



Untitled (J. Robert Oppenheimer 1945) 2015 Inkjet print on Hahnemuhle paper 61x96cm

Close by the famous tourist beach in Waikiki is the US Army Museum, where in the midst of hedonic vacationing, in dimly lit rooms, Hawai'i's dark historical unconscious is exposed through haunting images of colonisation and warfare. This disjunction between immediate daydreaming experience and a darker historical memory uncovered recalls Freud's 'screen memory,' which denotes a vivid but banal childhood memory that functions to hide another, more traumatic unconscious one. Both involve metonymic correspondences that open a portal to another place and time, like the concept of involuntary memory in Proust's *In Search of Lost Time*:

... and this napkin now, in the library ... unfolded for me —concealed within its smooth surfaces and its folds— the plumage of an ocean green and blue like the tail of a peacock.

Marcel Proust, *In Search Of Lost Time*, Vol 6: Time Regained, pp. 219–20

Screen Memories can be seen as two words married to create a single new meaning, or as two clusters of associations, reading from left to right, as when people play charades: two words: first word: screen... Each of the photographs in this series can be seen as an instance of 'screen memories' on its own, or as producing 'screen memories' when paired with a neighbour, and each image may be read as both singular and through the part it plays in the ensemble of images that is the series as a whole.



Untitled (Women's Army Volunteer Corps, Hawai'i, c1943) 2014 Inkjet print on Hahnemuhle paper 81x126cm

Photo taken at the US Army Museum, Waikiki. Original held in University of Hawai'i Archives HWRD photo collection.



Untitled 2015 from a photo taken by Stanley Whitehead (grandfather) labelled 'Meeting American soldiers, Suez' Inkjet print on Hahnemuhle paper 24.5x41cm

The broadly historical narrative presented in the museum in Waikiki is drawn from and intersects with images in family albums around the world, including my New Zealand grandfather's wartime photographs; and these images also sit outside of and problematise the official narrative of the museum. In this series they form part of an interweaving of potential alternative narratives, within which each image is always to some degree opaque, resisting interpretation, and both serves and exceeds the series as a whole, opening out onto further narratives and associations.



Waikiki Beach 2014 Inkjet print on Hahnemuhle paper 25x34cm

The intention is not to arrive at a super-narrative that somehow encompasses this gathering of images—the photograph seen as a mere record of the past, to be pressed into the service of an ostensibly fixed history, the always already known. It is rather, by setting these images up against each other, to create new relationships, and try to break something vital out of the fixity of these inherited narratives and of the photographs themselves.

K H 2015

Special thanks to the Hawai'i Army Museum Society and University of Hawai'i Archives for permission to use images taken at the US Army Museum Waikiki.

Kendal Heyes Screen Memories



Untitled 2014 Inkjet print on Hahnemuhle paper 89x63cm

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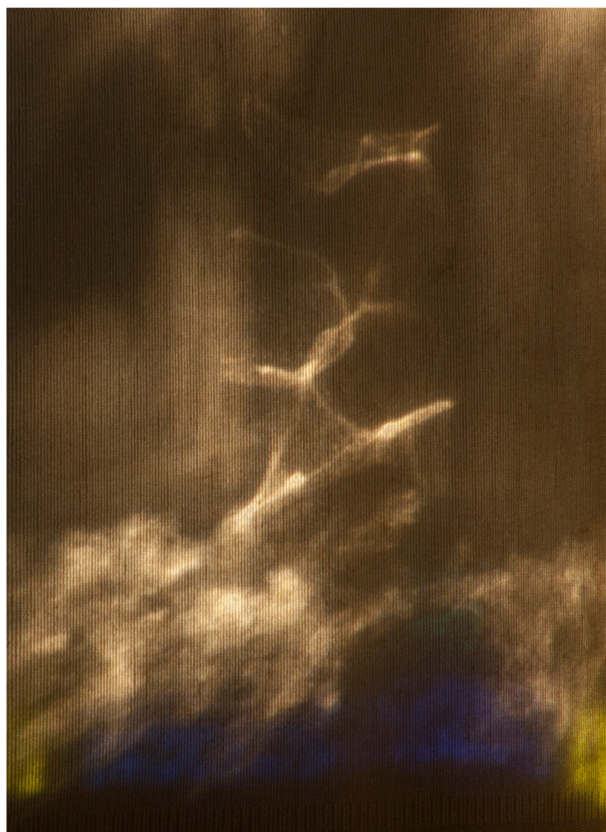
kendalheyes.com

AirSpace Projects
Art+Ideas+Residencies

0438 020 661

sally@airspaceprojects.com

<http://airspaceprojects.com>



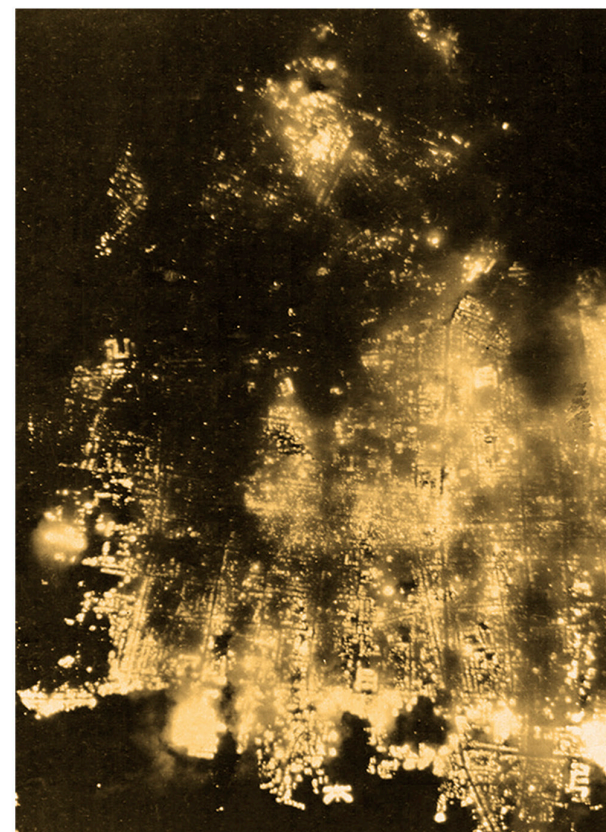
Untitled (Curtain II) 2014 Inkjet print on Hahnemuhle paper 89x63cm



Untitled (Curtain III) 2014 Inkjet print on Hahnemuhle paper 89x63cm



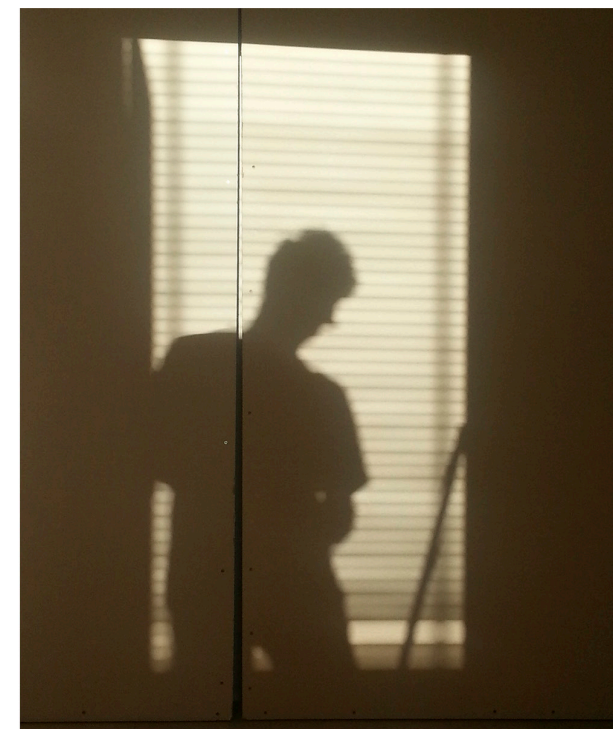
Untitled (Curtain I) 2014 Inkjet print on Hahnemuhle paper 89x63cm



Untitled (Toyama burning 1945) 2015 Inkjet print on Hahnemuhle paper 89x61cm

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