FA242 Assignment 3: Images on Images

Final installation: (details on final page)

Tuesday 30/04/24
Lecture & brainstorm:
I am going to continue with my history theme from assignment 1, but
with a focus on personal family history. I was inspired by the use
of family photos as a source of images by both Natalie and Gavin
during Tuesday's lecture. It reminded me of the fact that my
grandparents have basically made archives and books about our family
history, some of which I have copies of. This continues my theme of
history from the first assignment but from a more personal point of
view, and with images that have not been seen my many people outside
of my family.

In terms of media at the moment I am leaning towards using the
printer, with perhaps some large-scale posters towards the end, or
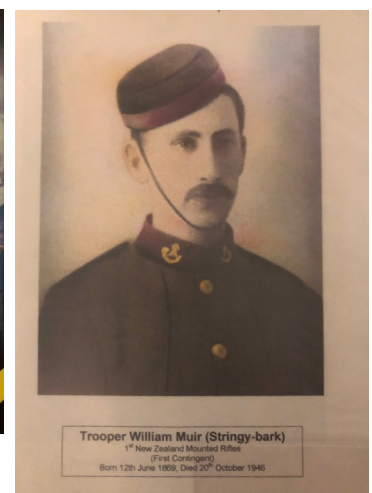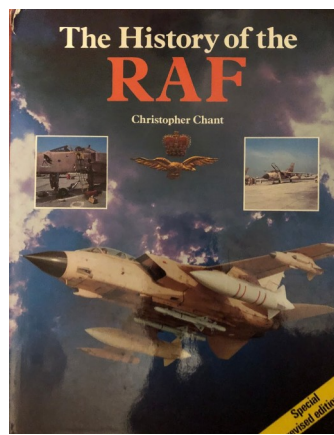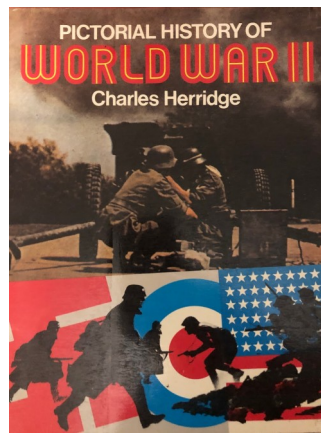to compile a photo album's worth of work.

The reading group hasn't really affected my approach at this point,
I think. It does remind me that using family photos is a choice to
be more open than normal. This is to my advantage, though; to use
images not publicly available or widely known.
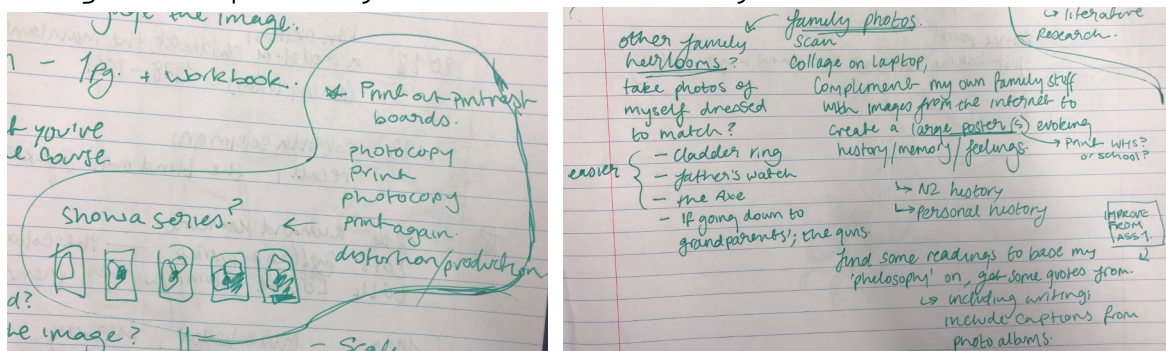
Options/ideas for works/approaches to works:

- Use photos from my Dad's childhood moving around NZ, mainly of
houses, some of the school photos.
- scan objects through the printer to make them into images to use
in collage.
- Print out Pintrest boards (collections I have already made over
the last few years), and use as fillers for collages.
- Perhaps also take photos of myself with objects found in photos to
compare/contrast with the past. Eg. Army jacket, heirloom guns,
watches, toys, etc.
- A series where you attach a photo to a page, photocopy it, attach
another photo to the photocopy, photocopy that, etc. Until you have
many pages each with one photo plus the photocopy in the background.

Work for presentation Friday:

Seasick and Sandblasted - WWII

Alexander Robert (Bob) Muir
February 1919 / 21ˢᵗ October 1999

PICTORIAL HISTORY OF
WORLD WAR II
Charles Herridge

The History of the
RAF
Christopher Chant

Special
revised edition

Trooper William Muir (Stringy-bark)
1ˢᵗ New Zealand Mounted Rifles
(First Contingent)
Born 12th June 1869, Died 20ᵗʰ October 1946

My starting point this week was the memoir/autobiography of my
paternal Grandad's dad (leftmost book above: *Seasick and
Sandblasted*), and the photos he took throughout WWII: from NZ to
Australia, Egypt, Italy, etc.
While I mostly used the first two books above, I did take a little
from the second two. Although, none of the works produced using the
collection about William Muir were displayed on Friday as they did
not fit with the others. I also used *Practical Flying for Amateurs*
(a 1930s book that my grandparents' parents owned) when first
testing out my methods. I forgot to photograph it for here.

Instead of cutting out and collaging together images like I had in
assignment 1, I opted to use a printer to scan and print pages. I
then re-loaded the newly printed paper into the printer again, and
scanned something different on top. My first few tests for this came
out really dark, so I figured out the settings to turn down the
opacity, and they got better. This way I do not damage my books, and
I can re-use and layer the same image over and over.

I also thought this would add an element of chaos as opposed to
compiling images digitally, which would have pushed for
perfectionism. The printer creates black bars where the spine of the
book was, is a little blurry with some things, and does not exactly
copy the images, especially when lowering the opacity. This leads to
more interesting images than what I would have come up with if it
had dictated every aspect of the images making it digitally.

Artist models:

Left to right: *MARCIN II, MARCIN I (2003)*
Justyna Zaklina Dunal – Tinka

The elements from this work that I would like to use in my own are
the repetition, the different tones, the texture from the printer,
as well as the subject matter of the distorted figure.

The repetition of printed pieces on different pieces of paper
creates the feeling of a fragmented person; the different aspects of
them. "This is collage that is made out of printed photograph and
each print of that photograph was done on different kind of paper
and each is different size."
While I do want to use print for my works, I want to lean away from
collage-esque stuff, more towards having all the elements on one
flat plane where you cannot even physically pull them apart.

The dark/light contrast and the printer texture
go hand in hand for me, even moreso with my own
technique in layering directly onto the same
paper. Layering the same image again increases
the darkness.

I used the different sizes technique in one of my
prints. Playing with the different settings,
enlarging images by 180%, etc.

Untitled (2017) Deren.
https://bewared.tumblr.com/post/63525528324

This work uses the layering idea I'm aiming for. While this is probably put together digitally, (Unknown: there is no caption or further information to go with the image) it demonstrates the technical and messaging approach I want to emulate.

I love the way the colours play together, and how the three figures create one clear/dark figure, as well as the three lighter separate ones.

I enjoy the materiality of the work. The texture of the photograph is visible and the background is not one flat colour. This gives the image depth, and relates it to an era of image production/quality.

While the message I want to convey is slightly different, it is similar to this work's. This work to relationships, how you can be defined by your interactions with others, who you decide to spend time around. (Less importantly, it reminds me of the classic love triangle of YA media.)

I want to convey how memories make up a person, how you are shaped by your past experiences: each a thin film of colour that builds up to create a brighter and brighter picture of you the older you get. I want to create something that also links to place and time; how those play into your life and development.

Friday 03/05/24
Studio critique.

Feedback/critique notes
Further ideas:
- Get rid of the black bars on the paper?
- Print bigger!!
- Self re-enacting with/without objects

Theoretical aspects:
- Interrogate what my opinions on the imagery/time being portrayed are. What message am I propagating?

Tuesday 07/05/24
Video idea brainstorm:
Compile all A4 works together at the end?
Flick through each work quickly, project quite big. Project two
series', overlap a little in the middle: a third video?
Use parents' video from travel in the 1990s, overlay with news from
the day and place the video was taken?

A4 paper works continued:
do something similar to last week, but with more colour, more modern
photos (eg. parent's generation). Investigate how they layer
together, create new images.
Repetition of figures, throw in some ones of me and my brother to
comment on the passing of time, generations.

Words from letters? Perhaps a little too personal?
Write captions? From a 3rd party perspective, or personal notes?
Cover the whole page or a little corner?

Artist models:

Album (2020) Gavin Hipkins
https://www.circuit.org.nz/work/album-excerpt

This work is imbued with a deep sense of calm. The images of nature
feel meditative, and the ambient diegetic sound of nature furthers
this. The camera is perfectly still for the nature shots, allowing
the viewer to notice the little movements of the leaves in the wind,
the water's surface. This is juxtaposed by the shots of photographs.
The camera shakes, and zooms in and out of focus, but the images do
not move.
       All elements of the film are selected with intent. The nature
shots are from the Royal Parks in London; a "picturesque setting for
revisiting empire, tourisms and longing". The photographs
(assumedly) come from the same collection as the letter,
illustrating the time period, while also bringing life to the
unknown, static figures in the photos.

Aspects of this to investigate in my own work would be the inclusion
of words/captions, and the video medium.

Through the time spiral: Te Muri (2021) Emily Parr
https://www.circuit.org.nz/work/through-the-time-spiral-te-muri

Similarly to *Album*, Parr uses still videos of nature and incorporates historical images to create this work. They differ slightly in how this is done. Video in *Through the time spiral: Te Muri* is tinged sepia, and the historical images are not shown, just the outlines of people and key objects. This brings together the past and the present, creating an ambiguous middle ground in which this video can exist. Parr imagines the stream in the opening shot as "the threshold to the time spiral".

Also like Album, the places videoed are meaningful to the story. In this case we can assume they are where the photos were taken; the places where the stories being told are happening.

Instead of having text tell the story, Parr uses voice-over. "Drawing on my family's archival material, I re-tell stories that were recorded by the campers as they pose for photographs in fields and on the beach." The material is reworked into a format that works best for the narrative purposes of the video. This is accompanied throughout by ambient diegetic sound from the places videos. This further draws the audience into the experience rather than keeping them on one side of the screen.

The work comments on personal family history, nostalgia for a past you did not experience, and connection (or lack thereof) to the land. It "considers my nostalgic preoccupation with these camping trips on whenua my family does not belong to", according to Parr. These are key themes/ideas I would like to convey in my own works.

Elements I will explore within my own works are the voice-over, the bringing together of place and time, and how colouring the video can affect the audience's subconscious interpretation of the work.
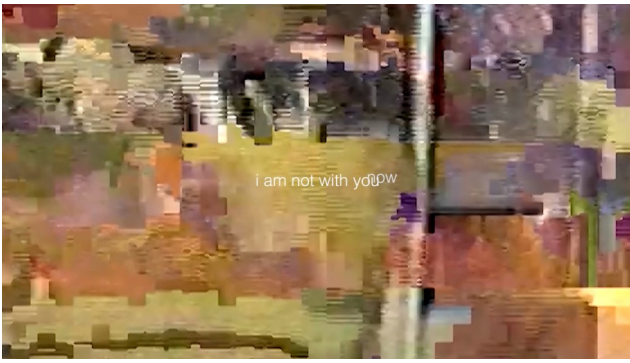
i remember remembering (2017) Laura Duffy
https://www.circuit.org.nz/work/i-remember-remembering

I think this work is incredibly effective at communicating the
feelings of wanting, trying to remember, as well as commenting on
the fallibility and deterioration of memory. This is something that
I would like to convey in my own work from both a history and a
personal experience angle.

The whole video speaks to a deep emotional familial connection that
transcends (or tries to) the limitations of our bodies in time and
space. The video is dedicated: "In memory of Fynn Duffy". It is
bittersweet; sad that the past has gone by, and happy to be
remembering, even if there's not a lot left to remember.

The video starts out well enough, pixelated due to the format of the
old digital footage. This soon deteriorates into colourful blocks
and bars that you can tell are supposed to be continuations of the
video. The video keeps struggling to get back to the quality of
before, getting there every so often and revealing shots of a child,
but it never lasts long. The viewer holds onto these moments, as the
person who's memory this is would. The artist draws comparisons
between the obsolescence of technology and the obsolescence of
memory.

The text element of the work ties everything together. Like the
deteriorated video it is disjointed, overlapping, repeating, not
quite being on the same line. The choice of words is important here.
Pronouns refer to an "I', and a "you". This tells us that the video
is from someone's perspective, and that they are trying to
communicate with us, or someone for which the viewer is standing in
for. This "you" could also be the child, as the video is from an
adult's/the artist's perspective.
The repetition of "see", "you", "now", and "remember" calls
attention to the idea that they are trying to reach out/recall,
reassuring the viewer. It's reminiscent of poems that are read at
funerals, if still distorted in the same vein as the video.

The audio is not distorted as the video is, playing ambient diegetic
sound: the babbling of a kid, the sounds of a park, the sounds of
the inside of a house. There is never any distinct talking or
noises. We're just watching. The cuts to black further convey this,

they feel like blinking; not looking for a moment but still hearing
and thinking.

Friday 10/05/24
Presenting new work:

Feedback over page.

Feedback/further considerations:

- Quite resolved, focus on where installation could take me.
- Across decades: show difference between each. How has technology
changed? What are the differences in accessing imagery?

- Gus' video art last semester- layering like ghosts.
project over paper works, project onto object (pillar, etc.)
bring into the work into the space/off the wall?
- Video idea: paper pictures of people, project landscape/settings
over top.
- Also could re-enact old photos with my dad, or brother. Next
generation kinda stuff.

First experiments with video (in order of production):

28th of May, 2004

Drogheda 28 05 2004

The aim for this work was to bridge the gap between photo and video.
The captions I wrote myself in the style of what you would find on
the back of a photo providing context. The font was picked because I
felt it evoked the era of the early 2000s.
I edited clips that were taken together into one longer video.

Between each it cuts to black, giving the viewer a breather, while
still keeping them watching.

This would be projected onto a wall, perhaps with a few chairs for
viewers to sit in as it's a little long and boring. I don't think I
would present this for critique on Tuesday though.
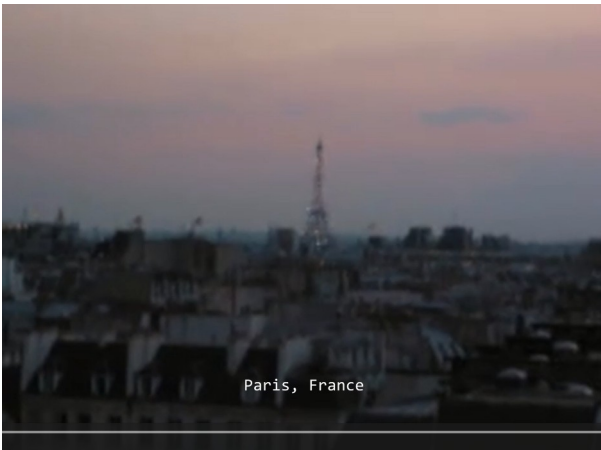
Paris, France

apartment tour Paris
Captions: Paris, France. 6th May, 2004. Last night in the apartment.
Seeing the French countryside for a bit. Leaving for Ireland and
America after that. Then returning home to New Zealand. The baby is
due late September.

I'm not sure about how I've worded the captions, but I was trying to
convey the context of the videos so that someone who's not part of
my family can understand. I tried to go with the same photo-caption
method as with *Drogheda 28 05 2004*, but it doesn't work as well.
Perhaps if I created a blurb/explanation to put on the wall next to
this work that would work better.
Full credit to my dad's film making skills. The ambient sound works
well. Without people talking loudly you can hear the elevator, and
focus better on what's being shown rather than what you hear.

Venice beach
Piazza san Marco, unknown beach.

This is the least successful of the
overlapping video works. The only
good thing about it is that the pan
across is at nearly the same rate in
both videos, as it is my dad filming
in both situations.

It doesn't have much going for it
other than it draws a nice visual comparison between the square
known for flooding, and the ocean. The blandness of this work
definitely motivated me to make the next few layered videos more
interesting.
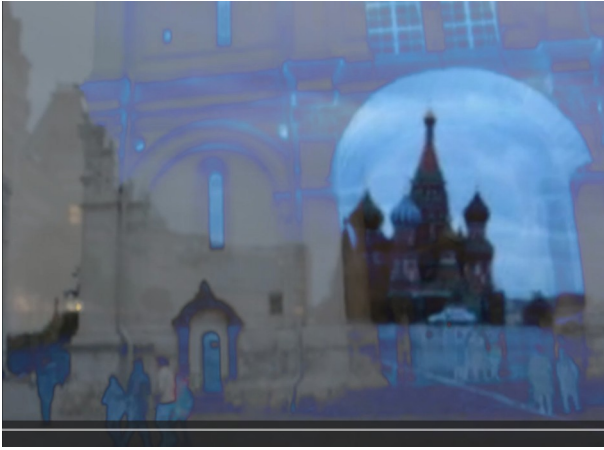
moskva russ
St Basil's Cathedral, Cathedral of
Christ the Saviour.
https://youtu.be/N27UJ3vjShw

Out of these two works filmed in
Russia, I think this is the most
successful.
The gold and blue glow, and both
videos are clear, not disrupting
each other in an unproductive way.
The blue of the overlayed video
evokes photo negatives, which works well in the wider context of my
works. This is good for working towards the brief to present a "body
of work".

The figures do not attract too much attention: turning into blobs
with how the videos interact. This keeps the viewer's attention on
the place, and how the clips interact and change as they move,
rather than the other tourists.

I will present this work on Tuesday for critique. First idea is to
project it in an interesting way onto a wall in a dark room
somewhere. Second instinct is to (with *new yawk*) present both videos
on box TVs. This emphasises the medium and the era.

moskva cathedral
St Basil's Cathedral, inside of
unknown Orthodox church.

This work is too dark for my liking.
It's too much doom and gloom, which
while is evocative of Russia/Eastern
Europe in the western mind, is not
what my focus is. Because of this
darkness, the images are not clear,
but are also not unclear in an
artistic fashion.

The emphasis is too much on the religious aspects within this work,
rather than the tourist-y vibes in the previous work.
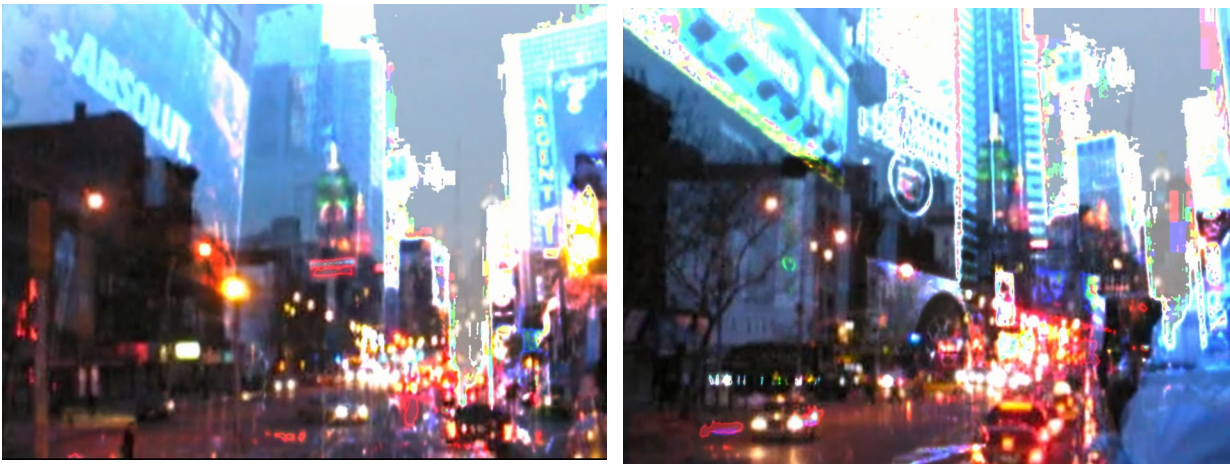
new yawk

This is the video I like and think is most successful.

The lights are colourful, bright, and hazy in a way that evokes the period through the medium of Digicam. The distortion in the background/sky also speaks to the image quality, as well as the distortion of memory.

It is visually similar to others' representations of New York, bright lights, a voice with an American accent speaking, the city that never sleeps; but things require more effort to make out on their own in this work. This is reminiscent of memory. Similarly, the billboards are not explicit, but you can make them out if you are watching close enough. The buildings in the overlayed video also look like billboards as they glow in the sky.

This work is also to be presented on Tuesday, in a box TV.

Struggles:
My first instinct doing video art is to get rid of the ambient sound and replace it with music to set a mood. This works better than that ever could. It remains authentic.

The best/oldest video files would not import to daVinci Resolve, so I converted them from .AVI to .MP4.

Extensions of this:
- compile all of these short videos
- write something I can read as voice-over for some.

Please linger by the door
Maternal grandparents on their 2004 trip back to Ireland to visit family.

Title from the poem *FOR M* by Mikko Harvey.
Music at the end/quiet-ish throughout: *Linger* by The Cranberries.

This work is more personal than the others, as well as more of an experiment. I couldn't help but try at least one work where I do my usual thing, putting a song over video. It gives a good picture of my grandparents to the viewer, even if they themselves would not think it a flattering one: generous & straightforward Grandad Tony, and chatty, laughing Mary. The setting, I feel, would be familiar to many people, sitting around at a family gathering. The particular setting here, however, is particularly important. However, it may go over many people's heads due to lack of context beyond my family. The video is taken in Ireland, in the house of my Nana's brother (I think?), surrounded by family. To me it shows what they left behind to come to New Zealand- the big family support in both family and land (on both sides farmland was divided amongst the families once my great grandparents died). There is potential for separate works in the future documenting their immigration to New Zealand and the difficulties that came with that, but this is not the project for it.

I think this would work better if it was part of a larger/longer work focusing on people, with a bit more of a narrative/observational style. However, my more successful works at this point haven't leant in this direction, so I won't present it.

The title and song have meaning in their selection, mostly to do with their ageing which has become more of an issue recently. You both want to and don't want to draw things out. It's a complex issue, while relating to memory, deserves it's own series.

I'm sorry we sent such a little amount.

Disintegration 93-96
(2017) Miko Revereza
https://vimeo.com/218518534

This work feels like a beautiful essay. It comments about life as an immigrant family, what role film played in their life, and what role film plays in American culture. It also briefly comments on what our associations with the medium are outside (and inside of) an art context.

The essay feeling of the work is achieved with the use of voice ove/commentary of footage. Revereza discusses how what we film reflects what we want others to see of us, and how his family's experiences reflect what they filmed, what we are being shown now. He provides context to his family, allows the audience to grasp further what the work is about; moreso than what they would be able to do otherwise. This is something I might work on further within my video works.

The footage used is a combination of modern and archival footage. There is a distinct difference in the texture/quality of the clips. The archival footage looks like it was played on a TV and recorded again: the pixels are warped, and different clips have the same defects (dark upper section) that would be caused by a TV. This deterioration of image is something I want to experiment with in my own work. It draws comparisons between the deterioration of memory and the deterioration of tape, of digital files.

No Home Movie (2015) Chantal Akerman
https://www.youtube.com/watch?v=XTa2V17cAGk (clip. full length video
not available.)

I enjoy the simplicity of this work. It is simply shot: static
camera resting on/above the table. Questions are asked and memory is
prompted by the artist who sits behind the camera unseen.

We are confronted with the age of the person being shown, forced to
knowledge her experiences and knowledge as well as the faults in her
memory. This is not something we do a lot in today's society. The
work is a preservation of memories. It calls into question what we
choose to preserve, and what we have the resources to preserve, as
well as what is considered 'normal' to preserve (home videos). There
is a strangeness to preserve memories in this way. The conversation
is natural, but to record it isn't.
The title informs our understanding of the work. It tells us why we
are seeing such an old person, why we are being told memories.
It comments on the accessibility of recording things, especially
historically. Video has until very recently been quite expensive,
and before that photo was too (printing photos is again now). It
speaks to something that was lost, despite never having it.

The presentation of someone else's memories in this way force the
viewer to use their imagination to create what I would say is the
other half of this artwork.

I did some stuff like this with my Nana using an audio recorder on
one of my old phones but have no idea what happened to the files.
Otherwise that would have been a good starting point for a work.

FINEARTS 242 Assignment 3: Week 10 Formative Reflection

The aim of this reflection is to identify how your studio practice is progressing in relation to the assignment's assessment criteria. Note that the fourth assessment criteria *Resolution and Presentation* is not included below (as this pertains to your final studio presentation).

Assessment Criteria	A Grade	B Grade	C Grade/Yet to Achieve
Material Research: Use of experimental and iterative processes to activate and synthesise material qualities in a manner that is appropriate to the project and its conceptual underpinnings.	Promising and relevant experimentation to date, including a diversity of material qualities.	Some useful experimentation to date, mostly consistent.	Limited experimentation to date. I'm struggling to find my way at this stage.
Contextual Engagement: Information gathering, analysing, questioning, and exploring an understanding of relevant contextual material - as it relates to studio production - presented via a workbook.	Strong contextual material sourced. I'm excited by the connections I've built so far.	I've found some good references. These appear to be mostly/sometimes relevant.	I need to gather more information. I haven't yet built useful connections between the research and studio practice.
Conceptual Engagement: Demonstrates an ability to recognise ideas that are relevant to a creative practice. Student learning should encompass curiosity and an expansiveness of thinking, including an ability to work critically with ideas.	I'm feeling like my idea generation is going well. I'm feeling positive about how these ideas can be explored critically.	I've identified some ideas which seem to be mostly relevant to my project.	I've yet to recognise the ideas which are being generated in my studio work. These ideas could be too narrow in scope?

difficult to find close artist models.

Studio Management:
What steps will you take to improve your performance in the above criteria? Consider any challenges you have identified above and be prepared to discuss these with your kaiako. Make some key points below to help support your overall studio management for the rest of the semester.

- more experimentation with my videos going forward.
- think about the concepts behind my work more.

mostly just need to set aside some time to really dig into things for this assignment.

- Chantal Akerman — No Home Movie.
- Miko Revereza. Disintegration 93-96

***The Archive* (Whitechapel: Documents of Contemporary Art)** (2006)
Edited by Charles Merewether

pg 25. *Research and Presentation of All that Remains of My Childhood 1944-1950* (1969) Christian Boltanski

> "I decided to harness myself to the project ... preserving oneself whole, keeping a trace of all the moments of our lives, all the objects that have surrounded us, everything that we've said and what's been said around us".
> "Then, being thus assured of never dying, I may finally rest."

This is a manifesto/mission statement about an artwork Boltanski made. The work itself is difficult to find, but is described as a 9 sheet long book illustrated in black and white.

The premise of this work is about presenting traces of the self, in order for others to experience the person. This creates a physical memory of the person that anyone can access. Boltanski describes this as "never dying"– to continue being know by others. Many cultures have practices or ideas around how people can live on after death, often through memory. For example, kleos (glory, renown) in ancient Greece. The keeping of a trace allows for a deeper connection to be forged: you can experience a part of their life, recognise the personal and the mundane.

This is an approach to creating work that I (and my family) strongly resonate with. As a child I collected receipts and business cards from places I visited. We have a photobook of all the houses my dad's parents have lived in as a couple, detailing how long they stayed, how much they paid for it, as well as including photos before and after.

I do want to, in my works, show the audience something of my family; to get them to experience how I feel about them, to get to know them for a few minutes. Growing up as a child I attended many funerals, so I understand the value of recording things for future reminiscence, especially in early childhood, and for old age, when one's memories may not be so strong.

pg 66. *Archives, Documents, Traces* (1978) Paul Ricoeur

> "Archives are a set, an organized body of documents."
> "some discrimination is unavoidable – what should be conserved, what thrown away? – even if this choice is made only in terms of the presumed usefulness of the documents, and hence the activity they stem from."
> An archive is an "institutional character".
> "the warrant a document provides for a history, a narrative, or an argument. This role of being a warrant constitutes material proof, what in English is called 'evidence'."
> The more important documents are sometimes those which are not held in an archive (those presumed useful), but things that we chance upon when guided by theme/question, through which we know how to interrogate them.
> The document v. The monument. The importance of the document is contemporary, but a document can also be a monument. Objectivity and edifying nature to both.
> The archive as "an enlargement of our collective memory"; There is little fundamental difference between the two.

To reject collective memory "would be to announce the suicide of history."
"the significance of the document ... it functions as a trace left by the past."
"History has always been a critique of social narratives and, in this sense, a rectification of our common memory. Every documentary revolution lies along this same trajectory."

This is a more technical essay, defining and outlining the roles of and interactions between archives, documents, and traces, as well as what that means for contemporary society.

It questions what we archive, and why we think those things are important enough to keep over others or more mundane everyday traces. It questions our presumption of documents as being objective. While documents are evidence, traces of the past, they are edifying and fallible, created by people who have biases/perspectives.

The essay puts forth the idea that the collective memory is informed by the archive, and in turn informed by documents. Documents can edit & revise history though what is in the collective memory. To archive is to remember, and we remember through documents/traces, so there is no history/memory but for documents/traces.

This approach to history seems to me quite western-focused, especially with the focus on documents. This speaks to the nature of memory & the transference of knowledge today; a focus on the physical rather than, say oral traditions. While written documents may make a wider array of memories accessible to a wider audience, the focus on them in this seems a little colonial to me.

The photos, videos and writings I have/will use in my work are all documents from the family archive-- not yet part of the collective memory. While they will never be part of the wider social collective memory (pop culture, current events), the will enter the collective memory of the Elam students and staff who see my works. The memories of my parents' travels are passed into the hands of people they will likely never meet. Even if my works do not directly influence anyone, people will have seen them, expanding the reach of the archive past the cycle below.

By drawing solely on my family archive, I am constantly in the process of remembering and re-remembering. Re-using the footage for artworks brings it back into the collective memory. This process also goes for my parents. Parents create trace/document -> they archive it -> they remember it -> they show it to me -> I remember it -> I use it in my work -> I remember it -> I document my time remembering (workbook) -> I show my parents, I show everyone at the crit -> they remember it. The cycle goes on.

The Art of Memory: The Loss of History (1985) New Museum of Contemporary Art

pg 7 *Fragments*, William Olander

"In place of certainty, I want to propose both memory and history, for <u>today each informs the other with an ease of substitution</u> that is distinctly not modern, neither separate nor unified, but equal. Memory. It is unstable, fragile, and problematized. At present, it is <u>not a matter of whether or not one is capable of remembering</u>, but of <u>what is remembered and its relation to what is remembered, or to its "reality</u>." History. It is <u>no longer constituted by the facts</u> but by just so many memories, <u>informed not by events but by their representations</u>. It is as elusive as anything else in today's society; it possesses even <u>less materiality than a memory might</u>, for history today is seldom more than just another electronic transmission, an over-produced broadcast of imminently forgettable events manufactured for our pleasure, only to be discarded: 'nothing is seen for any length of time, there is <u>no assumed collective memory</u>, and little carry-over from day to day. There is no background, but only a moving foreground. There is <u>no accumulation of history</u>'."

Memory is absent from modernism, with some exceptions. "The historical avant-garde (primarily dada and surrealism) attempted to disrupt this homogeneous whole by injecting a memory—the fragment".
"The expansive fields of Barnett Newman are another — works free from the "impediments of memory, association, nostalgia, legend, myth" and understandable only by anyone who would look at them "without the <u>nostalgic glasses of history</u>."
Troy Brauntuch, for example, whose production has always rested uneasily in that <u>place "between two informations"</u> where "nothing happens," where memory renders activity still, where thought is impossible, and the question "Is it happening?" hangs in midair. He has remarked, "Everything becomes a detail, really,... No matter what it is, ... <u>It's all fragments. It's the dilemma of consciousness trying to decide what to make us see."</u>
"<u>We remember the images and the way the event was represented</u> (the text in these works is usually negligible) but little or nothing of their contents."
"the record can be reconstructed, in an alternative fashion, from the images alone."
"impossible to remember other than as image without either depth or foundation ... we have forgotten how to remember ... like a projection screen upon which anything can be fabricated not a memory but another simulation"

This article presents a different argument about the relationships between memory and history. Memory and history can regarded as equivalent in historical and contemporary circumstances, but not in the modern era. They Olander argues that the most important part of memory is what is remembered, and it's relation to reality. This goes alongside his argument that history is not about objective facts anymore, but how events are represented. This relates back to *Archives, Documents & Traces*, in terms of how documents can be edifying.

The digital age has introduced a lack of materiality to history. The collective memory suffers because of this. There is a lack of accumulation of history; of things to archive. While things are accessible online, they are intangible, and borderline non-existent should the internet or digital technology go down.

The second half of the article is about memory and representations in art. These are themes I want to convey and discuss in my work. Specifically I would like to create works *with* the nostalgic glasses of history, mostly through medium at the moment, but this is a route I could take in the future. I also want to use the idea of creating something "in-between two informations". In-between two images, two videos. The effect of a new, surreal third image that challenges the eye to reconcile the first two images with each other.

Another approach that doesn't fit my current vision for this project is that of how representations of events can effect our memory of them, and how documents could easily be replaced by images. This would involve found images or footage from different perspectives of

the issue. Something ideologically similar to Sanja Iveković's
Triangle (1979), perhaps? Seperately, something critiquing how
images can fabricate history, but how much less we would remember if
not for them.

pg 53. *Point of View*, William Olander

      "documentaries are presumed to be records of history. Most of what comprises them are memories—
someone's recollections of "what happened" or even, "what's happening." Yet, whose history is recorded
in such a work (that of the documentarian or his or
her subject), and why should we trust or believe an individual's testimony?"
      "what distinguishes them so completely from other documentaries is their point of view and a
willingness to express it, an awareness of their own role in the construction of history, and
increasingly, a desire to disrupt the conventions of the medium, or in this case, a category, in order
to challenge the so-called neutrality of the documentary."
      "the neutralizing pool of television"
      "The art of memory can prevent the loss of history, if only our acts of appropriation will
allow these memories to speak."

This article is about the role of the documentary, how it intersects
with image, medium/genre, and history. The article argues that
documentaries holding the beliefs and inconsistencies in memory from
their creators is not necessarily a bad thing, we just need to be
aware of when this is being done, lest misinformation be practised.
The inclusion of bias can be a good thing in our middle-of-the-road
media landscape.

I would argue after reading the article that there are parallels
between documentary and home video, especially in the question of
objectivity. What is chosen to be presented or recorded speaks to
the views of whoever is filming. There is also then the further
views of who is conserving the videos, and then my views on what I
want to show/what I find apropriate for an art context.

Reading this brings up the question as to how I can disrupt the
conventions of the genre I'm using. I think this is a question for
another time, as there is a week left in this project.

The last quote in the list speaks to how I want my works to operate:
preserving a little of my family's history through the re-
remembering and presentation of the archive through appropriating it
for art purposes.

Flâneur https://en.wikipedia.org/wiki/Fl%C3%A2neur

From a theoretical point of view, my presented works bring to mind the voyeuristic leisurely wandering
around a city: traditionally this is the Flâneur.

      "Traditionally depicted as male, a *flâneur* is an ambivalent figure of urban affluence and
modernity, representing the ability to wander detached from society with no other purpose than to be
an acute observer of industrialized, contemporary life."
      "Increasing freedoms and social innovations such as industrialization later allowed the
passante to become an active participant in the 19th century metropolis, as women's social roles
expanded away from the domestic and the private, into the public and urban spheres."

It is interesting what the found footage works evoke, being in this context the perspective of a man who can afford to walk around the city. I find this observation striking, as while you can't tell, all of these videos were taken by my father; someone who could afford to be a tourist in these places (mainly thanks to my mother's job).
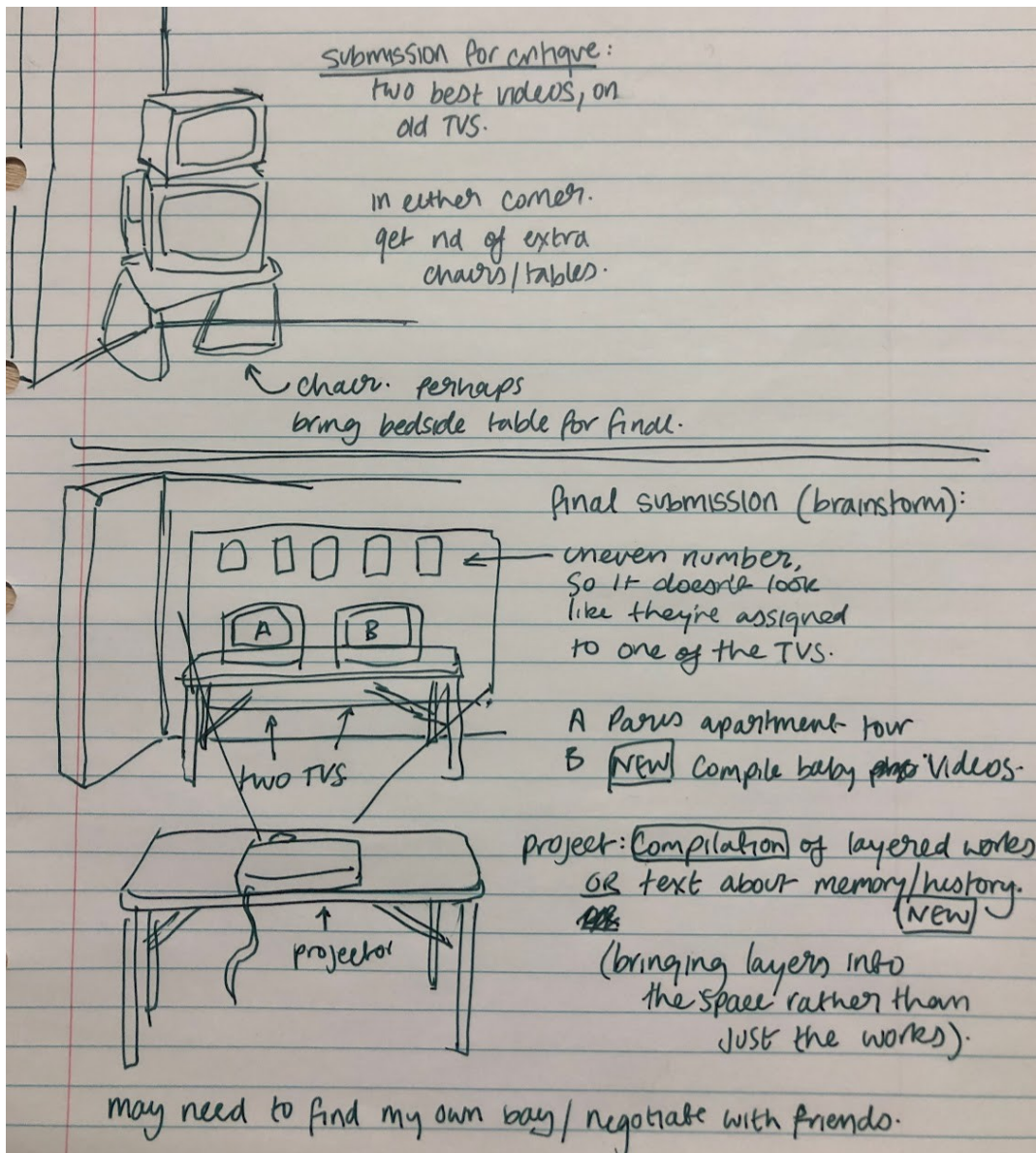
I feel this also relates to the medium and time it was made. While digital cameras were becoming cheaper than previously, they're still cameras, an extra unnecessary purchase. I believe it was the CANON MV600i MiniDV Camcorder (image above).

While this concept isn't as prevalent today, I do like the idea of making the kind of tourist-y voyeurism of the city more accessible (sort of) via video.

This is yet another avenue I would like to explore in the future, perhaps if/when I get a similar type video camera. Exploring this perspective, appreciating the city– somewhere you usually walk through asap to get somewhere else. This goes along with 'critical spatial practice' which explores the intersections of theory & practice, public & private, and art & architecture.

Installation planning for Tuesday's critique, and final submission
Friday 31/05/24:

Submission for critique:
  two best videos, on
  old TVs.

In either corner.
get rid of extra
   chairs/tables.

← chair. perhaps
bring bedside table for final.

final submission (brainstorm):
— uneven number,
  so it doesn't look
  like they're assigned
  to one of the TVs.

A Paris apartment tour
B [NEW] Compile baby photo Videos.

project: [Compilation] of layered works
  OR text about memory/history.
  [NEW]
  (bringing layers into
   the space rather than
   just the works).

two TVs

projector

may need to find my own bay/ negotiate with friends.   <—
                                                        (30/05/24)

This was kinda the vision
with the projecting over.
However, this was only
achieved by physically
holding the projector up. I
wont be doing this for the
final presentation because of
space constraints in terms of
sharing with others.

Tuesday 21/05/24
Critique: Presented *new yawk* and *moskva russ* via two projectors.

my question to the group was: what effect does it give? I was trying
to parse if my themes were coming though, since my view of it is
skewed from knowing the wider context of the videos, and having
edited them.
Verdict was:
- Feels surreal, like you're trying to remember something.
- Makes you feel like you're drunk & wandering around the city.
- The mushing together of the videos makes it feel like overlapping
memories.
- Reminds one of the Mandela effect; trying to remember something
correctly; did that happen or was it a dream?
- Feels like a distorted memory, or an overlaying of time.

- Like you're eternally wandering a city, or like deja vu.
- Also like a fragment of a vlog; travel/tourist related.
- Very surreal urban landscape.

Capital (2000)
Sarah Morris
https://sarahmorris.com/single_films/capital-extract/

ENTRANCING
I love the quality of the image, the mundaneness it follows, how it observes people, actions. The audio/music also works really well with the clips, it matches the crunchy quality of the image, as well as the repetition of actions (repetition of sounds).

The work shows the little bits of how everyday urban life operates. It's "non-narrative fictional analyses" draw the audience's attention to the structures that keep everything turning, and who has the power in that. It shows, but by showing also comments on society. Why has this been important enough to show? How does this clip relate to the last?

I also enjoy this film for how it preserves these everyday moments from the past (even if it's not that long ago). Viewing it now makes you think about all of these moments in their more modern form, what changes haves been made to society already.

I debated halfway through this assignment whether I should get the same make of Digicam that my parents used back in the 2000's, but it was too expensive to justify buying it that fast. We do still have the Digicam, but it has issues powering on and recording. However, this assignment (and course in general) and this work make this seem like a more justifiable decision, as I can see many ideas for works in the future down this road.

Her other films touch on historical events (*1972* (2008)). This a theme I would also like to touch on further in other projects.

Venice

This is a big improvement on *Venice beach*, which was my first attempt at putting clips over each other. I implemented my since discovered use of composite modes, instead of just playing with the opacity.

I showed this to my family and paternal grandparents who all thought it looked pretty cool as well as being funny, with the square looking like it's got the ocean in it and then the boat drifting in.


stone to stone

I could further explore the themes in this, as I have many more clips from the 2004 trip, as well as photos from the 2019 trip (for paper/printer works). There is potential here for digging into the generations/family history thing on my mother's side via this location.

The imagery is very strong in the last few seconds, with the roiling red sky and the two crosses one inside the other. Unfortunately this is slightly unrelated to my theme.
However, it does relate to the surreal feeling of memory, and relates back to family history– it's the graveyard my mother's mother's mother is buried at.
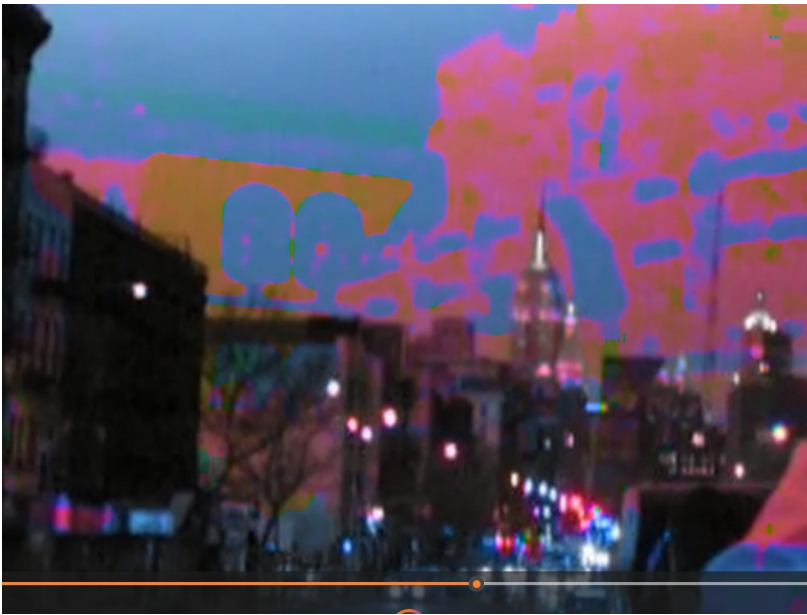
US US SR

This work was mainly born of the fact that I thought it would make for a funny pun. I overlayed one of the clips from Russia with footage of NYC, making the composite mode 'hue'. The interactions of the clips make the lights of New York fun colours, mainly pink, which at a stretch could relate to the Red Scare if I wanted to take a history route. However, I think it could be improved if you could make out the Russian clip a bit easier.

This work further relates to the concept of the Flâneur. It speaks to the fact that travel is expensive, and often the mark of the well-to-do. It also brings together two cities separated by miles and ideology.
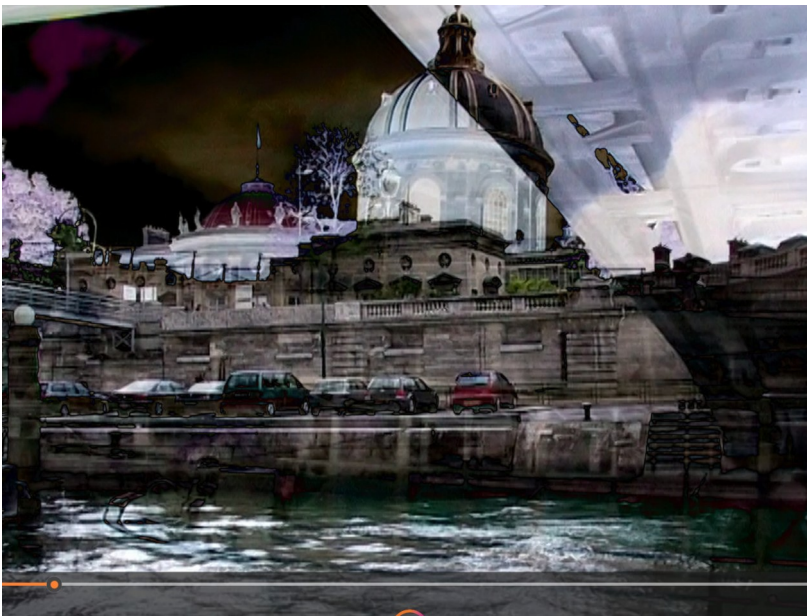
down the seine with me

This is by far my longest work, and to be honest it's a little boring. To really maximise it's potential I think you'd have to install it along a really long wall via multiple projectors, but I'm not doing that.

The composite mode used makes a lot of detail appear. I'm not sure I'm a fan of it; I think there is a haziness to memory rather than a confusing amount of detail. This work is more like a dream that doesn't make sense when you wake up. It doesn't fit with the rest of the body of work.

the baby, the child.

This work is a similar yet completely different vibe to the rest of the works. I think it works well as an ending to a series of video works, as well as drawing together three generations of family. It also makes the themes of memory and family more graspable.

Compilation clips static

Order of clips: *moskva cathedral, stone to stone, US US SR, Venice is burning, new yawk, moskva russ; the baby, the child.*

I took the audio out of each of the clips and replaced it with static. I don't know if it is more successful that it could have been with audio. However, I do think it will fit more when played on a TV or projector, rather than a laptop. Other than this, I feel it is a successful work.

The black pauses between clips keep them nicely separated, and give the work an organic feeling, like blinking or a heart beating. This draws the audience in and keeps them guessing/intrigued as to what will be shown next.

It could be improved again by simply adding new clips, so that despite how long someone stayed to watch, they would not see the same clips twice. This would give the effect of continuous remembering. However, I only have so many clips from this genre.

Friday 31/05/24 **Final installation**

videos: Above: *venice is burning*. Below, left to right: *new yawk*,
compilation clips static.

Final reflection on the project

This project was an extension of what I explored in assignment 1: history, collections/archives, and found images. The step forward from this was to find a history with more personal meaning. Luckily both sides of my family are into family history, meaning I had a wealth of resources to draw upon.

When selecting images/media to work with I first decided on an era, or a person in my family to focus on, and then chose based on what went well together on a page (eg. colours, visual themes, etc.). For example: in my earliest works the words often matched the places the photos were of, in later works images of boats, holidays and fishing went together.

After shifting to video work halfway through the project, my aim was to keep a level of cohesion with the printer works. This took the form of finding different ways to layer videos together to get a similar-ish effect to what I had achieved on paper. Videos were selected based on their age first and foremost. The videos I used are the oldest we have digitally; with the oldest being from my mum's childhood which are still on VHS tapes, yet to be digitised. This age dictates a certain quality of image, as well as genre, as the digicam was purchased for tourist purposes. I selected clips without people in them in order to focus further in on the colour and layering aspect. By choosing tourist-y videos, I also kept from jumping too far into the future with my work. This is seen a little bit at the end of my final presentation, though, to draw it all back together and relate to the theme of family a bit more.

My work engages the image in all of it's aspects (repurposing, distorting, found images/footage), as the image is key to conveying it's meanings. The images are from the family archive, not available to the public. By using them I am re-purposing them from a family to an art context. While photo albums are meant to jog memory, my works engage the concept on a more critical level. By using layering techniques within my works (printer settings, editing software presets) I can distort the images and flatten them together into a new, distorted image that evokes both and something new at the same time.

The medium is the message within my works; found images/footage are key to evoking a sense of history and the accumulation of memory. My presentation is a record of the process of remembering. This is conveyed by a sense of history happening simultaneously; images and videos overlap each other, and the projector brings together each side of the project: projecting video into the place of a paper work.

My final presentation is a 'body of work' as it is comprised of multiple works, multiple series', all of which take slightly different approaches to the same overall theme. The works are also joined in where their images are selected from- the family archive. The installation also touches on it being a body of work; the multiple different works are cohesive together, and in speaking to each other, tell us of their common theme of memory.