in 'real time'. The focus of the work is an exploration of the notion that memory is not an exact replica of events but is pieced together in a dynamic process that is strongly influenced not only by past experiences but by social and political contexts, by photography, and by other media. The practice aims to establish a theoretical framework for embodied autobiography while also creating installations that have communicated auto-biographical content via sensory photography technologies, which the author calls autopathography. It should be emphasised that although the author's own memories (and one family photograph) are the focus for this work, it is not a discourse on individualism, exorcism, or ahistoricism.

Chapter 9

Natalie Payne, London College of Fashion, University of the Arts London, UK

The author deploys the notion of embodiment to provide a theoretical framework for a series of autobiographical photographs, Encountering Windrift (2012-2018). Applied to certain modes of autobiographical photography, the theory of embodiment proposed is based upon the notion of the photograph as the embodiment of an encounter between the photographer, the photographed subject, and the viewer. In autobiographical photography the embodied encounter may be heightened by the apparent intimacy between photographer and subject. Maurice Merleau-Ponty's notion of the chiasm and Jill Bennett's notion of an affective transaction serve to support this conception of the photograph as an embodied encounter in that both imply an intertwining of self and other. While the viewer may never be able to access another person's subjective experience directly, certain formal and conceptual approaches to autobiographical photography may enable the viewer's understanding of the photographer's personal experience of space and time, whilst simultaneously triggering their own autobiographical memory.

In the isolation of pandemic lockdowns, photography was a lifeline of connection, but for many families, it carried a greater burden. Separated at their darkest moments, relying on screens for connection as never before, loss became mediated suddenly by photography in a completely new way. There was no choice but to say goodbye to dying loved ones, isolated in care homes and hospital wards through Zoom and Facetime, technologies created by digital media corporations and developed for the purposes of business conferencing and 'chat'. What does it mean to say goodbye in this way? To share final words, final gazes, and the last moments of a life—and then to undertake the work of mourning—through a screen? This chapter considers the ways in which the pandemic has taken established thought regarding not only death and photography, but also cyberspace and the digital image, and turned it on its head.

This chapter attempts to speak about the body as a creative agent of the manifestation of images led by the unconscious. The body is represented by its image. The issues of "limits" and "gender" are related to photography. An Image is the limits of a being in the world. Limits stand for the death of the "real thing." Representations of bodies in the works of five photographers are discussed. They try to define gender by manifesting forms that challenge the limits of corporeal appearances. These bodies become corridors that lead to meetings with the horror of the "real thing." Gender is lost in the forest of meanings: gender does not exist; it is meant, it is rendered as a word, it acts as meaning while suppressing the biological body's loss and its disguise within a signifier. The photographic image that promises reality's capture is rather a visual bandage for what cannot be said, what is compromised in order to be rendered as image.

<div align="center">

Section 3
To Have and to Hold:
In the Absence of Photograph*Editor: Dr. Nela Milic*

</div>

The following section balances with emptiness that loss leaves behind us. It deals with sadness which once caused pain and trauma, but now crouches within us. We nurse it like a limb, thinking that we will forget if we let it go. That phantom, ghostly, spiritual presence is a topic of the authors here and they take on a strong feminist approach to understanding of personal loss or witnessing of another's. The autobiographical experience that authors reveal represents an offering to the audience, an insight into a psyche which uses narratives and images to articulate itself. By following the journey through authors' often tragic events and circumstances, we find out about our human condition.

This chapter examines a 40-year photographic practice that has focused upon the relationships between

photography and memory. A brief critique of the 'family album' collection is countered by how it can be opened up. A description is given of how the methodologies of re-enactment phototherapy evolved and developed, illustrated through examples. Memorialisation and the creation of new rituals is set within the history of post-mortem photography. A longitudinal auto-ethnographic study of a 1930s suburban semi-detached home examines both statis and change over time. This too becomes a study of the need for memorialisation and the quotidian every-day. Re-enactment phototherapy is returned to as a means of embodying loss and grief. Acts of reparation and ambivalence are given recognition and representation, as memory itself shifts and changes to accommodate conflicting emotions.

Chapter 13

Drawing from a well-established interdisciplinary history that focuses on the affective power of photography when animated through oral narration, this chapter looks at how diasporic identity is mediated through family photographs. One case study that uses photo-elicitation as research method is referenced in order to consider the mnemonic value of photographs or what can be described as the 'affect' of the image in evoking critical memories. In doing this, a sense of diasporic belonging to a new homeland, grief, trauma, and loss is investigated. This chapter concludes by highlighting that critical traumatic memories can be inter-generationally transferred into post-memories as the past is brought into the present through discussion and reflection.

Chapter 14

Focusing on the objects left behind when a person dies, this chapter reflects upon the history of a life as evidenced in the wounds and scars distinguishing personal possessions from commodities. Using photographic practice as a ritual of mourning, it charts a personal journey following the loss of a loved one. The iconic and indexical qualities of photographic representation make it the ideal medium for the creation of narratives that embody an emotional investment in everyday objects. The accretions of wear and tear on material objects becomes an important motif that finds analogy in the photographic process itself. The traces of touch on possessions are made visible by the traces of light on film.

Chapter 15

This chapter considers the specific materiality of a defaced family photograph and the absence of narrative that it represents. The photograph is interrogated to open a dialogue and understand how the meaning of it has changed over time after the point it was made and not only the depicted moment that it shows. The photograph is discussed from the personal perspective of re-discovering the cut photographic print within the family archive and the shift in interpretation that it started. The chapter brings together this personal encounter with a defaced, undesirable photograph and other examples of theory and practice that deal with similar themes of intervention, photographic materiality, distributed memory, and absence that demonstrates the significance and value of photographs placed on a timeline over a singular moment. This is how photographs are part of a range of factors that support the construction of autobiographical memory.

Chapter 16

This chapter speculates about photographs that act as potential fields of projection, inviting imaginary processes through which a sense of otherness and lived experience enters into the image. Processes through which the photograph becomes other-than-itself. Using a performative style of writing, the essay directs questions at its readers to involve them into a conversation about viewing photographs as mental, remembered, and imaginary images alike. Actual photographs are reinterpreted by inscribing them with internalized images. Expanded self-portraits are moulded and contextualized with latent images stored in our visual memory. The chapter argues that these kinds of non-referential photographs are simultaneously imbued with seemingly paradoxical faculties—object-ness and image-ness, here-ness and there-ness, now-ness and then-ness—which can be used to test the attachability and elasticity of the image.

Section 4
Shadowy Archives *Editor: Dr. Paul Lowe*

These chapters explore the family album as an embodied site not just of personal memories of a particular genealogy, but also as sites of trauma, both explicit and implicit, locating them within wider social and political discourses. The authors' interactions with their own histories are performative and collaborative, as they work with their own pasts to engage with the relevance of their family histories to the present day.

Chapter 17

The chapter approaches the subject of personal memory vs. historical memory within photographic family albums. It explores the possibilities of investigating photographic archives through embodiment and performance. The albums in question belonged to the author's grandparents and represent a period in Portugal's past scarred by one of the longest dictatorships in history (Portuguese New State 1933-1974). The chapter explores the relevance of photographic family albums within unique historical times. The research analyses the photographs in the family albums through an iconographic approach, focusing specifically on images of the grandmothers. Representative of two women's lives during this historical period, both women lived under the same dictatorial regime, but one on mainland Portugal and the other in the Portuguese overseas and colonial territories (India, 1951-61 and Mozambique 1962-75).

Chapter 18

This chapter studies the oral-performative-interactive register of family photographs with a focus on excavating previously silenced private memories and forging them into counter-narratives generations later. Conducted in a Hungarian divided memory context, the research explores how confabulation can be utilised as an excavation strategy. In the performative data gathering process, the participant interacting with the listener is transformed into a storyteller; through the confabulative process, they inscribed their subjective voice and gained ownership of their past, subsequently rendering their narratives counter to the dominant ideological frameworks. The chapter reports on the methodological challenges and

strategies of capturing confabulation through a fine art research practice, taking up two positions, two roles: autoethnographic and archivist-edit.

Chapter 19

Sarah Neely, University of Glasgow, UK

This chapter considers a collection of 35mm slides taken by the author's mother, Gerry Neely, a keen photographer, who although wanting to study photography formally, was never able to. The evening class offered at the local university, called 'Me and My Camera', never had enough enrolments to justify running the class. This chapter will offer an account of the process of digitising the slides and sharing them with family over the last few years. Informed by what Annette Kuhn describes in her book Family Secrets as a kind of 'memory work', the author's analysis will present a collaborative form of memory work developed from discussions with the author's mom during the pandemic about their individual interpretations and memories of the images contained within the slides, as well as her own thoughts on the process of taking, selecting, and presenting them.

Chapter 20

Jessie Martin, University of West London, UK

This chapter engages with the potential for historical personal archives to prompt autobiographical memory through discovery, digitisation, and processes of sharing. It uses one specific archive of photographs, accumulated by the writer's grandfather over 30 years and spanning different configurations of family and place, to analyse how personal memory and meaning are reproduced through photographs over time. Digitising analogue photographs draws them into new dialogues through the application of contemporary ways of seeing and presenting. This chapter interrogates how by extending possible audiences and enabling photographs to be seen in the present, personal and collective memories are renewed and altered as the memory text is changed. Personal archives generate different forms of autobiographical memory. This multiplicity is engaged with furthering understanding of how histories of seeing as well as belonging are recorded. Through these processes, this text examines what futures for archives such as these could look like.

Chapter 21

Sophy Rickett, London College of Communication, University of the Arts London, UK

Weaving together text with visual imagery, Rickett explores the condition of photography through subjects such as landscape, autobiography, memory, and language. The title, Milk is a Thin Fluid Thickly Filled with Opaque White Globules, references the idea of bearing witness to life in the most granular of ways - looking up close, questioning the visually apparent, combining affect, and the lived experience of the body with primary research into a range of subjects and contexts, (for example, an astronomical telescope at the Institute of Astronomy in Cambridge, or the restoration of an Elizabethan Water Garden in Somerset). With landscape and the natural world as a backdrop, photography emerges not only as a tool for seeing and representing, but also for thinking, processing, navigating, and framing the world and its relations.

Section 5
Six Entangled Ecologies of Autobiographical Memory and Photography *Editor: Dr. Mark Ingham*

The six chapters in this section take us on whirlwind journeys that wrestle with ideas of non-representation, eco-philosophy, fragmented and messy foldings, semblances of self-realization, inquisitive gazes, and ways photographs distance us from actual experiences. These travels in time, memory, and the materiality of photography, explore the eclectic ways of we can think about the relationships between our autobiographical memories and photographs.

Chapter 22
Tim Paul Stephens, University of the Arts London, UK

Non-self has unsurprisingly been featured very little in explanatory material of-object-based contemporary art history. Buddhist nonself has contributed to subjectivity research, but non-self in photography is, perhaps appropriately, absent. This chapter will explore how the experience of non-self might differ from but overlap with emptiness in the 'history of art' specifically 'photography theory and practice.' The author's research in experiential non-self wrestles with the complexities of non-representation when articulating embodied affect, of childhood racial discrimination, for instance. Yet, embodied autobiographical non-self is an impossible category. This is a subjugated knowledge that disrupts self-hood, undermines historical artefacts -leaving us with no birth of photography- and ruptures socio-cultural identity. Can a contemporary secular Buddhist non-self function as liberatory? Photographic non-self might render 'writing on/and photography' disastrous, when indelibly marked by the failures of representation.

Chapter 23
Catarina Fontoura, Falmouth University, UK

This chapter develops on topics explored in the seminar the author has curated and facilitated for the Global Photographies Network in late 2021 entitled 'Urgent Stories: Lived Experiences of a Changing planet', bringing together photography and arts practice, eco-philosophy, science and literature. Whilst the six-day seminar series looked to address the question of 'What climate collapse asks of us?', this chapter looks to build a cohesive understanding of how photographic practice can respond to environmental change by focusing on ecological awareness and storytelling in autobiography- and lived experienced-based work. Drawing from the photographic work of seminar participants, the chapter weaves the elements of memory, archive, and relationship between oral storytelling and photographs into this discussion. Consequently, this chapter argues that storytelling based on first person accounts of ecology and change is not only a valuable tool in climate action, but urgent work in shaping heightened ecological consciousness.

The author has a crackly relationship with photography. In fact, they have at times struggled to see eye to eye. Photography has seemed awkward, with its sharp, obvious, physical boundaries and flat, printed surface. Yet, as an artist, the author has come back to photography again and again. When making autobiographical work, the author brought the camera with me to places where there has been pain. But the author has often wondered if photography cannot offer enough. In this chapter, autobiography is fragmented and messy. It includes sexual violence, and moreover, the folding of these experiences into the self. The aim is to discover if and how these experiences alter interactions with hierarchy but also influence artistic vision and methodology.

The author remembers childhood days or pre photography days through the yellowing family photographs as much as from memories. From 1985 to 1990, these images were visual notes in the author's photographic diary. A meeting with a stranger in 1986 during a train journey to meet and show his early work to senior photojournalists and seek their advice on becoming a professional photographer laid the foundation for the most significant project of the author's life – UNSUNG. This essay is about the journey towards a semblance of self-realisation through photography over 35 years. The timeline, however, is non-linear. The author inquires about reinterpreting the self in autobiography and ponders over questions such as if the self is a constant? Though the sense of self may be ever forming and dissolving and documenting the other, is, in fact, an autobiography?

Walid Raad engages with the traumatic events of the Lebanese war (1975–1990) in a personal and poetic way in his artwork 'The Atlas Group: Secrets in the Open Sea' (1994/2004). He repeatedly calls it a document exploiting the inherent traits of the photographic media, and elaborate storytelling to expose the gap between verification and comprehension of historical knowledge. The possibility of verifying this artwork as a document shatters quickly under the inquisitive gaze of a spectator; yet reading it in relation to the ethical understanding of history, as expressed in the philosophical works of Giorgio Agamben, reinstates Raad's work as an ethical platform.

The focus of this chapter is orientated around two positions. The first articulates the relationship of photography to memory through making and exploring the claim that memory renders the "noumenal" mutability of photographic meaning. The second, connected, position considers memory not as a single homogenised process only linked to recall, but as neuroscience understands it, as something associated with predictive thought and perception. This chapter's argument is that while memory's predictive capacity creates models through which we meaningfully navigate life, memory may also act to shield us from lived experience. When thought through in this way, memory operates like a screen preventing access to the reality of both the present and the past. In short, memory helps to maintain a distance from actual experiences.