

Harsh debate in contemporary historiography contributed to sharpen the suspicion of History and to quicken the process of its de-legitimation/see Hayden White, *Metahistory*, 1973.

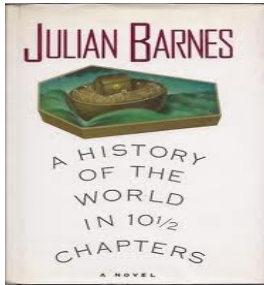
Why History is unreliable:

- textual component, history as narrative *
- shadow of power
- selective, partial and indifferent to marginalities!

↑ microhistory (microhistory means the focus on small incidents, insignificant in themselves, which reveal larger structures / see Carlo Ginzburg, *The Cheese and Wormholes*)

history from below/subaltern theory (perspective of common people, the oppressed, the poor, the non-conformists, the subaltern --- politically and geographically outside the hegemonic power structure / see G.C. Spivak, *Can the Subaltern Speak?*)

* history as narrative ⇒ Historiographical Metafiction (term coined by Linda Hutcheon in *A Poetics of Postmodernism*, 1988)



“History isn't what happened. History is just what historians tell us. There was a pattern, a plan, a movement, expansion, the march of democracy; it is a tapestry, a flow of events, a complex narrative, connected, explicable. One good story leads to another”.

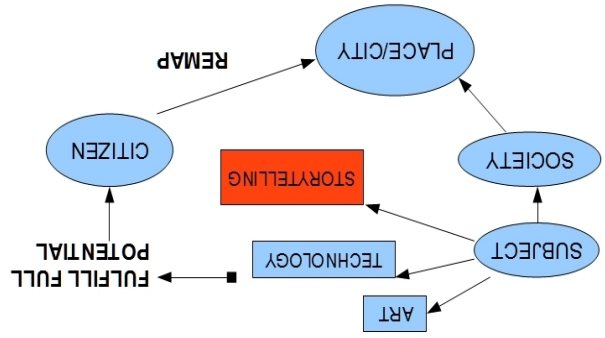
Further reading:

Salman Rushdie / Peter Ackroyd / Margaret Atwood / Kazuo Ishiguro / Timothy Findley / A.S. Byatt / Graham Swift ▶▶

“History goes in two directions at once. It goes backwards as it goes forwards. It loops. It takes detours”. Tom Crick, *Waterland* **** set in the Fens, concerned with the nature and importance of history and storytelling ⇨ great tradition of storytelling



SUTTON GRAPEVINE – explores issues of place-identity around the village of Sutton in the Fens – READ. LISTEN. FOLLOW. SHARE



Intro

These excerpts are extrapolated from the visual essay I have been composing at Probo's loosely based on Probo's work and projects. First it developed as a concise mind map which outlined the fundamental design underpinning Probo's long journey – according to me obviously. It then evolved and bloomed in different and unexpected directions, drawing on my past knowledge, feeding on fortuitous connections and new sources of inspiration. It was elaborated following different paths, or 'themes', even if I found myself juxtaposing pictures or quotations, originally designed for separate 'themes', pleasantly coming together. The lines I have drawn are just some of the infinite possible threads I could have kept to. This is my own series of allusions, suggestions, relations.



Visual Essay - Storytelling

Elena Festa

StoryCubes are a tactile thinking and storytelling tool for exploring relationships and narratives. Each of the six sides can illustrate or describe an idea, a thing or an action – placed together it is possible to build up multiple narratives or explore the relationships between them in three-dimensions. bridge the limitless shareability of the digital with the human qualities of the handmade

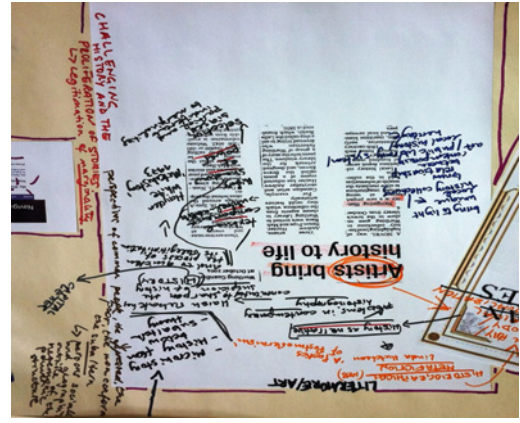
***What is the Social Shaping of Technology?**

“SST emerged through a critique of such technological determinism”. SST studies show that technology does not develop according to an inner technical logic but is instead a social product, patterned by the conditions of its creation and use. Every stage in the generation and implementation of new technologies involves a set of choices between different technical options. Alongside narrowly technical considerations, a range of social factors affect which options are selected - thus influencing the content of technologies, and their social implications” . <http://www.warwick.ac.uk/technology/SST/STPR.html>

****WHAT ARE STORYCUBES?***



»»» create hybrid online/offline templates – space to share for rural communities where there is a lack of permanently shared cultural spaces »»» bridge virtual/physical spaces »»» SCAVENGING knitting together tools, software and approaches SHARABLES



My History
Wanted! your history for a temporary collection of today



Challenging History and Proliferation of stories ← → legitimation of marginality

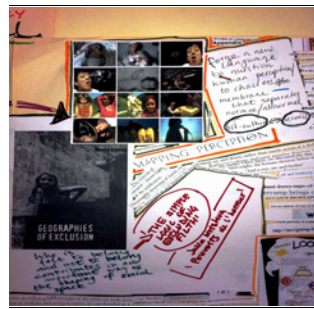
A monolithic vision of looking at the world can be disrupted if personal narratives, private discourses, microstories can flourish



“The results will be a genuine attempt for the “Two Cultures” to work together to produce a body of work that is both art and a product of scientific research, not merely that of an artist using the technologies of science, nor a scientist making use of aesthetic images to describe scientific techniques. It sets out to rethink attitudes and to position artistic and scientific practices at the leading edge of social debate on perceptions of disability”

Visual Essay – Mapping Perception

Mapping is not only about exploring and depicting a portion of territory but it can also entail travelling into, investigating and representing some unfamiliar trails inside people’s mind: setting the boundaries and drawing the many trajectories collective consciousness can cover. “The human landscape can be read as a landscape of exclusion”, starts David Sibley in Geographies of Exclusion, and the same organization and orchestration of space follows the construction and position of the self related to the category of the other and the wider context of society. If we look at our surroundings as the



phenomenal embodiment of our shared imagination, then we will decipher not only the imprint of power in its many forms but also the scattered marks left by individual imageries. *Alternative, subaltern stories, all those visions that are thought not to fit in, because they belong to the other side of the fence, where all that is not pure enough, according to a set of ready-made prerequisites, is dropped off.*

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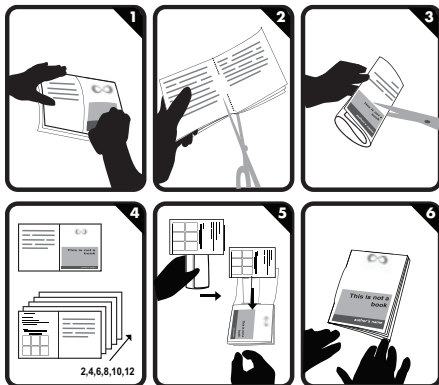
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