Reconfiguring the Past through the Photographic Image

Sarah Ramsay
B.C.A (Hons)

This exegesis is submitted in fulfillment of the requirements for the degree of Master of Arts

School of Media & Communication
College of Design and Social Context
RMIT University
July 2009
Declaration by the Candidate

I, Sarah Ramsay, declare that:

except where due acknowledgement has been made, this work is mine alone;

a) this work has not been submitted previously, in whole or part, to qualify for any other academic award;

b) the content of the exegesis is the result of work that has been carried out since the official commencement date of the approved program;

c) editorial work, paid or unpaid, carried out by a third party is acknowledged.

Signed: 

Date: 
Abstract

This research project examines the photographic image and how the medium of photography identifies with the themes of memory, place and past. Ideas have been drawn from theorists and philosophers such as Wright Morris, Geoffrey Batchen, Martha Langford, Jeff Malpas and Marcel Proust.

A series of photographic images has been created by exploring these themes; the body of work references traumatic memories from my childhood and adolescence. The photographic work stems from autobiographical memories and dreams, incorporating the idea of recurring nightmares and possible repressed memories. The artwork develops a narrative of personal memories which are supported by theoretical ideas surrounding the photographic image and its connection with memory.

Contributions by photographic artists working with the themes of memory, identity and childhood fears are examined, as the works of Diana Thorneycroft, Samantha Everton and Francesca Woodman are discussed with relevance to this investigation.

The outcomes of the project are a body of artwork which examines the connection between autobiographical memory and photography, and a written exegesis which identifies ideas from theoretical aspects relating to the project.
Acknowledgements

I would like to thank RMIT University; first supervisor Dr Shaun Wilson; second supervisor Karen Trist; the staff and students at the School of Media and Communication (City Campus); and staff and students at the School of Visual and Performing Arts, Launceston. A big thanks to all of my wonderful friends who have given support, advice and understanding throughout the duration of this project. A special thanks to my family; Glenda and John Ramsay; Lisa and Ben Mansfield; and also to Gavin Kennelly; all who truly believed in my ability to complete and succeed in this project.
# Table of Contents

Abstract...........................................................................................................................................iii

Acknowledgements.........................................................................................................................iv

Contents...........................................................................................................................................v

List of Figures...................................................................................................................................vi-viii

DVD Supporting Documentation.................................................................................................ix-xxiv

## PART 1 INTRODUCTION

Chapter 1 The Beginning of the Past.........................1-6

## PART 2 CONTEXT OF THE ARTWORK

Chapter 2 Memory and the Photographic Image......7-18

Chapter 3 Place, Memory and the Image..............19-26

Chapter 4 Artists and the Photographic Image......27-42

## PART 3 CONTENT OF THE ARTWORK

Chapter 5 Methodology.................................................43-44

Chapter 6 Production of the Artwork......................45-57

Chapter 7 Discussion of the Artwork.......................58-82

## PART 4 CONCLUSION TO THE PROJECT

Chapter 8 Waking from the Dream..........................83-85

References.................................................................................................................................86-87

Bibliography..............................................................................................................................88-97
List of Figures

Fig 1. Diana Thorneycroft, *Doll Mouth (black eyes)*, 2004

Fig 2. Samantha Everton, *Imaginations of the Night*, 2007


Fig 4. Francesca Woodman, *House #4*, 1976

Fig 5. Francesca Woodman, *Space #2*, 1975-76

Fig 6. Bill Henson, Untitled Series, 2000-2002

Fig 7. Bill Henson, Untitled Series, 1995-96

Fig 8. Jane Burton, *Available Light #5*, 2004

Fig 9. Jane Burton, *Wormwood #1*, 2007

Fig 10. Sarah Ramsay, *Untitled*, 2007, digital photograph, dimensions: 203.2mm x 254mm. Source: collection of the artist.


Fig 12. Sarah Ramsay, *Destructive Mind 1*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm. Source: collection of the artist.


Fig 14. Sarah Ramsay, *Disillusion 1*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm. Source: collection of the artist.

Fig 15. Sarah Ramsay, *Disillusion 2*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm. Source: collection of the artist.
Fig 16. Sarah Ramsay, *Dream Whilst Awake 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.

Fig 17. Sarah Ramsay, *Dream Whilst Awake 2*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.


Fig 23. Sarah Ramsay, *Fragility 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.

Fig 24. Sarah Ramsay, *Fragility 2*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.

Fig 25. Sarah Ramsay, *A Stranger Looms 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.

Fig 27. Sarah Ramsay, *Unwanted Company 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.

Fig 28. Sarah Ramsay, *Unwanted Company 2*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.

Fig 29. Sarah Ramsay, *What Lies Within 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm. Source: collection of the artist.
DVD 1 Documentation: Artwork in Reconfiguring the Past through the Photographic Image exhibition


**DVD 2 Documentation: Support Work for Reconfiguring the Past through the Photographic Image**


**Alone Series 2008**


Wonderland Series 2008


**Fragility Series 2008**


**Unwanted Company Series 2008**


**A Stranger Looms Series 2008**


*What Lies Within Series 2008*


**DVD 3 Documentation: Additional Still Images**

*Destructive Mind Series 2008*


**Disillusion Series 2008**


**Dream Whilst Awake Series 2008**


Part 1: Introduction

Chapter 1: The Beginning of the Past

Reconfiguring the Past through the Photographic Image is a research investigation examining the connection between memory, dreams, trauma and place; the aim is to develop a large body of photographic work based on these themes. This exploration develops ideas surrounding the field of the photographic still image and its connection with memory. The research investigates the photographic image and raises questions about the area of memory, in particular traumatic and autobiographical memory. The visual body of work questions how memory changes over time and how autobiographical memory and memory-images can be projected through art. This project stems from a personal desire to analyze and overcome the recurring nightmares and traumatic memories of my past, which have haunted me for many years. These ‘versions’ of the past will be represented through visual displays of memories, dreams and childhood fears. The works do not depict an exact account of an event but, rather, an interpretation of the past as I now remember it. The investigation asks whether these memories change during the dreaming state and, if the memories do change, can it be determined if they are still factual accounts? The artworks represent recollections of events and experiences from my past, which I now reluctantly remember and relive through my dreams.
A number of emotionally and physically unpleasant events have occurred in my life, leading to feelings of trauma, depression and total emptiness. The first event to trigger these emotions was in 1997, where at the age of 14 I was sexually abused by an older man, a stranger to me. Consequently this was a traumatic experience I have tried desperately, but unsuccessfully, to forget. A few years later, after still not overcoming the trauma from this experience, I was raped by someone I believed to be a friend. For years I suffered from either a lack of sleep or horrific nightmares when I did manage to fall asleep. I could not be alone in a house without fearing for my life, and I held a strong fear of nighttime and of the dark, a fear which still remains.

Through the continuation of the nightmares which revolve around these particular memories, the exploration and possible resolution of the traumatic time is a necessary step, where photography is used as a means to explore and reconstruct this past. The photographs portray how the memory I presently hold, combined with the traumatic event, can be integrated within the image.

How memories from childhood and adolescence can become repressed or forgotten and later return through our dreams is explored in this research project, and the significance of place is also examined. The importance of the subsequent places that I identify with my childhood and adolescent memories are investigated; the place of the memory is visually portrayed as it occurs within my
dreams. These photographic images reconstruct my own memories of particular events.

These ideas construct the main theme within this project: Does the power of an individual’s recollection change once memories are represented through an image? I question how one’s initial perception and understanding of an event alters through the experience later being portrayed and viewed through a photograph. The medium of photography is used within this project as I believe the image acts as a strong representation of autobiographical memory, and it is this memory that is being questioned. The artwork within this project explores the relationship between fantasy and reality, between memory and dream. The photographic image is examined, regarding the determining of whether the event is in fact a memory or simply a creation of the mind. Revisiting the place within the dream through photographs considers how this can alter the original memory.

The key idea for this research is the area of memory and its connection with the field of photography. I consider whether photography has become a substitute for human memory. How and if photography represents memory is an important question that affects each and every one of us because, without memory, we would ultimately be lost. Our minds and lives can become so bombarded by images, by photographs of ourselves, of our families and of past events, that we may not even realize whether we actually do recall the people or the situations within the photographs. We have the visual product as a reminder, so our
memory does not necessarily need to remember on its own. The theme of repressed memories and dreams is considered here; the visual work illustrating how traumatic memories can be re-experienced through the image.

There are four separate sections within the exegesis: an introduction, the context of the artwork, the production of the artwork, and a conclusion. Part 3 discusses and explores the ideas and making of the artwork.

Chapter 2 focuses on the relationship between the photographic image and memory. The power of the photographic image in contemporary society is discussed; photographs represent our life, and there is not a corner you can turn without seeing an image, an advertisement, a photograph. Where would we be without photography, and where would our memories go? I consider whether photography has begun to overtake our memory, as the image as a form of memory is undeniably powerful in the culture of the Western world. This chapter also explores the theme of the unconscious: dreams and nightmares. References are made to both art historians and psychologists, in order to connect the area of memory to art. In particular the ideas of Geoffrey Batchen, Wright Morris, Roland and Barthes will be discussed. In regard to dreams and trauma I have looked to the theories of Cathy Caruth, William Brewer and Pierre Janet.

Chapter 3 investigates the idea of place and its association with memory and the image. I consider how we remember events through photographs, and how our
memory and perception of an event can change once we see it visually represented through an image. The idea of emotion experienced in an event will be examined, as it is the emotion which guides our actual memory. The Tasmanian city of Launceston and town of Binalong Bay, where I spent my childhood and adolescence, are the main locations for the photographs within this project, as the experiences of my past are relived through the image. The places that inhabit my dreams are revisited as these particular spaces are used as settings for the photographic work. I look at how one's memory can alter from seeing the event captured in a photograph to then physically revisiting the location years or decades later. Ideas are developed further as argued by Jeff Malpas, Marcel Proust, Georges Poulet, Barthes, Morris and Batchen.

This project finds its place within the field of contemporary art, as well as the areas of psychology and trauma. In Chapter 4 contemporary art within a similar field will be explored, discussing photographic artists whose work is examined in relation to the themes of memory, trauma and place. Ideas considered by Martha Langford will be explored, and the works of Diana Thorneycroft, Samantha Everton and Francesca Woodman are studied and compared; how my work both differs from and draws similarities to these artists is argued. The different ways that these women represent memory within their work is looked at, and how each artist uses their own perception of the past as a basis for their artwork is considered.
Chapter 5 outlines the content of the artwork, describing the methods and procedures behind the making of both theoretical and visual aspects of this investigation.

Chapter 6 states the production component of the artwork, and each element and idea behind the processes of creating the photographic work is discussed. The relationship between the contextual chapters and the art will be recognized.

Chapter 7 is a discussion of the final body of artwork and its relevance to the written work. The series of finished photographic works are analyzed and discussed individually, as is the relationship the art holds with the themes of memory and place. The original ideas that formed the basis of this investigation are considered through the visual work.

The final component, Chapter 8, is a conclusion of the research investigation, which summarizes the project and the outcomes of the final body of artwork.
Part 2: The Context of the Artwork

Chapter 2: Memory of the Photographic Image

Memory-images construct a visual narrative of one's life, of past experiences and moments, the artwork identifying with the shaping and building of an individual's world. *Princeton University* (2006) defines memory-images as 'a mental image of something previously experienced.'

The search for memory is about the search for identity, it is a search of the past, of our history, our families, and ultimately of ourselves. Unlocking a memory or revisiting a past photograph can do more than bring us feelings of nostalgia and reminiscence. And a photograph is more than just an image. An image is a form of memory, it can be used as proof of a memory we may have lost, and as a permanent reminder of the events and moments that have transpired. Sometimes we may look at a photograph and question why that particular moment, place or person was captured. What is the importance and meaning of the image? Is it simply to record history and to sustain our memory?

Within this chapter ideas suggested in Geoffrey Batchen's *Forget me not: Photography and Remembrance*, and Wright Morris's *Time Pieces Photographs, Writing and Memory* are explored and argued. These studies extensively discuss and examine how photography and memory are so closely intertwined. Another
concept to be considered is how memory changes over time, how it can be repressed or forgotten, only to be recovered and present in one’s consciousness years later. I take questions from Batchen (2004, p.15) such as, ‘Is photography indeed a good way to remember?’ and further explore this area within my own project.

Photographs define us; they tell a story of our lives, of the people and experiences that surround each and every one of us. Visual media, such as photographs, help us to remember, to recognize experiences and memories from our past. Batchen (2004, p.8) refers to the American writer Oliver Wendell Holmes, who in 1859 called photography ‘the mirror with a memory,’ and quotes the Eastman Kodak company, who also endorsed this idea, saying that both Kodak and photography in general terms ‘enables the fortunate possessor to go back by the light of his own fireside to scenes which would otherwise fade from memory and be lost’ (Batchen 2004, p.8).

An image holds for us a split second, a tiny fragment of time that has been captured and held precious forever. It is also a memory. Each single photograph refers to the past memory as time, though one may question whether the memory is a truthful, precise recollection of the particular event.

It has been said, seeing, is believing; but does the image guide our memory towards believing we actually do remember that particular event, or that certain
place, regardless of whether we truly do recall it? I question how our memory can adapt to believe a reinterpreted moment captured within an image. Wright Morris (1989, p.4) discusses the idea of distinguishing between the real and the imagined suggesting,

> Few things observed from one point of view only can be considered seen. The multifaceted aspect of reality has been commonplace since cubism, but we continue to see what we will, rather than what is there. Image making is our preference for what we imagine, to what is there to be seen.

The photograph has quickly become our way of knowing, seeing and ultimately what we accept to be the truth, or what we consider to be a form of memory. In regard to the truth within an image, Morris (1989, p.10) suggests that ‘the moving picture, we know, is a trick that is played on our limited responses, and the refinement of the apparatus will continue to outdistance our faculties. Perhaps no faculty is more easily duped than that of sight.’ Moving images are obvious deceptions to the eye; we are more inclined to accept the still photograph as an object of reality. This is not necessarily the case because technical alterations and manipulations can all too easily be made to any type of image. ‘Believing transforms what we see’ (Morris 1989, p.10).

We see deceptive photographs where computer technology has been used to enhance or change one’s perception of the original subject. Florian Rotzer (1996,
p.14) suggests in *Photography after Photography: Memory and Representation in the Digital Age (Re: Photography)* ‘image-makers are taking us into the post-photographic age in which new forms of visual presentation will reveal to us an extra-photographic truth’ He discusses the use of computer programs to alter an image; to the viewer computers can distort and taint the image, but they can also be very pleasing to the eye (Rotzer 1996, p.14).

Photographic documentation can be easily misinterpreted; we receive false information every day, through conversation, via newspaper and magazine articles, even by watching television programs. Memories can also deceive us, such as over time when our minds slowly weaken, or if one represses a traumatic or unpleasant memory only to recover it at a later stage.

The subject of dreams and nightmares began as the underlying theme for this research project, the investigation allowing the interpretation and examination of particular recurring scenes and moments that haunt me while I sleep. Within the nightmares, and also on waking, feelings of genuine fear and entrapment would take over my body. From time to time I truly believed physical pain was felt both within the dream and initially on waking.

This search for memory and truth takes place through reinterpreted photographs of the recurring nightmares of my past. This idea is explored further as I use the photographic image to represent these dreams, potentially establishing whether
the dreams are in fact real traumatic memories. Morris (1989, p.67) discusses the concept of artists’ using their dreams as inspiration for their art, noting:

Predictably, the tormented and obsessed mind will deploy its energy in dream production, but the non-tormented and playful mind also dreams to sleep, and sleeps to dream…. It is the nature of dreaming, the imagery of dreaming, not its burden of meaning that concerns the artist.

Morris sees dreams as a way of discovering memories and experiences that we may have otherwise forgotten, and that dream interpretation plays a big role in the making of images. He suggests that whilst dreaming one is able to find what they may have believed to be lost and, through retrieving this lost information, comes the conscious, or perhaps unconscious, creation of art (Morris 1989, p.67). Other theorists such as J.A. Hadfield (1954, p.6) disagree with this concept; in Dreams and Nightmares he argues that if dreams do involve memories at all they are simply ‘mechanical reproductions of past events’ and are not replays or reinterpretations of memories.

There was a period in my adolescence where these traumatic memories were not known to me or present in my conscious mind. Whether they were unconsciously repressed or deliberately forgotten in an attempt to avoid facing reality, I cannot be certain. The memories have started to resurface through the recurrence of both literal and metaphorical nightmares. The past has seen
occasions, where I lost all physical and emotional control; the fear, pain and
shame from being sexually abused are now the emotional demons that lie within
these nightmares. Returning back to the places of these experiences, which are
continuously replayed in my mind night after night, is a return that is very difficult.
The photographic image has allowed the reinterpretation of my dreams to evolve
into comprehensible and present memories.

Over the past 150 years photographs have evolved into more than simple
snapshots - photography is now a hobby, a profession, an art form and a way of
communication and documentation. Before photography, communication was
through writing, through corresponding verbally with one another, and also
through memory. Words and memory once confirmed for us what we now need
the photograph to verify. Many years ago, besides forms of drawing, painting and
written explanations, we were actually expected to remember events and
experiences on our own, with no camera beside us to record it. Morris (1989,
p.20) asks in relation to this, are we looking towards a future where one will only
be satisfied with an actual picture of something? ‘A view, a pet, a loved one, a
disaster? The image provides the confirmation that is lacking in the sight itself.
Seeing is still believing, if what we see is a photograph.’ Have we lost the ability
to remember on our own?

By visually recreating events and moments from my past, the places in which the
experiences occurred will be revisited. I do not have past images of these
occasions to rely on, only my dreams and memories, which are at times a little unclear. By using specific places and photography as a medium to recapture the moments the aim is to find some sort of affirmation. While many others rely on images to validate their memories, my investigation incurs the opposite. The places recalled within my dreams prove to be incredibly important as the events are replayed in front of the camera. Do the photographs confirm what I already know? Or, the images may instead present new memories and provide different recollections of these events, ultimately changing my perception of memory.

As the memories explored within this research stem predominantly from my childhood and adolescent years, it would seem that the emotional state felt at the time, rather than the accuracy of the event, would leave a stronger memory in my mind. A child’s view of the world differs dramatically to that of an adult; a child may create a fantasy or make-believe world and is not always able to grasp or understand the reality of an event or experience. I may remember a particular event from my childhood very differently than perhaps my mother or father would; the emotions felt at the time may direct my memory towards a different or even inaccurate recollection. These factors are important to recognize when discussing memories, making it even more difficult to distinguish between fantasy and reality and to find any genuine truth within a photographic image.

The term ‘childhood’ is used often within this investigation, although the actual traumatic experiences occurring when I was a teenager. As a child I held many
fears. The fears I have held since childhood have never left me; these overwhelming imagined fears that have been imminent since I was young are now very important to this investigation. Childhood fears are believed to be confusions of fantasy and reality, where children cannot distinguish between the real and the imagined. Their perception and emotions become distorted, leaving the child to fear what is actually only in their mind. An online article titled *Overcoming Childhood Fears*, written by Arjun Singh (2009) suggests:

> Children are more prone to develop fears because their scope of understanding about society...is still quite limited...Which is also the reason why childhood fears are often cited as irrational fears because they are mostly products of the mind and are not legitimate forms of fear where the feeling could create its source from.

There are controversies surrounding how we remember, about different modes of remembering, and whether an individual can in fact forget (repress) a memory and later remember (recover) it. Memory also has much to do with the image; we use photographic images to keep our memories alive in case one day our memory may fail us. D.C. Rubin discusses the ideas of William Brewer in *Remembering Our Past – Studies in Autobiographical Memory*, looking at how philosophers over the past century have attempted to distinguish different types of memories and the purpose of each memory function. One issue regarding the image, according to Brewer (Rubin 1995, p.24), is that in traditional philosophy
some theorists ‘considered the memory image to be a decaying sensation.’ They believed that during recollection when one was to view the memory-images at a later stage, new information could be established from reading the images, information that was not noticed at the actual time of the event (Rubin 1995, p.24). If through viewing an image years after the event we can begin to remember and recall new information, how would this alter our original perception of the memory?

Rubin (1995, p.25) continues and suggests that this idea is strongly debated, with other beliefs that the images an individual perceives at the particular time of the noted event are memory-images and that ‘one cannot reinterpret the image or later extract information that was not noticed while perceiving the original event.’

These ideas have been applied to this project, where I am questioning how my memory may change after witnessing the past experience through a photographic image. The image is a reinterpretation of a memory from years ago; therefore reliving the memory will no doubt provide new information.

Within this project the background of my research has been based on the exploration of autobiographical and traumatic memory. In the late 1800’s psychoanalyst Pierre Janet developed a theory about the effects of trauma, revealing that some individuals repress or dissociate their traumatic memories in
early childhood or adolescence, only to recover these memories in adult years. These memories can return to the victim through the form of flashbacks or dreams and nightmares. Cathy Caruth discusses Janet’s theory in *Trauma Explorations in Memory*, saying that dissociation reflects a horizontally layered model of mind, when a subject does not remember a traumatic experience, ‘its “memory” is contained in an alternate stream of consciousness, which may be subconscious or dominate consciousness e.g., during traumatic re-enactment.’ (Caruth 1995, p.168). With this in mind I question how my own traumatic memories have been stored. Did I consciously repress the memories at or after the time of the event? Through the reconstructing of the past I endeavour to uncover some sort of truth within the photographic image.

The debate over the truth in a memory or within an image representing memory is one that is not easily resolved. Both Morris and Batchen argue that photography has begun, and is almost at a point of, replacing memory in contemporary culture. Batchen speaks of French cultural critic Roland Barthes, who is opposed to this idea, Barthes holds the opinion that photography and memory in fact do not merge. Batchen references Barthes’ 1981 book *Camera Lucida: Reflections on Photography* where Barthes claims that ‘not only is the Photograph never, in essence, a memory…but it actually blocks memory, quickly becomes a counter-memory’ (Batchen 2004, p.15).
Batchen (2004, p.15) follows on suggesting what Barthes is implying is that photography ‘replaces the unpredictable thrill of memory with the dull certainties of history. Barthes is referring to a kind of memory that pierces the complacency of everyday experience, crossing time to affect us right now, in the present.’

Another philosopher to disagree with Batchen is German critic Siegfried Kracauer, who wrote about the relationship between photography and memory in 1927. In Forget Me Not: Photography and Remembrance, Batchen quotes ‘An individual retains memories because they are personally significant….Since what is significant is not reducible to either merely spatial or merely temporal terms, memory images are at odds with photographic representation’ (Batchen 2004, p.16). Kracauer suggests that there is too much information in a single photograph for it to replace or function as memory. I believe that a photograph can in fact function as a memory, perhaps not replace it entirely, but an image can certainly bring back past experiences we may have forgotten, and provide new information that was not witnessed at the time of the event. The small details within an image that the eye may simply pass over can sometimes prove to be the most critical information of all.

Morris (1989, p.14) suggests that ‘photography discovers, recovers, reclaims, and at unsuspecting moments collaborates with the creation of what we call history,’ and he follows on to say ‘the vast fiction of history must now be reconciled with the testimony of the camera, and this will not come easily. The
two ways of seeing seldom describe the same event’ (Morris 1989, p.15). He is implying that much of our history and what we know to be our past is heavily reliant on the camera and the photographic documentation as evidence. Morris also proposes that the camera may capture and show us a very different recollection of a specific moment than one from actually being present at the time and place of the pictured event. Our memory and the memory of the camera may produce two very diverse images. Which do we actually recall? The image that has been planted in our minds since the event, or the image we believe to remember once we have seen the photographic assurance?
Chapter 3: Place, Memory and the Image

This chapter follows on from the theme of memory and the image, analyzing the idea of place. In the instance of place, I question how a memory can in fact change, how it can become stronger and clearer when one revisits the place of the actual event. Does visiting the place which is dominant within a dream determine whether it was in fact an accurate recollection? This personal search for self-identity and for self-affirmation has largely occurred by revisiting the significant places from my past in order to recover lost or unattainable memories. I find the following quotation from Georges Poulet (1977) in *Proustian Space*, in recognition of Marcel Proust’s work *Remembrance of Things Past*, to fit the same idea as this research project. He writes of the author’s work as ‘a search for lost time is also a search for lost place’ (p.12).

If one begins to forget, if our memory begins to fade, we start to rely on a photograph to fill in the missing pieces, to reassure us that we will always have images to fall back on to remind ourselves of our past. Photographs present to us a reminder of the past, they ‘now confirm all that is visible, and photographs will affirm what is one day remembered’ (Morris 1989, p.22). Perhaps the location, the place of the experience, may also be returned to. Revisiting places from one’s past can be about unlocking memories and experiences we may have forgotten. Some may go back to their childhood, read personal diaries, and watch home movies or sort through family photograph albums. Others may revisit
places - schools, family houses, rooms that hold memories of our existence - anything to jog our memory and bring up reminders of our past.

Batchen (2004, p.15) questions when thinking back to our past and to our childhood, ‘Do the images that come to mind resemble the photographs you have been shown of your childhood? Has photography quietly replaced your memories with its own?’ Do we actually recall that specific moment that has been captured in the image, and how does a past image affect our present perception of memory?

The photographic image is used here as a record of memory. Places from my past are the main locations within the images as I aim to recognize what is in fact a memory and what is an imaginative dream. I explore not only the emotional relationship that has been formed with these places but also, by photographing and putting myself into the spaces, the experiences and events are re-visualised through the image.

Our self-identity is essentially linked to place. The places where we have lived, the places we have had significant moments and experiences in, and places that provide attachments to certain people that are a part of our lives. The importance of this connection between place and the past is a subject that Jeff Malpas (1999, p.181) discusses in Place and Experience: A Philosophical Topography.
As a sense of the past is tied to a sense of place, so is memory, particularly personal and autobiographical memory, similarly tied to place and location. Moreover, as memory is in turn tied, in certain important respects, to narrativity, so the connection between memory and place is indicative, of a parallel connection between place and narrative.

He is suggesting that the integration of memory within our mental systems is fundamentally tied to place and that, as human beings, our sense of self relates back to the elements of location, space and time. As we grow older, our relationship with the past and the places within our past becomes stronger. We also become fonder of, or more aware of the emotions tied to, particular places from our childhood as the significance these places have on our lives becomes more evident as time goes by. These places, feelings and memories ultimately form the building of ourselves, and are bound to our self-identity.

The places identified within the photographic work in this project are a combination of the definitions that Malpas (1999, p.21-22) uses to define the word *place*. These definitions include what Malpas suggests as open spaces within cities or towns, locations or positions; or a space in which something dwells or exists. Houses, significant rooms and spaces of land and seascape all feature predominantly in the visual exploration. These are places which, for various reasons, hold experiences and memories of my past. Significant places can trigger memories and emotions we may have once forgotten. Annette Kuhn
(1995, p.159-160) discusses in *Family Secrets: Acts of Memory and Imagination* that particular places can prompt one’s memory of the event regardless of whether the person was actually present at the location or time of the occurrence:

An insistence on place in certain types of memory could certainly be an expression of a primal scene fantasy in which is in a place, in a scene, and is at the same time in any number of places at the scene. Perhaps memory shares the imagistic quality of unconscious productions like dreams and fantasies.

Places provide for us the grounding of our memories, of the physical images we hold in our hands, and our mental images of the past. We remember moments and people within the experience, but it is the place that holds that memory together. Without place, that moment would have never existed. We embrace the places in which significant moments in our lives have happened, or the places we recall where we spent time with our loved ones.

Both of my childhood homes in Launceston and Binalong Bay have been passed down by three generations of my family. As I revisit both houses, changes and renovations are constantly occurring, leaving me to question whether the spaces within and surrounding the houses still provide the same feelings and emotions as they did before the physical transformations. They are the same places,
holding the same memories, no amount of restoration or amendments can erase these memories from my past. But in photographing various locations within the homes, and comparing these new images to ones from my childhood, I do not see the same room or the same space. My sense of self has been built around these particular places, which have had a great significance in the shaping of my life. But the photographs no longer look or feel the same. Does this mean my memory has changed through the image?

Malpas uses Proust’s *Remembrance of Things Past* as a reference numerous times throughout his book, and the basis for Proust’s writing is not dissimilar to my own project. Malpas (1999, p.159) writes that *Remembrance of Things Past* is about the recovery and retrieval of one’s life, not simply a work of nostalgia and memory:

\[
\text{In Proust’s work, the life of the narrator – ‘Marcel’ is rediscovered and regained through the recovery of a time that encompasses the past, and the persons, places and events that make up that past, as it is brought into close conjunction with the present and opens into the future. The experience of the Madeline is itself the experience, in a moment, of such a time – a time once lost and now, if only briefly, regained. The recovery of the unity of Marcel’s life, which is to say, the recovery of Marcel’s life as such, is thus identical with the recovery of time.}
\]
This investigation is also about rediscovering the past, places and people from my own life, and I aim to recover the lost memories once experienced. Small things can trigger these memories, as suggested with Proust’s Madeline, where as an adult the narrator Marcel tasted the sweet Madeline biscuit and suddenly past memories from his childhood years came flooding back. Tastes, sounds, emotions and of course photographs can all bring back past experiences and events that may have been pushed to the back of our minds for years or even decades. And the locations, the places and the spaces, are determining factors in how and what we recall; revisiting a place from one’s past will almost surely bring back powerful images and memories to the mind. Any location where a significant event has taken place is bound to stir up so many emotions and feelings that one may have not felt or experienced for a long time and, in the case of traumatic experiences, the memories may have been completely repressed. The significance of these places is a predominant aspect within this research.

In the case of childhood memories, how and what one remembers of the particular event may actually be far from the truth. The emotions felt at the time of the experience will leave a powerful imprint on the mind, especially where one has experienced trauma or suffering when young. One may hold onto certain emotionally led memories of an occasion, only to discover on returning to the location, or looking at a photograph of the particular moment, that the memory
they held was in fact false or misunderstood. Malpas (1999, p.30) discusses this idea between the connection of emotions and space, saying,

The association of some set felt qualities with a particular space may be no more that a product of the triggering of particular responses – perhaps in a completely accidental fashion – by some combination of physical, and, for this reason alone, spatially located surroundings.

Malpas (1999, p.30) is signifying that it is not the idea of place that is the most important factor, but of the emotional response one has had: ‘A responsiveness that need not itself be grounded in any concept of place or locality at all.’

We may believe in a memory for years, only to be corrected by another witness of the event that our recollection was in fact inaccurate. Or one may have a memory set in their mind, only to uncover a photograph of that particular moment which proves what they remembered to be untruthful. We can become influenced by hearing others’ versions of events or by reading various accounts of what happened, which will subsequently adjust our observation of memory. With this in mind, I consider how one can remould that memory so that it is believable. After all, we have held onto a false experience for so long. Re-experiencing moments and places through the photographic image is no doubt going to transform some of the memories I hold from the past. What is to then become of my original perception?
With Proust’s Madeline experience, we speak of involuntary memory, where unexpected memories suddenly come rushing back to the mind unannounced, whether it is through the taste of the Madeline, or through stepping into our childhood home, looking at a past photograph, or hearing a song from years ago. Poulet (1977, p.68-69) discusses the event of involuntary memory:

If the phenomenon of involuntary memory has for effect the restitution of lost moments, it restores also lost places. And in the same way regained moments keep together through time, without confounding themselves with it, their particular durations, the same it is with lost places: forgotten, fragmented, they find themselves to be what they were, reoccupying their proper space. That they might be, moreover, the variations of the image they present, these places do not incorporate themselves either into external space, or into duration.

This idea relates to the returning of the places within my dreams, to recover not only the memory or the experience, but also space and time. My account of involuntary memory has occurred through recurring dreams and nightmares, where places from my past dominate, triggering repressed or lost memories.
Chapter 4: Artists and the Photographic Image

Chapter 4 examines artists who rely on the subjects of memory and the unconscious within their artwork, predominantly using these themes within the photographic image or works consisting of the photographic medium. Artists featured here use traditional analogue photography where film is used and printing is often produced in a darkroom, and also digital photography where computers and software programs are preferred. Three artists will be focused on for reasons relating back to my own research and visual work. Langford (2007, p.21) suggests in *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art* that:

> Truth and memory are closely associated and often opposed in paradoxical philosophical debate. Psychoanalytic theory defines memory-work as the unlocking of the unconscious…. Translated to photographic language, these memories become images or part-images whose startling clarity cuts through the dark.

Langford follows on to discuss the growing number of artists who are creating personal photographs which are then used in public displays, many of these works relating to trauma and memory. She states that ‘these autobiographical or pseudo-autobiographical works present as photographic expressions of memory – visual reconstructions of interior states of being and becoming’ (Langford 2007,
p.23). The ideas behind these private works will then change once they are put on display for an audience – the artist’s memory may be interpreted into something completely different once seen through the spectator’s eye. The work produced in this project will be personal recollections of past experiences and will be displayed publicly to an audience.

Previous chapters have discussed the importance of the photograph in relation to human memory and the 21st Century. We are constantly surrounded by media images, articles and movies portraying worldwide trauma and suffering, of events such as war, natural disaster and political disputes. But the artists here display notions of suffering that are completely personal, perhaps heart-breaking, and at times looking at these works feels like an invasion of personal space and privacy. These artists allow an audience to come into their world, to share their memories and experiences, despite how emotionally charged and uncomfortable these memories may be. The one thing these artists have in common, and an understanding which I share, is that their works are an expression of fear, traumatic memories and uneasiness, and the work primarily stems from the unconscious, and from a desire to overcome whatever demons are hiding within oneself.

The first artist to be discussed is Canadian Diana Thorneycroft, who uses the revvisualization process of traumatic memories, exploring and attempting to recover lost memories from childhood. She has spent many years of her life
examining the memories and traumatic experiences of her past through traditional analogue photography and installation work. Thorneycroft uses photography to explore her repressed and recovered memories, dreams and flashes of events that have been brought to her conscious mind throughout her adulthood. Many of these flashbacks and thoughts were unknown to her, she did not have any recollection of these events and could not be sure if she was recovering memories from childhood, or if perhaps her mind was playing tricks on her. In particular here the series *Touching: The Self* (1991), *The Body, Its Lesson & Camouflage* (1990) are of interest. In a statement from Thorneycroft in 1992 she discussed the works and the inspiration:

Several years ago, for a stretch of time that lasted over 2 years, I relived on a daily basis discomforting memories that were beyond my cognitive understanding. My body claimed it had suffered. My conscious memory would not verify this claim (Langford 2007, p.78).

Thorneycroft questions whether the memory of being hospitalized as a young child has since returned to her through flashbacks, and speculates that the repeated use of the doll in her artwork is metaphorical for the illness she suffered as a baby. *Doll Mouth (black eyes)* is one of the many images she uses incorporating a doll. This photograph shows only the doll’s face, the mouth as the focal point being sexual with its open glossy pout. The blacked out eyes give the doll a sinister appearance. Thorneycroft has transformed something as innocent
as a child’s doll and created an image with disturbing undertones. Is this the
doll’s face she sees in her flashbacks? The image suggests that her childhood
was not as pleasant and naïve as others may be, and that dark memories and
experiences haunt her.

Fig 1. Diana Thorneycroft, *Doll Mouth (black eyes)*, 2004

Around ten years were spent investigating these claims and these confused
memories, using art as a means to uncover the truth behind the mystery. But
through reliving and re-experiencing these assumed memories, Thorneycroft
never found an absolute resolution; she never got her answer. Langford (2007, p
78) discusses the public acknowledgment of Thorneycroft’s memory-work,
saying, ‘the expectation developed that Thorneycroft would get to the bottom of
her physic depths and come up with the missing key.’ Following this, according to
Langford some art critics and followers of her work began to believe that Thorneycroft was faking these memories and flashbacks, which caused a controversial storm in the art world, as it was thought she was ‘appropriating what was for others real pain’ (Langford 2007, p.78).

Exploring the idea of a memory based on trauma and pain is one that when displayed publicly to an audience can produce mixed reactions. Personal trauma that relates to events like death, physical pain, violence or sexual abuse is not always openly discussed or a subject that people are generally comfortable with. For example in 2008 photographer Bill Henson created a public controversy following the publication of images displaying naked prepubescent girls. The photographs were seized by Police from his exhibition held at the Roslyn Oxley9 Gallery in Sydney, after several complaints that the works were obscene and a form of child pornography. Despite Henson being one of Australia’s leading contemporary photographers and having held numerous exhibitions previously consisting of the same subject matter, there was a national outrage on his supposed form of ‘art” (2008 Daily Telegraph, The Australian AAP).

Thorneycroft questions whether her memories are real, and she does so by replaying scenes in front of the camera, these scenes being a combination of the dreams and flashback she has had as an adult. The photographs Thorneycroft creates are disturbing and shocking in terms of physical pain and torture, suggestions of abuse and suffering, and the overwhelming confrontation of
uncomfortable memories and pain. She explains that the reality behind these flashes, though, is not necessarily the most important factor, insisting that ‘the common locus of my work is memory. And I’m not concerned about the truth or falseness of it. I’m concerned about memory as a means to feed me’ (Langford 2007, p.93).

The works of Samantha Everton, the second artist to be discussed, contain underlying themes which strike a chord of similarity to my own work. Everton’s 2007 body of work *Childhood Fears* combines the themes of childhood memories, games, fears and dreams, the digitally altered images crossing the line between what is actually reality and what is fantasy, childhood scenes and moments that I believe all individuals can identify with in some way. The images seem to be set in an almost make-believe world, and the photographs present those moments in between the dream and the reality of waking. Everton portraits a child’s perspective of the world, the inner fears and secrets that every child holds. The images represent childhood fears as they are remembered through adulthood – an element which I carry within my own photographic work. We can at times underestimate the power of a child’s mind and the deep worrying thoughts that can occupy and overwhelm them; the psyche of a child is at times extremely complex. An adult can rationalize and acknowledge that these fears are not genuine, but to a young child the fears are very real and very frightening. This creates the works of *Childhood Fears*, and the similarly themed *Vintage Dolls* (2009), Everton’s recent exhibition.
Everton plays with the idea of place, many of her images presenting abandoned or old houses which appear to be from an era long ago, the children situated in these spaces like mysterious characters in a movie where as viewers we are not quite sure what they are up to, or what is about to happen. Darkness prevails, and the mood is almost sinister. There is an eeriness, a disturbance within her work. These are young children but the photographs make us feel afraid and lost in time. The children are like actors in a theatrical production, a play or a movie where as an audience we watch each individual sequence glide by.

Fig 2. Samantha Everton, *Imaginations of the Night*, 2007
*Imaginations of the Night* presents a child in an apprehensive pose, hands clutching her arms, either cold in the night or frightened of what is ahead. We do not see her face, so we cannot be certain if it is fear in her eyes or if she is willingly awaiting what is approaching her. She is alone in the darkness of the night, waiting, watching, or being followed by a lone car on a deserted road. Has she been left alone? Is she about to be attacked? It is these questions that leave Everton’s photographs to the imagination.

Everton uses luxurious settings, antique props, chairs and wallpaper the models are often dressed in dramatic costumes that seem to belong to another time or place. She uses rich, lush tones of ghostly blue with green undertones, the result of her work being a meticulous combination of around five separate images for each final carefully produced photograph. Everton opts for analogue photography - creating a montage of the images, digitally altering afterwards - and describes the reasoning behind this in an interview with Katrina Lobley for the *Sydney Morning Herald* saying, ‘It's really important to me to have the realism because it aligns with magic-realism. When you're dreaming, when you're playing, everything is real in your mind when you're a child. Everything is possible - the bird flying through the air or the tree sprouting through the floor - that's reality in your head’ (Curious Frame of Mind, 21/03/2009).

*Holding On* represents the fear every child has – of being alone, having no friends or love from others. The subject appears to be solely attending her own birthday party. Perhaps the other guests have left. The slight movement of the tablecloth and the girl’s dress within the image is almost ghostly, as though the wind is creeping in through the window; the darkness of the night is falling behind the curtains. In the image she covers her face as though she does not want to think about what is happening around her. She cannot bear the thought of being left by herself, sad, frightened, and empty.
The third artist studied is the late American artist Francesca Woodman, whose self-portrait images incorporate the significance of place and space, as she would photograph herself in seemingly abandoned or unoccupied buildings and rooms. The identified works, where she opted mainly for traditional black and white prints, were made in the years 1975-1980. The use of the body in these spaces suggests the importance of utilizing the environment. The body is often blurred or there is a suggestion of motion within the work. Woodman predominantly used her own body as the subject for her imagery, in works that display the themes of memory and fear, and which appear to be questions about her self-identity and sexuality, particularly in the works where she is depicted naked.

There is a certain strangeness and ambiguity about her work: sometimes she touches on the idea of self-harm, at other times the work seems to suggest that she feels as though she belongs in another place or time, and is barely here in this world, barely existing. Woodman’s work explores the body, identity, and its association with time and space. The characters in Woodman’s photographs do not present themselves; rather they tend to hide away from outside life, and the use of movement within the work implies her presence is transitory, that she will escape from the photograph if the viewer looks away. Works such as *House #4* present an unoccupied room where she almost merges her body into the surroundings, her body seeming to disappear into the cracks of the walls as she attempts to hide behind the fireplace or to mould her body so it becomes one
with the space. Looking carefully, you can only just make out her face, barely visible amongst the motion; this image is extremely suggestive of wanting to escape or vanish, or to forget memories and experiences that may have happened to her.

Fig 4. Francesca Woodman, *House #4*, 1976
In Space #2 the figure is naked and exposed; again she appears to be merging her body with the surroundings, pressing her flesh against the glass in an attempt to break out or to be flattened against it. The image suggests the subject is trying to see more, to find something that is missing; she is uncertain about her place in the world. The place is apparently vacant; the binding of the body in time and space is what is important.

The work is technically and aesthetically beautiful, but the elements of fear and pain are the powerful triggers that draw one to question the work. The environment of my own home and surroundings ultimately became a trigger for
the portraits of myself, which over many years of examining progressed to psychologically driven explorations of memory, trauma and place. Woodman’s works did not take place in her childhood home or places she has frequented, rather, she sourced abandoned buildings and spaces, which suggest her work is more about the placement of the body in the space rather than particular places that integrate childhood memories.

Throughout this research project inspiration has also been drawn from two Australian contemporary photographers, Bill Henson and Jane Burton. Henson’s photographic work possesses sheer beauty and ambiguity, the perfection within his images both technically and tonally, and the narratives that these photographs suggest are intriguing. The bodies of work from the varied *Untitled* series between 1998-2000 and 2000-2003 are the most striking and suggestive. The moments he captures between childhood and adolescence – those awkward, uncomfortable and somewhat mystifying years of adolescence where one feels as though the entire world is changing – are to some people provocative and unnecessary works; as stated previously surrounding his recent 2008 controversial storm. But the realness and truth and pain within the images is what to me is so powerful and captivating.
Fig 6. Bill Henson, Untitled Series, 2000-2002

Fig 7. Bill Henson, Untitled Series, 2002-2003
The second artist is Jane Burton, with her photographic series *Wormwood* (2007) and *Available Light* (2004), both which predominantly present the female figure engaging or even becoming immersed within the surrounding environment, whether it be the interior of a house, the curtains the figure moulds herself into, or where the sensual body appears to blend into forests, trees and woodwork. The photographs present both the dominant sexual power of the female form, but also the body as it tries to hide away, body parts partially covered as though she is innocent and unwilling.

Fig 8. Jane Burton, *Available Light #5*, 2004
The works examined by the chosen artists present a diverse collection of the approaches and techniques used by contemporary artists to connect photography to the themes of memory, self-identity and trauma. Elements from each individual artist featured have had an impact on my research investigation. The link between photography and psychoanalytic theory is represented in these artists’ work through the incorporation of dreams, fears, childhood memories and fantasy within the visual displays, aspects which relate directly to my personal imagery. The findings of this chapter demonstrate where the theme of photography and memory fits into the contemporary art field.
Part 3: The Content of the Artwork

Chapter 5: Methodology

Throughout this research project the production of the artwork has occurred in three main stages. The initial ideas behind the photographic art stem from my personal dreams, nightmares and childhood memories. The first stage began by recording the recurring nightmares into a dream diary. This enabled me to define any repetitive themes within the dreams and, by also incorporating the revision of my private childhood diary entries and past pieces of writing, any repressed memories from the past became clearer and more precise.

Once the key themes and memories were identified, the recreation of these scenes began using digital photography. Both interior and exterior spaces were photographed around and within my childhood home, and also places surrounding the house were captured. The second component of the artwork is the self-portraits, where I used a tripod and timer and myself as a model to recreate moments and events from my past. Again, the locations for these photographs are within my childhood homes. Slow shutter speeds have been used to create movement within the images and to produce a dream-like quality.

The third stage of the artwork is the editing of the images. Here the idea of the question of ‘truth’ and whether one can distinguish between fantasy and reality
was experimented with by using the computer software Adobe Photoshop, though I discovered the accuracy and realness of the memory is what needed to be visually revealed. Therefore the main tools that assisted the image making were Image Colour Balance, Curves, Levels and Contrast. These were used only to enhance the tonal range of the images to represent the overall mood and the emotion of fear. I chose to dull the colours slightly and create softness within the photographs by using slower shutter speeds and lowering the contrast levels. This idea was to communicate with the viewers my frame of mind, and the idea that these images symbolize the subconscious mind and the dreaming state.

The dream diary records and personal diaries from my past influence the narrative of the artwork. Much of the writing and research in this investigation has taken place in Tasmania, in several significant places where I grew up. I revisited places where traumatic events occurred and have used these spaces as the settings for my writing and the recovery of lost memories.

The final production of the artwork will be displayed in a gallery context, as large digital photographs hung in an exhibition space. Twelve photographs will be displayed in different combinations of self-portrait and landscape images. The large scale of the photographs is to suggest the power of the emotions and memories, and to place importance on the suggested narratives.
Chapter 6: Production of the Artwork

The concept of this research was to question whether using photography as a narrative to re-visualise my dreams would provide any answers or resolutions. The photographic work is not used here as a literal recreation of the abusive event, but rather a tool to recover, relive and ultimately resolve these nightmares stemming from my adolescence.

I considered the concept of truth for a long time, and hoped to find the ‘truth’ behind these nightmares and memories through photography. By examining a dream I am not sure that there is any definite way to find the truth of a memory.

I believe photographs may be seen as what I phrase as a second memory – for when or if our minds forget; for the details of events which over time become a little unclear; or the second memory may act as evidence of an occurrence if for any reason we need assurance. In contemporary life, especially in the Western world, photographic images and other forms of visual media saturate our society; photography and the image is the modern day’s form of communication.

Regarding dreams, the truth within the dream can become lost; our minds play tricks on us and we can believe in moments or events to later be informed that we were far from the truth. Hadfield (1954, p.62) considers the origin of recurring dreams, suggesting:
The experiences of our childhood which we dream about are always those which we were unable to cope with at the time – for these fears and situations with which we were unable to deal with adequately leave no unresolved problems behind.

So with all of this in mind, the quest for the truth of my past has become difficult.

Clinical studies and literature suggest that childhood fears and apprehensions are indeed universal, as mentioned previously in Chapter 1. For me, these childhood fears and the effects of the terror became valid. The following photograph was taken in Launceston in the house I grew up in, a room that was my bedroom for 22 years. It is now my niece’s room and has once again transformed into a place of childhood. This room holds many memories and emotions, and is a place that identifies with my own childhood fears. This particular image has not been used in any of the final stages of this research investigation, as I do not feel it conveys my past or my experiences to the viewer. It is a significant space from my childhood, but the props in the image were never my own, so this is not a memory or a dream, simply a room reminiscent of my childhood.
Fig 10. Sarah Ramsay, *Untitled*, 2007, digital photograph, dimensions: 203.2mm x 254mm.

The original intention of this project was to practise both digital and analogue photography, as I am questioning how memory can change over time and through the depiction of an image. Rotzer (1996, p.18) sees the technical aspects of traditional analogue photography as being a medium or a form of memory, ‘from the moment it is taken….it always shows something that was present but is already past…..The observer remains outside the scene and as such can only relive it through his imagination.’ I decided to explore this statement further, and look at how the digital photograph can too represent memory, despite the user’s ability to control so many more technical and
production aspects within the image, such as computer and printing manipulation.

With the scale and time frame of this investigation and also with the knowledge I previously hold from years spent exploring analogue photography, the decision was made to focus primarily on digital colour photography. Personally, this was a new and challenging medium to explore, having used only black-and-white film in the past. Digital photographs have allowed me to capture thousands of photographs quickly, with the ease of altering camera settings at the time of shooting as the image is instantly displayed in the camera’s viewfinder. Loading the images onto a computer and then altering photographs through programs such as Photoshop has been time-effective.

Having a ‘good’ memory is something that in the past was highly valued and regarded as an artistic skill. Joan Gibbons explains in *Contemporary Art and Memory – Images of Recollection and Remembrance* how the ancient Greeks saw ‘memory as a means of recovering divine knowledge of the ideal world or of recording experiential knowledge’ (1999, p.1.) Mnemotechnics and techniques of visualization (art of memory) were considered an art form for centuries. Through reinterpreting experiences from the past, I am recovering information and knowledge, as my own memory of the past is not what one would necessarily regard as ‘good.’ Over time memories become distorted, faded and sometimes
completely forgotten. Morris (1989, p.75-76) suggests that when we speak of remembering an event well, in fact we actually remember the event quite poorly:

It is the emotion that is strong, not the details. The elusive details are incidental, since the emotion is what matters. In this deficiency of memory do we have the origins of the imagination? To repossess we must imagine: our first memories are as dim as they are lasting. Until recorded history, memory constituted history and memory processed by emotion was our only means of reposssession. When this is done with talent, we define it as art.

This research is an exploration of how specific places which hold emotional bonds, combined with the photographic image, can change our initial understanding and perception of memory. The artwork is predominantly indicative of the emotional state felt when these memories were originally created.

Our understanding and observation of memory is guided largely by our emotions and by how we have reacted or responded to the particular moment in time. Visiting my childhood room, home and town is an obvious trigger for my memory to recall past experiences, each place which is revisited providing a different emotional relationship to the next. I have dealt with these resurfacing emotional effects from the past by creating and expressing the memories through this
research investigation and body of artwork, using the camera as an outlet to
capture and relive the moments.

The works produced in this investigation are predominantly explorations of the
unconscious mind. Dreams and nightmares, dark thoughts, and troubling
situations that are real events, yet the emotions lie deep within the mind.
After the abusive incident in 1997, I repressed all emotions to anybody close to
me, and for a period of time I cannot consciously remember either of these
experiences. I am not sure if I deliberately pushed them to the back of my mind,
but I did not think or speak about these events for some time. The nightmares
continued but, rather than repeats of the abuse being played over through the
dream, the scenes became less literal and more about an overall fear. There
would always be darkness, the locations within the dreams would vary over time;
feelings of drowning, suffocation, and of constantly being held down by
something much stronger than myself would dominate. In recent years the
dreams have begun to recall the past abusive experiences and emotions. The
places within these nightmares are the surrounding locations or are areas very
similar to the actual place where the abuse occurred. I now mostly dream of the
house my family owns in Binalong Bay. This town is the location of the abuse,
though the dreams I have feature my family house, the surroundings of the
house, and the rooms within. The nightmares consist of being chased, attacked,
hurt, scared – feelings of fear and anxiety are always the overriding emotions.
Before I was able to start analyzing and interpreting my dreams, I had proposed to create photographic works which would present a child’s view of the world, almost like an ‘Alice in Wonderland’ type fairytale theme. The surroundings would be fictional and surreal, a fantasy setting where I would be the model representing myself as a young girl in a dream-like make-believe world. This was to be an expression of the confusion between what was real and what was imaginary within my dreams. The artwork would symbolize the uncertainties in my memories and dreams.

My accounts of the past, the memories and the places identified with my childhood and adolescence, are the central themes and subjects that were eventually represented. The work is an autobiographical narrative, one that an audience may wish to interpret individually, but could also perhaps understand in order to visualize their own accounts of the past and of their own childhood memories, fears and dreams.
Fig 11. Sarah Ramsay, *Which Way?*, 2008, digital photograph, dimensions: 203.2mm x 254mm.

*Which Way?* characterizes these uncertainties; the figure is in a polka dot dress reminiscent of childhood, she is not sure of her place in the world, or what her dreams and nightmares mean. I felt whilst creating this image and similar works that I was self-conscious of the movements and placements of my body, and did not feel entirely comfortable moving within the space. I was too concerned with creating an imaginary narrative and how the viewer would perceive it, when it was not my real emotions displayed to the camera. I moved away from this type of process and image.
The initial plan for the artwork was to use the photographs as an expression of the emotions felt during the dreaming state. I began to see the artwork as a way of exploring these negative emotions, and by playing the fears out in front of the camera, a sense of why these feelings were present in my life became clearer.

The idea for the artwork began by looking at using two separate series and placing one image from each series together. I envisioned creating works that were sensual and moody, the darkness of the landscape at night, alive with rich colours and deep tones, connecting to soft, almost eerie movements of the metaphoric self-portraits. I aspired to achieve beauty and clarity similar to Henson’s Untitled 1995-2000 works. In 2005 Michael Spens spoke of Henson’s work, quoting a correspondent from *The New Yorker* describing the works in the book *Lux Et Nox*, suggesting ‘Henson’s elegant, formal photographs – of battered landscapes and fragile, wispy youths – resemble nothing so much as Flemish still-lifes; rarely has colour photography captured so profoundly the furry texture of night time’ (Spens 24/03/2005).
Fig 12. Sarah Ramsay, *Destructive Mind 1*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm.

Fig 13. Sarah Ramsay, *Untitled*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm.
I proposed to use the body symbolically in an abstract and figurative way; the blurred figures moving through the spaces would represent uncertainty, like bodies metamorphosing from ghostly figures into the reality of the present memory. The anticipated images would leave an audience to create their own narrative about the works.

The intention for a second series of images was to photograph the locations in which my childhood years were spent – the two houses I grew up in, using separate rooms, corridors and using light through windows and doors as the primary subjects and spaces. I envisioned using the two separate series and combining the images together to create a story of my life. The body was to be used in several locations within my childhood home to create a narrative of finding a sense of self.

The photographs on the following page titled *Disillusion* present the figure with her back turned to the camera, facing the window in an effort to be free, to release herself from unwanted emotions and turmoil. The movements symbolize the destruction that has been and is taking place in her mind and that she cannot control. The tones are used to depict a dreaming mind, the mood almost cinematic in the framing of the window; the blinds are shut to not let anyone or anything else inside.
Fig 14. Sarah Ramsay, *Disillusion 1*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm.

Fig 15. Sarah Ramsay, *Disillusion 2*, 2008, digital photograph, dimensions: 304.8mm x 406.4mm.
This series was the first body of work that I felt to be conveying the right emotions: the movements were suggestive, but the setting was not accurate. The space did not provide me with the significance of creating memory-images. This is when I realized that I truly had to face the nightmares and get to the core of my fears.

Therefore I decided to focus primarily on the memory of abuse, as this is the foreground of the years of relayed trauma leading to the subsequent nightmares.

The central theme of the artwork is the production of the self-portraits. I have never questioned or doubted the importance of using myself as both the writer of the exegesis and as the actual subject of the imagery, as this research is personal – these are my dreams, my memories and my demons. I specifically chose certain rooms and spaces once again in my childhood home, places that present fear and uncertainty, places that hold meaning and unwanted memories. The body is used here to relive the traumatic events, not only expressing the feelings of fear, but almost recreating the events of abuse as they appear to me through dreams.
Chapter 7: Discussion of the Artwork

Concepts established within this exploration have been the use of the photographic image to transform my dreams into visual works and, based on the themes of memory and place, creating a personal narrative which identifies with these memories of the past.

There are two separate series within the artwork. The first and most predominant series of images is the self-portraits, where I photograph myself in my childhood home in Binalong Bay. The second series are landscape and exterior settings around the house and around the location where the sexual abuse took place years ago.

The photographs act as the narrative, the stories and memories are connected by using separate bodies of work placed next to one another in a sequence of visual display in an exhibition context. This led to using the places in my dreams as the locations for the photographs. The specific settings are what I now remember to be the unpleasant memories of abuse from my past, whether or not these are the exact true places of the occurrences. The significance of revisiting these places is both powerful and daunting. These places are locked in my mind as being places of terror and defeat and are also a poignant reminder of how helpless and even close to death one can feel. Yet going back to these places
and feelings and capturing these experiences has proven to be the key to creating these memory-images.

One of the first bodies of work created in this project *Dream Whilst Awake* consisted of myself as the subject, running away from the fear. The movements were an expression of uncertainty and anxiety, the images representing the fear felt in the recurring nightmares I face each night. The overall tone and colour was red, as I see red within my dreams and I feel red is a powerful symbol of dominance, danger and rage.

Fig 16. Sarah Ramsay, *Dream Whilst Awake 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm.
Fig 17. Sarah Ramsay, *Dream Whilst Awake 2*, 2008, digital photograph, dimensions: 609.6mm x 762mm.

The Teddy Bear is used as a metaphor for childhood. I use the Teddy Bear repeatedly throughout my work as for me it is a collective and predominant representation of the childhood and of these spoken fears. Two different bears are used in the photographic work. One I have had from a very young age, and still remains in my childhood home. The other was given to me by a friend shortly after the abuse took place. This particular bear became for me almost a pillar of strength, a shield, a protector, and a friend to look out for me each night as I fell asleep.
The photographic work is a combination of dreamt experiences and memories. The result is a body of photographic memory-images which portray past experiences, places and emotions. The photographs represent the fine line between dream and reality. Some images show a distinct memory, others are questionable and based largely on dreams, holding several meanings. The photographed places of exterior settings and landscape are what I remember as being the location of the past traumatic event. The photographed white house next to the jetty is the place and area of the actual abuse. The images that depict the outside of a house are of the home in Binalong Bay which my family live in. This place is used as a memory for the emotions held within the house, and it is also the place that is vivid in my dreams. I have on many occasions dreamt of being captured, tortured, abused, and even murdered in this place. The actual place and the imagined place are both constantly present in my conscious memory as reminders of the past. As these images coincide with the self-portrait series, I felt it essential to reveal both different memories in the image.

The self-portrait images are set in the same family home, the house that has become the settings for my nightmares. The abusive event did not take place within this house. The unwanted emotions felt from the trauma have always been dominant when I am in this place; therefore I have incorporated the emotive side of the place of trauma with the location which appears through my dreamt memories. The room used in the images is the room I stayed in as a child and
teenager. It has been used as the space for the majority of the photographs as a tool to relive and reinterpret the memory and event in question.

The landscape photographs contain memories that are unwanted and filled with negative energy and emotions. These places are alive in my nightmares, tainted by beauty and fear, happiness and sadness, and hold a strong significance yet overpower me with emptiness. These are the locations surrounding the actual place of the sexual abuse, and the dreamt memory of the abuse. These places are captured in darkness to present the fear of the dark and to show the isolation and desertedness of these places.

The selection of final photographs to complete this research and to be displayed in the gallery space is a combination of 12 large photographic prints. These images tell an autobiographical story, the placement being very important, a step by step sequence of events of dreams, memories and emotions. They are placed in a specific order, almost like a cinematic succession of still images, to guide the viewer through the whole process and through my personal account of the past. Here I will describe the order of the photographic images and below each series and individual photograph is explained.

The story begins with a single self-portrait image titled Alone. This image was chosen as the opening photograph, as it combines both elements of real and imaginary – the artwork was inspired by a dream, but holds a true memory.
The next four images placed side by side are from the series Wonderland Dream. These images are displayed on the main gallery wall; to be viewed first, as the narrative begins with a dreamt experience. Wonderland Dream depicts the commencement of my story and the foreground of this research project; childhood fears, recurring dreams and the beginning of the past.

The middle wall displays four images, in the order of self-portrait, landscape, self-portrait and landscape. This is to portray the association between place and memory. The two self-portrait images are from the series Fragility, and again the figure is positioned in the bedroom setting. These images stem from the original dream, but display the actual fear and experience of abuse in my memory. These are the most confronting and painful of the images. The landscape photographs titled A Stranger Looms are the places surrounding the actual place of abuse within my present memory; this is the place that is permanently set in my mind as the place of terror, a traumatic experience I will never escape. These four photographs continue the narrative from dream to memory.

The final three images on display consist of two self-portrait images and one landscape. These three images construct the conclusion of the work, images based on the nightmares I continue to face. The first two images from the series Unwanted Company are about the mind falling back into a dream: I now face the reality of my past, but I do not wish to face it. The photograph placed at the end
is from the series *What Lies Within*, and this place is the dreamt memory of abuse. This image is placed last as an end to the nightmare, concluding that these memories are a reality I have begun to accept.
The self-portrait images present the place of fear, being set in the bedroom of the home I grew up in. *Alone* is about the time in between dreaming and waking, where the uncertainty lies in whether this moment is in fact reality or fantasy. The figure is presented as a dark silhouette, the exact movements and expressions are unclear to the viewer. *Alone* is predominantly about fear; and therefore is the first photograph in the sequence of 12 images, as the collection speaks of the expressed childhood fears. The body is hunched over; she is clutching her head in her hands as a way to forget the trauma, to escape from the demons in her
mind. The room is dark to depict a child’s fear of the night and darkness, and the bed is shown as a vehicle of the perpetrator of the abuse. This bed did not see the actual abuse happen, but is used metaphorically; the actions of the figure are sharp and rigid, as she cannot be free from the nightmares.

Fig 19. Sarah Ramsay, Wonderland 1, 2008, digital photograph, dimensions: 762mm x 1016mm.
Fig 22. Sarah Ramsay, *Wonderland 4*, 2008, digital photograph, dimensions: 762mm x 1016mm.

The sequence of images continues with the series *Wonderland Dream*, which suggests the unknowing, the questioning of what is going to happen next. The figure is dressed in a delicate white dress that takes one back to the innocence of childhood. These images are about childhood fears, as remembered in adulthood, about the feelings of potential danger and vulnerability. There is an overwhelming sense of awkwardness, and of being afraid. The child within is crying out for help, praying that the fears she has will disappear. The girl wants to wake up from this nightmare to be told everything is okay, it was only a dream,
her movements suggest she is trying to escape from this dream, attempting to
wake.

The timber wall represents a fear I held as a child. I would see the knots in the
wood as obscure faces that would scare me. Both of my houses contained timber
walls with these evil clown-like faces that would stare and taunt me every night.
These knotted faces now characterize the monsters and demons within my
nightmares and memories. The bedspread is crumpled, and the girl has been in
this bed attempting to sleep but has been driven out by the nightmares in her
head. The Teddy Bear is placed on the bed to represent this sleeping child, the
teddy facing downwards as a metaphor for the terrified child. But in fact this is not
a dream; the Teddy Bear will not be there to protect her when she wakes.

There is light coming from outside of the closed curtains, to show that there is an
awakened world behind those curtains. If she can wake from the dream she may
be able to escape through the window and into the light. The right-hand side of
the images presents shadow and darkness. This is the nightmare, from where
the monster is approaching, and the shadow is what she is trying to break away
from.
Fig 23. Sarah Ramsay, *Fragility 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm.
Fig 24. Sarah Ramsay, *Fragility 2*, 2008, digital photograph, dimensions: 609.6mm x 762mm.

*Fragility* is the works that follow *Wonderland Dream*. Both series present the bodies in the place of fear, the surroundings very important. These photographs are about what is happening next: you have been woken from the dream to find in fact it is a reality. The subject is not presented here as an idealistic nude female form. She is naked, in every sense of the word.

The body is exposed – with nothing to hide behind anymore – stripped bare of all innocence, of all dignity. The figure is naked, blurred, captured in movements.
which display fear, unwillingness, reliving the terror of the event, the body attempting to escape from the abuser. The nakedness is a literal depiction of my clothes been torn away, and also a metaphor for how the abuse stripped me bare of any life, soul and innocence I once had.

The figure is presented again in awkward motions, pushing and pulling away from the danger. These images describe the dread on awakening from a nightmare, to grasp the reality that the fears are all too present and are about to take place. The body is cowering, attempting to melt away into the safeness of the wall, hide and escape from the threat. The Teddy Bear again is used here as a metaphor for the vulnerability of childhood, the teddy placed face down as an expression of childhood innocence being taken away.

The composition allows slightly more space to be shown than in Wonderland Dream. The viewer can see more of the ruffled bedspread, as it is the sexually abusive act that has now taken place. There is the smallest glimmer of light peering through the curtains, the hope of breaking free. However, the curtains are drawn so nobody can see what event is taking place inside, and so she knows she has no escape. The body recoils into the corner of the wall, underneath a coat rack, which is almost as menacing as the knotted demons in the timber walls. The coat rack is like a weapon or a means of torture. Will she use it against the attacker or is it there to add to the physical pain she is already suffering?
The subject’s face is deliberately not shown, the dread and vulnerability being instead represented through the sharp, strong movements of the body. One can only imagine the fear that would be present on the subject’s face. Her face is covered, like a mask, as if the shame of the event leaves her wanting to be a nameless, unidentified victim. The hands push hard into the wall in an effort to find the strength to drive through that wall and find escape.
Fig 25. Sarah Ramsay, *A Stranger Looms 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm.
Fig 26. Sarah Ramsay, *A Stranger Looms 2*, 2008, digital photograph, dimensions: 609.6mm x 762mm.

*A Stranger Looms* is about fear of place, the haunting presence felt of someone or something unwelcome. The images present the feelings provoked when danger is looming, the anxiety and dread one is faced with when a stranger or unwanted company is lurking close by. The series is photographed at night to evoke a child’s fear of the dark, and to embody the emptiness and remoteness of the place, emphasizing that anything awful could happen in this place, and no-one would be present to witness it or to help the victim. I see these images, as well as the town of Binalong Bay, as being contradictory. The location is a small,
sleepy town where daytime is serene and magnificent, with beautiful beaches and relaxed friendly people, but there is almost an eeriness of how quiet and dark the town is come nightfall. Little detail is shown in the images but the shadows are prominent. What I recall through fragmented memories and dreams is often blurred darkness, as in the dark my eyes have trouble focusing.

The white house pictured in *A Stranger Looms* (Fig 25) is the location and memory of my past abuse. This place is haunting. The trees are metaphors for dangerous creatures or monsters that lurk in the dark, and they also represent the attacker. The road leads to the white house and also to the end of the jetty towards the water. This road is a symbol of fear. One direction leads to the perpetrator and abusive event. The other direction leads to the icy cold water, the brutal rocks and the strong waves, where one could easily become swallowed up, lost into the blackness of the night, never to be seen again. Which direction is worse; which fate do my dreams take me to?
Fig 27. Sarah Ramsay, *Unwanted Company 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm.
Unwanted Company is the third series of the self-portrait images. The figure here is a silhouette, the darkness and blur of the body and its movements leave the subject anonymous. This series is about the realization that a terrible event has taken place, and the feelings of trauma and disbelief are so overwhelming that you give up and unwillingly succumb to the fear. These photographs do not focus on the place of fear, but rather are a representation of the overall emotion of fear and reliving the nightmare incessantly. The images are associated with real
emotions, and a real memory, but lead the viewer back into a dreamt state. The Teddy Bear is on the bed as a shadow of the forgotten moments of being a child.

The curtains are now closed tight, as there is no way to escape from the abuse and from this nightmare; you are now entirely locked in. The pattern of the curtains is repetitive, a pattern all too reminiscent of the drapery scattered around my house as a child. The shadows from the outside world fall gently on the curtains as if the world is slowly closing in on this nightmare. The composition allows little space to be shown, focusing predominantly on the figure and the movements. Only the very outer edges of the images present the timber walls to add spatial awareness; this is in fact that same room, though it is not the place that is of particular importance here.

The figure is bent over in poses that symbolize being submissive but also being afraid and helpless. She is naked, ashamed and unprotected, completely and utterly broken and torn apart. She feels that there is no choice but to accept her fate. These images are revisualizations of my current dreams and nightmares – the bed, the curtains, and the darkness. To relive the dream and portray the unconscious, the works are not clear or precise, and the movements, soft blur and slight red tonality display the dreaming state.
Fig 29. Sarah Ramsay, *What Lies Within 1*, 2008, digital photograph, dimensions: 609.6mm x 762mm.

*What Lies Within* represents the outside and surroundings of my home in Binalong Bay. This series represents my dreams of unpleasant experiences; the house occurring repeatedly within the nightmares. The photographs are taken in darkness as a point of childhood fears – a fear of the dark being a controlling aspect within my life. This series portrays the dreaming state, through both the deep tonal range and the obscurity of the objects and place. The light which is apparent from the windows suggests that even in the darkness we are not alone:
there is someone or something that lies within the walls of the home. It is what is inside that I am afraid of, what the child who dreams is afraid of.

The angle is facing slightly upwards to suggest a child’s view of the world, where everything seems bigger, taller, more terrifying. The trees and direct power lines are almost larger than life, like menacing giants strolling within the space almost unnoticed, but what they reveal is an evil force, stronger and more dominant, and having the capability to crush and engulf a child.

The sky is a metaphor for freedom. In the nightmares, I sometimes begin to have control, but I know it is not real, just a dream. I see myself attempting to escape by flying up into the sky, over the trees and through the clouds. When one is surrounded by darkness, by fear, a glimmer of hope lies ahead, tempting you to break free from the nightmare. The lightness and freedom is what I hope to reach by reliving and recovering the traumatic memories.

The result of the final body of photographic work is an example of the turmoil and uncertainty that lies within my mind each and every day. The images reveal the dark memories and unwanted nightmares as a combination of repressed and recovered experiences of my past, taking the audience on a journey that may enable them to relive their own childhood fears and forgotten memories.
Part 4: Conclusion to the Artwork

Chapter 8: Waking from the Dream

Throughout this research project I have examined, discussed and argued the ideas of relevant theorists and artists, in regard to the themes of memory, place, trauma and the photographic image. I ventured into this project to find answers, which firstly led only to more questions. This eventuated into the discovery of why these dreams and emotions kept resurfacing, and the identifying of the ways in which this exploration could lead to a strong body of photographic artwork.

Photography has been used as a resource to express the nightmares and painful memories of the past and, whilst I still have certain questions about the past, the dreamt experiences have become much clearer and are now present as memories in my conscious mind. I am aware that these dreams were not fictional tricks played by my mind, but were, and are, in fact my unconscious replaying the past in order to overcome these traumas, despite my previous efforts to repress any such memory. The conclusion of this research in relation to the theme of psychology is that art plays a significant part in both the healing process of individuals who have suffered trauma, and also to the development of artists’ exploring their personal fears, memories and dreams; using photography to express their inner feelings.
Key ideas that have been established during the process of this investigation are that in contemporary culture the photographic image is an undeniable representation of memory, and recording individual memory through photography is one of the most powerful forms of autobiographical memory that we as humans can have. Taking into account the number of people who own a camera, have photo albums and images displayed around their homes; the reliance individuals have with reading the daily newspaper, online articles, magazines, and watching images presented on television and cinema screens – there is no doubt that humans associate the photograph with memory, using the image as a reflection and understanding of life and of the past. Reliance on technology is becoming vital and more dominant every day, but the one thing that keeps history and memory alive is the photograph.

The past decade has seen photography’s relationship to reality pushed to the limits through technological advancements and human manipulation. There may not always be absolute truth or genuine accuracy within today’s average photograph but a photograph is still a verification of what happened, of who and what was present, and of how life was lived in a different time or era. The moment the shutter was pressed may have been insignificant, even unmemorable, but that image will remain part of history for many years to come, and may be passed on to family members or displayed in a public venue to be preserved and appreciated by an audience. The photographic image is a means
to build and reconstruct our personal histories, to maintain our memory and to mark our existence in this world.

These concepts have been developed in the artwork by creating photographic narratives using still images to understand the perception of memory. By re-visualising my past experiences I have demonstrated how contemporary art and photography can be applied to the themes of trauma and childhood fears and nightmares, and have presented the outcomes in a gallery environment.

The personal conclusion of this research is that I have become willing to face the demons of my past and I understand the significance of the nightmares, which I now accept as real memories and events. Through the photographic image I have allowed past traumas to resurface and, as I come to terms with the recovery of these memories, I hope to one day fully escape from the nightmares of my past.
REFERENCES


Caruth C, 1995, Trauma Explorations in Memory, Johns Hopkins University Press, USA.


BIBLIOGRAPHY


Baddeley A, 1998, Human Memory Theory and Practice, Allyn and Bacon, USA.


http://wwwmcc.murdoch.edu.au/ReadingRoom/6.2/Batchen.html

Bate D, 2004, Photography and Surrealism: Sexuality, Colonialism and Social Dissent, IB Tauris and Co. Ltd, USA.


Casey ES, 1997, *The Fate of Place: A Philosophical History*, University of California Press, California.


Everett B and Gallop R, 2001, The Link Between Childhood Trauma and Mental Illness, Sage Publications Inc., USA.


Francesca Woodman, On Being an Angel, viewed on 19th April 2007,


Kapow JB, Lieberman AF, Putnam FW, Pynoos RS, and Saxe GN, 2006, 'The Long-Term Consequences of Early Childhood Trauma: A Case Study and


Liss A, 1998, Trespassing Through the Shadows: Memory, Photography, and the Holocaust, University of Minnesota Press, USA.


Moffat T, Cantz Catalogue, LA Gallery, Frankfurt.


Rex Irwin Dealers, Jane Burton ‘Wormwood’, viewed on 15th June 2007,


Rus E, Surrealism and Self-Representation in the Photography of Francesca Woodman, viewed on 13th May 2007,
http://www.uscanada.org/rus1.html


http://en.wikipedia.org/wiki/Bill_Henson

Waites EA, 1997, Memory Quest – Trauma And The Search For Personal History, W.W.Norton & Company, USA.


Zuelsdorf D, 1995, ‘Implications of creativity, artistic expression, and psychological cohesion: The self portrait as a reparative selfobject of Egon
Schiele’, *Chicago School of Professional Psychology*, viewed 24\textsuperscript{th} April 2007, ProQuest Full Text.