

Part 1

annotated bibliography 12 reference each(100-200) statement

*5 Social Trauma, Nostalgia and Mourning in the Immigration Experience

Lijtmaer, R.M. (2022). Social Trauma, Nostalgia and Mourning in the Immigration Experience. The American Journal of Psychoanalysis. doi:<https://doi.org/10.1057/s11231-022-09357-8>.

*6 Yesterday's self

Andreea Deciu Ritivoi (2002). Yesterday's Self. Rowman & Littlefield Publishers.

Abstract

In Yesterday's Self, Andreea Ritivoi explores the philosophical and historical dimensions of nostalgia in the lives of immigrants, forging a connection between current trends in the philosophy of identity and intercultural studies. The book considers such questions as, Does attachment to one's native culture preclude or merely influence adaptation into a new culture? Do we fashion our identity in interdependence with others, or do we shape it in a non-contingent frame? Is it possible to assimilate in an unfamiliar world without risking self-alienation? Ritivoi's response: nostalgia is both the poison and the cure in such situations

***7 Unframed, Ellis Island, 2014**

JR - Artist. (n.d.). JR - Artist. [online] Available at: <https://www.jr-art.net/projects/unframed-ellis-island-usa-2014>.

It's indeed a powerful and evocative body of work that captures the emotions and experiences of immigrants passing through Ellis Island. The images are often filled with a sense of nostalgia, longing, and the complexities of leaving one's homeland

such as the large-scale format, black and white photography, and the juxtaposition of individual portraits against the backdrop of the historic Ellis Island buildings.

***8 My East is Your West**

ivc.lib.rochester.edu. (n.d.). My East Is Your West – InVisible Culture. [online] Available at: <https://ivc.lib.rochester.edu/my-east-is-your-west/>.

"My East is Your West" by Shilpa Gupta and Rashid Rana: "My East is Your West" is a collaborative installation by artists Shilpa Gupta from India and Rashid Rana from Pakistan. It was exhibited at the 2015 Venice Biennale. The artwork aims to challenge notions of geographical borders and national identity, particularly in the context of the Middle East. The installation incorporates photographs, videos, and mixed media elements that explore the experiences of immigrants and the longing for their homelands.

It prompts viewers to question and reflect upon notions of home, identity, and the complexities of borders.

Part 2

Extended critical analyses of two of the references (each 500 word)



Unframed, Ellis Island

Explores the themes of immigration, identity, and memory through large-scale photography installations on the abandoned buildings of Ellis Island. By enlarging the portraits and placing them on the old walls of the island's buildings, the artist creates a visual dialogue between the past and the present, and by using this site for his work, explores the complex narratives of those who passed through these halls, fostering a deeper understanding of the immigrant experience. Ellis Island holds immense historical and symbolic value as the gateway to the United States for millions of immigrants.

He asks viewers to reflect on their own personal connections to immigration, memory, and identity. It encourages a dialogue about the human experiences and sacrifices that lie at the heart of the immigrant narrative. By creating a visually immersive installation, JR successfully engages the audience and invites them to consider the broader implications of immigration and its lasting impact on individuals and societies.

In terms of visual impact, the project captures the viewer's attention through its scale. The massive portraits demand attention, drawing viewers into the faces and stories. The juxtaposition of these striking images against the island creates an emotional, poetic, and metaphoric atmosphere, compelling the audience to confront history and the complexities of human migration.

All of his work's dimension was so fascinating for my project as a reference that how nostalgia remains for a long time with immigrants, and as a designer, there is a way to narrate a story with the context by exploring the visual power of immersive experience and sense of sympathy.

Nostalgia and Mourning in the Immigration Experience

The text itself tells the connection between trauma, mourning, and nostalgia and the use of “linking objects” during migration, The process of settling in a strange land and being an immigrant.

it discusses briefly the differences in the type of migration and their impacts like exile and immigration, and points out that Even when migration is by choice some trauma also occurs. For both the immigrant and the exiled some of the feelings that accompany them through their experience of dislocation and relocation can include marginality, de-centered identity, a tension between loss and hope, future and past, idealization and denigration, separateness and belonging, longing for familiar things now lost, such as their native language, food, geographic space and the non-human environment.

But the significant part comes up when it told What makes the experience of loss in immigration and exile complex, is the melancholy and nostalgia felt when the past is remembered in an idealized way. It is the ability to mourn or to resist the mourning.

It is the nostalgia felt as a yearning for an imaginary past they did not have. Settling in a foreign land requires mourning the home lost and the home missed. The person attempts to establish links between the old self and the new one, the continuity of life in the face of cultural shocks.

and in other points, it expands the fact of connection between mourning and the process of dealing with the new situation related to which an individual is able to accept this loss intra-psychically, which will determine the degree to which adjustment to a new life is made. Sometimes there are complications in the mourning process that may lead the person to become a “perennial mourner.” Through the process of mourning the person can use linking objects and linking phenomena in adaptive or maladaptive ways. Adaptively, a person can create or remember a song, a gesture, a place (linking phenomenon), photographs, pictures, pets, or other objects (linking objects) whenever there is a need to mourn. The adaptive use of a linking object or phenomenon gives the person the time to work on denial of what is lost, to accept changes, and to realize what may be gained.

On the other hand, the perennial mourner beckons a linking object or phenomenon in their mind to control the wish to bring back the lost person or country and to fantasize about them.

The psychological facts that the text light up for me both have visual inspiration value and conceptual understanding of the stage of immigrant memory that is intertwined in the perception of an individual or a society itself.