



Memory and Photography

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Perspectives in Art and Design

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“A photograph’s relationship to memory is complex. Can memory ever be made real or is a photograph sometimes the closest we can come to making our memories seem real.

Chris Killip

The Memory of Photography (Bate, D 2014)

- Photography is often linked to memory as an issue of its **failure**.
- The question of what is missing or what cannot be seen in photographs emphasizes what might be called a negative relation to memory
- This obscures the productive role of photographic images within culture as what can be termed as mnemonic devices

The Area of my Research

- My work continues to investigate the specific contribution that photography has made to the relation of **memory** and **history** and how this impacts on the academic context of photography

Documentary film as a mode of research

- My chosen mode of practice is making films



Mac8 Films present

A Jamie Macdonald film

SHOOTING TIME

Ian Macdonald

In 1997 “Cool Britannia” was at its height. Brit pop was flooding the airwaves, a new Labour government took power, and a sense of hope that had not been felt for a generation was palpable.

British photographer Matthew Finn was 24, had recently graduated, and took a job at a School of Art in the outskirts of London. Over the coming years he photographed the students and the school itself.



SCHOOL OF ART
Matthew Finn



The Glencoe Road Studio
later the Frobisher School of Painting

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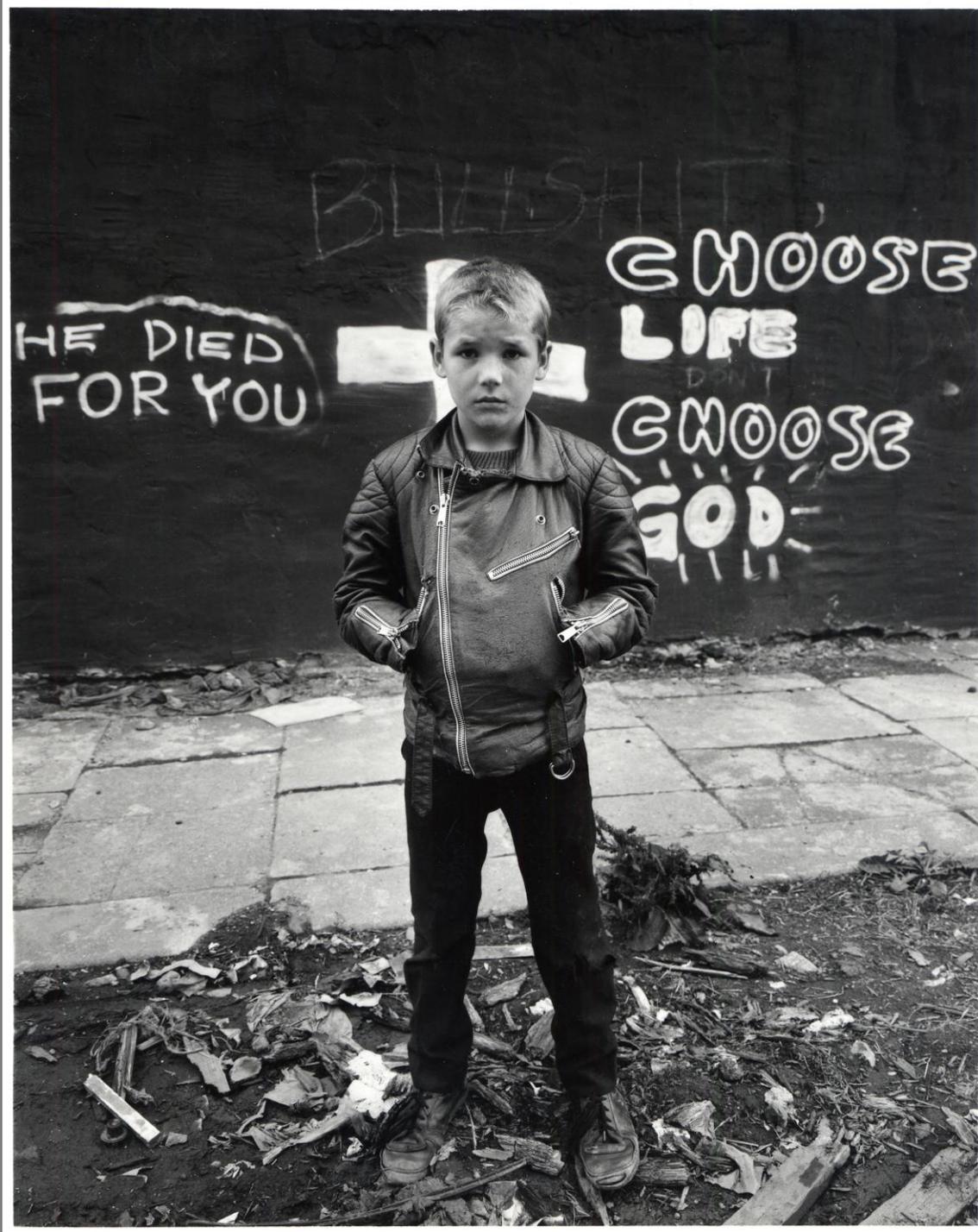




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