

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

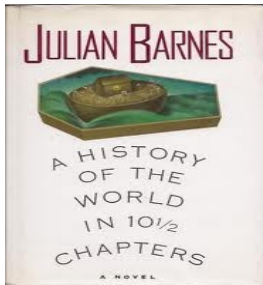
Why History is unreliable:

- 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 The Wormhole*)

history from below/subaltern theory (perspective of common people, the oppressed, the poor, the non-conformists; the subaltern --- persons socially, 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”.

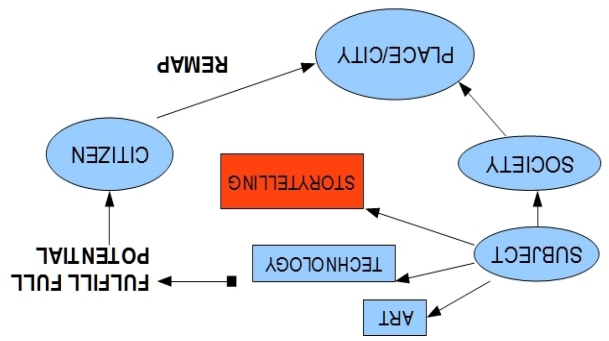
Further reading:

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

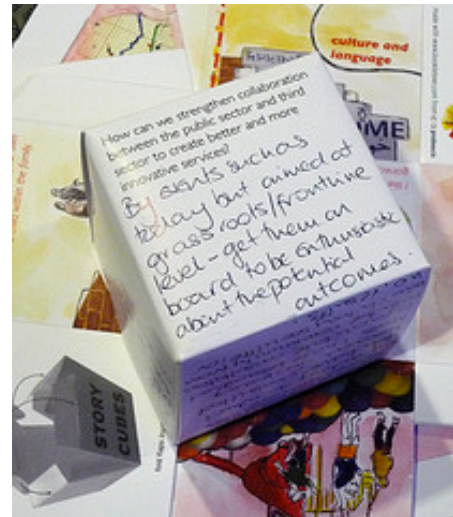


SUTTON GRAPEVINE – explores issues of place-identity around the village of Sutton in the Fens – READ. LISTEN. FOLLOW. SHARE



These excerpts are extrapolated from the visual essay I have been composing at Proboscis loosely based on concise mind map which outlined the fundamental design underpinning Proboscis' 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.

Intro



Visual Essay - Storytelling

Elena Festa

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

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

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

****WHAT ARE STORYCUBES??**



SHAREABLES

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

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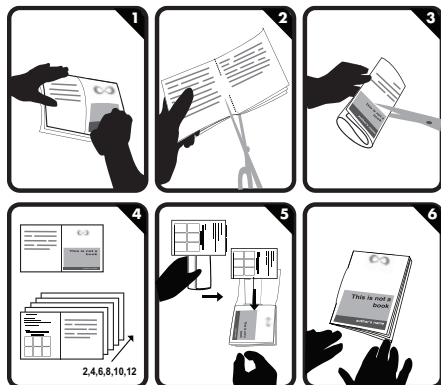
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Published by Elena Festa

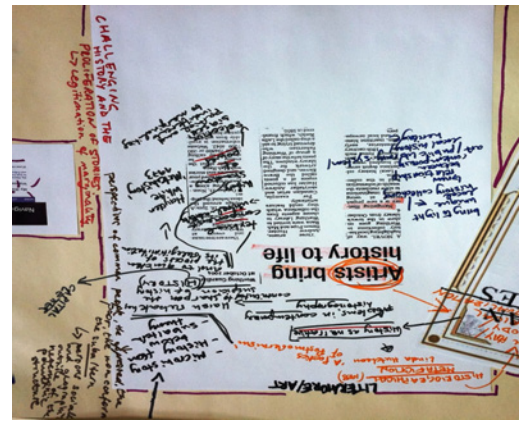
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One of four eBooks created during an internship at Proboscis

made with www.bookleteer.com from proboscis



<http://bkltr.it/q11GvF>



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



Challenging History and Proliferation of stories ← legitimacy of marginality

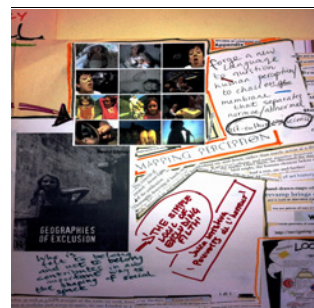
A monolithic vision of looking at the world can be disrupted if personal narratives, private discourses, microstories can flourish



"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.*