

memory


```
1 \chapter*{memory}
2 \addcontentsline{toc}{chapter}{memory}
3 \normalsize
4
5 \newpage
6 The military dictatorship in Uruguay that started in
  1973 finally came to its end in 1985. By that time, I
  was 5 and carefully kept away from all the struggles and
  terrors that happened during that period. Even though I
  have no personal memories of the dictatorship itself,
  the societal impacts of the regime had a significant
  influence. I don't know why I remember that corridor, or
  why that door was closed every evening. What's certain
  is that it divided the apartment in two separate
  realities. On mine, there's no sound. I can't avoid
  creating evolving narratives that reflect the fluidity
  of memory itself.
7
8 Many families of the children born around the 1980s were
  deeply affected by state repression. Parents who were
  political dissidents, union activists, or simply
  suspected of opposing the regime often faced
  imprisonment, torture, or exile. If not the near family,
  friends of any close connection to this situations would
  affect the dynamics of tension and increased anxiety.
  Political discussions were often avoided for protection,
  creating an atmosphere of silence and fear. Children of
  that era absorbed the lingering trauma of parents who
  had suffered under the dictatorship. This trauma could
  manifest in overprotectiveness, anxiety, or suppressed
  anger in family dynamics.
9
10 The concept of "speculative remembering", where memories
  blur and predictions merge with present experiences
  plays a role in creating an "all-knowing" archive that
  adapts over time \citep{dutt2024}. In their 2024 article
  "The speculative memory: contextualising memory in
```

speculative fiction" the authors emphasize how memory underpins personal identity by shaping narratives of self, as well as the ways in which traumatic memories disrupt perceptions of reality and identity.

Jean-Luc Godard's film "Here and Elsewhere" (Ici et Ailleurs, 1976) touches the themes of representation and history and reflects on the political memory of images and the ways in which a non-linear and fragmented memory can be reassembled in different ways based on the context. The film questions the ethics of remembering through images, questioning the reduced representation of a true past.

This thesis is too an invitation to become more critical about our own processes of remembering, and how memory is shaped by media and context. It's important to note how personal and collective histories are remembered, forgotten and rewritten over time.

Memory behaves sometimes as an interactive installation, capable of recalling previous viewer interactions, layering them as part of the piece, altering and separating it from its original self.

In Camera Lucida, Roland Barthes distinguishes between the studium (the cultural, intellectual response to an image) and the punctum (its personal, emotional impact). He reflects on the role of the viewer in the construction of meaning \citep{barthes1993}. The memory of a closed door, the need for bridging the unknown with rational narratives, the context of my own neurodivergent experience. (Constructing meaning)

% A mutable and subjective phenomenon, invites an exploration of how digital media captures, stores, and alters information.

23

24 % In neurodivergence, particularly in autism and PTSD-
related cognition, memory can operate in ways that are
non-sequential, where past experiences feel directly
present, or where connections between memories emerge
unpredictably.

25

26 % The digital archive, through its capacity for instant
retrieval, where information is stored and can be
accessed at will, disrupts the natural process of
forgetting and memory formation.

27

28

29