
A dried leaf and stem are positioned on the left side of the slide, extending from the top towards the bottom. The leaf is dark brown and curled, while the stem is thin and dark. The background is a light, textured surface with some faint, yellowish-brown stains.


*From the question of ‘what’ to
the question of ‘how’
or
how to write about the lives of
others?*

MARIA TAMBOUKOU,
CENTRE FOR NARRATIVE RESEARCH
UNIVERSITY OF EAST LONDON



*Under history, memory and forgetting
Under memory and forgetting, life.
But writing a life is another story.
Incompletion*

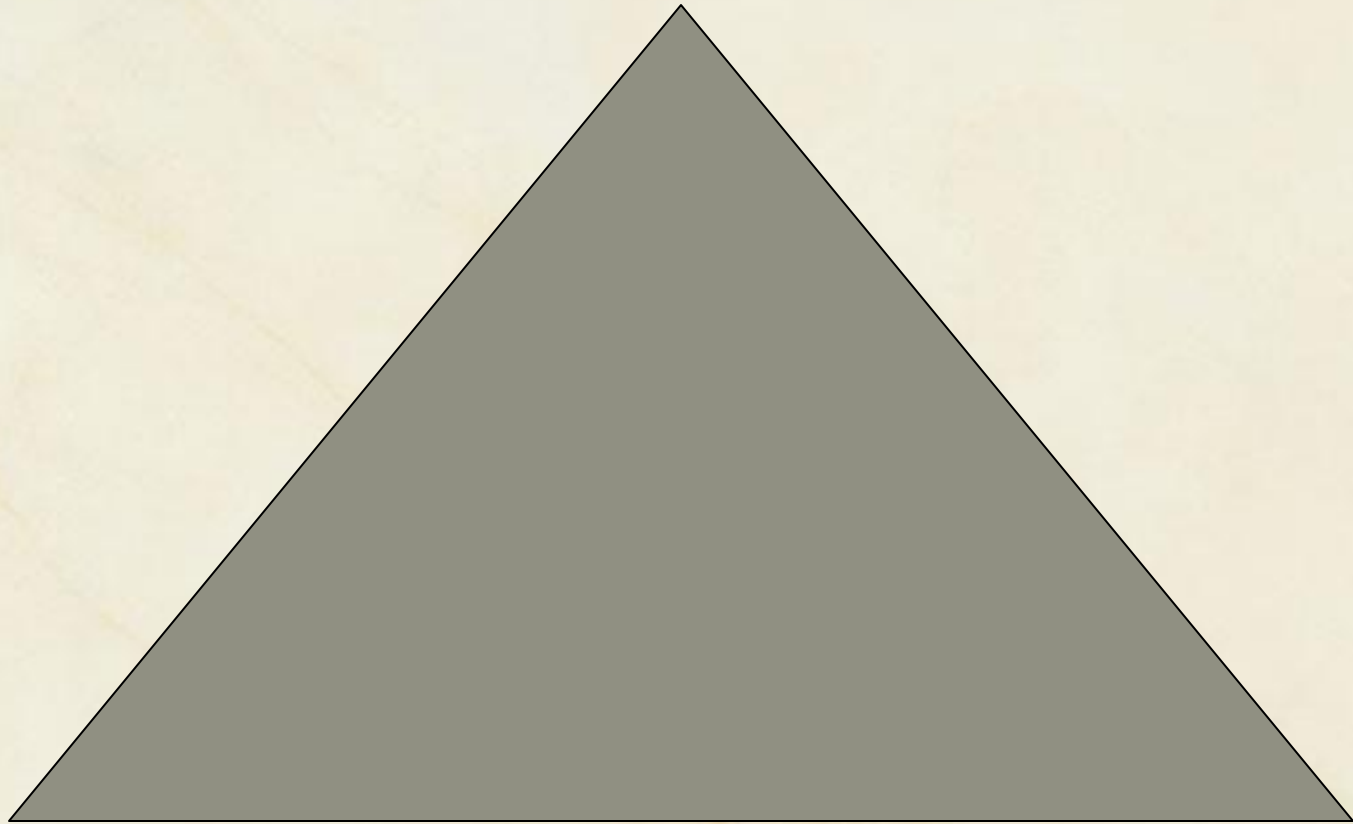
*(Ricoeur, *Memory, History, Forgetting*, 506)*



What is
narrative?


- What do narratives do?
- How have they emerged and historically constituted?
- What are the possibilities of becoming other?

Sequence



Meaning

Representation



Interrogating the triangle of
sequence – meaning - representation

- from the ontology of *what is*
- to the historical ontology of how it has emerged and historically constituted,
- further moving to the ontogenesis of how it works, with what effects and what are its possibilities of becoming other.



From

sequence

To

Narratives

as

Events


process



Hannah Arendt

‘The world is full of stories, of events and occurrences and strange happenings, which wait only to be told, and the reason why they usually remain untold is [...] lack of imagination’

(Men in Dark Times, 97)



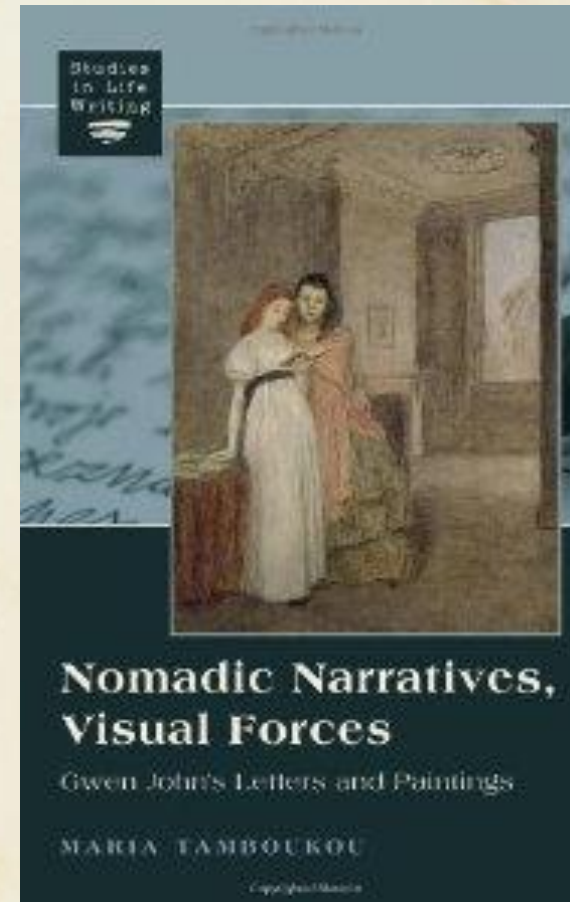
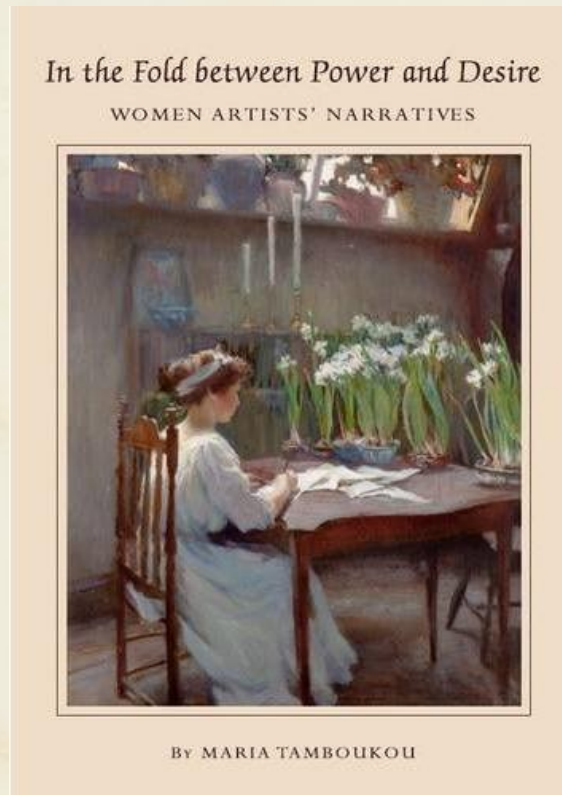
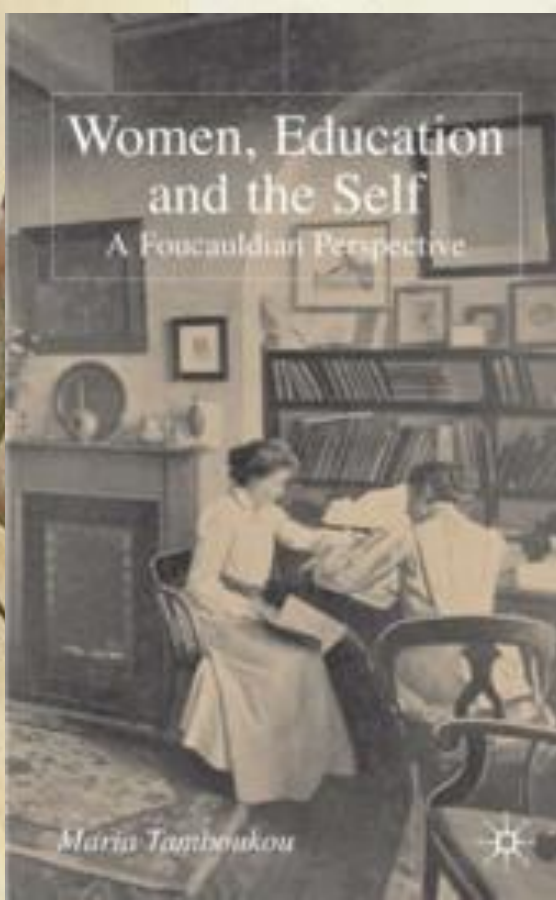
‘action as narration
and narration as
action are the only
things that can
partake in the most
“specifically human”
aspects of life’

(*Life is a Narrative*, 41)



Julia Kristeva

“Portraits of moments”



'You know my life is entirely visual and no place ever gave me such exquisite happiness as last winter with you.'

Visual Lives

Carrington's Letters, Drawings and Paintings



British artist Dora Carrington (1893-1932) was a voluminous correspondent and wrote beautiful letters both to content and to form as she was often experimenting writing with amazing illustrations. This monograph looks into Carrington's letters, sporadic drawings and paintings and analyses narratives and visual images in their intersections. The author interrogates and challenges the way letters have been used in women artists' autobiographical representations, her argument is that ordinary narratives cannot represent lives or subjects, but they are exceptionally useful tools drawing light on the construction of the female self and art.

Considering the centrality of space in Carrington's sporadic drawings the author suggests that Carrington's letters, diaries, paintings and drawings can become part of a geography of spaces and powers, shedding light on the dark spaces of privacy and revealing connections between the public, the private and the right to privacy. The analysis further looks into Carrington's immense sporadic drawings following narrative possibilities of how the artist's behaviour groups create conditions of responsibility for a woman to speak of her desires and represent herself as an artist and as a subject to love.



Hardcover
£25.00



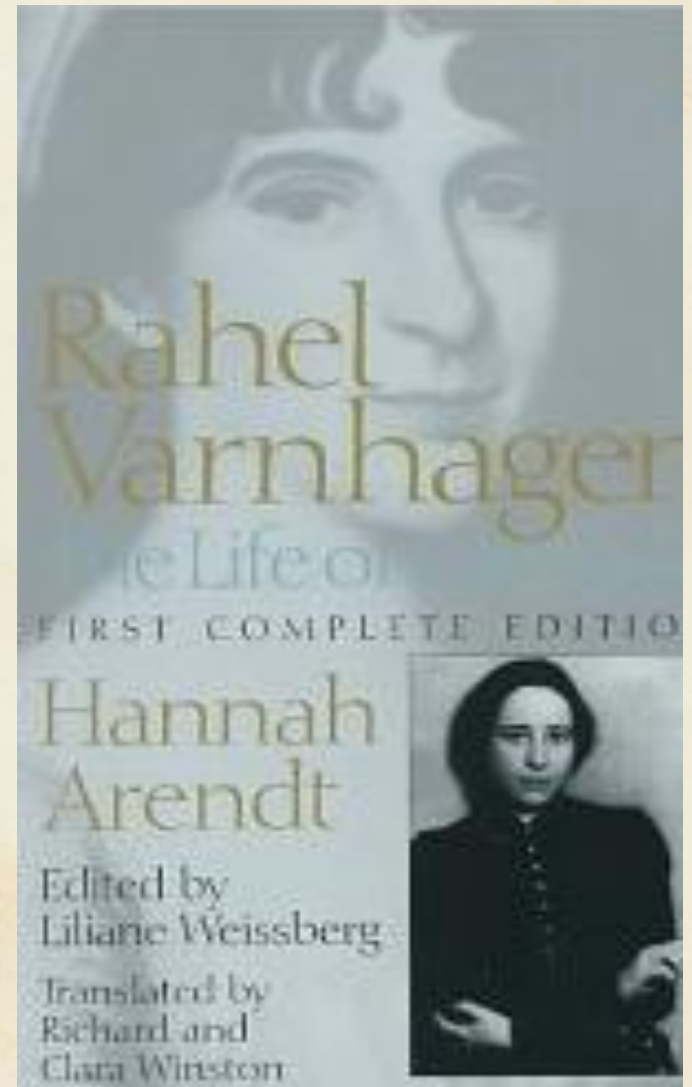
an auto/biography monograph
by Maria Tamboukou



VISUAL LIVES (Maria Tamboukou) British Sociological Association BRUNNEN PRESS



Rahel Varnhagen 1771-1883





Narrative moments

“the story reveals the meaning of what otherwise would remain the unbearable sequence of sheer happenings.”

(Men in Dark Times, 104)

“the art of narrative resides in the ability to condense the action into an exemplary moment, to extract it from the continuous flow of time, and reveal a *who*.”

(Life is a Narrative, 16)



Narrative meaning

- “storytelling reveals meaning without committing the error of defining it.”

(Men in Dark Times, 105)

- creating communities of remembrance



Writing from within

‘instead of a psychological analysis, [Arendt] proposes a turn outward, to the mimetic gesture ... she addresses the notion of action and speaks of the public self in terms of performance.’

(Weissberg in *Rahel Varnhagen*, 19)



On Portraits

‘I want a letter to be the portrait of a moment: that in which it is written’.

(Varnhagen, *Rahel Varnhagen*, 11)

‘My portrait therefore follows as closely as possible Rahel’s own reflections upon herself.’

(Arendt, *Rahel Varnhagen*, 82)

Narrative personae

- The portrait opens up a performative scene, a dialogic space wherein the subject, the researcher and the reader meet, interact and negotiate meaning about subjects and their world.
- 'It is thus a third person, the *narrative persona* that says "I" in the polyphonic narratives that comprise [my] genealogical *archive*, allowing me as an author and as a narrative researcher to keep a distance from the narrators and indeed their narratives.

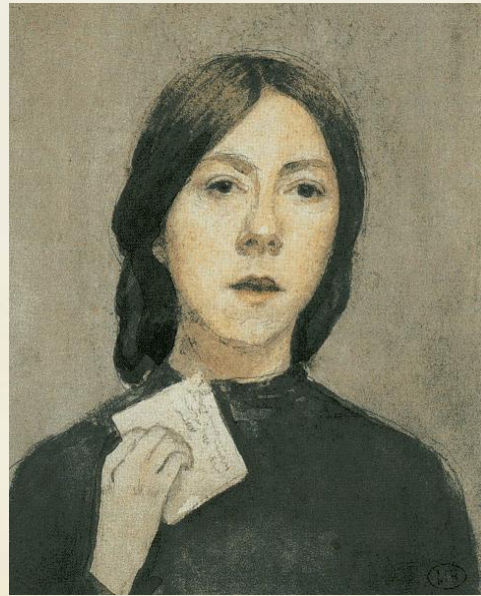
(Tamboukou, *In the Fold*, 180-181)



persona

- a) a mask disguising an actor in the theatre but allowing the voice of the actor to sound through
- b) a legal personality, a right-and-duty bearing person (a Roman citizen)

(See Arendt, *On Revolution*, 106-107)



Narrative personae



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