



Unreliable Narrator.

Critical Review of Practice

Final Major Project/PH0705

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MA Photography

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Contents

Intent	3.
Background	3.
Absence	4.
Unreliable Narrator	5.
Inspiration	7.
Family Secret	8.
Ethics	9.
Photo Book	11.
Further Dissemination	13.
<i>Appendices</i>	
Bibliography	15.
List of Figures	17.
<i>Appendix A: Communities and Communication conference Abstract</i>	20.
<i>Appendix B: The Absence of the Photograph - Essay (Source Magazine 2021 writing prize)</i>	21.
<i>Appendix C: 'The Latchkey Kids' – Extracts</i>	22.
Appendix D: Identified Future Opportunities	23.

Intent

Unreliable Narrator is about finding an answer to a 20-year-old question; one that I was far too young to comprehend at the time and am only starting to understand now. What brings someone to deface a photograph but continue to keep it if it wounds so deeply? My project is a journey to understand a family secret, navigating differing truths, beliefs and half-told stories.

Background

I had been consistently exploring my local community linked to connection and identity. Growing up as working-class, I always struggled with identity after eschewing that world in pursuit of Lynsey Hanley's 'second room' (2017: 38), or how I crossed class divides. This work never interrogated what that meant for me personally, however, it culminated in a published book (Fig: 1), talking at Staffordshire University's 'Communities and Communication Conference' in April (Fig: 2), and the invitation to submit a paper for publication on my research (Appendix A). These activities have provided me a deeper understanding and set of tools, which informs my current research and practice to tackle a more meaningful and personal project with informed confidence.



Figure 1: Phil Hill & Out of Place Books (January, 2021) I hope this finds you safe and well cover.

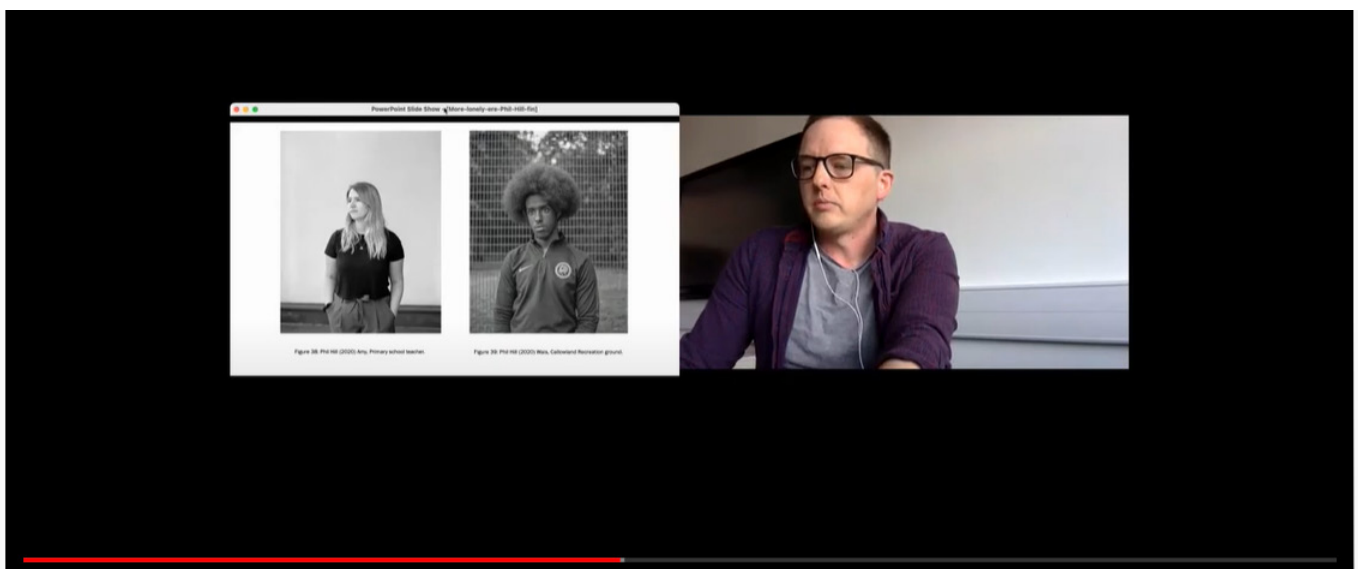


Figure 2: Phil Hill & Staffordshire University (2021) Giving presentation Community and Communication Online Conference.



Figure 3: Phil Hill & Unknown (January, 2021 & 1970s) One of the cut photographs of my maternal aunt and paternal grandfather in family album. From 'Unreliable Narrator.'

Absence

Owing to the pandemic, the limits placed on going out into the world to make work meant looking to photographs already taken and family albums. Liz Wells notes: "*Scanning personal pictures has become part of that act of self-contemplation*" (2004: 119) yet, Mika Kobayashi reminds us: "*older photographs often lack the clues and backstories to understand them*" (2021: 87), which creates opportunities for narrative forms of photography. There was one page within the album in particular, which triggered a pause – some of the photographs had been cut (Fig: 3). What remains transforms it beyond the innocent snapshot, benign amongst the vernacular, into a photographic object displaying a raw emotional power through its partial absence and teasing out a story far more complex. As Wells suggests, this creates an urge to investigate, becoming a detective of our own histories (p. 154).

This defaced photograph intrigued me, paradoxically demonstrating the power of photography in its absence, or at least anthropocentric constructions of the photograph's narrative. Roland Barthes knew this. We are able to visualise his unprinted '*Winter Garden Photograph*' (1993: 67-77) because of the way that photographs influence memory (Hill, 2021) (See Appendix B).¹ This absence is also '*punctum*' (pp. 25-27), as Margaret Olin points out: "*punctum is the detail that is not there, or that one wishes were not there*" (2009: 83). For my mother who defaced the image, it is a photograph that wounds her, albeit not accidentally (Barthes, 1993: 27), displayed as the spectre of a missing piece.

¹ In order to unpack this concept, I submitted an essay for the 2021 'Source magazine' writing prize. Barthes' chooses not to print the image because he doesn't have to and it may not have existed at all. However, this doesn't matter as we are already highly familiar with the photograph from our own personal and collective memory. The same can be argued for a photograph that is partially missing as in my family archive.

The defacement is the visual representation of a half-told story. Both Barthes' photograph and my family archive cannot be properly scrutinised owing to this absence; the narrative has been tightly managed by written description or physical edit. However, in the case of the defaced image, this actually leads to speculation as a direct result of intervention. Marianne Hirsch, referring to Jo Spence and Patricia Holland, suggests: *"our memory is never fully 'ours,' nor are the pictures ever unmediated representations of our past [...] we both construct a fantastic past and set out on a detective trail to find other versions of a 'real' one"* (1997: 14). The discovery of the photograph was both a realisation and act of remembrance of a forgotten history.



Figure 4: Phil Hill & Unknown (2021 & 1970s) Cut part of the photograph. Rephotographed and photocopied from original negative. From 'Unreliable Narrator.'



Figure 5: Phil Hill (June, 2021) "When you are born into it, that's all you know" (Portrait of Mum). From 'Unreliable Narrator.'

Unreliable Narrator

The person cut from the photograph is my grandmother (Fig: 4) and the person who made the cut was my mother (Fig: 5). They had not spoken for two decades and the only version of events I had was my mum's perspective. I was told that it was my grandmother's fault, but what if it was actually ours? This would call into question the edited narratives and histories that I had to form my own judgements, memories and construct identity. It is the spectre of the absence in the photograph, which becomes hauntological (Derrida, 2006). I also started to question how this feeds some of the beliefs that my family hold, especially in light of current political and cultural contexts (Fig: 6). Was this breakdown a catalyst for how we form relationships and understand the world now? (Fig: 7) Whatever answer I would find, the project considers constructed truths and universalities inherent in the familial experience.

The framework for my project is the literary concept of the 'Unreliable Narrator,' as described by Wayne C. Booth (1975: 158): stories unfolding according to the narrator's perceived 'truth' whether



Figure 6: Phil Hill (May, 2021) Sharon wearing a 'mask exempt' badge. From 'Unreliable Narrator'



Figure 7: Phil Hill (June, 2021) "You have to realise that I live a rather strange life, which one day might change" (print out of water fountain for luck and fortune). From 'Unreliable Narrator'

accurate or not. This also points to a fundamental of the human experience in which we are all fallible. As Sarah Pinborough points out we: *"usually have absolute trust in our self-told stories. Any truth is, after all, just a matter of perspective"* (2017). Unreliable narrators in my project are anthropocentrism. As Nichola Twemlow explains: *"people can define themselves by the labels that they are given"* (2021), which come from those who hold power over us (Mackay, et al., 2021) (Fig: 8&9). I also consider photography unreliable, especially in a family album context, which presumes a certain reading without any of the nuance before, during, or since the photograph was taken (Sontag, 1979: 106). In that moment, complex and problematic narratives are forgotten when gazing at innocent photographs within the album. Yet when photographs have been revisited and the physical object altered, some of these narratives can re-appear. This is also true for my project; it is why photographs are interesting and why we return to them (Wells, 2004: 118).



Figure 8: Phil Hill (May, 2021) Matthew, my brother. From 'Unreliable Narrator.'



Figure 9: Phil Hill (June, 2021) 'Fuck I'm Forty' Balloon at cousins birthday. From 'Unreliable Narrator.'

Inspiration

The 'cut' image has been used by Diana Markosian (Fig: 10) in the series 'Inventing my Father,' as: "A reminder of what wasn't there" (2014). Markosian's investigation into identity through a combination of archive and her own photography was inspiring, resonating with my own discoveries, as she also notes: "She cut his image out of every photograph in our family album. But those holes made it harder for me to forget him" (2015). This act of forgetting creates an object of speculation and questions, much like Sara Davidmann's series 'Ken. To be Destroyed' (Fig: 11&12), sparked by the discovery of archive material and used as a starting point to construct a truth (Derrida, 1995: 10). I also investigate the other objects within the family archive to discover other truths (Berrebi, 2014: 40-41) (Fig: 13).



Figure 10: Diana Markosian (2014) From 'Inventing my Father.'



Figure 11: Sara Davidmann (2013) From 'Ken, To be Destroyed'



Figure 12: Sara Davidmann (2013) Collection of letters From 'Ken, To be Destroyed'

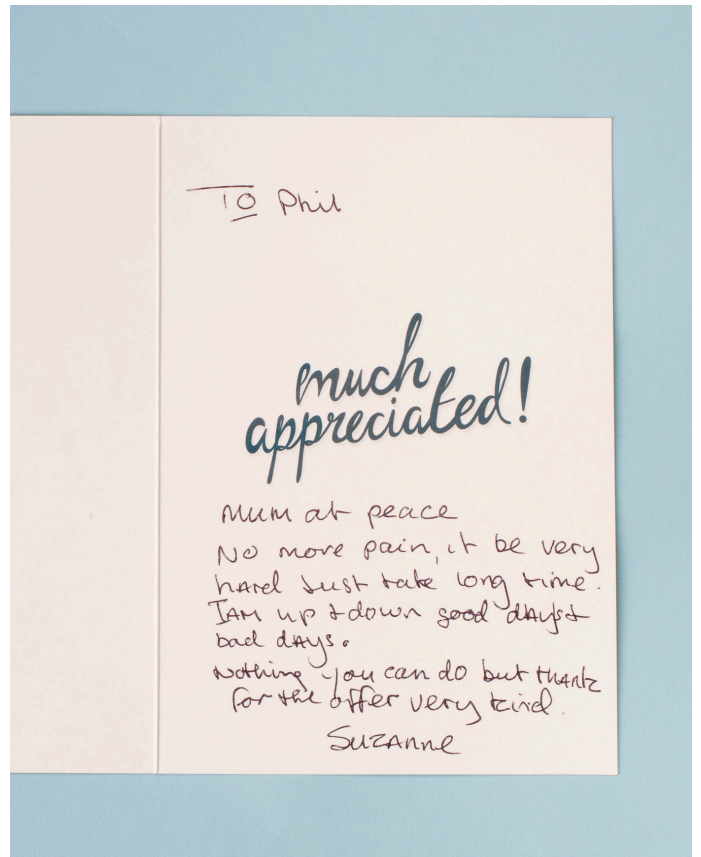


Figure 14: Phil Hill (June 2021) "I didn't ever want to know if she became unwell." From 'Unreliable Narrator.'

I eventually discovered a family secret after being told of my Grandmother passing away during the project (Fig: 14). This was followed by my mum candidly cataloguing a history of domestic violence perpetrated by her stepfather (Fig: 15) and my grandmother (Fig: 16). This revelation I had never anticipated; it was wholly unexpected and I am still working through its implications personally and for the project (Fig: 17). It has fundamentally shaped the body of work, which moved to consider the impact of such significant trauma rippling through the generations. However, although it is important that the project takes the time to acknowledge this trauma, I feel that the redemption aspects are now the focus. This is similar to how Kai Yokoyama discovered his own family's past (Fig: 18). My project has led to catharsis and understanding of my family in ways that I never did before, as Kobayashi writes of Yokoyama: *"The experience of seeing his family [...] in a new light led him to reflect on himself and feel grateful for living in the here and now"* (2021: 87). This underlines my project and should be its message.



Figure 16: Phil Hill (June, 2021) Grandmother image photocopied multiple times to degrade image (FMP experiment).



Figure 17: Phil Hill (June 2021) "We were known as the latchkey kids." from Unreliable Narrator.



Figure 18: Kai Yokoyama (2020) from 'The day you were born, I wasn't born yet'

Ethics

These revelations have serious implications when reaching the public domain. Photographing my family doesn't mean I am absolved of the ethical and consent challenges facing this kind of work. It is my story to tell in greater depth and potential to understand in ways that an outsider would not. However, even greater care is needed to navigate the themes of the project and ensure that I am not taking it too far because of the amount of access that I have, especially when tackling the emerging theme of domestic violence. This is a sentiment supported by Savannah Dodd who points out these ethical concerns and applies them to her own practice photographing family. Dodd highlights to me the importance of my job to understand, identify and present the nuances of the situation (2021). I reached out to others with similar experiences, including Karl Ohiri² (2021) (Fig: 29) who helped me to navigate and place this concern at the forefront of my practice ensuring that these questions are resolved as the discussion is outside of my control once the work is published. I also spoke with filmmaker and editor Paul Sng³ (2021) who also has a significant voice on asking the question 'why am I telling this story?'

Marianne Hirsch reminds us: "*Perhaps it is the familial look itself that makes it difficult to read this picture, which will not reveal any identifiable truth*" (1997: 104) but there is a hidden history here with universal significance. Therefore, I am highlighting the way that family & personal photography is perceived as innocent. However, the archive photograph is incapable of sustaining this emotional weight

2 I Contacted Karl Ohiri to discuss his process whilst making the work for his series 'How to Mend a Broken Heart,' which deals with defaced archive material. As well as hearing his perspective on why someone would keep a photograph after destroying it, Ohiri provided really valuable advice on his experiences after publishing the work and especially after it was added to the Arts Council Collection..

3 Paul Sng is currently producing the documentary about photographer Tish Murtha as well as producing a photo book for 'Invisible Britain: Portraits of Hope and Resilience reveals untold stories from people who have been left out of the media narrative and left behind by government policy' (2021).



Figure 19: Karl Ohiri (2013) from 'How to mend a broken heart.'

and message on its own, even when retrospectively 'edited,' suggested by Hirsch's term 'Postmemory' (1997: 14), so it is important to contextualise using other mediums, such as text, through my use of quotes and personal deposition. Booth places a distance between the author, characters and the narrator (1975: 155-158). As the author, I am aware that it could be perceived as someone else's story, especially as I constructed new images to support the archive and used quotes (Fig: 20) from other narrators of the story. However, it is also mine to tell, so I have written my own account of discovery together with anecdotal moments (Appendix C), which work to place me within its narrative. This is important to demonstrate I am not aiming to 'other' my family.

**“You have to realise I
live rather a strange life,
which one day might
change”**

Figure 20: Annon & Phi Hill (March, 2021) collected quote from family discussions.

Photo Book

When I began the FMP, I was unsure of my outcome, owing to limitations of the pandemic. However, many important qualities of the work come from the tangibility of the objects and physicality of the experience of my work. David Levi-Strauss points this out also: *"The images consumed in a flow [digitally] are seldom dwelled on, so their individual effect is limited"* (2020: 63). The book therefore becomes a way to mitigate physicality in a form that requires quiet reflection and spending time with to fully immerse oneself in the project.

Initially, I worked on a number of iterations myself providing a valuable test bed for ideas and informing direction (Fig: 21) However, I quickly reached my own limitations of design and book construction, realising that I could not achieve an impactful outcome working in isolation. Bruno Ceschel recommends working with other professionals too. When producing a book a good designer will be able to bring ideas and strategies to the project, which I as an image maker would be unable (Ceschel & Senior, 2015: 496).

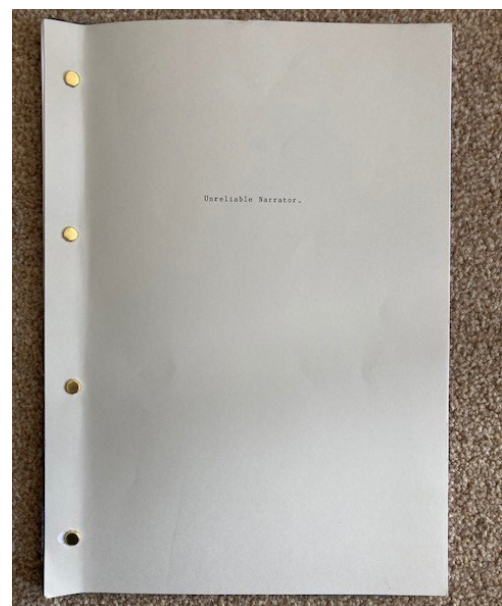


Figure 21: Phil Hill (March - June) Book development clockwise from top left: 1: Experimenting with images traces by first sticking and removing photograph and deckled edge pages. Japanese book binding. 2: Using carbon copy sheet within binding to create traces from pressure so that the book will change over time. 3: Hard Cover Experiments. Title made using acetate sheet to make photograph in darkroom. 4: Script formatting experiment (albeit with 4 split pins) to give a manuscript feel to book linking to Unreliable Narrator and the novel.

This realisation was also informed by my own experiences of publishing a small book with Out of Place (Fig: 1) and seeing the range of possibilities of working professionals. After reaching out to Stanley James Press, I am now working with established designer Emily Macaulay, who has worked on a number of photobooks, including Latham's 'Pink Flamingo' (Fig: 22), a special edition of his 'Sugar Paper Theories' (Fig: 23); Simon Robert's 'Brexit Lexicon' (Fig: 24), and Alma Haser's 'Cosmic Surgery' (Fig: 25), which all have a considered level of materiality reflecting the photography, resonating with my project. Additionally, Macauley and I share some of the same experiences of a working-class background, so it became important to have that voice as part of the outcome. Her expertise and experience create confidence that my book will be well resolved.

The book will be part of an iterative approach to my outcomes as the project continues to be an ongoing dialogue (Fig: 26). It has clear links to the family album and also to the literary concept of unreliable narrator through connections to the novel. It is important for the work to be experienced with a similar physicality to how I made my discovery of the cut image and how readers might experience the album for themselves. The narrative potential of the book is also important to me in the way that it not only reads as linear way but also can be reversed and certain images and sequences can be dwelled upon. This will work to strengthen the concept and the way that a reader will bring their own speculation in attempts to find answers to the puzzle.

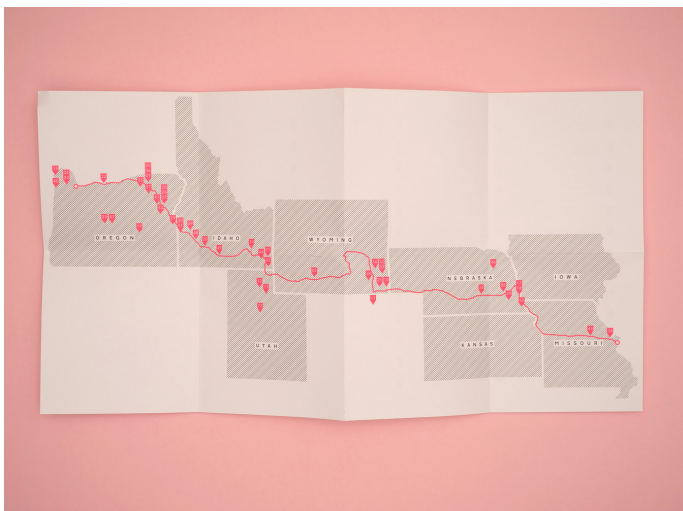


Figure 22: Jack Latham & Emily Macaulay (2015) Map Insert from 'Pink Flamingo.'

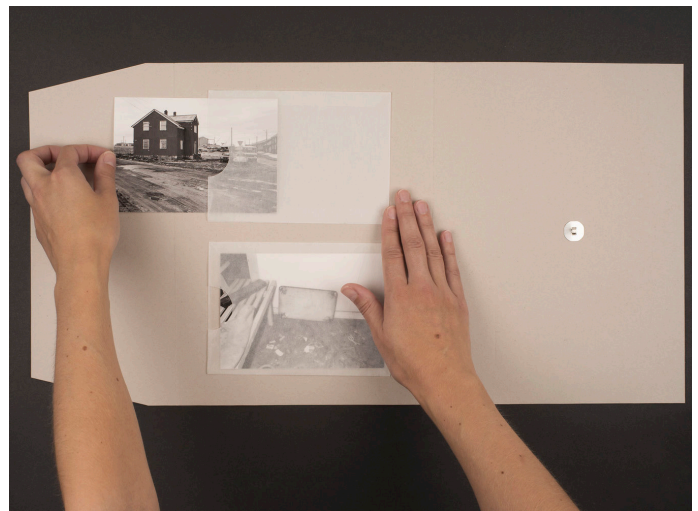


Figure 23: Jack Latham & Emily Macaulay (2019) Special Edition version of 'Sugar Paper Theories' featuring photo inserts.

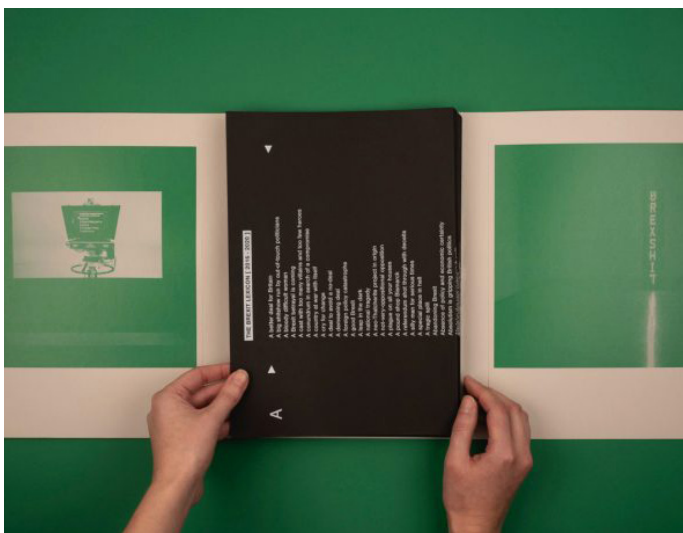


Figure 24: Simon Roberts & Emily Macaulay (2020) Spread showing fold out section from 'Brexit Lexicon' publication.



Figure 25: Alma Haser & Emily Macaulay (2016) Spread with pop up elements from 'Cosmic Surgery' book.



Figure 26 Phil Hill (2021) Unreliable Narrator digital dummy.

Further Dissemination

I have always viewed the book as a platform in which to stage other ways of dissemination. For example, there is already plan in place to exhibit the work as part of a group show at Four Corners gallery (Fig: 27&28), which gives me the opportunity to be supported through the process of setting up an exhibition mitigating the cost of doing so. I aim to move toward a solo exhibition once I am familiar with this process, which in turn creates opportunities to further the concept of the 'Unreliable Narrator' through shifting sequences and narrative, much like the differences between Jack Latham's 'Sugar Paper Theories' book (Fig: 29) and following exhibition at the Royal Photographic Society (Fig: 30), which was purposefully re-sequenced to encourage different readings and meanings (Rawlinson & Latham, 2019). Catherine Opie also notes these differences, by stating books have their own life and do different things compared to exhibitions (2021). Bruno Ceschel notes most pertinently that a book should: "*make you aware of your practice, ideas, knowledge, and skills*" (2015: 486). I have found the process of creating the physical book to be transformative in the way that I approach my practice and the way it is informed by my research. I will build on this to develop approaches to funded works.



Figure 27: Four Corners Gallery (2021) Gallery space in use.



Figure 28: Four Corners Gallery & Phil Hill (2021) Exhibition curation ideas.

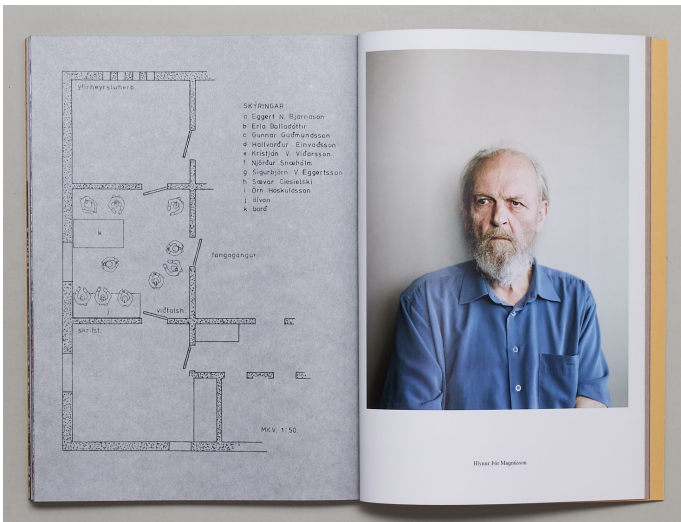


Figure 29: Jack Latham (2019) Spread from 'Sugar Paper Theories' book.



Figure 30: Jack Latham & Mark Rawlinson (2019) 'Sugar Paper Theories' exhibition at the Royal Photographic Society.

A dummy is expected to be ready for the group show with the plan to promote for pre-sale. I am already receiving positive feedback from professionals including Emma Bowket, and Hanna-Katrina Jedroz, who have both been highly positive of the concept and project development. Social media platform Nowhere Diary, who supported my previous book are keen to produce another feature on this project as I start to share it. There are also opportunities for book dummy awards, such as the Aperture PhotoBook awards and the Gost Book Award. I am also using the project's themes and research to continue building my academic profile by submitting further research papers on the themes as I have done with previous modules. As a lecturer, the project has informed my teaching and delivery and I have developed lectures and workshops in support of creative delivery at the college I teach, including being invited to support the photographic department with a discussion on my process.

One of the most valuable lessons taken from this experience is the knowledge that it does not end here, only continues to develop.

Wordcount: 2500



Figure 31: Phil Hill (June, 2021) Portrait of Dad. From 'Unreliable Narrator.'



Figure 32: Phil Hill (June, 2021) "How do you tell your children?" From 'Unreliable Narrator.'

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List of Figures

Figure 1: Phil Hill (2021) I hope this finds you safe and well. 1 ed. Birmingham: Out of Place Books.

Figure 2: Phil Hill & Staffordshire University (2021) Morning Panel 1: Local Communities & Morning Panel 2: Representation and Visibility (Communities and Communication Conference). [Online] Available at: <https://www.youtube.com/watch?v=iheESV6Gq8A&t=4761s> [Accessed 24 July 2021].

Figure 3: Phil Hill & Unknown (January 2021 & 1970s) One of the cut photographs of my maternal aunt and paternal grandfather in family album. From 'Unreliable Narrator.' [Photograph].

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Figure 7: Phil Hill (June, 2021) "You have to realise that I live a rather strange life, which one day might change" (print out of water fountain for luck and fortune). From 'Unreliable Narrator'[Photograph].

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Figure 9: Phil Hill (June, 2021) 'Fuck I'm Forty' Balloon at cousin's birthday. From 'Unreliable Narrator.' [Photograph].

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Figure 12: Sara Davidmann (2013) Collection of letters From 'Ken, To be Destroyed' [Online] Available at: <https://www.saradavidmann.com/work#/kentobedestroyed/> [Accessed 07 May 2021].

Figure 13 : Phil Hill (June, 2021) "It might have been because mum went to find her real dad." (Baby's family tree). From 'Unreliable Narrator.' [Photograph].

Figure 14: Phil Hill (June 2021) "I didn't ever want to know if she became unwell." From 'Unreliable Narrator.' [Photograph].

Figure 15: Phil Hill (June 2021) Abstracted images of the Step-father' from archive. Re-photographed and printed onto out of date darkroom paper. [Digital photograph of photograph].

Figure 16: Phil Hill (June, 2021) Grandmother image photocopied multiple times to degrade image (FMP experiment). [Digital Scans].

Figure 17: Phil Hill (June 2021) "We were known as the latchkey kids." from Unreliable Narrator. [Photograph].

Figure 18: Kai Yokoyama (2020) from 'The day you were born, I wasn't born yet.' Foam Issue 59: Histories, pp. 87-88.

Figure 19: Karl Ohiri (2013) from 'How to mend a broken heart.' [Online]
Available at: <https://www.karlohiri.com/how-to-mend-a-broken-heart> [Accessed 5 February 2021].

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Figure 22: Jack Latham & Emily Macaulay (2015) Map Insert from 'Pink Flamingo.' Brighton: Dive Bar.

Figure 23: Jack Latham & Emily Macaulay (2019) Special Edition version of 'Sugar Paper Theories' featuring photo inserts. Brighton: Stanley James Press.

Figure 24: Simon Roberts & Emily Macaulay (2020) Spread showing fold out section from 'Brexit Lexicon' publication. Brighton: Self Published.

Figure 25: Alma Haser & Emily Macaulay (2016) Spread with pop up elements from 'Cosmic Surgery' book. Self Published.

Figure 26: Phil Hill (July, 2021) Unreliable Narrator digital dummy. [Art]

Figure 27: Four Corners Gallery (2021) Gallery space in use. [Online] Available at: <https://www.fourcornersfilm.co.uk/gallery> [Accessed 24 July 2021].

Figure 28: Four Corners Gallery & Phil Hill (2021) Exhibition curation ideas. [Digital Composite].

Figure 29: Jack Latham (2019) Spread from 'Sugar Paper Theories' book. 2nd Edition ed. London: Here Press.

Figure 30: Jack Latham & Mark Rawlinson (2019) 'Sugar Paper Theories' exhibition at the Royal Photographic Society. Sugar Paper Theories Gallery Walk & Talk. Bristol: Royal Photographic Society.

Figure 31: Phil Hill (June, 2021) Portrait of Dad from 'Unreliable Narrator.' [Photograph].

Figure 32: Phil Hill (June, 2021) "How do you tell your children" (Portrait of my Brother). From 'Unreliable Narrator' [Photograph].

Appendix A: Staffordshire University: Communities and Communication conference – 2021: Connections Abstract.

In April 2021, I delivered a presentation on my practice and research, which was centred on the idea of community and connections to it. Although the practical work was completed for previous modules, the paper was written during the FMP and I found the process valuable in consolidating research carried out already and identifies areas that would be beneficial to take into the FMP. For example, Barthes' idea of the utopian community is based in the concept of 'Idiorythmy' (2013, p. 6) which is how we live together and also separately and could be linked to the way that we each individually carry our truths and interpretation of them.

More Lonely Ere: Abstract

Watford, Hertfordshire is situated between the city of London and the pastoral countryside of the Home Counties. It has an identity associated with commuting infrastructure where people share the same space yet live according to an individual rhythm - in what Roland Barthes' termed an 'Idiorythm.' Community closely intertwines with how the space is designed to take you away, through and past Watford. However, with the pandemic and lockdown, an opportunity was created to re-evaluate this relationship between community and its spaces, challenging its identity as a commuter town when there is no more commuting. Through a photographic survey of Watford's spaces and characters, I explore the idea of connection 'edgelands,' which is fundamentally impacted by the need to be distant. I applied traditional B&W photographic process to highlight a nostalgia associated with its aesthetic. I created a series of portraits and landscapes to create a journey narrative, which starts to question whether community is able to come to terms with the 'new normal,' versus the perception of its former self. The result is a dichotomy between the idealistic and reality. The photographs represent a truth; one a perception of a community through a nostalgic lens and one that highlights the way in which a community will naturally evolve its own identity - even when we place romanticised abstract nostalgia upon it.

Appendix B: The Absence of the Photograph - Essay (For Source Magazine 2021 writing prize submitted 17/06/21)

Whilst I was casually looking through a family album, I came across an image that I must have just glossed over before. The page was in an album from the late 1970s, before I was born. It had turned orange from age, or by some fault of the camera and process, a common feature of many of the photographs in my parents' archives. To me, the subject of the image was not a particularly striking one, depicting my aunt and my paternal grandfather who looked like they were having fun at the time the photograph was taken – all very vernacular. This was an image that you would expect to find in most family albums amongst other selected moments of births, weddings, holidays etc. However, it was the physicality of the photographic object that made me pause – it had been cut.

The way that it happened suggested the removal of something, or more likely someone, unwanted. This had not happened when originally placed into the album either, there is a faded outline, a spectre of the pristine 6x4 print that was once on the page – it is the hauntological object that reminds us of the person who the editor cannot bare to look at. But why keep it at all? Surely, it would be better to remove the photograph from the page entirely, or replace it with something more acceptable. This 'edited' object is what creates the intrigue; it is what made me pause to ask why. Despite recognising the people in the photograph and its links to my family, it was never intended for me. When I look at the image I am trying to fill the void left from the absence of the missing piece, without context; for the person who 'edited' the photograph, a stark reminder of the reason why this person should be excluded.

It is a powerful act to deface an image, potentially the only meaningful way of acting on emotions that are unable to be enacted in reality – photography shapes our experience of the world and how we remember; to intervene with an established photograph from the archive is an extension of that; as David Levi-Strauss points out: “we believe what we remember (sometimes to our detriment)” (2020: 43). Barthes knew it too as he demonstrated this power of photography on perception, but also the power of the photograph in the absence of the photograph – or at least, the power to construct from our own personal and collective memories. Barthes does this with one of the most famous images no one has ever seen – *The Winter Garden Photograph* (1993: 67). He openly chooses not to print this image because it is “one of the many thousand manifestations of the ordinary” (p. 73), but that's the point. We are already familiar with this photograph and its conventions through our personal archive and established canon.

Barthes' later prints 'The Stock' [ne. 'La Souche'] (p. 104) from his own archive, which bares many similarities to the described Winter Garden Photograph and may in fact be the photograph (Olin, 2009: 82). Barthes has provided you a photograph to confirm the construction of your own version, or crucially, as Barthes wished it to appear to you; simultaneously demonstrating the absent photograph's power over the conscious and the way narrative is influenced. It doesn't matter if the photograph existed, as Margaret Olin noted: “The punctum is the detail that is not there, or that wishes were not there” (p. 83).

I have since discovered, the absence in my photograph is - my grandmother. The editor the – my mother. The two have not spoken for over 20 years without any explanation, leaving me with a single sided narrative to form my construction, much like Barthes did with the Winter Garden. My image could have very easily been just another in a benign sequence of images. For my mother, who made the cut, the image is 'punctum' – it wounds her. So much so that it manifests in the physical object of the photograph for me too as I view it, wearing its raw emotional power openly. Photography is powerful even in its absence.

References

- Barthes, R., 1993. *Camera Lucida*. London: Vintage.
- Levi Strauss, D., 2020. *Photography and Belief*. 1 ed. New York: David Zwirner Books.
- Olin, M., 2009. *Touching Photographs: Roland Barthes's "Mistaken" Identification*. 1 ed. Cambridge, Massachusetts: Massachusetts Institute of Technology.

Appendix C: 'The Latchkey Kids' – Personal Narrative Account

Extracts from the story I wrote for 'Unreliable Narrator' FMP project. The full story can be viewed on my CRJ via this link:

<https://philhillphotography.com/sketchbook/2021/07/24/the-latchkey-kids-narrative-development/>

A leak.

There was a leak in the roof of my parent's house; this meant that everything that had been stored there for years had to come down into the spare bedroom. For my parents, notorious for not being sentimental, it was the opportunity to 'spring clean' a lifetime of accumulated objects.

Unlike the family archives of others, ours is quite modest, existing in only a few albums but also in piles of old decaying plastic carrier bags full of negatives, with little in terms of organisation.

Still, it was good to go through them all and be reminded of childhood.

It was there that I saw the page and it made me pause. Among all of the other photographs of weddings, births, holidays and parties, there was this yellowing 6x4 print of my maternal aunt and paternal grandad sharing a joke on a sofa. The photograph had been abruptly cut in two. It was easy to see that this had been done long enough after the print was placed into the album because the faded edges were still there - the spectre of the photograph. At some point in the photograph's history, it was peeled from the photo album, cut in two and placed back onto the page. Amongst those carrier bags, I found the negative belonging to this print. It was Gran who had been removed from the photograph and my mum made this cut.

My mum and Gran have not spoken for over 20 years. I never really understood why, only that she was 'not a very good person' and ties had been cut completely. Very little has been spoken about it since and every time the subject came up, it was quickly closed. I had been told it was my Gran's fault, but I only had one side to go by. What if it was ours?

The more that I viewed this photograph though, the more I speculated over the absent part. Surely, it would be better to simply remove it from the album completely, avoiding those questions. It is a half-told story, for the missing narrative; I would need to speak to my gran. For that, I wrote two letters; the first reaching out and a second to follow up.

[...]

I had no idea.

In the background of some of the photographs there is the shade of a presence giving the impression that he used to have a greater presence within these albums. He was an intimidating character. I remember him not talking a great deal and when we used to visit Gran; he would either stay in the kitchen or be off fishing somewhere in a dark coloured Bedford van that he used to drive. I was still so young so perhaps many of the memories I have are tied up with the photographs that I can look at now. Sat there as he did in my parents back garden in one of those pictures: smoking, or sat on a picnic blanket with the rest of us at the Longleat estate, before they started charging to spend Sunday afternoon in the grounds. In the photographs that my aunt gave me, he was there at my parents' wedding, at the head table. He even walked my aunt down the aisle, though she told me how much she regretted that now. There is another photograph of me and my brother as page boys sitting on Gran's sofa, getting ready for that day but again, I barely remember the event.

20 years is a long time to wait to talk about a subject you have no idea of its significance. I contemplated this as I drove back with more photographs.

Appendix D: Identified future Opportunities



Communities and Communication 2022: Diverse Voices

I am keen to build on the presentation and paper that I delivered for the 2021 conference and plan to submit a paper for next year's event. The theme is diverse voices with a range of themes to focus on. Two immediately stand out with relevance to my practice and the FMP project: Representation & Quiet Voices. In which I can discuss the working-class experience through the family album and the stories outside the frame.

OPEN CALL RAKE COMMUNITY 2021

Rake Community 2021: Practitioners-in-Residence!

Rake Collective have launched an open call for a digital residency that aligns with my practice on community and FMP project regarding the absence in photographs:

'Applicants are asked to consider the theme (IN)VISIBILITY - which seeks to capture the duality between the visible and the obscured, wherever it may occur. Encompassing secrecy, in-between spaces, that which is 'hidden in plain sight', and the visualisation of the unseen.' (Rake Collective, 2021).

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Vienna Photo 2022

Vienna Photo has two opportunities to apply and be part of the festival. Projects can be submitted by September 12, by which I will have my project resolved and ready to submit to festivals starting with Vienna Photo. There is also the opportunity to submit my book dummy for Vienna Photo's Photo Book Exhibition by January 2020 when I will have my dummies prepared and ready for submission.