



BRITISH  
SOCIOLOGICAL  
ASSOCIATION

BSA Auto/Biography  
Study Group  
Centre for Biography  
and Education  
University of  
Southampton

## BSA Auto/Biography Summer Conference Wolfson College Oxford, 11-13 July 2014

### *People and Places*



Dear Friend,

Welcome to the 23rd Auto/Biography Summer Conference Programme. I think you will agree that we have a programme that looks exciting, varied and interesting. Thanks to all of you for your support and assistance in putting the programme together. Apart from the presentations you will also see that we have good opportunities to socialise, enjoy food and wine in the pleasant ambience of Wolfson College.

Very best wishes,

Jenny and Michael

Forthcoming Attractions

Your New Yearbook should be with you end of June/beginning of July

The fourth A/B Monograph

*He, Himself and I: reflections on inter/connected lives*

by Gayle Letherby available from July

2014 Christmas Conference, The British Library, London 12<sup>th</sup>  
December

2015 Summer Conference will be at Dartington Hall, Devon, 16-18<sup>th</sup>  
July (Topic Formal and Informal Education: lives, works and  
relationships)

## **Delegate information**

*Wolfson College, Oxford OX2 6UD*

Lodge telephone: 01865 274100

Conference Office email: [events@wolfson.ox.ac.uk](mailto:events@wolfson.ox.ac.uk) telephone: 01865 274083

We are delighted that you are staying with us. Whether you are coming with a conference, or independently, you are most welcome! We hope you find this information useful, in advance of your visit.

### **Your Accommodation**

Your bedroom is a self-contained en-suite single. There is a Kitchen/Lounge area, shared amongst the other 4 – 9 bedrooms in that “set”. Where possible, we allocate sets of rooms to the same conference/ group, and assign couples to adjacent rooms. Some rooms are up one flight of stairs, so please advise if you require ground floor accommodation.

Your bedroom is provided with bed linens, towels, and small toiletry items on arrival. There is daily servicing. The telephone accepts incoming calls, and you can make calls throughout the University network (but not externally). Contact us if you would like your room’s telephone extension number in advance of your arrival. Your bedroom is equipped with internet, which can be accessed on WIFI or through an Ethernet cable available on request.

**Please note that we do NOT supply adaptors and there is NO television.**

The communal kitchens have appliances, with cooking equipment and tableware provided by arrangement. Tea trays and kettles are supplied, so you will never be without the chance of an English “cuppa”! There is also an iron and ironing board. We have only very limited stocks of items for borrowing, so you are advised to bring your own hairdryer, clock, radio, adaptor, personal toiletries.

### **Important Points**

Smoking is strictly forbidden in bedrooms, inside buildings and on balconies.

Pets are not allowed within the accommodation or buildings.

No insurance is provided by the College for guests’ personal belongings.

You are advised to arrange adequate medical insurance cover for your stay in the UK.

### **Getting To Wolfson**

The College is located in North Oxford, off Banbury Road, at the end of Linton Road. It is well served by local bus services, though some routes do not run on Sundays. Ask for the “St. Margaret’s Road” stop.

From the Rail Station: Bus number 14/14A; single fare £2 approx.; does NOT run on Sundays.

From the Coach Station: Walk over to Magdalen Street, Bus Stop 50 outside Debenhams store.

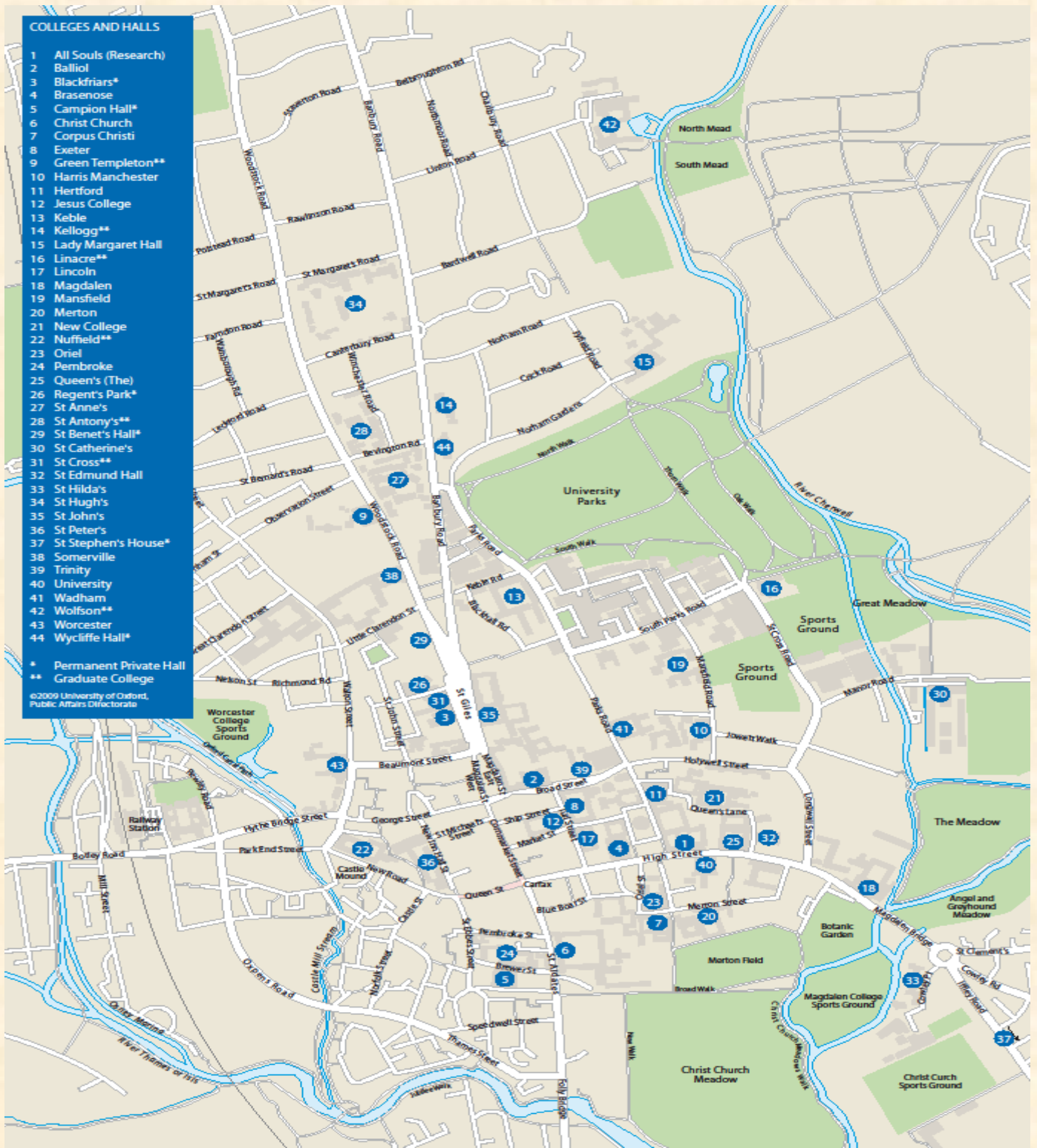
All number 2 buses, also 500 Water Eaton Park & Ride; single fare £2 approx.

**There are taxi ranks at both stations; approximate fare £6 - £8.**

There is a map on the College website: <http://www.wolfson.ox.ac.uk/physical/>

***Please note: Parking is very limited at Wolfson and we can only guarantee disabled parking places***

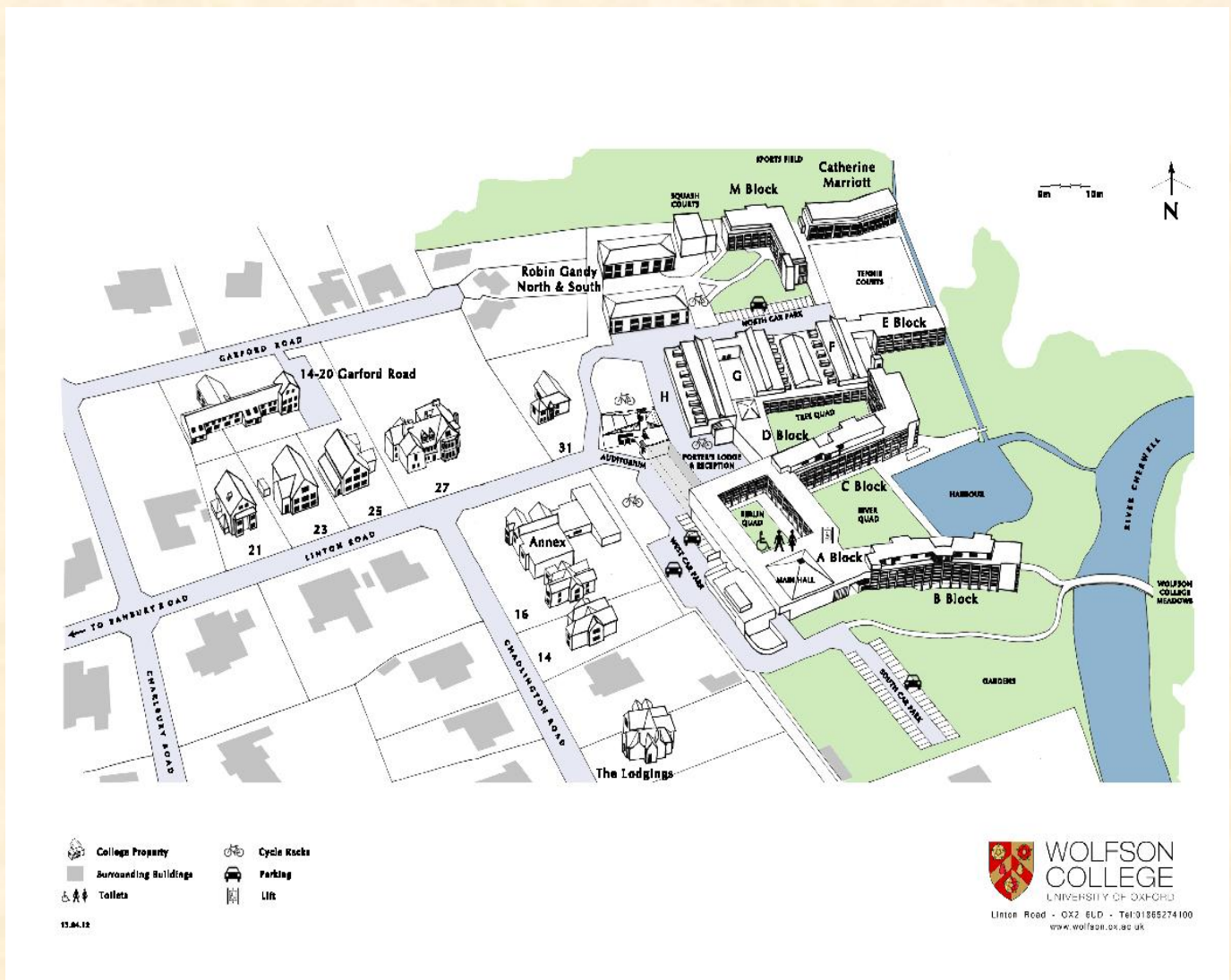
*People and Places 23rd Auto/Biography Summer Conference*



**On Arrival**

Please bring some form of ID to show to the Receptionist. If you arrive before your room is ready, we will be happy to store your luggage. **If arriving after 11pm, please telephone the Lodge before you reach us – to alert the Night Porter to open the Reception Desk.**

**Finding your way around Wolfson College**



**Guidance notes for audio-visual presentations at Wolfson**

**FORMATTING**

- You are advised to bring your presentation on USB memory stick or CD, even if also bringing your own laptop.
- The College laptops use Microsoft Office 2010. There is no need to save files in “Compatibility Mode”, and doing so can complicate loading onto our machines.
- Please notify us in advance if your presentation is on a CD or DVD, or if it features sound, so that we can supply the necessary equipment.

**APPLE MAC LAPTOPS and MATERIAL**

- If your presentation was created on an Apple Mac computer, the USB memory stick must be formatted as either “FAT32” or “FAT16” in order for it to be read by our PC laptops.
- If bringing your own Mac laptop, remember to bring the DVI (or Thunderbolt) to VGA connector. If you do not have the connector, please advise model number of your Mac, so that we can provide the right cable.

**INTERNET ACCESS**

- There is WIFI internet access in all meeting rooms and throughout most of the site. A password will be provided for each user.

**Presentations can be sent in advance of the conference to  
Louise Gordon email: [events@wolfson.ox.ac.uk](mailto:events@wolfson.ox.ac.uk)**

## *The programme at a glance*

\* FR (Florey Room), HR (Haldane Room), PDR (Private Dining Room), CR (Coffee Room)

There is a lift between the Haldane room, Dining Hall and the Florey, Coffee and Private Dining Rooms

<b>Friday 11<sup>th</sup> July</b>	
Delegates arrive from 3pm	Collect room keys from reception
3.15 to 4.00	Tea and biscuits and Registration in Dining Hall
4.15 to 5.15	Academic Presentations (FR, HR, PDR)
5.30 to 6.30	<b>Keynote Lecture (HR)</b>
6.30 to 7.30	Pre-dinner drinks in Private Dining Room and adjacent Balcony (self-pay)
7.30 to 8.30	Dinner in Buttery
8.30 to 11.00	Drinks in Private Dining Room and adjacent Balcony (self-pay)
<b>Saturday 12<sup>th</sup> July</b>	
8.00 to 9.00	Breakfast in Dining Hall
9.00 to 9.55	Academic Presentations (FR, CR, PDR)
10.05 to 11.00	Academic Presentations(FR, CR, PDR)
11.00 to 11.30	Morning coffee and biscuits in Committee Room
11.30 to 12.25	Academic Presentations (FR, CR, PDR)
12.30 to 1.25	Finger Buffet Lunch in Buttery
1.30 to 2.25	Academic Presentations (FR, CR, PDR)
2.35 to 3.30	Academic Presentations (FR, CR, PDR)
3.30 to 4.00	Afternoon tea and biscuits in Committee Room
4.00 to 4.55	Academic Presentations (FR, CR, PDR)
5.05 to 6.00	Academic Presentations(FR, CR, PDR)
7.00 to 7.30	Pre-dinner drinks in Dining Hall
7.30 to 8.30	Gala Dinner in Haldane Room
8.30 to 11.00	Drinks in Dining Hall (self-pay)
<b>Sunday 13<sup>th</sup> July</b>	
8.00 to 9.00	Breakfast in Dining Hall
9.00 to 9.55	Academic Presentations (FR, CR, PDR)
10.05 to 11.00	Academic Presentations(FR, CR, PDR)
11.00 to 11.30	Morning Coffee and biscuits in Committee Room
11.30 to 12.30	Academic Presentations (FR, CR, PDR)
12.30 to 1.30	Finger Buffet Lunch in Haldane Room
1.30 to 2.00	Delegates depart

Overview of Academic Presentations

Friday 11 <sup>th</sup> July Parallel sessions 4.15-5.15		
Florey Room	Haldane Room	Private Dining Room
<p><b>Josie ABBOTT</b> <i>"Here's one for your collection ..."</i> - stories from the Golden Age of postcards Chair: Michael Erben</p>	<p><b>Irene SELWAY</b> <i>People and places: a phenomenological perspective</i> Chair: Jeni Nicholson</p>	<p><b>Francisca VEALE</b> <i>The Notion of feeling like an Alien and Wanting to Belong</i> Chair: Geraldine Brown</p>

Friday 11 <sup>th</sup> July Keynote Lecture 5.30-6.30		
Haldane Room		
<p><b>Aidan SEERY</b> <i>Space and place in narratives of attachment: some thoughts on Aristotelian ethics, social geography and Heidegger</i> Chair: Jenny Byrne</p>		

Dinner

Saturday 12 <sup>th</sup> July Parallel sessions 9.00-9.55		
Florey Room	Coffee Room	Private Dining Room
<p><b>Terry MARTIN</b> <i>Burnt Norton to Little Gidding: Four Quartets as Spiritual Autobiography</i> Chair: Ian Bryant</p>	<p><b>Rebeca PARDO &amp; Dolores TAPIAS</b> <i>Modernism in Barcelona: the autochthonous (autobiographical) gaze vs the outsider's</i> Chair: Dennis Smith</p>	<p><b>Yvonne ANDERSON</b> <i>Marionettes and Monuments: journeys to my authorial voice</i> Chair: Julie Greer</p>

Saturday 12 <sup>th</sup> July Parallel sessions 10.05-11.00		
Florey Room	Coffee Room	Private Dining Room
<p><b>Hilary DICKINSON</b> <i>Nymphs and shepherds in Arcadia: pastoral poems and pastoral elegies as precursors of Nostalgia</i> Chair: Terry Martin</p>	<p><b>Zachari DUNCALF</b> <i>Adult care leavers: narrative, (auto)biography and identity across the life course</i> Chair: Kay Inckle</p>	<p><b>Agneta RAHIKAINEN</b> <i>The Centre and the Peripheral: Bio(mytho)graphical interpretations of the avant-garde poet Edith Södergran's poetic landscape and cultural identity</i> Chair: Gaby Weiner</p>

Morning Coffee

*People and Places 23rd Auto/Biography Summer Conference*

Saturday 12 <sup>th</sup> July Parallel sessions 11.30- 12.25		
Florey Room	Coffee Room	Private Dining Room
<p><b>Jenny BYRNE &amp; Michael ERBEN</b> <i>Sacrifice, Etiquette and Reclaiming the Passive Male in Edith Wharton's New York</i> Chair: Judith Chapman</p>	<p><b>Freya LATONA</b> <i>Helen and I: Myself and Helen Garner</i> Chair: Kathleen Hegarty</p>	<p><b>Katharine WOODS</b> <i>Over the Water: Interstitial Place in the Works of Jane Duncan</i> Chair: Gill Clarke</p>

*Lunch*

Saturday 12 <sup>th</sup> July Parallel sessions 1.30-2.25		
Florey Room	Coffee Room	Private Dining Room
<p><b>David MORGAN</b> <i>Hatch End: A Place of the Mind</i> Chair: Aidan Seery</p>	<p><b>Ian BRYANT</b> <i>Some of the functions of place in the writing and playing out of life</i> Chair: Josie Abbott</p>	<p><b>Geraldine BROWN, Jonathan HARVEY, Gayle LETHERBY &amp; Julie PARSONS</b> <i>HE(R)tales: reflections on some auto/biographical inter/multi-connections in academia</i> Chair: Viv Martin</p>

Saturday 12 <sup>th</sup> July Parallel sessions 2.35-3.30		
Florey Room	Coffee Room	Private Dining Room
<p><b>Viv MARTIN</b> <i>The interplay between landscape and identities: an autoethnographic exploration of the ways in which the landscape of North East England shapes and is shaped by people</i> Chair: Irene Selway</p>	<p><b>Dennis SMITH</b> <i>Strange People in Dangerous Places: Surrealism and the Civilizing Process</i> Chair: Ronda Gowland-Pryde</p>	<p><b>Kitrina DOUGLAS</b> <i>Drawn in – drawn out: The process of narrative repair in an multi-activity sport and adventure training course for injured, sick and wounded soldiers</i> Chair: Karen Stockham</p>

*Afternoon Tea*

Saturday 12 <sup>th</sup> July Parallel sessions 4.00 -4.55		
Florey Room	Coffee Room	Private Dining Room
<p><b>Madoka NAGADO</b> <i>'Blind me again, my eyes are of no use to me': The Sense of Place and Blindness in Victorian England</i> Chair: Agneta Rahikainen</p>	<p><b>Judith CHAPMAN</b> <i>'Fedora' – A boat trip from Singapore, diarised in 1899</i> Chair: Patrick Fullick</p>	<p><b>Micha EDLICH</b> <i>Entanglements: Environmental Life Writing on and beyond Place</i> Chair: Francisca Veale</p>



*People and Places 23rd Auto/Biography Summer Conference*

Saturday 12 <sup>th</sup> July Parallel sessions 5.05-6.00		
Florey Room	Coffee Room	Private Dining Room
<p><b>Gill CLARKE</b> <i>Randolph Schwabe: Artist and Diarist in Oxford 1939-45</i></p> <p>Chair: Maggie Boniface</p>	<p><b>Kathleen HEGARTY</b> <i>"Happy Days...and I'm Supposed To Be Crying After Them"</i></p> <p>Chair: Saffron Scott</p>	<p><b>Andrew SPARKES</b> <i>Ageing and embodied masculinities in the gym as a sensory place: some corporeal reflections</i></p> <p>Chair: Kitrina Douglas</p>

*Gala Dinner*

Sunday 13 <sup>th</sup> July Parallel sessions 9.00-9.55		
Florey Room	Coffee Room	Private Dining Room
<p><b>Julie GREER</b> <i>Using present reminiscences and family narratives to illuminate personalities from the past: episodes in the biographical history of psychoanalysis</i></p> <p>Chair: Mary McKeever</p>	<p><b>Kay INCKLE</b> <i>"You're Fired!" Corporate Bullying in Academia and the Case for a New Research Ethics</i></p> <p>Chair: Andrew Sparkes</p>	<p><b>Patrick FULLICK</b> <i>Life Stories and Aspirations of the New Colonials - changing patterns of student recruitment among independent schools in the UK</i></p> <p>Chair: David Sweet</p>

Sunday 13 <sup>th</sup> July Parallel sessions 10.05-11.00		
Florey Room	Coffee Room	Private Dining Room
<p><b>Jeni NICHOLSON</b> <i>External and internal geography in the life of Antonio Gramsci</i></p> <p>Chair: Jonathan Harvey</p>	<p><b>Saffron SCOTT</b> <i>Waking up in a different place: The experiences of individuals with multiple limb loss following meningococcal septicaemia</i></p> <p>Chair: Gayle Letherby</p>	<p><b>David SWEET</b> <i>"Grandpa, tell me about the olden days? I have to do a school project": Making and preserving a family snapshot is an act of faith in the future.</i></p> <p>Chair: David Morgan</p>

*Morning Coffee*

Sunday 13 <sup>th</sup> July Parallel sessions 11.30- 12.25	
Florey Room	Private Dining Room
<p><b>Karen STOCKHAM</b> <i>"Home is just another range of mountains": 'place' in the mountaineering autobiographies of Gwen Moffat</i></p> <p>Chair: Julie Parsons</p>	<p><b>Gaby WEINER</b> <i>Pre-war Vienna and Post-War London: Cities of Hope, Aspiration and Despair</i></p> <p>Chair: Micha Edlich</p>

*Lunch and depart*

**Phil Salmon Memorial Lecture**

***Space and place in narratives of attachment: some thoughts on Aristotelian ethics, social geography and Heidegger***

**Aidan SEERY**

*Abstracts*

***“Here’s one for your collection ...” -stories from the Golden Age of postcards.***

Josie Abbott

As we all know, auto/biography takes many forms, some overt and obvious, some couched more subtly with stories sometimes hidden beneath opaque layers of obscurity. One such form can be the epistolary narrative, where apparent trivia can so often conceal deeper meanings of emotion and a need for communication. An example of such epistolary narrative, ubiquitous in its heyday, is that of the postcard, a short form of written communication which can operate on many levels: fact giving, reassurance, avowals of love and sharing of humour. It is said that postcards tell their stories twice, one in pictures and once in writing but the image, although reproduced by the thousand, always becomes inscribed by the peculiarity of the writer and the “Golden Age of postcards” during the end of the Victorian period and through the Edwardian period until the end of the first World War saw an explosion in the use of this humble medium amongst the ordinary people of this country and abroad.

This paper takes a look at the breadth and depth of this phenomenon and the potential human stories to be found between the few lines available to the writer on each occasion. I look first at the field on a general level and then present some examples from my own collection of family postcards from the era to surmise what untold stories might lie behind these mundane communications and how these personal narratives may fit within the experiences of the wider society.

***Marionettes and Monuments: journeys to my authorial voice***

Yvonne Anderson

What happened to memory? The older I grew, the less access I seemed to have to the living world of my past. The people memories were over-rehearsed, performing my old scripts like marionettes. Remembered places were petrified, monuments to former gore and glory.

Unwelcome life changes seem to come more often with age, or perhaps it is less easy to brush them aside. As a way of mitigating the newly discovered misery of insomnia I began a nightly expedition through the terrain of my memory, past the marionettes and monuments (though I came to see they had a useful purpose) and into a forgotten world of people and places.

What I found surprised, delighted and sometimes distressed me. During those journeys I found my authorial voice and began to publish my autobiography.

***HE(R)tales: reflections on some auto/biographical inter/multi-connections in academia***

Geraldine Brown, Jonathan Harvey, Gayle Letherby, Julie Parsons

Following Josie Abbott and colleagues’ (2013) collective ‘Hairstories’\* we reflect here on our individual and interconnected ‘HE(R) tales’. Thus, our presentation of people and places draws on our individual and multi-connected experience of working and learning in higher education (HE) with a specific focus on auto/biographical practices. Julie and Gayle currently teach and research together and Gayle was supervisor on Julie’s (recently completed) PhD; Julie and Gayle both taught Jon at Masters level; Geraldine and Gayle worked together for a number of years in Coventry and Deborah and Gayle met in a toilet in 1997 in York University, Ontario and have been collaborators ever since. Having met on various occasions in various places (including A/B conferences and events in Canada and Plymouth) we have all met and socialised with each other in various combinations over several years. In addition to being colleagues we are all now friends. Also, we all have connections to other regular attendees at A/B conferences – as friends, collaborators, peers, supervisors/ees and so on. Here we reflect on our relationships with each other – including the similarities and differences between us - and with other others within the A/B network to demonstrate the significance of inter/multi-connections to and for auto/biographical practices of thinking, researching and writing.

\*Josie Abbott, Jenny Byrne, Anne Chappell, Geeta Ludhra, Viv Martin and Kirsty Stanley (2013) ‘Hairstories’: Images and tangled narratives in weaving identity’ BSA Auto/Biography Study Group Annual Conference, Barcelona.

***Some of the functions of place in the writing and playing out of life***

Ian Bryant

Biographies are about 'selves' considered as places wherein both inner and outer lives dwell. This paper/presentation will argue that among the key functions of 'place' in the formation and development of selves are:

- a) as markers for specific life events or more general episodes,
- b) as gatherers wherein events coalesce,
- c) as enablers providing the resources for actions,
- d) as evocations in the form of remembered presences, which may or may not be deceptive.

Two biographical cases will be compared in order to develop an understanding of these functions- one of a 'real' and one of a 'mythical' place. To develop my thesis, I will draw on the works (though not their chosen cases) of the biographers Richard Holmes (*Sidetracks* and *Footsteps*) and Rebecca Solnit (*The Faraway Nearby* and *A Field Guide to Getting Lost*).

***Sacrifice, Etiquette and Reclaiming the Passive Male in Edith Wharton's New York***

Jenny Byrne and Michael Erben

Within modern complex social formations there are enclaves of tribal rigidity. No one has more adroitly examined this contradiction than Edith Wharton in her anthropology of the *haute bourgeoisie* of late 19<sup>th</sup> century New York. In interpreting this aspect of her work commentators have elaborated how her central females are enmeshed and hobbled by the intricate social mores of their group. Their male counterparts however are not seen as similarly restricted but as being in and of themselves, passive, indecisive and without dynamism. This view of Wharton's males we regard as a misunderstanding of the powerful intricacies of sophisticated tribal conventions. It is only very exceptionally that the bindings of a tribe can be rent and then the usual result is tragedy. Wharton's characters (male and female) never achieve heroic status - they are (at their best) sensitive, concerned, decent and capable of passion. In these terms we wish to examine the tribal practices of *The Age of Innocence* and to contend that the remarked inaction of Newland Archer is neither more nor less than that of Ellen Olenska. The *leitmotif* here is not tragedy but bitter regret, a state from which Wharton's men are not exempt: they too become sacrificial victims of social arrangements.

***'Fedora' - A boat trip from Singapore, diarised in 1899***

Judith Chapman

The steam yacht (SY), 'Fedora', "weighed 358 tons, was 145 feet long, had two decks, three masts and electric light. She carried her own cutter... and could take on at least 98 tons of coal and 27 tons of water". This email correspondence to me in 2010 put me in touch with the great grandson of the steam yacht's captain. His grandfather, then 19, also sailed on the ship as crew. He had kept a diary for the year 1899.

The 'Fedora' was owned by my great uncle, William, who with my grandmother, Dorothy aged 21, journeyed from England to Burma to visit their sister. Dorothy records in her diary of 1899 that The New Year saw The 'Fedora' docked in Singapore, on their return to England.

This paper will compare the two diary entries. One the cryptic comments recounting events from a privileged position, the other a more technical account of an apprentice seaman. I will study the different accounts of the places they visited as the year long voyage took them back via the Cape of Good Hope and illustrate the narrative with photographs taken enroute. In doing so, I would hope to achieve a speculative understanding of the challenges and triumphs of travelling at the end of the 19<sup>th</sup> century.

***Randolph Schwabe: Artist and Diarist in Oxford 1939-45***

Gill Clarke

Randolph Schwabe (1885-1948) was known as 'a scholarly artist', meticulous draughtsman and a distinguished and influential teacher. The turning point in his career occurred in 1930 when he was appointed Professor and Principal of the Slade School of Art succeeding Henry Tonks. Schwabe kept a detailed daily diary from the run-up to his appointment through to his untimely death in 1948. It is the period 1939-45 that is the focus for this paper when following the outbreak of the Second World War the Slade was evacuated from London to share premises with the Ruskin Drawing School at Oxford, which was headed by Schwabe's lifelong friend Albert Rutherston, the Ruskin Master of Drawing.

Analysis of Schwabe's diaries with their subtle and detailed comments reveal his contact with many of the famous names of the day from both the literary and art worlds and provide an important picture of these communities. Attention will also be directed to Schwabe's work for instance as an official war artist and his commission to make drawings of the bombed Coventry Cathedral in November 1940 and portraits of members of the Ministry of Home Security. In addition interviews conducted with a number of his former students including Paul Feiler (1918-2013) will be utilised to illuminate life at the Slade/Ruskin during the war years.

In summary, the intention of this paper is to offer insights into the social and cultural history of the period 1939-45 and to consider the 'value' of diaries as a source for biographical research.

***Nymphs and shepherds in Arcadia: pastoral poems and pastoral elegies as precursors of Nostalgia***

Hilary Dickinson

Nostalgia, as Dickinson and Erben have observed, moved its definition from about the end of the 19<sup>th</sup> century from being a physical illness to a bittersweet yearning for a past event. But long before the word acquired its contemporary meaning people had been experiencing emotions that bear kinship to the semantic field evoked now by the word nostalgia – not exactly the same but hovering round the same meaning. It would indeed be remarkable if an entirely new emotion had suddenly emerged. Nostalgia took over and modified – made more personal and more focused on the self – feelings that had already existed about loss and the contemplation of loss of a valued aspect of the past. Two closely connected themes will be examined in this paper; a) pastoral poetry (a form that in England reached its greatest popularity in the 16<sup>th</sup> century), verse that celebrates the joys of the countryside and the happiness of country people, and b) the elegy (often a pastoral elegy) that mourns a death or, less often, some other great loss.

The feeling that often suffuses these poems might have been identified by contemporaries as melancholy, but it is very close to what now would be seen as nostalgia. Pastoral poetry tells of the happiness of the simple country life, untarnished by the corruption and greed to be found in cities. Though it may be put into the mouth of a simple shepherd the voice of the pastoral is in fact that of a sophisticated city dweller who praises a purer way of life that exists elsewhere. The sense of loss explains the frequency with which the pastoral is also an elegy – a poem in which someone's death (or the loss of something) is mourned and celebrated. Some elegies may contain misery and heartbreak rather than the gentler feeling of melancholy, but nearly all elegies contain as well soothing and comforting elements – elements that are often drawn from nature and the countryside.

This paper will examine selected pastorals and pastoral elegies and show how the feeling they express can be very like nostalgia. Though at first sight formulaic and artificial (for example featuring figures from classical mythology), it will be shown that under the surface, and probably unconsciously, these poems can deal with the kind of emotions that have now become familiar to psychoanalysis.

***Drawn in – drawn out: The process of narrative repair in an multi-activity sport and adventure training course for injured, sick and wounded soldiers***

Kitrina Douglas

Over the past year I have been a member of a Leeds Metropolitan University research team evaluating an inclusive adapted multi-activity sport and adventure training course for injured, sick and wounded soldiers. For the most part, the course has been successful in its aims with many soldiers reporting profound changes to their mental and physical health, future hopes and motivation. Yet, a small number of soldiers do not appear to benefit from the course, at least in the ways it was originally hoped for. Luke was one such soldier. This performance ethnography utilises a narrative life history approach to explore the process of narrative repair through a counterstory. In doing so, Drawn-out sheds light on the role of social, relational and emotional support during the recovery journey.

***Adult care leavers: narrative, (auto)biography and identity across the life course***

Zachari Duncalf

Growing up in a children's home can have lifelong effects beyond this childhood experience. The research on identity and care tends to focus on being known and finding or knowing ones past. Identity through the telling of narratives and the claiming of an autobiographical I shows that there is a much wider understanding about the complexities of self for adult care leavers – those who grew up in care as children.

Within this field, however, dominant identities and narratives of care have historically situated these experiences within the area of historic abuse with an identity of "survivor." Questioning and troubling this mainstream identity category by presenting and exploring other identities and narratives that have grown from a care experience gives space to minority voices and narratives within an already minority group to be heard.

This presentation focus on the oral histories of 25 adult care leavers gained for my PhD which was granted this year by the University of Glasgow. This is an interdisciplinary presentation bringing together key theories and research from across social work, psychology, history and sociology.

***Entanglements: Environmental Life Writing on and beyond Place***

Micha Edlich

Since its gradual emergence in the early 1990s, environmental literary and cultural criticism has, for a variety of historical and institutional reasons, been predominately defined and necessarily limited by sustained engagement with the category of place from a variety of disciplinary perspectives. Even ambitious theoretical challenges to the prevailing paradigm in the field—consider, for instance, the recent attempts by Ursula Heise, Lawrence Buell, Rob Nixon, and others to move beyond the particular parochialism of first-generation ecocriticism via explorations of cosmopolitanism, globalization, and the postcolonial—are, in one way or another, premised on and, to some extent, affirmative of the critical status quo. It comes as no surprise, then, that the far more limited and less rapidly evolving discourse on "ecobiographical" or "eco-autobiographical" writing (Cecilia Konchar Farr's and Peter F. Perreten's terms, respectively) in first- and second-generation ecocriticism as well as in auto/biography studies has likewise been characterized and, once again, hampered by an overemphasis on place.

A reconsideration of place in environmental life writing and the attendant revision of the slowly evolving canon are therefore long overdue. Standing on the shoulders of critics such as Mark Allister, Farr and Philip A. Snyder, Wes Berry, Perreten, and several others, I intend to take a brief look at (their previous scholarship on) auto/biographical self-representation in traditional, that is, place-based "nature writing" and to propose a theoretical understanding of environmental writing that acknowledges—not unlike prior attempts to define this hitherto somewhat neglected genre of life writing—the important function of place for these distinct auto/biographical acts while simultaneously gesturing toward a mode of explanation that can be applied to forms of environmental life writing that are not necessarily tied to the *locus classicus* of Walden Pond, the slickrock desert of southeastern Utah, the sublime granite walls of Yosemite, or the perceptively blank and inhospitable desert spaces of California's Owens Valley.

In this paper, I will propose a dynamic and flexible understanding of the genre that reconsiders relationality, emplacement, or "trans-corporeality" (Stacy Alaimo's term) via variable, potentially (but not necessarily) glocalised conceptions of ecological identity and ongoing identity work, that acknowledges the problematic persistence of Romantic ideologies in "nature writing" in general and environmental life writing in particular, that highlights precariousness as well as exposure to risks, and that also considers the constitutive presence of nonhuman animals. In order to illustrate these points, I will turn to selected works by contemporary American writers Lucia Perillo, Eva Saulitis, and Mark Doty.

***Life Stories and Aspirations of the New Colonials - changing patterns of student recruitment among independent schools in the UK***

Patrick Fullick

It has become very fashionable for wealthy families from emerging economies to educate their children in the UK's preparatory and independent schools. In some schools in the south of England as many as 50% of certain pupil cohorts may now come from the former Soviet Union countries, Southeast Asia and the Indian Subcontinent. The rise in recruitment of this sort is wreaking enormous changes in schools, some of which have effects which go way beyond school boundaries. In this paper, I shall explore these changes, set against the backdrop of the hopes and fears of those arriving in independent schools to be educated, and their parents. Is the nature of independent schools really changing ineluctably? And if so, what do these changes mean for current and future pupils, their families and wider society?

***Using present reminiscences and family narratives to illuminate personalities from the past: episodes in the biographical history of psychoanalysis***

Julie Greer

As part of my research into the history of the connected lives of psychoanalysts in Britain this paper will offer a way of using reminiscences from family and close friends, both direct and inherited narratives, as an important research source for biography. For example a small aspect of a granddaughter's memories can offer real insight into the life of a person long forgotten to most other people. My prosopographical research has employed as its prime data-set all those present at the Silver Jubilee dinner of the British Psychoanalytical Society at the Savoy in 1939. For the purposes of this paper I will take four relatively unknown people at the dinner, namely, Alice Buxton Winnicott, Eric Clyne, Vera Meynell and Grace, Lady Briscoe. Using information handed down through generations I will attempt to elucidate the lives of these largely forgotten but in retrospect significant persons.

***"Happy Days...and I'm Supposed To Be Crying After Them"***

Kathleen Hegarty

First Narrator ***"Romantic Ireland's Dead and Gone"***

WB Yeats ***"Ni bheidh Mo Leithéid Ann Arís"*** Peig Sayers (*'the likes of me will not be there again'*)

This work seeks to explore four narratives situated in an Irish context; set against a constantly changing backdrop and national identity from 'Birth of a Nation' to 'Celtic Tiger' and beyond. However the context is not the main focus here; it will serve as an aid to the interpretive process.

The focus of interpretation is the narratives themselves, where the narrators engage generously in the process of telling their stories almost in the role of *seanchai* (or traditional Irish storyteller). The interpretive process will lean towards and borrow from literary tradition. Thus the narrators will reveal and conceal in the drama and dance of narrative, **their** meaning of **their** lives; distinctively Irish in flavour yet potentially universally inclusive in theme.

The work will incorporate then (almost in theatrical terms) an unmistakably Irish backdrop or context; the primary narrators taking centre stage but some other familiar characters omnipresent. Used to being centre-stage, these additional phenomena may seek to dominate and perhaps distract at times from the particular focus on meaning and truth. The clamour of Ireland's heroes and myths, history, language, music and dance; a whole *pêle-mêle* of voices and culture may be acknowledged but also subdued in order for the central voices to resonate with their own clarity.

Inevitably some other elements of the process may prove challenging and will need to be managed; emotion, the role of the insider-researcher, and the singular figure of Ireland herself constantly appearing in myriad guises and forms of expression.

It is anticipated that some of the energies of autobiographical narrative will sustain this project from inception to conclusion, among them of course time, meaning, relationship, language, epiphany.

***"You're Fired!"***

***Corporate Bullying in Academia and the Case for a New Research Ethics***

Kay Inkle

This paper engages the theme of people and places by exploring the increasingly degrading treatment of people who work in places of corporatised academia. This paper is written in the context of a 'review' currently taking place in an institution I have renamed 'Ocean City University' (OCU). I use qualitative interviews to explore the experiences of staff across a range of roles in OCU including academic, catering, cleaning and library staff. Previously, I have conducted my research in an ethical context where an extensive paper-trail was produced in order to protect the rights of participants. This has included the use of information, consent and researcher commitment forms and producing verbatim transcripts from research interactions with copies returned to participants for checking and approval. The context of this research paper, however, where organisational 'reviews' and 'restructures' are commonplace, and individuals constantly fear for their jobs, requires a rethink of research ethics in order to ensure the protection of participants. In this project no paper-trail could be produced and no recordings could be made; no verbatim data could be stored electronically, and nor was it possible to gain ethical approval through the OCU ethics committee! Therefore, while covert research is no longer *de rigueur* in social science, I argue that researching the corporate university, and its real-life impacts on those who work there, requires revisiting the merits and ethics of covert research projects. This paper also reinvigorates the broader ethic of critical social science as a vehicle for social justice, social change and a means of giving voice to those who are vulnerable and/or disempowered.

***Helen and I: Myself and Helen Garner***

Freya Latona

Writing about the terminal illness experience of the other, and corresponding experiences such as the realities of the death process and subsequent grief, is a difficult task for any author. Reading the work of other writers who have traversed similar territory can be a helpful method of navigating the complex process in terms of content and style.

This paper explores the literary relationship between myself, a PhD candidate writing a memoir as part of the creative component of my doctoral thesis, and one of Australia's best loved literary non-fiction authors, Helen Garner. Specifically, it focuses on the parallels of our personal experiences documented in our work, as found in three of Garner's works, her 2008 novel, *The Spare Room*, and two of her personal essays published in her collection, *True Stories*, 'At the morgue', and 'Death'; and in my memoir-in-progress, *Deep Down Things*.

I illuminate the ways that Garner has paved the way for me to write about themes in the context of my Australian home, that are often left unwritten. I also explore the ways that Garner's playfulness with the conventions and expectations of the memoir genre can ease the path for budding writers of traumatic or difficult themes. This article argues that a work of resonance may offer more than a stylistic template for the beginner author, but a passage into braver thematic choices in their own work.

***Burnt Norton to Little Gidding: Four Quartets as Spiritual Autobiography***

Terry Martin

T. S. Eliot's *Four Quartets* is frequently regarded as his greatest achievement. Thomas Howard goes as far as to say that he "... would place it, along with Chartres Cathedral, the *Divine Comedy*, van Eyck's 'Adoration of the Mystic Lamb', and the Mozart Requiem, as a major edifice in the history of the Christian West." J. C. Woods sees it as "an example of an ancient genre: the Confession.", although it is not, in my view, confessional. It has no direct narrative but achieves coherence through its musical shape, the sonata-form.

Each poem, published separately from 1935 until 1942, takes its name from a particular location with specific associations and significances. *Burnt Norton*, a manor in Gloucestershire visited by Eliot in 1934 with his American friend Emily Hale, *East Coker*, a village near Yeovil, Somerset, Eliot's ancestral home from which his forbear Andrew Eliot had left for the New World in about 1669, *The Dry Salvages*, a small group of rocks, with a beacon, off the N.E. coast of Cape Ann, Massachusetts, where Eliot's family had spent summer vacations during his childhood, and *Little Gidding*, a village in Cambridgeshire visited by Eliot in 1936, and which had been the home of a religious community established in 1626 but destroyed by Parliamentary troops pursuing King Charles I in 1646.

Four Quartets, a sustained meditation on Time and Timelessness, is expressive of a spiritual journey tied to specific aspects of these real locales. *Burnt Norton* with its garden, a place of realisation, *East Coker* a place of departure and renewal, *The Dry Salvages* a place of exploration and recollection, and *Little Gidding* a place of consolidated religious confirmation.

J. C. Woods claims that the poem "is about self-transformation: the Eliot who ends the poem is not the Eliot who began it." It is therefore expressive of Eliot's personal spiritual journey but is also of universal significance and appeal as it continues to inspire and disturb. It is in these terms that I will consider Eliot's poetic realisation concerning people and places.

***The interplay between landscape and identities: an autoethnographic exploration of the ways in which the landscape of North East England shapes and is shaped by people***

Viv Martin

Bronwyn Davies (2000) writes of 'the historical and political nature of making meaning of selves in relation to landscape'. Both natural and constructed landscapes influence life narratives and identity creation; in this sense, we are not separate from our physical environment but belong to it, even as we try to appropriate and declare ownership of landscape.

The Durham coalfield was a site of struggle for appropriation of its rich resources, an arena of political and economic struggle, as well as a context for identity creation. I was born and grew up in Durham, and even though I haven't lived there since I was 18, it still feels fundamentally part of my being. In this paper, I propose to explore longing and belonging to the North East, its role in identity creation, as well as the liminal spaces and threshold places of transition and transformation: journeys to and from Durham; residual traces of accent and dialect, an embodied linguistic site of constructing a worldview; the causeway linking the island of Lindisfarne to the Northumberland coast; the cathedral which rises in magnificence from the rocky peninsula of the River Wear.

***Hatch End: A Place of the Mind***

David Morgan

Answers to the question ‘where do you come from?’ will vary according to who is asking the question and the context of its asking. The answers may also vary in terms of the degrees of elaboration that will be required. When I am asked I usually reply ‘London’, ‘Just Outside London’ or ‘Harrow’. Rarely do I reply simply ‘Hatch End’. In this talk I shall be asking the question ‘what does it mean to ‘come’ from a place which is no particular place’? My contrast here is not only with such high profile places such as Liverpool, Edinburgh or Oxford but also with places which, while they may not be widely known, have long and established histories going back over generations. In exploring this issue I shall be using a distinction, derived from Lefebvre, between practical space, symbolic space and imaginary place. As a child, growing up in Hatch End, my imaginary space bounced off and mingled with the practical and the symbolic.

***“Blind me again, my eyes are of no use to me”: The Sense of Place and Blindness in Victorian England***

Madoka Nagado

How Victorians understood and responded to blindness aided in the social construction of their notions of self and place. By engaging both fiction and non-fiction Victorian literature that portray blindness, from Wilkie Collins, Charles Dickens, and Helen Keller, and various archival materials, this project explores Victorian provisions and practices directed towards persons with visual impairments. Interdisciplinary literature devoted to the construction of “the sense of place” has flourished in recent decades. This literature has principally focused on visual-sensory processing and engagement, and has rather neglected how the sense of place is also acquired and refined through non-visual senses, particularly the sense of touch and how it supplies the wont of sight. Drawing on contemporary theory such as Lyn Pykett’s Victorian materialistic obsession and Bill Brown’s “Thing theory”, this project illustrates how Victorian social constructions of visual disabilities affect contemporary formations of self and place.

***External and internal geography in the life of Antonio Gramsci***

Jeni Nicholson

Antonio Gramsci’s political activity and his thought were profoundly influenced by place. He is unique among Western Marxists because he emerged from rural poverty to live and work with poor industrial workers. The major settings of his life, Sardinia, Turin are well-known. Not so well researched is his being in Moscow and being in love and the effect both had on his life. His final location was prison and through the years he chronicles the change and the destruction of the self. His existence in a permanently difficult environment, his body, is hardly discussed. In this paper I examine how his experience of the *external* locations of his life was affected by the *internal*- the one location he could not change or leave behind, the body distorted and weakened by childhood illness.

***Modernism in Barcelona: the autochthonous (autobiographical) gaze vs the outsider’s***

Rebeca Pardo and Dolors Tapias

As part of the research project “The history of design in Barcelona: analysis of the productive systems and the systems of consumption and intervention” we considered an investigation into the elements of design that visually influence the contemporary urban landscape. Barcelona is an extremely photographed city both by its inhabitants and visitors (*Cornell University researchers discovered it is number 12 out of the 25 most photographed cities, by analysing more than 35 million Flickr photos by more than 300,000 photographers*). Our research is a comparative analysis of the ways in which Barcelona has been photographed in the 21<sup>st</sup> century looking at this both from the point of view for those whom the city is part of their daily lives and those who view it as tourist or cultural attraction.

The differences are clear: for some it is their home, their neighbourhood, their city, while for others it is a tourist attraction, something strange, original or different. Everyone walks by the same works of architecture, design and Modern art but they do not see or connect them with the city in the same way. It is this multiplicity of perspectives and its components that we are investigating: What are the points of view captured with the snap of a photograph by the local, the tourist, the visitor? How do those perspectives intertwine and what about the urban landscape is revealed or hidden from them in different ways?

Some of the questions we are considering are: How is Barcelona and Modernism portrayed from an autobiographical perspective? Are there differences in the representation, in the perspective, in the places, in the treatment and the selected objects of focus?

Note: Modernism is principally an architectural style, with great importance as well for design, fine arts and decorative arts from the late 19<sup>th</sup> century through the early 20<sup>th</sup> century. Although the movement was important throughout Europe (art nouveau, Jugendstil) in Catalonia it had such pertinence that a Catalan Modernism can be considered as having its own characteristics. The majority of this style of art is found in Barcelona because its rise in popularity coincided with a period of great urban and industrial development in the city. Two Great World Expositions took place in Barcelona in 1888 and 1929 and UNESCO Heritage, officially lists some of Barcelona’s modernist works as belonging to the Cultural Heritage of Humanity.



***The Centre and the Peripheral: Bio(mytho)graphical interpretations of the avant-garde poet Edith Södergran's poetic landscape and cultural identity***

Agneta Rahikainen

The Finland-Swedish poet Edith Södergran (1892–1923) is the first avant-garde poet in the Nordic literature. She was born in St Petersburg, she wrote in German, French, Russian and Swedish and she spent a few years in sanatorium in Davos, Switzerland. A main part of her life she lived in Karelia, in the small rural village of Raivola. Karelia is a border area that during her lifetime was a part of Finland but after the World War II, a part of Soviet and now of Russia. She is the first European female writer who has published a literary manifest in a newspaper (1919) and she introduced the idea of “the New Woman” in the Nordic poetry. She is considered a pioneer in the avant-garde movement and by now her poems have been translated into about twenty languages. In her time Edith Södergran represented something different, slightly foreign and new, which led to her position as an outsider. She was considered to be a loner, living in the outskirts of the Finnish territory, right on the border to Russia. And her isolation from the contemporary Nordic literary scene was increased also by the fact that she suffered from tuberculosis and that she faced a financial ruin in 1917 as a consequence of the revolution in Russia.

After her death in 1923 myths emerged around her and some of them concerned her linguistic and cultural background, her social contacts and supposed isolation, her financial situation and the environments in which she lived. Relevant for the image of Edith Södergran is the contemporary reception of her work and the images that it created. Her friends and fellow avant-gardists, Hagar Olsson and Elmer Diktonius, are important actors in the early constructions of Södergran's image. They accentuated her role as an isolated, and in the same time unique phenomenon on the literary scene. Their influence is important with regard to the way in which Södergran was used as a role model in the context of the cultural politics and the modernist canon from the 1930s onward.

My paper is about the constructions and biographical interpretations of the life of Edith Södergran that have emerged since her death in 1923. Focus is on the perception of Karelia and the locality of Raivola, and how it effects on the way in which Södergran's poetic landscape and cultural identity have been interpreted before and after World War II. Nationalistic views and the war between Finland and Russia (1939-1944) have influenced how biographers interpret Södergran's connection to Karelia. I will also focus on her multicultural background and how Russian influences have been interpreted by biographers. In that sense it is relevant to reflect on what actually is the center and what are the peripheral areas when you try to describe Edith Södergran's environment and cultural and influences.

***Waking up in a different place: The experiences of individuals with multiple limb loss following meningococcal septicaemia***

Saffron Scott

This paper aims to share the stories of people who woke up in a different place which changed their lives forever. Imagine going about your daily life; going to work, having a night out with friends, preparing for Christmas, going away on holiday and you start to feel unwell. At first you think maybe its flu and then you realise that perhaps it's more serious than that. Then you wake up in intensive care to be told that you have meningococcal septicaemia and you are going to lose most or all of your limbs in order to save your life.

This paper explores the individual experiences of adults with meningococcal septicaemia who have reconstructed their lives to live with the impact of multiple limb loss. This paper is based on research carried out by the Meningitis Now charity and Southampton University.

***People and places: a phenomenological perspective***

Irene Selway

This discussion explores the way different writers talk about people and places from distinct but sometimes overlapping perspectives. The process of knowing a place is explored from a phenomenological perspective in this paper (Trigg, 2012). Coverley (2012:ebook:64) provides evidence for some aspects of current psychogeography, which resist clear theoretical definition through a shifting series of interwoven themes that are in constant flux, but the main emphasis in this paper is on the way natural places feature in peoples concept of self.

Place-identity has been described as the individual's incorporation of place into the larger concept of self, defined as a "potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings, as well as types of settings".(Proshansky, Fabian & Kaminoff, 1983:60). The theory of place-identity was established because mainstream psychology at that time had ignored the physical built environment as a factor of importance in identity development. (HighBeam Research <http://www.highbeam.com>:6-15). This paper mainly considers identity and place with particular reference to natural places rather than the built environment.

Places contain symbols of different social categories and personal meanings, and represent and maintain identity on different levels and dimensions. The natural environment has been seen as a significant element by writers on nature and the self (e.g. Jung, 2008, McFarlane, 2007, Abrams, 1997). They claim that natural places have a special function for the self, although each has a differing perspective and emphasis. Some writers (Butala, 1994, 2000, 2001) claim instinctual knowing in the landscape is widespread as part of self-knowledge but it is rarely acknowledged.

Nature is also conceived differently by different groups: it can be seen as a kind of 'wilderness fantasy' (Cronan, 1996) where people turn to nature because it is seen as untainted by social ills, and experience wildness as restorative. On the other hand wildness can be characterised as dangerous and in need of control. This brief discussion, informed by a phenomenological approach, is intended to stimulate a debate about place, identity and self in auto/biographical studies. (237)

***Strange People in Dangerous Places: Surrealism and the Civilizing Process***

Dennis Smith

At the centre of this presentation are André Breton and Norbert Elias, one the leader of the Surrealist movement in the arts, the other founder of the figurationalist movement in the social sciences with its emphasis upon the historical dynamics of complex social networks or figurations and the ways of perceiving, behaving and feeling that take shape within them.

Surrealism is closely identified with a specific city, Paris, but figurationalist sociology, like its central figure, an estranged outsider for decades, has lacked a central place, although a strong move is currently afoot to establish Leicester in this role, since Elias lived and worked there for twenty one years, longer than anywhere else in his adult years. Breton and Elias were both Jewish, both born in the late 1890s, one in provincial Germany, the other in provincial France. Both came to adulthood during the inter-war years when advocates of Marx and Freud were offering troubled intellectuals with analyses for the conflicts they experienced within and around them.

Elias drew on Freudian insights in *The Civilizing Process* (1939), where he plotted pathways along which human beings might achieve a balanced and rational existence in a peaceful and free society, one that overcame the inequality and violence foreseen by Marx. France was his model of a country that had moved in that direction. By contrast, Breton believed Freud had revealed the power of the unconscious imagination, a rich source of disruptive and exciting intuitions that could shatter the dead conventions of modern French culture and help bring about the revolutionary situation foreseen by Marx. French Surrealism became closely aligned with Dadaists such as Max Ernst who had strongly supported the German revolution of 1918-19. For Breton, unlike Elias, Germany was in the vanguard, at least in the 1920s.

This paper attempts two things. One is to understand the interplay between people and places in the shaping of these two movements. The other is to contrast the intellectual and emotional attraction of Breton and Elias to their closest followers and wider audiences, an appeal that combined elements of rational persuasion and charismatic charm in both cases.

***Ageing and embodied masculinities in the gym as a sensory place: some corporeal reflections***

Andrew Sparkes

Ageing like masculinity does not mean the same thing to all men. It varies in how it is understood, experienced, and lived out in daily embodied practices. This is particularly so when the body is foregrounded in the places where various physical activities take place. In such places, ages and masculinities are best understood as something that we *do*, *act*, *accomplish* and *perform* within systems of meaning shaped by larger social forces, cultural norms, values and ideals of what men should do, and be, at various ages and stages of life (Laz , 203; Pietila & Ojala, 2011; Twigg, 2004; Wellard, 2009). The purpose of this presentation, therefore, is to illuminate how some men do age-specific gender and simultaneously do gendered age in the gym as a space and place that is multi-sensory in nature (Sparkes, 2009). To achieve this task I offer what might be described as an autoethnography by Ellis and Bochner (2000), and an age autobiography by Gullette (2003). This involves selecting significant moments from my history as a regular user of gyms of various types and then reflecting on how I and others constructed, performed and sensed our ages and masculinities in these places. In so doing, I seek to destabilise traditional notions of successful ageing and masculinity and raise questions about how the gym as a sensory place might provide alternative ways for men to inhabit their bodies over time.

***“Home is just another range of mountains”: ‘place’ in the mountaineering autobiographies of Gwen Moffat***

Karen Stockham

Ever since Maria Paradis, an obscure, working class girl from Chamonix, forsook domesticity at the foot of Mont Blanc to become the first woman to reach the summit of the mountain in 1808 (in the process re-defining ‘a woman’s place’), women have continued to chafe at the bit of domesticity to seek a new life and identity in high places. Few women capture the tensions between ‘home’ and mountaineering in written auto/biography and conversation better than the nonagenarian mountaineer and writer, Gwen Moffat. Early adventures in the women’s Land Army and the ATS during the Second World War were exchanged for a bohemian life of tramping and vicarious pecuniary occupations until she climbed her first mountain and came – literally – home. Through a constantly changing dynamic of ‘place’ which shifts between Snowdonia, the Lake District, Scotland and the European Alps, Moffat writes of the challenges and contradictions inherent in relocating ‘a woman’s place’ from the home to the mountains.

***“Grandpa, tell me about the olden days?***

***I have to do a school project”:***

***Making and preserving a family snapshot is an act of faith in the future***

David Sweet(Holland, in Spence and Holland, 1991)

In this paper, as part of a broader ethnographic study, I probe how the Australian Baby Boomer uses domestic photography as a conduit to augment life-writing, story-telling, memory-making, and oral history. My research expounds on this curiosity, and I argue that the worth of these family collections of photographs and narratives is yet, only partly realised. I address this issue by examining the use of family photos by Australian ‘Baby Boomers’ as they attempt to develop personal historical narratives. It argues that ordinary family photos, or ‘snaps’ can reveal an important social history to be bequeathed to the next generation and therefore are deserving of a much broader and sustained use in ethnographic research and auto/biographies. The Baby Boomer is a group of people defined by a particular time in history, and in this study I am portraying them through their family photographs and associated stories. Together with inherited collections of photographs from their parents and grandparents, these anthologies of images and narratives countenance the Baby Boomers’ family history.

This research demonstrates that there is more than an intrinsic value in the snapshot. If preserved and supported by informed narratives, these family photographic collections have the potential to nurture, and enrich others’ lives over time. However, this value varies between families and even individuals within families. Nevertheless, the taking and keeping of domestic photographs in the past seventy years, has reached unprecedented heights in terms of numbers taken, and the range of their physical and social distribution. They become memory-makers. Then through these memories the photograph is often the conduit for story-telling. Not every collection of family images holds captive that one gripping narrative. Nevertheless snapshots taken or collected by Baby Boomers are going to be gazed upon by family members and others over years, and decades. That plaintive phone call from my granddaughter to help research her school project is echoed each year, as numerous young students look to their past to help explain their being. The family photo collection is integral to those narratives.

***The Notion of feeling like an Alien and Wanting to Belong***

Francisca Veale

*"It's like the people who believe they'll be happy if they go and live somewhere else, but who learn it doesn't work that way.*

*Wherever you go, you take yourself with you."* Neil Gaiman, *The Graveyard Book*

Political discussions in the UK centre on immigrants seeking to work and set up home in the UK. What politicians and mainstream public opinions don't realise is that it is never easy to leave one's homeland and try to make a new life in a different country with a different language and different culture. *Places* influence *People's* socialisation (Berger and Luckmann 1967) and continue to shape a contextualised identity of an individual. The biographical approach, as a method, provides a window into a person's contextualised identity in a 'storied presentation of lived experience that connected them as individuals to their social contexts' (Parker and Merrylees, 2002:108).

The notion of feeling like an Alien from a different planet is a feeling I've been contending with for nearly 20 years, since I left Germany and been living in England. I always thought England is a 'western civilised culture' and not different from Germany. How wrong was I? It actually would have been more obvious, if I had moved to China or any other country that is more different from my home country. At least everybody, including myself, would have recognised and acknowledged that I'm different and don't belong. Whereas, this feeling of not belonging has only developed over time whilst living in England and has increasingly grown, rather than decreased.

The paper will discuss the notion of belonging, identity with its interconnectedness to places and what it feels like having the sense of being an Alien in another country. Despite having always enjoying to travel, experiencing new cultures and never felt home sick before; in recent years an previously unknown feeling has emerged which drives my ever stronger growing desire to return back home to Germany and my German roots. This desire is fuelled by the wish of belonging as I feel my identity has been diluted by the years living away from my native culture. My sense of identity and the notion of home are associated with sense of belonging which is linked to memories. Sayer talks about '*The necessity and impossibility of connecting presents with past; the burden of memory that are yours – yet not* (Sayer 2004, p.20). I frequently travel back to Germany and have my friends visiting me in England, as well as making weekly use of modern technology such as Skype which brings a constant reminder of what I'm missing: my 'old' friends, our memories, and home.

Furthermore, the paper will examine case studies of friends who have moved abroad and experience similar feelings to mine. Working and living abroad often brings with it a feeling of personal dislocation and loss of identity.

***Pre-war Vienna and Post-War London: Cities of Hope, Aspiration and Despair***

Gaby Weiner

This presentation continues the exploration of my parents' lives, this time switching focus to my mother. The aim here is to recount the passage of her life: the first half spent growing up and working in the exciting cultural and political milieu of pre-War Vienna; and the second, living in London, initially as a German-speaking refugee and single mother, and later, as a hardworking and respectable, if not formally- designated British, citizen. Not only did she endure and survive the murderous impulses of Nazism following the German sweep into Vienna in March 1938; but also, unbeknown to her, she suffered the attention of the post-war British secret services which colluded to deny her the possibility of British citizenship and ultimate security. The aim is to offer a rounded portrayal of a twentieth-century European life as *Tragedy* which views humankind as subjected to the laws of fate, laid bare through the central crises that constitute the hub of narration (Czarniawska-Joerges, 2004). Thus I explore the extent to my mother's life mirrors that of the many, i.e. those who constitute the flotsam and jetsam of the great movements, wars and ideological clashes of the twentieth-century; or whether she was able to exercise agency and take ethical decisions aimed at transforming her own and other people's lives, including mine as her daughter.

***Over the Water: Interstitial Place in the Works of Jane Duncan***

Katharine Woods

Jane Duncan (1910-1976), a Scottish author, transformed her life and times into fiction in a series of nineteen bestselling novels, published by Macmillans. The popular and critical perception of her books, enhanced by the publishing order imposed upon Duncan's books by Macmillans against her wishes, is that the key to her writing is its Scottish location in the Black Isle. This attitude ignores or dismisses the contrasts that Duncan deliberately creates with the Jamaican setting of ten of the books, a setting which spans ten years in the life of both narrator and author, ten years which saw both the author's and narrator's long-held dream of being published come to fruition and was the location for the writing of the first seven novels. This paper explores the relationship expressed in the books between the two places through the interstitial spaces that link them. These interstitial spaces comprise the enclosed environment of shipboard life taking place on the SS Pandora and the SS Mnemosyne, ships that transport the narrator and an assortment of friends and acquaintances between Jamaica, fictionalised as St Jago, and the UK. The fictional ships, with their classical references, provide not only the links between the fictional locations mapped onto the UK and Jamaica, but give clues into the reading of Duncan's narrator's life, a narrator who Duncan rejected as a self-portrait but simultaneously embraced and interwove into her life writing. The fictional ships of hope and memory that pass over the waters connect the shores of the real and the imagined in the fictionalised rendering of the life of a Scotswoman in the twentieth century.

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