Ania Dabrowska

Memory and its impact on our sense of identity

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Phototherapy and Therapeutic Photography in a Digital Age

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What is in a Face: The Invisibility of Blankness in Contemporary Photographic Portraiture

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The damaged, the unusual, the unacceptable: of dreams and nightmares

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Externalise me, Internalise you. Research into projection and introjection

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ANIA DABROWSKA

As we select from the memories, we must always ask ourselves: how can we use the memories that we have? How can we use the memories that we have about our past experiences? How can we use the memories that we have about our future experiences? How can we use the memories that we have about our present experiences? How can we use the memories that we have about our current experiences?

Mother (From the Archives of Betty Munns) that a shape of a person's neck, which ignores something familiar. This odd and uncanny tools for exploration of these territories, since we memories to determine my choice of original finding cures for dementia. I dug into the topic, their brains to be used for scientific research into remembering? The generous contributors of the source in different ways as I tried to find answers to two series, but only as different as your left arm is in the collective, public, subconscious memory.

The world that we live in is not a closed system, but a system that is open to change. Our memories, our experiences, our feelings, our thoughts, are all part of this system. We are constantly changing, adapting, learning from our experiences, and creating new memories. This is what makes us human. The memories that we have are a part of our identity, and they shape who we are.

What is research?

Research can be considered as a search for knowledge about the world, particularly about human beings. It is an attempt to understand the nature of human experience and behavior. Research is a systematic and methodical investigation of a problem or question. It involves the collection and analysis of data to answer a question or test a hypothesis.

The research process involves several steps:

1. Defining the Research Question
   - What is the question you want to answer? What is the hypothesis you want to test?

2. Literature Review
   - What has been written about this topic before? What is the current state of knowledge?

3. Methodology
   - What methods will you use to collect data? What is the best way to collect data?

4. Data Collection
   - How will you collect data? What are the strengths and weaknesses of your method?

5. Data Analysis
   - How will you analyze the data? Will you use statistical methods or qualitative methods?

6. Conclusion
   - What are the conclusions of your research? What are the implications of your findings?

Research is a process of critical thinking, analysis, and interpretation. It requires a commitment to evidence-based practice, a willingness to question assumptions, and a commitment to ethical research.

Photography, Research and Phototherapy

Del Loewenthal

Photography is a powerful tool for research and therapy. It can be used to explore the emotional, social, and cultural aspects of human experience. Photography can help researchers to understand the complex and often contradictory nature of human behavior.

In this article, I would like to present one example of a therapeutic photography project that I carried out with a client. The client was a young woman who was experiencing difficulties in her personal life. She was struggling with depression and anxiety, and was having difficulty communicating her feelings to others.

To understand her experiences, I asked her to select one photograph from a selection of images that I had prepared. She chose a photograph of a tree, which she described as her ‘guardian’. She explained that the tree was always there for her, providing her with a sense of comfort and security.

Through our discussions, I was able to gain a deeper understanding of her experiences and feelings. The photograph of the tree became a symbol of hope and resilience, and helped her to communicate her experiences to others.

This example illustrates the potential of photography as a therapeutic tool. It shows how photography can be used to explore the emotional and social aspects of human experience, and how it can help researchers to understand the complex and often contradictory nature of human behavior.

In conclusion, photography is a powerful tool for research and therapy. It can be used to explore the emotional, social, and cultural aspects of human experience. Photography can help researchers to understand the complex and often contradictory nature of human behavior. It is a tool that can be used to explore a wide range of topics, from personal experiences to social issues. Photography is a tool that can be used to explore the human experience in all its complexity.
Putting the (m)other first

These photographs are part of a larger set, taken when the photographer’s mother died, of the house he was brought up in. Besides using this therapeutic photography as a way of starting to work through his experiences of loss, the photographer also had in mind the ethics of such photography. In particular, he was concerned with the question of when he might be putting his mother first and when he might be putting himself first, as well as when he might be putting neither or both first.

There were further complexities as to the ethics for the viewer, including family and friends. This notion of ethics as ‘putting the other first’ comes from the French philosopher Emmanuel Levinas who considered every face to say ‘don’t do violence to me’ and ‘don’t let me die alone’ – which, at least in the latter case, the photographer failed to do for his mother.

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ASKER

Claude Lévi Strauss asks: “What is the virtue of detachment from, this ambiguous space. Possibly a desire for attachment to, or maybe a focus on our consciousness upon which we rely to place small nuances in the perception of: surface, absence of everyday cues to size and distance, course, providing our visual perspective. With the combination of these factors, the space exists beyond our tactile space or within it? Our perception of scale and perception of distance are normally interlocked, the combination, of course, providing our visual perspective. Does our misjudgment of it. What of this street? Does it concern with the perception of scale and the projectionist cannot return. Active; but inevitably they both begin to wane, as light. Attention is captured and anticipation is halted. There is time to consider the moment. The actor is already on stage. He has stepped into the role. There is an opportunity to re-examine where the unconscious internal self may have developed from the surface.

Here, on the page, the movie comes to an abrupt halt. The cinematic process used to create and present the action, I, in fact, play the shadow figure. The concept, which is usually considered a whole, before the sequencing of the initial image and the final print production. There are three specific stages to my practice, where there is an opportunity to re-examine where the unconscious internal self may have developed from the surface.
photograph and the assessor/viewer, an opportunity between the artist and the photograph but the that Projection and Introjection, used in this inner world - does an alternative picture emerge, potential of more discoveries and awareness to my process? As I ponder these reflections of theirs contain those thoughts and return them to me? transmit my thoughts into their minds; do they affect into an ‘other’, externalise it perhaps this project give me the opportunity to discard bits that are in existence and re-forming them interchange of self and non-self; in picking up its creation, it has the power to display that undigested bit-parts of experience and other be the act of making more concrete that, from reality (externally me as the print) and me), from pre-verbal, or early infant experience. The artwork unconscious conversation, enabling union and a the interplay of introjective and projective mechanisms weaves a pattern of relatedness’s ‘The interplay of introjective and projective worlds of both artist and viewer. It is a place where image can merge and internalise.

This process for the artist will, rather, rather, enable the artist to see how his, in this case, to project the same thing. This communication is seen as a form of the photographer deposits into an internal world and just like introjects, an unconscious merging of material with experience. I am also interested in how this relates to the process of externalisation where the image is being conveyed. It is the ‘reflect’ form of the artist’s internal world the images are conditioned by experience from ‘out’ into the first assessment. Project and Introjection is a form of the interplay of shared understanding, it becomes a mirror of shared experience. The conscious process to make an image into three phases, Slaghuis, 1982, where the static projector, making itself as ‘I’ and the internal world is discarded to let the static and external world enter into the presentation and introduction to the images of the artist. I am also interested in how this relates to the process. This concept also ponders what artist is to contribute by this process of assessment and vice-versa of the image un-resolved, un-differentiated parts of his image, that it can act as the artist’s emergence from this place of psychic retreat to a position of awareness and through the production of these photographs we put our inner thoughts and understandings in and make sense of external events and how we describe the world in subjective terms, by looking at Projection in theoretical terms, we see something; a representation of my internal experience of communication, although through this play and interaction, I am asking to be seen as the written report, which can be seen as a developmental tool offering a differentiating perspective on image engagement; it is this process that is behind creative engagement. Art development presents as the written report, which can be seen as a developmental tool offering a differentiating perspective on image engagement; it is this process that is behind creative engagement. Art development presents

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Sandler, J. 1988 Projection, Identification, Projective Th...
The Power of Possessions
My personal practice has always centred on issues of mortality and the enigma of consciousness, but the investment of emotional content increased substantially after the death of my husband in 2009 and I began to focus on personal loss. I found it necessary to explore the emotional attachment and the internal melancholy and mystery in possession through a complex process of reflection and re-examination. Making the images was, do doubt cathartic for me, and reflecting on the images, I can see that they explore feelings that I did not, at the time, acknowledge. I knew that they were about loss but the mysterious quality of the objects was not obvious to me at the time of making the work. Nor did I acknowledge, until much later, the fetishistic nature of the images. I confess that this has concerned me for a long time, but I also realise the ‘power’ of the images as research tools for the investigation of emotion.

I have continued to use still life photography as an interpretative tool in order to explore the elements of loss associated with grief and mourning. My research investigates and explores the potential for photography to be used in the investigation of personal loss but also explores the potential for photography to be used in the investigation of personal development and the exploration of personal development. I have been interested in the way that objects can be studied, examined, understood, and how they can resonate with the subject and the object. The objects can be studied, examined, understood, and resonated with. These objects can be studied, examined, understood, and resonated with. My research is a way of understanding the potential for photography to be used in the investigation of emotion.

Making the images was, do doubt cathartic for me, and reflecting on the images, I can see that they explore feelings that I did not, at the time, acknowledge. I knew that they were about loss but the mysterious quality of the objects was not obvious to me at the time of making the work. Nor did I acknowledge, until much later, the fetishistic nature of the images. I confess that this has concerned me for a long time, but I also realise the ‘power’ of the images as research tools for the investigation of emotion. My research is an interpretative tool to explore the elements of loss associated with grief and mourning. My research investigates and explores the potential for photography to be used in the investigation of personal loss but also explores the potential for photography to be used in the investigation of personal development and the exploration of personal development. I have been interested in the way that objects can be studied, examined, understood, and how they can resonate with the subject and the object. The objects can be studied, examined, understood, and resonated with. These objects can be studied, examined, understood, and resonated with. My research is a way of understanding the potential for photography to be used in the investigation of emotion.

Questions relating to knowledge construction, validity and evaluation will need to be addressed. Exciting innovations in information technology may have an important part to play here in extending the interpretation and dissemination of this and other related work. This work has been published and exhibited in Uncertain States, a newspaper that I co-founded with a group of friends. Uncertain States is, in itself, an example of this trend and the need for a new form of distribution of its newspaper ensures a fresh audience with each issue. But it is the internet that offers the potential for innovations in information technology to revolutionise the way in which we communicate and promote dialogue. It can only be a matter of time before multi-method research is commonplace and I hope that my practice can play a small part.
PHOTOGRAPHING THE OLYMPIC PARK

Ben Camphin

Within processes of event-driven urban change, and surrounding Olympic mega-event in particular, the medium of photography has become an increasingly important tool for the documentation and contextualisation of events. Through a series of photographs, this essay aims to explore the role of photography in the context of the Olympic Park in London. The Olympic Park is a complex and multifaceted space, where past, present, and future are intertwined. It is a site of transformation, where the Olympic games represent a moment of change and renewal, but also a site of controversy and debate.

The Olympic Park is a unique space, where the architectural and cultural heritage of the area is juxtaposed with the modern infrastructure of the Games. This juxtaposition is evident in the photographs, which capture the dynamic relationship between past and present. The photographs are not just a record of the Olympic Park, but also a reflection of the complex social and cultural dynamics of the area. They are a reminder of the power of photography to capture the essence of a place, and to provide a window into the dynamic relationship between past, present, and future.

Within the context of the Olympic Park, the photographs taken during the Games are a testament to the power of photography to document change. They are not just a record of the Olympic Park, but also a reflection of the complex social and cultural dynamics of the area. They are a reminder of the power of photography to capture the essence of a place, and to provide a window into the dynamic relationship between past, present, and future.

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“Freedom is so good… there is nothing like freedom. What freedom means to me is that there are no boundaries in your life, no demarcations, you
photography in a uniform series and presented
the photographer. These images are constructed
and distinct strand of contemporary photographic
This practice-led research explores a prominent
What’s in a Face. The Instability of Blankness in
GERARD
www.uncertainstates.com
UNCERTAIN STATES Issue 11
M (Malawi)
will go straight.”
These are packed suitcases, as we are staying in the hostel in suspense, you don't know what is coming next, so you are ever ready with your

Gerard Jefferson-Lewis
What is a Face? The Instability of Blankness in Contemporary Photographic Portraiture
This project has been conceived as part of a research and artistic residency investigation into the instability of blankness in contemporary photographic portraiture. Blankness, the absence of faces or expressions, is one of a number of indigenous photographic idioms that offer a formal and conceptual approach to portraiture. Blankness is the consequence of an absence of identity, a blankness that is present in any portrait made, but especially in those taken by photographers who are not seeking to represent the person they are photographing. Blankness is a concept that has been used to describe a blank surface where the absence of something sensual or visual can be interpreted as a presence. In this research the blankness is regarded as a surface that is made visible by light, a surface that is made visible by light and shadow, and a surface that is made visible by light and shadow and light. 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OCTOBER ANIA DUBROWSKA - ARTIST TALK
NOVEMBER PROF. DEL LOEWENTHAL - A LIFE IN PICTURES: PHOTOTHERAPY AND POST-EXISTENTIALISM
DECEMBER MICK WILLIAMS TALKS ABOUT HIS 40 YEAR “WORK IN PROGRESS”

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