

Mythologies, Identities and Territories of Photography

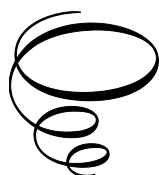
Mythologies, Identities and Territories of Photography:

Forever//Now

Edited by

Gemma Marmalade and Philip Harris

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Scholars
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Mythologies, Identities and Territories of Photography: Forever//Now

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The Digital and Material Artistic Research Centre (DMARC) is the academic research centre for the School of Arts, College of Arts, Humanities and Education at the University of Derby (UK). Our focus for DMARC is to increase understanding of the shifting boundaries and new relationships within artistic research practice and theory.



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TABLE OF CONTENTS

List of Illustrations	viii
Acknowledgements	xvi
Preface	xviii
Introduction	
Prof. B.D. Delaire & Hefar Gotoph	xx
<i>Some of 'What Happened Here...' v.2.0. FORMAT: A Case Study of Impact Through Legacy, Time and Place</i>	
Huw Davies	xxxix
Research Papers	
1. <i>The New Dialectics of Seeing</i>	
Jane Boyer	2
2. <i>Forever in Stasis: Dialectical Dynamics between the Photograph and the Taxidermy Specimen</i>	
Alexandra Murphy	11
3. <i>Locating the Harold Bratt Archive: An Alternative Journey through German Film Writing under National Socialism</i>	
Chantal Riekel	32
4. <i>Experiencing the Work of Shirley Baker: Subjective Time, Memory and Meaning</i>	
Anna Douglas	40
5. <i>Latent: The Practice of Uncovering a Hidden Homosexual History within the South East Archive of Seaside Photography</i>	
Sam Vale	54

6. <i>Now and Then of Photography: Rethinking History in the Play-Space of Pictures</i> Ana Catarina Pinho.....	68
7. <i>Gay Gardens: Visual Anachronisms and the Subversive Politics of Lesbian Representation</i> Gemma Marmalade	83
8. <i>Locative Memory and Photography: A Study on the Psychology Related to Place and Memory in Domestic Photography</i> Alys Russell.....	96
9. <i>Beyond Facsimile: The Haptic Photobook as a Distributed Archive</i> Tim Daly.....	111
10. <i>Layered Realities and the Narration of History</i> Marc Bosward	131
11. <i>What is Different? @Wolfgang_Tillmans as a Laboratory for the Networked Image</i> Claudio Reis	153
12. <i>Collective Myths of Representation and the Rhetoric of the Leave Campaign</i> Dominic Chapman.....	164
13. Liv Noobi	181
14. <i>A Profound Difference: Visualising Politics through Obsolete Media</i> Philip Harris	183
Special Presentations	
15. <i>Africa State of Mind</i> Skinder Hundal in conversation with Ekow Eshun	210
16. <i>Tethered in Time: How SIXTEEN interacts with FOREVER//NOW</i> Craig Easton & Anne Braybon.....	221

17. <i>White Heat of British Industry 1950s-1960s: Photographs by Maurice Broomfield</i>	
Martin Barnes	243
Biographies	263

LIST OF ILLUSTRATIONS

Figures

Figure 1.i: Jane Boyer, <i>Blue Sky Entanglements</i> , 2018	10
Figure 2.i: Alexandra Murphy, view of Hintze Hall at the Natural History Museum, London, 2017. Digital photograph	24
Figure 2.ii: Alexandra Murphy, <i>Donna Fortuna and Unknown 2</i> , from the project, <i>Dogs: An Inert State</i> , 2014. Digital photograph printed on Giclée canvas, 30" x 20."	25
Figure 2.iii: Alexandra Murphy, <i>Turk</i> from the project, <i>Dogs: An Inert State</i> , 2014. Digital photograph printed on Giclée canvas, 36" x 24." ..	25
Figure 2.iv: Alexandra Murphy, the Dog Gallery at the Natural History Museum, Tring, 2012.....	26
Figure 2.v: Alexandra Murphy, <i>Lucy Stone and Nuthurst Doctor</i> , from the project, <i>Dogs: An Inert State</i> , 2014. Digital photograph printed on Giclée canvas, 24" x 20."	26
Figure 2.vi: Alexandra Murphy, <i>Shahzada and Marquis of Lorne</i> , from the project, <i>Dogs: An Inert State</i> , 2014. Digital photograph printed on Giclée canvas, 36" x 24."	27
Figure 2.vii: Alexandra Murphy, <i>Unknown 3</i> from the project, <i>Dogs: An Inert State</i> , 2012. Digital photograph printed on Giclée canvas, 30" x 20."	27
Figure 2.viii: Alexandra Murphy, <i>Unknown 1</i> from the project, <i>Dogs: An Inert State</i> , 2014. Digital photograph printed on Giclée canvas, 36" x 24."	28
Figure 2.ix: Alexandra Murphy, <i>Snow Leopard</i> from the project, <i>Dogs: An Inert State</i> , 2012. Digital photograph printed on Giclée canvas, 30" x 20."	28
Figure 2.x: Alexandra Murphy, digital photograph of painting <i>Warren Hastings</i> (1766-1768) by Joshua Reynolds, oil on canvas 50" x 40." ...	29
Figure 2.xi: Alexandra Murphy, digital photograph of <i>Specere</i> exhibition, 2017	29
Figure 2.xii: Alexandra Murphy, close up detail from <i>Snow Leopard</i> from the project, <i>Dogs: An Inert State</i> , 2012. Digital photograph.....	30

Figure 2.xiii: Alexandra Murphy, *Hector Fodersdorf and Colonel Poste*, from the project, *Dogs: An Inert State*, 2012. Digital photograph printed on Giclée canvas, 24” x 20.” 30

Figure 2.xiv: Alexandra Murphy, *Unknown 7*, from the project, *Dogs: An Inert State*, 2014. Digital photograph printed on Giclée canvas, 20” x 16.” 31

Figure 3.i: Harold Bratt, *Stille Helden*, from the Photo-installation *Der Grosse Schatten (The Big Shadow)* 2010 39

Figure 4.i: Photograph courtesy © Shirley Baker Estate 53

Figure 5.i: Sam Vale. From the South East Archive of Seaside Photography. Digitally scanned 35mm slide. No date 62

Figure 5.ii: Sam Vale. From the South East Archive of Seaside Photography. Digitally scanned 35mm slide. No date 62

Figure 5.iii: Sam Vale. From the South East Archive of Seaside Photography. Digitally scanned 35mm slide. No date 63

Figure 5.iv: Sam Vale. *Intervention Ia*, 2019, from the South East Archive of Seaside Photography. Digitally scanned 35mm slide. No date..... 63

Figure 5.v: Sam Vale. *Intervention IIa*, from the South East Archive of Seaside Photography. Digitally scanned 35mm slide. No date 64

Figure 5.vi: Sam Vale. *Intervention IIIa*, from the South East Archive of Seaside Photography. Digitally scanned 35mm slide. No date 64

Figure 5.vii: Sam Vale. *Intervention Ib*, from the South East Archive of Seaside Photography. Edited section from digitally scanned 35mm slide. No date 65

Figure 5.viii: Sam Vale, *Intervention IIb*, from the South East Archive of Seaside Photography. Edited section from digitally scanned 35mm slide. No date 66

Figure 5.ix: Sam Vale, *Intervention IIIb*, from the South East Archive of Seaside Photography. Edited section from digitally scanned 35mm slide. No date 67

Figure 6.i: Daniel Barroca, *Soldier Playing with Dead Lizard*, 2008. Video installation, b/w, sound, loop. Frame stills courtesy of the author..... 81

Figure 6.ii: Manuel Botelho, *Album*, 2017. Two channel video installation; b/w, mute, loop. Frame stills courtesy of the author 82

Figure 7.i: From the photographic archive *Seed Series*, 1976. © Haeckel Foundation Archive Resource Center, Stuttgart 84

Figure 7.ii: From the photographic archive <i>Seed Series</i> , 1976. © Haeckel Foundation Archive Resource Center, Stuttgart	84
Figure 7.iii: From the photographic archive <i>Seed Series</i> , 1976. © Haeckel Foundation Archive Resource Center, Stuttgart	85
Figure 7.iv: From the photographic archive <i>Seed Series</i> , 1976. © Haeckel Foundation Archive Resource Center, Stuttgart	85
Figure 7.v: Photographic stills from FORMAT19 Conference Proceedings.....	91
Figure 7.vi: Photographic stills from FORMAT19 Conference Proceedings.....	92
Figure 7.vii: Photographic stills from FORMAT19 Conference Proceedings.....	93
Figure 7.viii: Photographic stills from FORMAT19 Conference Proceedings.....	94
Figure 8.i: Orphan photograph of Hannah, 2018	106
Figure 8.ii: Orphan photograph of a little girl on the beach	106
Figure 8.iii: Photograph of a man with his cat.....	107
Figure 8.iv: Alys Russell, <i>Scarborough, 1935</i> , 2018.....	107
Figure 8.v: Alys Russell, <i>Prime Sight</i> , 2018.....	108
Figure 8.vi: Alys Russell, <i>Prime Sight</i> , 2018	108
Figure 8.vii: Alys Russell, <i>Prime Sight</i> , 2018	109
Figure 8.viii: Alys Russell, <i>Prime Sight</i> , 2018	109
Figure 8.ix: Alys Russell, <i>Prime Sight</i> , installation, University of Derby, 2018	110
Figure 9.i: Tim Daly, <i>Southgate Disposal Runcorn</i> . Chester: Fugitive Press, 2016. Inside view. Dossier folder, 20 c-type prints, laser prints. 42x30cm	126
Figure 9.ii: Tim Daly, <i>Southgate Disposal Runcorn</i> . Chester: Fugitive Press, 2016. Detail of waterbed letter. Dossier folder, 20 c-type prints, laser prints. 42x30cm	127
Figure 9.iii: Tim Daly, <i>Long Grove Medical Journal</i> . Chester: Fugitive Press, 2017. Cover view. C-type prints, colour laser prints, paper ephemera, altered book sections, enclosed within grey boards bound with calico ties. 46x33cm	128
Figure 9.iv: Tim Daly, <i>Long Grove Medical Journal</i> . Chester: Fugitive Press, 2017. Inside view of prints. C-type prints, colour laser prints, paper ephemera, altered book sections, enclosed within grey boards bound with calico ties. 46x33cm.....	129

Figure 9.v: Tim Daly, *Long Grove Medical Journal*. Chester: Fugitive Press, 2017. Inside view of archive material. C-type prints, colour laser prints, paper ephemera, altered book sections, enclosed within grey boards bound with calico ties. 46x33cm..... 130

Figure 10.i. Marc Bosward, *Caennau*, 2019. Still from digital animated collage..... 149

Figure 10.ii. Marc Bosward, *Caennau*, 2019. Still from digital animated collage..... 150

Figure 10.iii. Marc Bosward, *Caennau*, 2019. Still from digital animated collage..... 150

Figure 10.iv. Marc Bosward, *Caennau*, 2019. Still from digital animated collage..... 151

Figure 10.v. Marc Bosward, *Caennau*, 2019. Still from digital animated collage..... 151

Figure 10.vi. Marc Bosward, *Caennau*, 2019. Still from digital animated collage..... 152

Figure 11.i: © Wolfgang Tillmans 163

Figure 11.ii: © Wolfgang Tillmans 163

Figure 12.i: UKIP, *Breaking Point*, 2016, poster, dimensions variable.. 179

Figure 12.ii: Anon. *Die Deutsche Wochenschau*, film still, dimensions variable 179

Figure 12.iii: Anon. “Let’s let millions of unemployed, sexually-frustrated, military-aged males into our countries...”, meme digital screenshot, dimensions dimension..... 180

Figure 12.iv: Anon. “European Union Swastika”, first seen 2015, meme digital screenshot, dimensions variable..... 180

Figure 14.i: Bolex B8 Standard 8mm cine camera, circa 1953 203

Figure 14.ii: Front cover of Bolex D8LA camera instruction manual, circa 1961..... 203

Figure 14.iii: Rear cover of Bolex S1 camera instruction manual, circa 1964..... 204

Figure 14.iv: *A Profound Difference*, 1st iteration. Marks being filmed. January 2019 204

Figure 14.v: *A Profound Difference*, 1st iteration, Neida, January 2019. Digital transfer of standard 8mm cine film 205

Figure 14.vi: *A Profound Difference*, 1st iteration, Nerijus, January 2019. Digital transfer of standard 8mm cine film 205

Figure 14.vii: <i>A Profound Difference, 1st iteration</i> , Aiste, January 2019. Digital transfer of standard 8mm cine film.....	206
Figure 14.viii: <i>A Profound Difference, 2nd iteration</i> . Dominic being filmed, March 2019.....	206
Figure 14.ix: <i>A Profound Difference, 2nd iteration</i> , David, twin projection, March 2019. Digital transfer of standard 8mm cine film.....	207
Figure 14.x: <i>A Profound Difference, 2nd iteration</i> , preparation of the installation, 14 th March 2020. Standard 8mm cine film, Eumig projectors, polling booths.....	207
Figure 14.xi: <i>A Profound Difference, 2nd iteration</i> , installation: David, Hannah and Laurence, 15 th March 2020. Standard 8mm cine film...	208
Figure 14.xii: <i>A Profound Difference, 2nd iteration</i> , installation: Izekial and Laurence, 15 th March 2020. Standard 8mm cine film.....	208
Figure 16.i: Craig Easton, <i>Katrina Williams, Blackpool</i> , 1992	241
Figure 16.ii: Craig Easton, <i>Katrina Williams, Blackpool</i> , 2018	241
Figure 16.iii: Craig Easton, <i>SIXTEEN</i> , Adelphi Gallery, University of Salford, February 2019	242
Figure 16.iv: Craig Easton, <i>Ridah with her portrait, SIXTEEN at Ropes & Twines</i> , Liverpool, August 2019	242
Figure 17.i: Archive when at Maurice Broomfield’s house, Emsworth, 2007	247
Figure 17.ii: Commercial Works Order Book, part of the archive at Maurice Broomfield’s house, Emsworth, 2007	248
Figure 17.iii: Part of The Maurice Broomfield Archive at the V&A, 2019	249
Figure 17.iv: Press clippings	250
Figure 17.v: Contact prints for <i>Qualcast Lawnmower Works, Derbyshire</i> , 1954	251
Figure 17.vi: Group of 4 contact prints, English Electric, Stafford 1960. Gelatin silver print. Given by the artist. Museum no. PROV.15684- 2018	255
Figure 17.vii: <i>The Ilford Story</i> , Brentford. Taken on Ilford colour film, V&A Broomfield archive	258
Figure 17.viii: <i>The Ilford Story</i> , Brentford. Taken on Ilford colour film, V&A Broomfield archive	258
Figure 17.ix: <i>The Ilford Story</i> , Brentford. Taken on Ilford colour film, V&A Broomfield archive	258
Figure 17.x: “old photographers never die they just go out of focus”	261

Plates

Plate 15.i: Namsa Leuba, *Azaca Weke, Benin*, 2017.

Plate 15.ii: Namsa Leuba, *Che Weke, Benin*, 2017.

Plate 15.iii: Namsa Leuba, *Transa A Weke, Benin*, 2017.

Plate 15.iv: Athi-Patra Ruga, *Night of the Long Knives I*, 2013.

Plate 16.i: Craig Easton, *Adam Terrance, Glasgow*, The Scottish Referendum Project, 2014.

Plate 16.ii: Craig Easton, *Paddy, Liverpool*, SIXTEEN, 2016.

Plate 16.iii: Craig Easton, *Arshia, Liverpool*, SIXTEEN, 2016.

Plate 16.iv: Craig Easton, *Awais, Nelson, Lancashire*, SIXTEEN, 2018.

Plate 16.v: Craig Easton, *Cari, Llanfaifechan, North Wales*, SIXTEEN, 2017.

Plate 16.vi: Craig Easton, *Gabby, Sunderland*, SIXTEEN, 2018.

Plate 16.vii: Craig Easton, *Oliver, Wigan, Greater Manchester*, SIXTEEN, 2018.

Plate 16.viii: Craig Easton, *Ridah, Brierfield, Lancashire*, SIXTEEN, 2018.

Plate 16.ix: Craig Easton, *Uilliam, Isle of Barra*, SIXTEEN, 2018.

Plate 16.x: Craig Easton, *Molly, Barrow-in-Furness, Cumbria*, SIXTEEN, 2018.

Plate 16.xi: Craig Easton, *Stephanie, Isle of Scalpay*, SIXTEEN, 2018.

Plate 17.i: Maurice Broomfield, *Tapping a Furnace, Ford, Dagenham, Essex*, 1954. Digital C-type print, printed 2007. Given by the artist. V&A Museum no. E.3727-2007

Plate 17.ii: Maurice Broomfield, *Fleshers, Newman Neame, Hawick, Scotland*, 1951. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3742-2007

Plate 17.iii: Maurice Broomfield, *Assembling a Bearing, British Timken Works, Daventry, Northamptonshire*, 1957. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3735-2007

Plate 17.iv: Maurice Broomfield, *Bottling Salad Cream, Crosse and Blackwell, Bermondsey, London*, 1951. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3743-2007

Plate 17.v: Maurice Broomfield, *Cooling Tower Under Construction, Calder Hall Nuclear Power Station, Cumbria, during construction by Taylor Woodrow Construction Company*, 1954. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3747-2007

Plate 17.vi: Maurice Broomfield, *Die Casting, Qualcast Lawnmower Works, Derbyshire*, 1954. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3745-2007

Plate 17.vii: Maurice Broomfield, *Wire Manufacture, Somerset Wire Company, Cardiff Factory*, 1964. Gelatin silver print. Given by the artist. V&A Museum no. E.3755-2007

Plate 17.viii: Maurice Broomfield, *Painters, Warrington, Cheshire*, 1958. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3737-2007

Plate 17.ix: Maurice Broomfield, *Taper Roller Bearing, British Timken Works, Daventry, Northamptonshire*, 1957. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3738-2007

Plate 17.x: Maurice Broomfield, *Paper Making, Bowater Paper Company, Thames Mill, Northfleet*, 1960. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3732-2007

Plate 17.xi: Maurice Broomfield, *Balancing a Ship Propeller, Bull's Metal and Marine Shipyard, Glasgow, Scotland*, 1956. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3733-2007

Plate 17.xii: Maurice Broomfield, *Fettler, Ford, Dagenham, Essex*, 1953. Gelatin silver print, printed 1995. Given by the artist. V&A Museum no. E.3736-2007

Plate 17.xiii: Maurice Broomfield, *Tapping a Blast Furnace, Ford, Dagenham, Essex*, 1957. Gelatin silver print, printed 1995. Given by the artist. Museum no. E.3746-2007

Plate 17.xiv: Maurice Broomfield, *Preparing a Warp from Nylon Yarn, British Nylon Spinners, Pontypool, Wales*, 1964. Digital C-type print, printed 2007. Given by the artist. V&A Museum no. E.3730-2007

Plate 17.xv: Maurice Broomfield, *Assembling a Former for a Stator, English Electric, Stafford*, 1960. Digital C-type print, printed 2007. Given by the artist. V&A Museum no. E.3731-2007

Plate 17.xvi: Maurice Broomfield, *Testing Thermal Insulation, Shell International, Woodstock Farm, Sittingbourne, Kent*, 1963. Digital C-type print, printed 2007. Given by the artist. V&A Museum no. E.3728-2007

Plate 17.xvii: Maurice Broomfield, *Electric Arc Cutting Inside a Boiler, Chemical works of T. Ward, Blackburn*, 1958. Digital C-type print, printed 2007. Given by the artist. V&A Museum no. E.3729-2007

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The significant impact of the FORMAT19 conference held within the School of Arts at the University of Derby, UK, on the 15th March, 2019 created a compelling and relevant platform by which this compendium of research grew.

Thanks first must go to the veritable army of volunteers from the undergraduate programme, BA (Honours) Photography at the University of Derby of which we teach. Without our beloved students, who mobilised throughout the planning and delivery of the conference, it would not have been the success it truly was. These incredibly talented visionaries demonstrated professionalism, resilience, pragmatism and good humour. Elisabeth Hardy, Morgan Gibb, Paige Phillips, Dominika Bozkiewicz, Hannah Mobley, Alana Gray, Jenna Eady, Megan Crossland, Emily Davenport, Rosie Lawrence, Elin Davies, Abi Wells (Alumni 2020) Ellen Carter, Fiona Middleton, Elodie Thompson, Ben Hague (Class of 2021) and special visiting student from the Netherlands, Lisanne Poth. We are so proud of them.

Across the three intersecting streams, the conference was chaired and mediated by the expert questioning and enthusiastic Dr. Rhiannon Jones, Dr. Paula McCloskey, Marc Bosward and Dr. Victoria Barker. Your efforts and energy were hugely valued.

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To the conference’s stellar technical team who delivered instant and precision reassurance and resolution to our every equipment anxiety; the Markeaton Café staff who demonstrated their constant dedication and palpable cheer for the wellbeing of all our School visitors; the University in-house caterers who beautifully presented and served an entirely vegan and vegetarian buffet; and all those who work to create the comfortable environment of our working premises: we salute you all.

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We wish to give our sincerest thanks to those who responded to the Call for Papers, those who delivered papers at the conference, and those who contributed to this anthology. Thank you for your patience with our requests in the compiling of all the works for the publication (which were detailed and numerous!) and your steely-eyed determination to work with us against the most problematic arch of the COVID-19 pandemic. We wish to acknowledge those contributors who were directly impacted by these events and offer our most sincere condolences to those who were bereaved.

The dedication and perseverance we have employed to deliver these contributions, across the most troubling period of our living memory would not have been possible without the enduring compassion of our partners, Suzanne and Mel, respectively. Both our families also took patient back seats. 18th and 80th birthdays were missed in delivering these mammoth outcomes. We are indebted to you all.

Finally, thank you to all who engaged, attended, asked questions, danced (!) and were game to witness a rigorously critical research conference, intersected with illuminating testimonies from contemporary photography's finest authorities, with experimental twists. Together, in our collective memories we hope to remain with you all, to some extent, *Forever//Now*.

PREFACE

It is with great pleasure that we present this publication as a record of the proceedings for the FORMAT19 International Photography Festival conference, hosted by the University of Derby, in Partnership with FORMAT, on the 14th March 2019.

It was an exhilarating event and was both an honour and a pleasure to organise and stage it. The conference witnessed the delivery of an excellent range of presentations of superb quality, many of which were selected and appear in this volume. It has been a labour of love to communicate with the authors, discuss adjustments, revisions and developments of research in preparation for publication.

March 2019 seems a rather distant memory. In the short time that has elapsed, the world has changed immeasurably due to the impact of the coronavirus. The prospect of so many people at such close quarters seems, very sadly, a thing of history. The return to what was then a normal given practice will in future be approached with trepidation.

The key issue on the minds of many in March 2019 was Brexit. On the very day of the conference, the UK Government, under the leadership of Theresa May, voted to seek permission from the EU to extend Article 50 and agree a later Brexit date. The tortuously slow unfolding of the political process was farcical. Many were aware that the freedom of movement that facilitated the attendance of so many overseas visitors to both the conference and the festival was under threat. Little did we know of what was in store for us at the beginning of 2020. Although the papers and presentations presented here predate our current circumstances, we feel that they read with this past life very much in mind. Our lives under COVID-19 throw the theme *Forever//Now* in a very urgent light.

The response to the theme elicited wide ranging responses from both UK and international researchers, artists and curators. By way of reply, we organised the day around three themed parallel streams punctuated by special presentations at key points.

Both in response to this theme, and also to the papers selected via an Open Call, three parallel strands were scheduled to reflect the range of ideas and encapsulate themes expressed in the papers that were sympathetic to each other. The reader will note that these themes have not been incorporated here. This is partly to do with selection for publication but also

due to the extensive revisions and developments to the papers elected by some authors. Instead, the research papers that constitute Chapters 1 through to 14 have been sequenced according to the temporal references made and drawn upon in each author's research.

The conference for FORMAT19 built upon the success of previous FORMAT conferences, with deviations being that it was very much focused on research-informed papers and held at the site for the School of Arts at the University of Derby. The day included presentations by 30 researchers, artists, writers and curators throughout the day, providing a great range of delivery and very rich stream of debate and discussion.

The conference also included a number of special presentations that greatly enriched the day and provided focal points for the audience to come together and engage in group discussion. We are delighted to present these here. The superbly enlightening conversation between Ekow Eshun and Skinder Hundal remains much as it was. The presentation on the SIXTEEN project, delivered by photographer Craig Easton, and writer Anne Braybon, has been revised and extended to account for the considerable developments that have taken place for the project since the FORMAT19 festival. Martin Barnes' insightful and beautifully presented talk on the work of University of Derby alumni, Maurice Broomfield, has received slight revisions. Representation of the works by Craig Easton, SIXTEEN, and Maurice Broomfield are included here in extensive colour reproductions, as are key works referred to by Ekow Eshun and Skinder Hundal.

We are also delighted to have been able to invite two international figures in the Arts to provide the introduction to the publication: Professor B.D. Delaire (Luxembourg) and Dr. Hefar Gotoph (Czech Republic). This collaborative text provides a highly insightful and innovative approach to the introduction, providing a unique joint perspective on the themes offered by papers herein, as well as photography and its relation to time and space, reflecting the theme of *Forever//Now*.

Planning, organising and realising this event together has been an honour and a privilege.

Philip Harris & Gemma Marmalade

Organisers of the FORMAT19 Conference and editors of
*Forever//Now: New research into the mythologies, identities and
territories of photography.*

September 2020

INTRODUCTION

PROF. B. D. DELAIRE & HEFAR GOTOPH

A TRANSCRIPTION OF AN EMAIL EXCHANGE

30th November, 2019

Dear Beau

I am delighted to have been invited to write the introduction for the FORMAT19 conference publication with you.

I am rather new to working collaboratively, so please forgive my lack of experience in this matter.

It was such an exciting event.

Where and how shall we start?

Best wishes

Hefar

2nd December, 2019

Dear Hefar

I am so happy to receive your email after correspondences from Professors Harris and Marmalade last week.

It was an honour to meet you at the conference in Derby and our conversation much improved the buffet luncheon. Although a little time ago now, I hope we might reignite some of those discussions to form the basis for our introduction.

If memory serves me correctly, you mentioned the curious equivocality of time as a notion applied to the running themes... perhaps the most irreverent place for us to start is one without a discernible anchor?! (Please

forgive my English, my translation from Luxembourgish may embarrass me...)

Is your rabbit now well?

Léif Gréiss

Beau

13th December, 2019

Dear Beau

Yes, we were given plenty to talk about. And the position of the UK in relation to Europe is certainly difficult, especially on the results of the British vote announced today. Perhaps this quality of uncertainty, lack of direction, and atrocious leadership in the wider sphere of the UK is a fitting place to start.

Much of the talk in the intervals referred to people's disappointment with the decision. But that is perhaps symptomatic of academics who are, by their nature, outward-looking and internationally minded. The presentation by the young student, Dominic Chapman, dealt with that in a very knowing way.

I must say, the rise of the right across our nations is a concern. We expected a rather more moderate reaction from the English. It is a great discomfort to see that Farage fellow receive so much support from his countryfolk. It seems so misguided and misinformed. We need unity in these troubling times, not division.

We have a saying in our country: the mouse that steals the food gives the owl a better lunch. It doesn't translate to English very well. They have their own very strange idioms!

Farewell for now

Hefar

20th December, 2019

Dearest Hefar

Uncertainty is a fitting beginning; this too relates to the sense of the imponderable I offered.

What was palpable was the sense of shock that emanated from Europe at the result of the UK Brexit vote. Of course, Europe is not without its rising issues of social division but to see it manifest in such an irredeemable way was unconscionable.

Yes, Mr Chapman's treatment of Durkheim¹ and the controlling of populist social myths was aptly applied to Farage's party poster. Claudio Reis' reference to Wolfgang Tillman and Zur Bundestagswahl 2017 brought back that memory to me vividly, and critically, with such a changed sense of perception. None of the rest of Europe evaded the slippage of this dangerous game... which leads me to what we spoke of memory over the petit fours. Can you remind me how you positioned the photograph as a strategic tool to examine such phenomena?

(Hefar, I admit, your lack of acknowledgement to the wellbeing of your rabbit preoccupies me. I hope he did not meet an end and my asking has not stirred you unkindly.)

Schéine Chrëschtstag!

B

9th January, 2020

Dear Beau – belatedly, Veselé Vánoce!

I will have to think back about this strategic tool you mention. There are a number of critical methods we could employ, and also observations on these.

I was always struck with my copy of Kant's Critique of Pure Reason, translated, with obvious effort and trial by Norman Kemp Smith. It is an old translation from the early part of the twentieth century.²

Whilst my German is functional for conversation and most reading, it does not serve me well for academic texts. Since I taught in England for many years, I am better equipped, strangely, to read it in English.

It is clear from Smith's preface that the experience of translating from German to English was something of a challenge for the translator. There is a more recent attempt by Max Muller. But with Smith, the effort and difficulty of the task is so clear. The English have a saying for this - "a work

¹ Emile Durkheim, *The Division of Labour in Society* (New York: Zone Books, 1994), 80.

² Immanuel Kant, *Immanuel Kant's Critique of Pure Reason*, trans. Norman Kemp Smith (Macmillan Education, 1989), 75.

of the heart"? "A hearts work"? Perhaps you can remember. Their idioms are so strange.

The fact that Kant would often create long compound sentences made direct translation impossible (although I would argue that direct translation is neither possible nor desirable). This was further complicated by his use of obscure, and even obsolete, German terminology. Sentences had to be reformed into several to communicate the original meaning, or at least what meaning the translator could glean from it. Inevitably, this means you are not reading Kant. This should not detract from the experience, since it is a wonderful text, but it should be borne in mind.

Furthermore, this edition contains two introductions, presented in parallel with each other. They are quite unlike. This suggests that for all the significance of Kant's work for Western philosophy, there is no final version of the text. It allows the reader to be witness to the philosopher's argument with himself, of an internal dialogue that remains unresolved, but nevertheless brilliant. It is thought on the very edge of the capacity of language to mean.

There is a line in the preface to the 2nd edition where he states that his intention as a philosopher is "denying knowledge in order to make room for faith". So, you can see how, as an Enlightenment thinker, probably the most important, that the quarrel with the self, with beliefs that cannot be reconciled with one another, is very much at the forefront of thought. So where is the definitive Kant? What perhaps we realise is that there is no final text, no final meaning, that each reading provides its own meaning, is its own translation. But we still have to read hard and try to assimilate what we think is being said. It's not an excuse to make it up. This makes me think of how to discuss photography, when, at least on the face of it, photographs seem to represent a singularity. However, as the papers delivered in the conference demonstrated, the capacity of a photograph to mean is anything but singular.

There is a well know French philosopher who had something to say about the writer as conduit. I won't name him here as I think he is rather over-used. The same small book gets used time and time again. We need to expand the bibliography for our discussions on photography. We have another saying in our land: crooked logs make straight fires. I think this nicely sums it (is that what the English say?).

Adieu, my friend.

Hefar

24th January, 2020

Moien Hefar!

Well begun is half done - the only idiom I can reliably recall without making a mockery of myself... I once boldly deployed a response to an action of contempt with my English colleagues as "taking the biscuits". Since, I steer away from idioms.

Yet, 'well begun is half done' does purpose this conversation well. I am enjoying it.

Your Kantian investigation brings thoughts of George Steiner's "conditio sine qua non"—“without which not” in reference to translation as a requisite or condition that is indispensable—transcending from mere communicative sciences to the foundations of all meanings of language. *After Babel*, Steiner's seminal offer to hermeneutics extends the boundaries of functional, pragmatic linguistics from such functional notions as, for example, John Austin's 'constatives' - the descriptive, literal forms of utterance versus 'illocutionary acts' - the specific force by which the language is portrayed. Instead, Steiner frames a universal theory of communication being based on understanding - and such understanding only being possible through translation processes across times, spaces, and different borders. Yet, he denies the more nebulous interpretative phenomenological position of Merleau-Ponty as “glittering rather than convincing.”³ Instead, Steiner situates this transformation as a definitive creative interpretation that it offers all expressions a “vital duration that outlasts the act of utterance.”⁴

Language is always time-bound and time-creative at the same time. Statements are attached to the present, and to the present ego, which expresses or receives them. And yet it is only through language that man is able to overcome this very attachment to the present. The reconstruction of the past⁵ and the imagination of the future⁶ are only possible in and through language.

At first glance, it might seem your friend, Kant, would have presented Steiner with considerable issue; so too do you by claiming direct translation is neither possible nor desirable. Instead, the complex and concentric circles of impossible language, translations inside translations, in fact provide far greater powers which lie in its ability to create counter-worlds in which

³ George Steiner, *After Babel: Aspects of Language and Translation* (Oxford and New York: Oxford University Press), 128.

⁴ Steiner, *After Babel*, 31,138.

⁵ Steiner, *After Babel*, 31,138.

⁶ Steiner, *After Babel*, 145.

untruths, fictions, ambiguities, and play prevail.⁷ However, Kant fully acknowledged the sense of the transcendental which belies Steiner's message - a priori; the presupposed in and necessary to experience.

Where is the definitive Kant, you say? I'm not so sure but I think Steiner would challenge Smith and Muller to the exact art rather than the supposed science, given a true translator ought to capture what the original text meant to say.

But may I derail Kant for Steiner's notion of 'reconstructions' of the past and the 'imagination' of the future? Dare I...? *Forever//Now..?* I note that the FORMAT Director cited Joan Didion as a pivotal theme:

A place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that they remake it in their own image.⁸

An analogy for what Steiner speaks of the translation of 'residence places' or 'habitational reality'? A *place* by which (language) is transformed; a priori (of meaning) to transmute itself to another form?

Perhaps I find myself dem Honn hannen? Or, should I better say in English, "in the middle of nowhere"? Yet by doing so, I undermine my point of Steiner - the literal translation meaning "at the dogs behind"... Nondikass! I've made much work for myself now...

Let us now speak of Didion's prose, your thoughts, dearest Hefar. (And I promise not to speak of the small French theorist with the cigarette pursed in the wry smile.)

7th February, 2020

Dobré Ráno, Beau

I greatly enjoyed your email. There is so much to think about and talk about in what you say. Our correspondence is throwing up ideas and thoughts that are quite unexpected. I have no idea in what way our conversation might proceed.

⁷ Steiner, *After Babel*, 228

⁸ Joan Didion, quoted in Louise Fedotov-Clements, *FORMAT19 Forever//Now, FORMAT19 International Photography Festival* (Derby: QUAD/FORMAT, 2019), 6.

In light of your opening words, I recall Heidegger once wrote "Questioning builds a way...The way is a way of thinking. All ways of thinking, more or less perceptibly, lead through language."⁹

Did you know George Steiner passed away just three days ago? Very sad. Such a lively mind.

I always remember a passage by Steiner that seems so powerful to me, and underpinning of a particular truth, yet it seems to challenge common sense (i.e. that language follows thought). Steiner argues for the opposite in such a way that it changes the way I think.

...language is not the vehicle of thought but its determining medium. Thought is language internalised, and we think and feel as our particular language impels and allows us to do ... that man enters into active possession of consciousness, into active cognizance of reality, through the ordering, shaping powers of language.¹⁰

It is a challenging statement that raises some problems. It seems to suggest those without a command of complex language are not capable of complex thoughts. But then this overlooks the fact that simple language can express thoughts of great complexity and sophistication. We often see this in poetry, a form that many great thinkers have regarded as yielding the most pivotal moments in cultural production. We are living at a time when we all look to the future and hope, particularly in light of the UK's momentous decision to leave Europe. The English poet, Emily Dickinson, used simple language to evoke a beautiful metaphor of hope that has great feeling. The following is the first verse of three:

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

Emily Dickinson

*"Hope" is the thing with feathers - (314)*¹¹

⁹ Martin Heidegger, *The Question Concerning Technology* (New York: Harper & Row, 1977 [1954]), 3.

¹⁰ George Steiner, *After Babel. Aspects of Language and Translation* (Oxford and New York: Oxford University Press, 1992), 78.

¹¹ Emily Dickinson, *The Poems of Emily Dickinson*, ed. R. W. Franklin (Harvard University Press, 1999).

A song without words! What would Steiner make of that? How do we know what is being sung, what words of wisdom this fragile inner beast sings to us? It is such a beautiful evocation of a thought (is hope a type or category of thought?) that resides in us all. But where is the language of this wordless song? Surely music, too, is a language and a way of thinking.

You write that language is "always time-bound and time-creative at the same time."

Hans-Harry Drößiger has something very interesting say about this:

Steiner talks about an intralingual process of translation that grounds on time (as a concept), then, logically, for an interlingual process of translation the concept time should be accompanied by the concept space.¹²

The barrier that is presented to us when we decipher the speech of another consists of the time and the space between the speaker and receiver. Steiner would often use diagrams (reminding me of a famous psychoanalyst). He also inserts the intentions of the speaker as a barrier, suggesting clearly that that translation requires creative thought. This coupling, or rather, interdependence of time and space appears in Kant. I always found it fascinating that although Kant prioritised time as the fundamental concept of experience ("In it alone is actuality of appearances possible at all,"¹³), he has to preface his discourse on time with one on space. Neither space nor time can be conceived of in themselves. We only gain an awareness of time with respect to an unfolding experience. We only become aware of space by perceiving things within it. How strange are these most fundamental aspects of being. Though we name them, they defy clear elucidation. However, my friend, as you call him, Kant, makes the following observations (I note how I refer to his writing in the present tense, as if the thoughts are taking place in the now, rather than the past). Forgive me for including this long passage but it so full of clarity and significance:

Time is nothing but the form of inner sense, that is, of the intuition of ourselves and of our inner state. It cannot be a determination of outer

¹² Hans-Harry Drößiger, "After Babel Revisited: On language and Translation. In Memoriam George Steiner (1929–2020)", *Athens Journal of Philology* 7, no.4 (December 2020): 235-256.

¹³ Immanuel Kant, *Immanuel Kant's Critique of Pure Reason*, trans. Norman Kemp Smith (Macmillan Education, 1989). 75.

appearance; it has to do neither with shape nor position, but with relation of representations in our inner state.¹⁴

This begs the question how time seems to be represented in a photograph, since there are some who think its presence is there, actively present, within the image. But a moment of past time? The representation of time spent, recorded, is not time itself. Surely time proceeds from us in the now, into the future. This resonates so with the theme of FORMAT19. The most that Kant can do, since time has no form or shape, is demonstrate an idea of time by analogy:

We represent the time-sequence by a line progressing to infinity, in which the manifold constitutes a series of one dimension only; and we reason from the properties of this line to all the properties of time, with this one exception, that, while the parts of the line are simultaneous, the parts of time are already successive.¹⁵

A little later he adds:

...since our intuition is always sensible, no object can ever be given to us in experience which does not conform to the condition of time. On the other hand, we deny to time all claim to absolute reality; that is to say, we deny that it belongs to things absolutely, as their condition or property, independently of any reference to the form of our sensible intuition¹⁶

There is something stunningly obvious about these statements in the way that Kant expresses them, but also complex and challenging. Kant can only tell us how time and space appear to us. It is our observation of other things that indicate both the presence of space and time, but we can observe neither in themselves as objects. Is time a thing? We name a second, a minute, an hour, but is a unitised measurement of duration the same *thing* as time?

You mention the American essayist, Joan Didion. What a perceptive and evocative writer of time and space! There is a crystal-like quality of straight-forward thinking, almost a bluntness, in her prose that is nevertheless so clearly calculated. There is barely a spare word at play. She also wrote so perceptively on writing, with characteristic directness:

In many ways writing is the act of saying I, of imposing oneself upon other people, of saying *listen to me, see it my way, change your mind*. It's an

¹⁴ Immanuel Kant, *Critique*, 77.

¹⁵ Immanuel Kant, *Critique*, 77.

¹⁶ Immanuel Kant, *Critique*, 78.

aggressive, even a hostile act. You can disguise its aggressiveness all you want with veils of subordinate clauses and qualifiers and tentative subjunctives, with ellipses and evasions – with the whole manner of intimating rather than claiming, of alluding rather than stating – but there’s no getting around the fact that setting words on paper is the tactic of a secret bully, an invasion, an imposition of the writer’s sensibility on the reader’s most private space.¹⁷

Even here she refers to a spatial relationship with the reader. It seems obvious that writing is a temporal experience, but we forget that it takes place in space (i.e. in a room, at a table, in a dwelling of some kind), and perhaps, like Didion, we direct it towards an imagined reader. There is also that sense of space in our minds, that the mind (I’m not sure that Kant would agree) has a variable quality of expanse and location that extends so very far beyond the physical limits of the body. This may well be imagined, but we often say we think in our minds, not just with.

But back to Didion. The quote you cite appears so often, all over the place. But it is incomplete and therefore risks misrepresenting what she meant. In the form you present here, it seems to suggest a type of colonialism, ownership of place won by force and conviction. The full quote is prefaced by a comment on the act of writing:

Certain places seem to exist because someone has written about them. Kilimanjaro belongs to Ernest Hemingway. Oxford, Mississippi, belongs to William Faulkner, and one hot July week in Oxford I was moved to spend an afternoon walking the graveyard looking for his stone, a kind of courtesy call on the owner of the property. A place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders, loves it so radically that he remakes it in his own image.¹⁸

This oft-quoted passage tends to be referred to as being in *The White Album*, an essay on New York at the cusp of the 1970s. It appears in a collection of essays under the same name. However, if the reader intends to find this quote in the essay of this title, they will be disappointed (as I was). It can be found in a shorter essay, *In the Islands*, in the second half of the collection.

¹⁷ Joan Didion, “Why I Write,” *The London Magazine* September 7, 2018, <https://www.thelondonmagazine.org/archive-why-i-write-joan-didion/>

¹⁸ Joan Didion, “In the Islands”, in *The White Album* (London: Harper Collins, 2017), 146.

Didion proceeds to describe how Honolulu belongs to the writer James Jones, writing later:

It is hard to see of these places claimed by fiction without a sudden blurring, a slippage, a certain vertiginous occlusion of the imagined and the real, and this slippage was particularly acute the last time I arrived in Honolulu, on a June day when the author of *From Here to Eternity* had been dead just a few weeks.¹⁹

(*vertiginous occlusion* - A dizzying closure?)

Later she remarks on the quality of the daylight and how she perceives it as grave because of her knowledge and appreciation of the description by Jones:

it has rained all morning and then suddenly cleared at noon, and the air, freshly washed today, was like dark crystal in the sharp clarity and somber focus it gave every image²⁰

Rather than about place, the essay opens with a description of the circumstances of her family (husband and child) in a hotel room with a clear sense of anticipation, and unease between. As a condition of continuation, she insists on describing herself to the reader, as someone distanced, and perhaps disappointed, with the concerns of society and her place in it. For all her writing about people, time and place, there is a clear misanthropic attitude at play. The essay closes with an evocation that although times may pass, and people come and go, only the details change and the passage of living remains the same. It is, perhaps, her own sense of social dislocation that gives license for Didion to observe so acutely.

In writing this, I point towards the experience by which makers engage with others who work in the same medium. There is an intimacy here that acts like recognition. The act of writing, for Didion, is such an intimate and reflexive practice (and by this I do not mean easy, or light), an intense experience of making, in which nothing (and no one) is spared. Her comments about certain places (note not all) reflect her awareness of a reflected intensity in the works of other writers. It represents her chronic (ie. time-based) recognition of intense description of place by other writers. The fact that the comment sits in an essay centred on the novel *From Here to Eternity*, by James Jones, seems so relevant to *Forever//Now!*

¹⁹ Joan Didion, "In the Islands", 147

²⁰ Joan Didion, "In the Islands", 148