# Seen/believed: A practice-based study of depiction within the photograph

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# ABSTRACT

This practice-based study with accompanying body of work, addresses the question of how recognition and illusion, as well as viewers' expectations, influence the reading of a photograph.  It arose from Barthes' comment about the '*real unreality*' of the photograph, interpreted as expressing the conundrum that while the contemporary photograph may be an object or on screen, what it illustrates is not wholly accurate to what was once in front of the lens. (Barthes, 1977, p. 44).

The study is explained in this document, outlining the trajectory and rationale behind the research, it describes all the studio work and notes contextual links to related works by other artists.  The studio work, particularly those pieces presented at exhibition, are at the heart of the project.  They are the visual enactment, the resolution and the new knowledge integral to the enquiry.

The study investigated the question of what is seen/believed within the contemporary photograph, used within art practice, accepting that this may be on screen or paper.  The topic was subdivided into an enquiry of the assumptions surrounding the accuracy of a photograph, the implications of staging within the photograph and the phenomenology of the paper photograph.

Throughout there was an emphasis on first-hand research and critical reflection, annotated in sketch books.  Relevant theoretical texts, which became interrelated objects of thinking, were by Roland Barthes, Lucy Soutter and David Campany, amongst others.

Initially the studio practice engaged with given strategies and tactics used by established 20th / 21st century practitioners, notably James Casebere and Thomas Demand because of their use of models specifically made to photograph.  Early works made during the study were 'in the style of..', progressing to works using deliberate staging, resulting in finished pieces with photographs and objects.  The study also includes extended experimentation with early process photography, notably cyanotypes, to extend ideas of phenomenology.

The studio work, in particular *The Mugshots* (2018), as well as first-hand research, demonstrated that contemporaneously the notion of what might constitute a photograph has been embellished and eroded. The author discusses the personal credibility of the photograph as object, suggesting that this lingers from the analogue, endowing a form of tacit knowledge. The study observes that definitions of the photograph are no longer adequate. Perhaps *photographic* as an adjective is preferable to *photograph* as a noun. Therefore, as well as questioning the actual compared to what is presented within a photograph, the study became concerned with finding a more appropriate definition of what constitutes a photograph.

The author concludes that a photograph exists on paper or a screen and is made by the reaction of light emitted from an object, onto chemicals or a processor. The insistence on 'light emitted from an object' makes it different to an image, which may appear to be a photograph.

The concluding work in the study *Follow Me Lights* (2020) holds the findings and excitement of the whole study as well as the physical enactment of the new knowledge. By examining the camera's response to the phenomenon of light, and the happenstance of a fault in the camera's processor, it shows a smudge (analogue) beside visible pixels (digital). The work disrupts all ideas of true/real/ accurate because of the introduction of contradiction and uncertainty. The conclusion is that the viewer reads what is presented dependant on context and their own expectation. The study has come full circle and the photograph remains enigmatic, echoing Barthes.

# CONTENTS PAGE

## RATIONALE FOR THE STUDY

Aware of changing consumption of photography, my curiosity for this project was driven by observation of its use within contemporary art practice.  Accepting the plurality of semiotics, I was curious to discover ways in which the photograph is made, used, read and interpreted.

Perhaps because the latter part of this project has been undertaken during pandemic 'Lockdown', the materiality of the photograph, whether presented on screen or on paper, has become even more significant, leading me to question the very nature of a photograph.

The study interrogates the photograph within art practice.  As my work has developed and I studied other work to which mine relates, I have constantly reflected on Barthes' paradoxical comment on the 'real unreality' (Barthes, 1977, p. 44) of the photograph.  The photograph itself is real, in that it exists on a screen or as an object, yet the question of what is read to be real (within it) became a recurrent concern.

In this document, I have explained the significance and context of each of the works undertaken.  It is only by direct reference to the studio work that the claims can be understood. Therefore, in this commentary on the study (exegesis), with critical reflections, I am presenting a staged process, discussing my studio practice as research, indicating the pre-eminent texts by writers and works by other artists that I investigated as my practice developed.  My contribution to new knowledge comes from the studio outputs and a new definition of the photograph, as used within my own art practice.

## METHODOLOGY

The model of research used is that of a 'practice-based' methodology. By this I mean that my research is original and has been undertaken to gain new knowledge through practice, research and the outcomes of that practice.

This written component of the work outlines my thought process, claims of originality and studio practice as well as the contribution to new knowledge, whilst the Exhibition showed the studio outcomes which best articulated this.

Research for the award of PhD requires a different methodology to an artist working day to day on practice, in their studio. The new knowledge I present is not solely for my own application. It hopes to have a wider impact and application to serve its discipline in a public or publishable way. The artworks form a significant part of the outcome supporting, as well as demonstrating the thought underpinning the study, but does not of itself contain the knowledge, without its unlocking/de-coding in the written document. I note that Scrivener argues that 'the art object does not embody a form of knowledge' but that has been made as a result of learnt or discovered knowledge. (Scrivener, 2002, p. 3). He states that the art object may communicate knowledge but more often (he suggests) the art object, rather like a book, stores the information, which needs to be read. Humans may on occasion, derive the knowledge from the artwork (and new knowledge from that research), but more likely the work needs to be accompanied by what he terms 'communication' (ibid., p. 10). This is the function of my written document.

The 'practice based' methodology involved in this study uses what Ian Kaier identified as a 'reflexive relationship', with the work where there will be a question, or questions, constantly in mind, leading to the outcome (Kaier ,2013, p. 123). Kaier refers to George Didi-Huberman discussing Fra Angelico's (1395 - 1455) fresco painting *Annunciation*, 1440 - 41. Huberman observed that approaching a piece of work, one must be attentive yet allow the sense of 'not knowing' (ibid. p. 123). The 'not knowing' is 'a field of desirable indeterminacy' (Cocker, 2013, p. 127) which creates a desire 'to know', and this is where the excitement, creativity and the 'new knowledge' emerges.

This is a model of poiesis and praxis, where poiesis is the act of making and praxis is the work, the outcome. This is 'thinking through doing' (Fisher and Fortnum, 2013, p. 7). It embodies the idea, of a certain uncertainty, of a 'not knowing'. Fisher refers to Donald Barthelme's 1987 essay "Not Knowing" suggesting that it was the freedom of not knowing and of unknown outcome that allowed the freedom of creativity and invention. (Fisher, 2013, p. 8).

Working on a couple of related pieces simultaneously, both the artifact and the writing, my methodology is cyclical. In no particular order and in no particular space: I think, see, read, have ideas, experiment and fail. I repeat, re-make and reflect. By constantly writing, viewing, drawing, taking photographs and making sketch book records, I advance, making developments in research. I identify as that category of student, noted by Burgin, who 'makes works of art and reads enthusiastically. This student is interested in ideas, and turns concepts encountered in reading into practical projects' (Burgin, 2006, p. 103). Burgin observes this method of research has its roots in Medieval scholarship, yet 'conforms to neither dictionary definitions nor commonsense.' (ibid., p. 103).

Throughout, I have made a deliberate attempt *to see for research* as much studio work, first-hand, as possible. I have visited all UK exhibited work and artist talks by Thomas Demand, since he was my closest contextual reference. Significant also was a visit to the National Gallery, London, to see Samuel van Hoogstraten's (1627 – 1678) *Perspective Box with Views of a Dutch Interior* (1655- 1660), currently held in their storeroom.

# INTRODUCTION TO THE STUDY

Balancing Cesar Romero's comment 'the camera never lies' with Amalia Ulman's 'people still like to be lied to', this study explores reality or truth of the midground of photographic representation (*Cesar Romero Quotes,* 2001) (*Ulman,* 2020) as well as understanding its position, within contemporary art practice.

Photography is the dominant form of visual culture, yet it is full of contradiction, due to the 'multiplicity of its uses' and its 'messages' (Bate, 2015, p. 7). This study investigates the acceptance of the photograph, both as a depiction and depicter, within a contemporary art setting. The study is informed by, rather than focussing on, philosophical ideas of what it means to be 'real'. My use of the word 'real' is intended to mean to exist, to be true to experience, or to what is recognized. Drawing on Batchen's essay *Photography: The Art of the Real*, my use of the word real also implies that the photograph may be about its mode of making, becoming 'a searing index of itself' (Batchen, 2013, p. 47). The Oxford English Dictionary defines 'Real' (2021) as something that has 'an objective existence; actually existing physically as a thing, substantial; not imaginary.' A definition of 'True' (2021) is being 'in accordance with fact; agreeing with reality; correct'. I have taken the view that the adjectives real and true are synonymous.

Photography is enigmatic, interdisciplinary, powerful and evolving, whilst still remaining 'un-classifiable and open to different interpretations' (Barthes, (1980), 2000, p. 4). Often described as being in a post-medium condition, the very definition of photography is under scrutiny (Cotton, 2018). Extensive discussion persists around the limits or parameters of a photograph. A photograph may never exist materially, being seen only virtually, mediated by screens. This is a key discussion within the report, contributing to the new knowledge emerging from the study.

At the start of the study, I assumed it would be possible to categorise ways in which contemporary artists use photography. Chosen because of what I perceived were their principal ways of working, my groups were artists who make:

- the apparently documentary photograph e.g., Candida Höfer, Andreas Gursky

- the portrait e.g., Rineke Dijinkstra, Thomas Struth

- staged 'cinematic style' photographs e.g., Jeff Wall and Gregory Crewdson

- models constructed specifically to be photographed e.g. Thomas Demand, James Casebere

- appropriated and collaged images e.g. Richard Prince, Cindy Sherman

- artists who collage or combine photographs in installation works e.g. Iza Genken, Noémie Goudal, John Stezaker

To test the hypothesis, in the studio I adopted their given working methods, making work *In the style of….* This categorization proved unrealistic since it was based on hypotheses and ways of working change over time and according to circumstance.

In my practice I have constantly returned to the question of the photograph as a physical object, in the consciousness of the evolving literature concerning the digital. This is symptomatic of how, throughout this project, I gradually acknowledged that the analogue physical idea of the photograph and its materiality was the field within which I was working. I decided to re-shape the framework for the study, creating categories which included the aspects or ways a photograph is utilised within contemporary art practice.

These four categories (which apply to both analogue and digital) are:

1. A photograph being Accepted Real/Assumed Real, because it has an aura of believability so that what it depicts appears 'correct'.

2. A photograph where the subject has been constructed, 'modelled', to be photographed, which I called the Model Real.

3. A photograph whose whole reason is embodied in the process which made it. This category is the Phenomenological Real.

4. The Document of Real is that photograph which exists symbiotically with a specific object(s), where they rely on each other for their message.

I discuss each of these categories, their rationale and work associated work in Exemplar Comparator Artists.

I suggest my work on occasion exists in the realm of a question, while at other times the work may be rhetorical. *By the Door Chairs* (2015) is an example of a piece that exists as a question. Equally, some work is self-reflexive/ tautological. The viewer looks at the object(s) and then back to the photograph, unsure where the truth or answer lies. (e.g., *Pint to Line* (2018) and *Rulers* (2018)).

Other pieces of work chosen for the exhibition were proclamatory. *Clocks* (2017/18) was arranged so that each of its components come together to state a circumstance, in this case *time*. Using photographs, objects and video, they stage a narrative about time and in doing so also imply that the photograph serves as a document of evidence.

The work based on Phenomenological Real e.g. *The Shipwrecks* (Photograms) (2016) and the *Shadow Drawing of Chair* (2020) point to the haptic processes used in their making and as such state 'this is how it is'.

Some of the pieces for the Exhibition straddle my categories. I suggest *Photospace I, II and III* (2020), (photographs taken inside a model made using my photographs), exemplify exploration of the constructed photograph. The work used the photograph as a deliberate device for a model made to be photographed, a Model Real. The resultant photographs, as presented, looking like an other-worldly interior, having the quality of Accepted Real.

Soutter observes that the photograph has 'a special relationship to the visible world' and that it is assumed that a photograph is 'of something' (2013, p. 70). Through critical reflection, I accept the observations of Burgin and Barthes that photographs will have different interpretations within different group of people and within different settings. (Burgin, 1983, p. 41) (Barthes, 1977, p. 15). It is also worth noting as Cotton states, that the distinctions between artist, producer and consumer are unclear and may shift (Cotton, 2015, p. 9). Photography within contemporary art has a wider function than mimesis. It is used for numerous ends and is embedded in an array of media types.

It is evident throughout this report that my practise required an interrogation of the extent to which the photograph is read as real or unreal, and possibly true.  (By this, it is assumed, that to believe something is true, one also needs to believe it is real.)  Even though it is understood that a photograph may have been manipulated, it is still generally believed to show something that once existed (Keen, 2003, pp. 116 - 27).  Keen bases her ideas on Sidney's claim that while poets may construct alternative worlds, other arts (such as contemporary arts practice) may show a fictional world which will nonetheless 'resemble the real world' (ibid., p. 119).  Without mediation of the camera, Kress and van Leeuwen note 'I saw it with my own eyes' is deemed more reliable than 'I heard it with my own ears'. (Kress, G. and Van Leeuwen, T., 1996, p. 159).  We are biologically programmed to trust our senses, believing what we see, hear and feel.  John Oliver LaGorce (1880 - 1959) observed that 'a man or woman forgets what they read or hear but not what they see'. (Shawcross in Elkins (ed.) 2008, p. 208).  But the eye is not the same as the camera.  The camera freezes and flattens what is before it.

From its inception, photographers have played with photographs, embellishing or subverting what appears before the camera.  Some general reading has informed my own understanding.  Followers of Gautama Siddhartha (563 - 483 B.C.), the Father of Buddhism, believe reality is an illusion (Suzuki, 1974).  Plato (428 - 354 B.C.) considered that the real could only be experienced first-hand and physically (Soutter, 2013, p. 97).  Burgin notes that Aristotle (384 - 322 B.C.) believed the real could be expressed through language, he wrote 'Sounds emitted by the voice are symbols of states of the soul' (Burgin, 1982, p. 54).  Georg Wilhelm Hegel (1770 – 1831) maintained that 'true reality lies beyond immediate sensation and the objects we see every day' (Hegel cited in Nochlin, 1971, p. 14).  Burgin observed that Derrida condemned writing because he believed it too open to the interpretation of language (Burgin, 1982, p. 54).  Perhaps an encompassing description, from André Bazin (1918 - 58), is that the real gives 'significant expression of the world both concretely and in its essence' (1967).  Jacques Lacan (1901-81) proposed (in 1975) that the real was something that could only be experienced in a primal state and which was now beyond reach because it has been mediated by language (Soutter, 2013, p. 73).

While I researched and worked with constructed models made to be photographed, I found Hal Foster's more recent thoughts on contemporary real to be insightful. In *Return to the Real* (Foster, 1996) and further explained in *Camera Imaginaria* (Foster, 2011), Foster explains that there have been two relatively recent ideas of the real in American art (Foster in Edwenzor (ed.), 2011, p. 9). The first in the 1980's, was one 'reality seen largely as a construction, an effect of representation - a society that responded to a post war media society' (Foster in Edwenzor, (ed.), 2011, p. 16). Foster cites Cindy Sherman as an example of an artist who uses pastiche as art. He refers to this type of art as 'symbolic' in psychoanalytic terms.

The second real, identified by Foster is one that uses the damaged human body, abject, as an allegory of a disrupted social system. This arose because, as Foster observes, by the late 1980s, the US Government had failed to respond to the AIDS epidemic and the 'social contract appeared to be torn, and a new art emerged' (Foster in Edwenzor, (ed.), 2011, p. 16). Foster cites Robert Gober and Mike Kelley as making work in this category, borrowing the term 'abject' from psychoanalysis (Oxford Reference, 2020).

Foster's third idea of real, which he developed after consideration of Casebere's work, is the one which I also consider applicable to my own (Foster in Edwenzor, (ed.), 2011, p. 16). This real comes from Casebere's use of the illusory, seen in his models made to be photographed. I refer to Casebere's *Fork in the Refrigerator* (1975), the more recent *On the Water's Edge* (2020) series and my own *Photospace* (2017) model and the *Photospace I, II, III* (2020) photographs.

Barthes discusses ideas of *stadium* and *punctum,* in *Camera Lucida* ((1980), 2000, p. 27, p. 43). Loosely, the *stadium* is the subject of the photograph, whereas *punctum* is an emotional response, which is not automatically present in a photograph. The *punctum* of a photograph presents an encounter with an experience of the real (Barthes (1980) 2000, p. 27). Real, although linked, expresses different qualities to authentic. Authentic has a certain empathy with its subject and may coincidentally describe the real, but it seems to concern feelings rather than facts. Barthes idea of *punctum* aligns with Foster's idea of the illusory real, particularly applicable to Casebere's work. Barthes describes the

*punctum* as 'that accident which pricks me (but also bruises me, is poignant to me.)' (2000, p. 27).  In my own work, the models made to be photographed possess this real discussed by Foster, overlapping with Barthes' *punctum*, because of the disquieting spaces represented.

Bearing in mind Foster's third real, a psychological real, I suggest that this real also applies to Thomas Demand's paper sculptures, made to be photographed.  They are real because they exist as objects in themselves, have a referent in the world and successfully create an illusory space.  The referent comes from research, memory and the creative process.  Thomas Demand's work *The Presidency* (2011) shows a version of the Oval Office.  It may not be accurate to the actual Oval Office but it is nonetheless real.  This encompasses Baudrillard's ideas of simulation and the simulacra (Baudrillard (trans. Faria Glaser) 1994).  Baudrillard considered that the simulacrum was more important than the original, thus negating its relevance (Tate, 2020).  A simulation is something *like*, a copy or a reflection of a reality, whereas a simulacrum is a reproduction of something that does not have an actual original.  Considering my definition of a photograph as 'something on paper or screen made by light reflected from an object onto paper or processer' this implies that a photograph is a simulacrum because its referents exist, where as a CGI work is not a photograph and is a simulacrum.  This is an interesting yet slightly technical detail within the realm of contemporary photography, when manipulation is an assumed and accepted part of its production.  Cindy Sherman's *Untitled 'Film Stills'* (1977-80) are frequently cited as examples of simulacra, because they present something, (a restaging of a cinematic event) that never existed.  Thomas Demand's work is example of simulation, as the referent physically exists even though the model depicted may have become altered through Demand's creative process.

Making work, particularly when interrogating the medium of photography, I noted there are as Rancière observed, some things that cannot be represented because their 'surplus of presence'.  Rancière meant the subjects material presence, perhaps their enormity, would be diminished by material representation.  They would suffer what he terms a 'subtraction of existence' (Rancière, 2007, p. 110).  I found this when recording the

passage of time, which I resolved in the large shadow drawings, which in turn led to the cyanotype chair works.

I suggest that contemporary consumption of information, particularly artworks using 'virtual' platforms, may lead to this 'subtraction of existence'.  I have noticed this particularly working during the Pandemic, when galleries have been closed.  The details of an artwork such as its size, surface, framing and presentation (in the widest sense of the word) are intrinsic to its meaning.  Wherever work is installed, it has been deliberately placed to be viewed in that environment.  The layout of an exhibition is part of its conversation.  It needs to be visually 'felt' by the viewer (Higgie, 2017).  Even the placing of work in a 'white cube space' as opposed to, for instance, an abandoned warehouse, will impact its reading (O'Doherty, 1999, p. 87 - 107).  While viewing an exhibition on a computer or smartphone screen may open possibilities for extended access, the work's impact on a small screen is sorely diminished.  While the original artwork remains unique and retains its 'aura', a photograph of the original, its 'likeness', may become well known.

Stan Douglas' (b. 1960) *Abbott & Cordova, 7 August 1971 (*2008), is a staged photograph, made using all the techniques of cinematography, showing a re-enactment of the 1971 Gastown riots in the once notorious, now gentrified, Vancouver suburb.  Douglas first presented it as a 9 x 16 m. translucent photomural above the entrance to the Woodward Complex shopping mall in Vancouver close to the site of the original riots (Douglas, 2012).  The installation's size and position made obvious references to advertising.  Since Douglas was interested in the conversations it provoked, the 'billboard' was erected with no title or plaque for explanation.  Douglas has said that were he to put a caption, it would have read 'On this spot, on August 7, 1971, Police Beat up some Hippies' (The Tyee, 2012).

This same work has been re-presented as a framed photograph, 177 x 290 cm., in the Minneapolis Institute of Art.  In the gallery, it assumes a less confrontational stance, titled only as *Abbott & Cordova, 7 August,1971.*  The consideration of a photograph as if it was a history painting is a phenomenon partly brought about by photography's elevation to artwork status.  The subjects of these paintings also frequently overlap with photography.

Stan Douglas, *Abbott & Cordova, 7 August 1971* (2008)

Thomas Demand, whose work captures his mediated version of real, works from 'pictures' in his memory of media images, influenced by the writings of Friedrich Nietzsche (1844 - 1900) and Ludwig Wittgenstein (1889 - 1951) (Marcoci, 2005, p. 10).  A loose paraphrase from Nietzsche is the belief that there are no facts, only interpretations and everything is in a state of constant flux (Nietzsche, (trans. Hollingdale) 1977, p. 58). Wittgenstein was less concerned with finding universal truths and more concerned with analyzing the nature, limitations and workings of language (Macey, 2001, p. 401). Marcoci notes that awareness of these philosophers helped Demand, when dealing with his depiction of the actuality of what exists (Marcoci, 2005, p. 10).  His adding or subtracting of details impacts upon the interpretation by the viewer.  An example of this is his work *Presidency* (2008), where Demand meticulously reconstructs his version of the Oval Office yet omits to add features such as faces in the photograph frames, or stars on the American flag.  This creates a deliberate and exaggerated sense of the uncanny, highlighting the nature of perception and how our understanding of the world is mediated by mass media reportage.

In his essay *The Work of Art in the Age of Mechanical Reproduction* (1935) Walter Benjamin (1892-1940) suggested that an infinite reproduction of a photograph of a work of art made it lose its 'aura' of being special and unique, while conceding that a photograph could make visible details that were invisible to the naked eye. (Benjamin (1936) 2008, p. 7).  However, Benjamin's prediction has not always proved to be the case.  The reproduction of photographs of artworks in magazines and on the internet has

resulted in works of art becoming well recognised, while the original work still retains its 'aura'. Possibly the endless reproductions of the art object/s have changed one of the roles that art plays within society. While it is certainly the case that people still want to visit the 'original', they also want to record a 'selfie' of themselves in its presence, within its 'aura'. Thomas Struth's series *Museum Photographs I, II* (1989-90) (1996-2001) explores this phenomenon. He has photographed groups of people, sometimes staged, viewing works in the world's great museums. Some appear to venerate the works, while others remain engrossed in their guidebooks or conversations or take selfies in front of the works. He has spoken of the works saying that it was 'less about expanding the possibilities of photography than about a truer perception of things' (Gisbourne, 1994).

[image removed from this digitised version]

Thomas Struth, National Gallery I from Museum Photographs I, II (1989-90)

There is an implied truth in Bazin's observation that the photograph is created mechanically, using a camera, in which 'man plays no part' (1960, pp. 4-9). Berger notes that the photograph bears witness to an event, since it records what is in front of the lens (Berger (1967) 2013, pp. 18-20). He also observes that the photograph, by default, also refers to what is not seen, what is beyond the frame. Berger does not however mention the selection, staging, cropping and so on that inevitably occurs. Gelderloos quotes Brecht (who was writing in 1931), that the situation is complicated because 'less than at any time does a simple reproduction of reality tell us anything about reality' (Gelderloos, 2014).

There is a seemingly real, which, although apparently real, becomes incredulous to the viewer due to their reading of it using their modality markers (Kress and van Leeuwen, 1996, p. 160).  For example, Karen Knorr's *India Song* series (2008-20) shows her photographs of opulent interiors in Rajasthan, Northern India with rooms filled with native, beautiful wild animals (Danzinger Gallery, 2011).

[image removed from this digitised version]

*Karen Knorr, The Queen's Room, Zanana, Udaipur City Palace,*
from *India Song* series *(2008)*

These works appear to be Indian palaces.  It is only because of the highly improbable circumstance that one realizes they are synthesised photographs.  Through this work she addresses concepts of colonialism, appropriation and social hierarchies.

Photography may show what exists, but not depict it in the same way as is experienced by the naked eye.  Richard Mosse has made a body of work using colour infrared film. The scenes he photographs exist, but the inaccurate colours produced by an infrared print make them appear unreal (Photographers Gallery, 2004).  They may be described as real but not as we encounter it with the naked eye.  Perhaps a way to consider this is that they are true, but not to our own experience.  The same is true of black and white, or sepia photographs or indeed the colour distortion that happens with early Ektachrome film.

[image removed from this digitised version]

Richard Mosse, *Safe From Harm, South Kivu, Eastern Congo,* 20 (2012)

Similarly, photography may show what we know to exist but which we can only see because of the aspect provided by the photograph.  By this I mean that we can see the whole-ness of a thing whereas normally, with the eye, one can only see a part of it.  In this respect the photograph is true to the idea or the experience, but not the same as the understood idea of real as captured in a single exposure photograph.  Andreas Gursky discussing *Der Rhein ll,* (Rhine II) (1999), possibly one of the best-known contemporary photographs, explains that this particular view of the river could not be seen.  It was necessary to make combined digitally manipulated series of photographs to provide what appeared to be an accurate photograph of the river (Lütgens, Görner, Gursky 1998, p. ix). Even the apparently real has been constructed.  He describes this mode of working as 'a combination of invention and reality, an interpretation of reality' (*Long Shot Close Up: Andreas Gursky,* 2009).  We are presented with a considered view that has already been 'framed' for us (Rugoff et al, 2018, p. 14).

[image removed from this digitised version]

Andreas Gursky, *Der Rhein ll* (Rhine II*)* (1999)

Consideration must be given to what Stan Douglas refers to as his 'computational photographs' (Tate, 2017). These are made by layering many (digital) photographs, using software, from selections of parts of the images to produce what he calls a 'computational photograph' of 'what might have been'. These photographs are real, since all the referents exist(ed), albeit they are jigsaw-ed.

[image removed from this digitised version]

Stan Douglas*, Mare Street*, from *London Riots* series *(2017)*

Accepting that 'real is something we know to exist' questions the original definition of a photograph. With digital advances, it is difficult to decide where the descriptor *photograph* ends: *what does not count as a photograph*? This was extensively discussed during The Stone Summer Theory group meeting in 2008 (Elkins and Naef (eds.), 2011, p. 2). Twenty-five scholars met, as a refinement of the Art Seminar group which met from 2005-2008, to discuss issues surrounding art theory. To open, they began by trying to define 'image', encompassing image, picture or Bild. *Bild* (German) is a nuanced word meaning image, and can refer to a picture, painting, illustration or photograph (Dict, 2020). Soutter observes that an image can be translated from one visual form to another while keeping its 'recognisable identity', whereas a photograph 'always takes specific material form' (Soutter, 2013, p. 113). They could not reach a conclusion and the matter remained unresolved. It hinged upon whether the discourse belonged in the realm of art instruction, art history or visual studies. There were disagreements about whether the photograph was language, logic and/or mathematics or philosophy. The other

obvious difficulty with categorization or theory is that the photograph is used by all disciplines, be it art, humanities, science and social science, and law (ibid., p.7). Where did the 'index' belong, most loosely suggested to mean *what the photograph points to or means or suggests?* (Krauss, 1986, p. 211).

These theories led me to hypothesise that a photograph is made from a direct imprint, made by light on sensitised paper, or a processor, of something that is in front of the lens and which itself exists, is real.  The implied objectivity, which in turn suggests real/true, assumes, and by default assures the viewer, that the photograph is accurate.  However, this interpretation might be naïve because it omits to consider the camera operator's decisions such as the choice of camera, lens, timing, framing, output and presentation of the subject.  My definition of a photograph, vis à vis my work, does not automatically assume the need for camera or lens but does imply a trace of light reflected onto processor or chemicals, from the photographed object.

David Campany observes that there is a widespread consensus, particularly resonating with the writings of Vilém Flusser (1920-91), that photographic technology is 'ideologically preprogrammed to replicate a consensus complicit with the dominant capitalist/technocratic order that produced it' (Campany, 2018, p. 175) (Flusser, 1986, p. 330).  Charlotte Cotton describes how technologies may be 'authoring' the images we see.  She questions that perhaps 'the pervasive automation of photographic rendering has made software the dominant photographic medium'. (Cotton, 2015, p. 4)

Discussion surrounding the 'index' persist within photography.  The index is often described as being a pointer, something that suggests, as smoke suggests fire.  Barthes wrote that the photograph bears an indexical trace to its referent because it is an assumed direct imprint, which gives the photograph the credibility of *having-been-there* (Barthes (1980) 2000, p. 44).  I suggest that this credibility is now somewhat eroded. Barthes considered the indexical trace to be a shadow of the photographed (subject), as seen in *Camera Lucida* when he discusses his reaction to photographs of his recently dead mother (ibid., p. 9). Rosalind Krauss describes the 'index' as 'that type of sign which arises as the physical manifestation of a cause, of which traces, imprints and clues are

examples' (1986, p. 11).  An alternate observation, and one which I suggest may be more appropriate to the contemporary viewer is that they use 'modality markers', assessing what they see based on what they know to be correct (Kress and van Leeuwen, 1996, p. 160).

Photographs may serve overlapping purposes.  Google Street View cameras which gather images of places with disregard to content, attest to Bentham and the Panopticon, and to Foucault's notions of a surveillance state, as well as giving information about streets (Soutter, p. 103).  A medical or forensic photograph will only show certain features of what is being depicted, without showing it in its entirety.  Often it necessitates a succession of photographs of the same subject to give complete information.

Discussing 'The Future of the Image', Rassvetaieff observes that the photograph is 'humankind's universal language' (TEDx, 2020).  The analogue photograph may be a 'mechanical analogue of reality', yet it, and the digital photograph, are also a message (Barthes, 1977, p. 18).  Aspect, subject and lighting all affect the reading and message. For instance, a photograph taken when the camera is below the subject creates a sense of power.

Burgin describes the unravelling of meaning using his ten *Codes of Recognition* dependent on signified and iconic codes held within a photograph (Burgin (ed.), 1982, p. 35).  Put more simply, Burgin states that when reading a photograph 'the reader deploys, and is deployed by, what codes he or she is familiar with to *make sense'* (ibid. p. 153).  Hopkins and Wollheim suggest six *Standards of Correctness*, to assist in the reading of a painting or photograph (Hopkins, 1998, p. 36).  I paraphrase as follows: whatever is depicted must be visible, there must be a minimum pictorial content, there must be competence in the depiction, sufficient knowledge of what is depicted for it to be decipherable and there may be some inaccuracy, but this must be limited.

The meaning of a photograph is continuous, that is, it does not 'go away' (Barthes, 1977, p. 20).  Barthes and followers of Structuralism considered everything could be understood from a photograph using semiotics, which is the language of signs of visual

communication. (Kress and van Leeuwen, 1996, p. 1) (Burgin, 1982, p. 144).  However, Barthes argues that whilst the photograph will be full of 'continuous' codes, it does not have codes specific to its own medium (Barthes, 1977, p. 20).

Visual codes are an increasingly understood language used throughout the media, with some groups of consumers responding to certain signs, which remain unnoticed by many. The recent *Masculinities* Exhibition at the Barbican showcased enduring archetypes such as American cowboys, but also more discrete tropes that might go unnoticed to the uninitiated, such as Hal Fisher's staged series *Gay Semiotics* (1977-79) (Barbican, 2020).

A photograph cannot be seen in isolation and rarely exists by itself.  It always has 'dialectical relations to other images' with its reading being complicated, nuanced and not fixed (Bate, 2015, p. 56).  John Berger acknowledged that we are never just looking at one thing, we are always looking at the relationship between things and ourselves, affected by what we know or believe (Berger, (1972) 2008, p. 3).  In 'Rhetoric of the Image' Barthes argues that meaning in photographs is a 'floating chain of signifieds', (1977, p. 39) and that other semiotic codes, such as choices of food and dress, are always related to and dependent on verbal text.  He claims that photographs on their own are too 'polysemous' – too open to a variety of meanings (1977, p .39).  He says that photographs need text to explain their meaning.  This could either be by extending, by which he means a speech bubble with text, or elaborating, meaning that there is text underneath the image to fix/explain meaning (ibid., p. 41).

The photograph, along with its conjoined text - or lack thereof - will have different meanings dependent on time and groups of people (Burgin, 1982, p. 144).  Tagg notes that a photograph is built of many codes with its interpretation being 'multiple, concrete and most importantly, constructed' (Tagg, 1988, p. 187).  In 2018, curator Mark Godfrey presented a selection from Carrie Mae Weems' series *From here I saw What Happened and I Cried* (1995-96) at Tate Modern.  Weems made the works from archival daguerreotypes of African American slaves, taken in the 1850s, in the Southern States of America.  The photographs were selected by the artist, from university and museum archives.  The original photographs attempted to show the subjects as healthy strong

people and were taken for propaganda to justify slavery or for inventory purposes (Delmez, K.(ed.), 2013, p. 132).  Weems has reprinted the photographs, which she describes as 'pre-existing', in black and red, showing them in small groupings, and has added text captions, sandblasted onto the glass, over the photographs.  The captions make statements such as 'You became Mama, mother and then, yes, confidant, HA', and 'You became a scientific profile' and 'Born with a veil, you became root worker, juju mama, voodoo queen, hoodoo doctor'.  Not only does this work re-purpose the original in another time, it switches to another discourse, showing how the original purpose of the photograph may transform in its contemporary reception.

[image removed from this digitised version]

Carrie Mae Weems, *You Became a Scientific Profile* (1995-96)

James Elkins observes the materiality of the photograph, its inadvertent scratches, flecks of dust and creases are the most important features of looking at a photograph (Elkins, 2011, p. 113-5).  Possibly these marks should be considered as continuation of the photograph's ability to record.
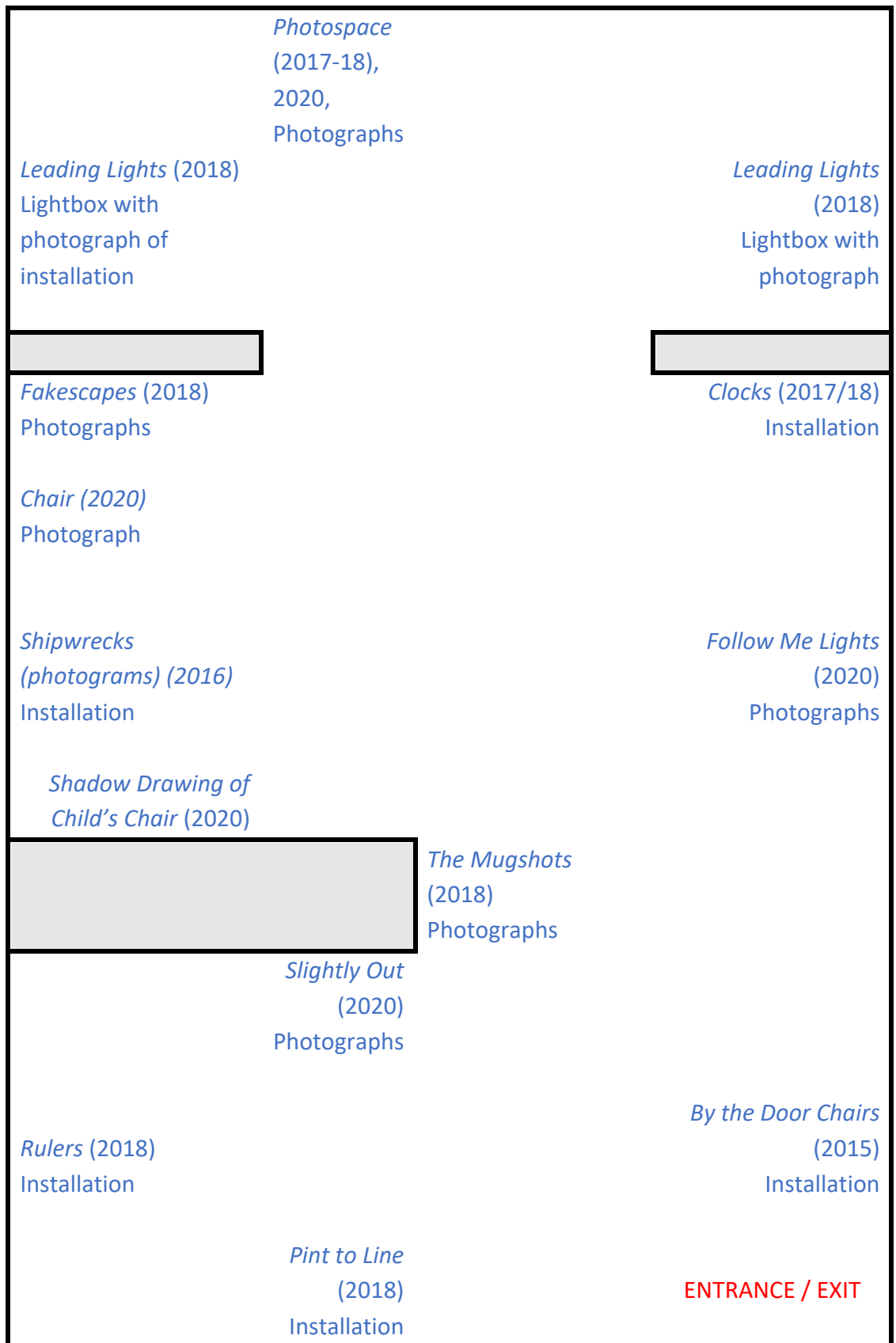
The subject of the photograph may produce a deliberately ambiguous or misleading reading.  When Man Ray made *Dust Breeding* (1920) (re-printed 1967), he suggested it

was an aerial landscape, whereas, as David Campany expounds in *A Handful of Dust*, it was in fact a photograph of piles of dust on glass (Campany, 2015).  The dust was a year's worth of dust on Duchamp's *The Bride Stripped Bare by Her Bachelors, Even, (The Large Glass)* 1919-26 (Met Museum, 2019).  Man Ray's photograph straddles the divides of being abstract, realist, ambiguous and compelling.  Using the medium of dust is ironic since cameras, particularly analogue ones, abhor it because of the dust's static attraction to the small metal moving parts.  Coincidentally, in 1922, *The Waste Land* by T.S. Eliot was also published 'I will show you fear in a handful of dust' (Poetry Foundation, 2020) (Journeys with the Waste land, 2018) (The Art Newspaper, 2018).

[image removed from this digitised version]

Man Ray, *Dust Breeding* (1920) (re printed 1967)

**Floor Plan:** Exhibition for Assessment   Pennie Gallery, November/December 2020

*Photospace*
(2017-18),
2020,
Photographs

*Leading Lights* (2018)
Lightbox with
photograph of
installation

*Leading Lights*
(2018)
Lightbox with
photograph

*Fakescapes* (2018)
Photographs

*Clocks* (2017/18)
Installation

*Chair (2020)*
Photograph

*Shipwrecks
(photograms) (2016)*
Installation

*Follow Me Lights*
(2020)
Photographs

*Shadow Drawing of
Child's Chair* (2020)

*The Mugshots*
(2018)
Photographs

*Slightly Out*
(2020)
Photographs

*By the Door Chairs*
(2015)
Installation

*Rulers* (2018)
Installation

*Pint to Line*
(2018)
Installation

ENTRANCE / EXIT

## Key Works in the Study

(As seen from Entrance to the Gallery, moving in a clockwise direction)

### *By the Door Chairs* (2015/16)



*By the Door Chairs* (2015/16) Installation view

*By the Door Chairs* (2015/16) relies on the interplay between the stacks of chairs, the placing of the framed photograph of a similar group of chairs placed close by and the site of the work's installation.

This piece of work has been installed in several locations, each time using differing groups of chairs that are deliberately placed so that they appear to have been left behind inadvertently. On occasion I have changed the photograph used but always keep the 'formula' of three stacks of chairs and a photograph of three different chairs. While installing, I considered Higgie's observation that art is a physical medium, and that 'its textures, volumes and scale are intrinsic to its meaning' and that layout contributes to the conversation (2017).

*By the Door Chairs* (2015/16)   *By the Door Chairs* (2015/16)

Installation views

This work was made in response to my observation that the photograph is frequently not a standalone autonomous object. It is usually presented with text, printed either on or beside it. Barthes describes the photograph as giving a message in two parts, one within the photograph, contained in the 'lines, surfaces and shades' and the other, in the 'linguistic message' within the words (Barthes, 1977, p. 16). In this work, the message is also contained in its deliberate placing.

This work was driven by a curiosity to explore the interplay between the photograph and associated objects when they were placed in close proximity. I used chairs as they are ubiquitous and with considered placing they appear unremarkable.

This invisible relationship between the objects and the photograph is similar in concept to Lee Ufan's *Relatum* (1968) works. Albeit they are not photographic, Ufan's work rely on careful placing (rocks and sheets of steel). Contextually possibly relevant, but only tenuously connected because of the materials he used, were Joseph Kosuth's *One and Three Chairs* (1965). I also considered Harold Rosenburg's ideas about the Anxious Art Object, where the viewer is unclear what is 'artwork' and what is residual object.

*By the Door Chairs* (2015/16) was significant for inclusion in the Exhibition as it investigated what it is that we read to be real and correct within a photograph. The work

was intended to show the links between the photograph and the related objects, yet I found that it set up an interesting dynamic of 'compare and contrast' which de-stabilised any notion of dominance of photograph over object, or vice versa.  This idea of objects and related photographs was a theme I extended in *Pint to Line* (2108) and the *Rulers* (2018).

*By the Door Chairs* (2015) poses the notion that photographic truth is in some kind of opposition to evidence, presented by the chairs, or the photograph of (other) chairs.  I suggest that the viewer is uncertain what the question actually is.  The viewer observes that there is a discrepancy (or difference) between the photograph and the stacks of chairs.

I extended the work, digitally manipulating it in *Photoshop*, presenting it (with no objects) as a framed photograph.



*By the Door Chairs* (2015/16) Digitally reworked photograph

In this version of the work, I included items such as an orange on the first background photograph chair and the grid on the wall to draw attention to the *copy and paste-d* version of the photograph behind it, which in-turn served to rupture any sense of credibility within the composition of the photograph.  I consider this iteration to be experimental rather than finished work.  It is not believable as the background photographs appear to float on the wall.

Reflecting, as I compare *By the Door Chairs* (2015) with *Pint to Line* (2018) and *Rulers* (2018), which all appear to be concerned with object and their related photograph, I realise there is a difference.  *Rulers* (2018) and *Pint to line* (2018) could exist as only the photographs but *By the Door Chairs* (2015) relies for its meaning on both the objects (the chairs) and the photograph.
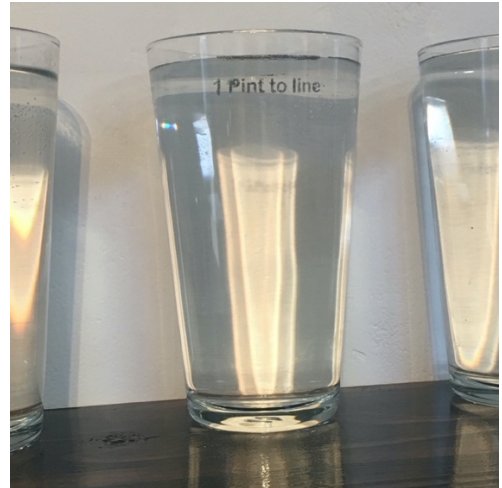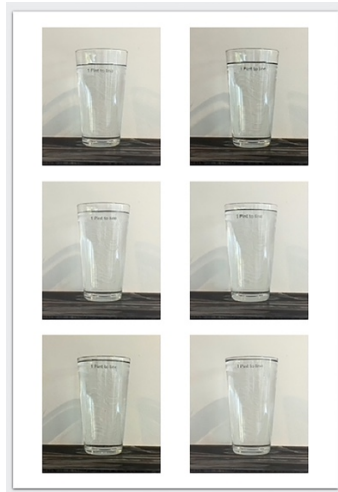
## *Pint to Line* (2018)
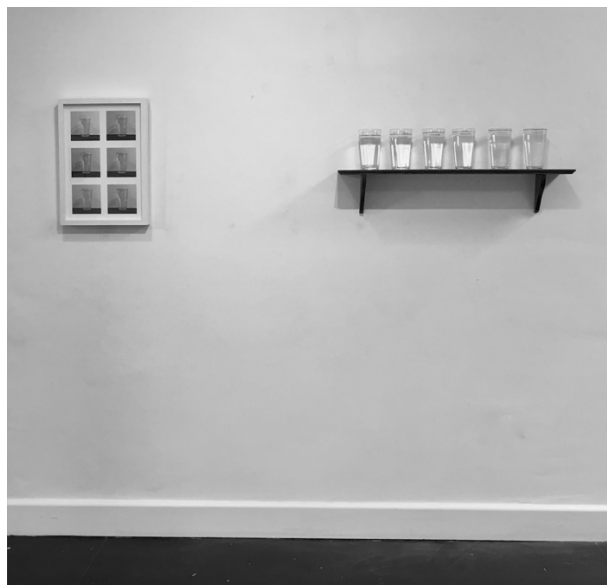


*Pint to Line* (2018) Installation view

*Pint to Line* (2018) and *Rulers* (2018) are conceptually closely linked pieces and were included in the Exhibition for Assessment.  (*Rulers* (2018) is the next piece in the discussion).  They both marked a particular part in the study which was making work which a photograph and an object working together, to reinforce the seeming accuracy of both the photograph and the objects.  The works were situated in the Gallery close to *By the Door Chairs* (2015) which was a piece from an earlier part of the study.

*By the Door Chairs* (2015) sets up a question, which remains unanswered, about the photograph depicting its related object, and vice versa. *Pint to Line* (2018) and *Rulers* (2018) extend this idea.



*Pint to Line* (2018)    Detail views from installation

*Pint to Line* (2018) consists of a generic shelf, as might be found in a pub, hung slightly lower than eye height, with six identical plain pint glasses on it.  The glasses are filled with water, to a level marked PINT TO LINE.  The line on each of the six glasses is at a slightly different position close to the top of the glass.  It is not indicated which, if any, is the correct measurement.

Positioned about a metre to the left of the shelf, and at approximately the same height, is a frame containing a grid of six photographs, one photograph of each different glass.

## *Rulers* (2018)



*Rulers* (2018) Installation view and detail of framed photograph

Rulers (2018) is similar in concept to *Pint to Line* (2018), in the Michael Pennie Gallery it was positioned at right angles to *Pint to Line* (2018).  *Rulers* (2018) is also in two parts. There is a framed photograph, showing a group of six rulers of slightly differing sizes, wall hung to normal eye height.  Then, close by on the gallery floor, there is an installation of sixty 'rulers' with black etched markings, of five slightly differing lengths, thicknesses and colours, made of acrylic plastic.  The rulers are laid out in a tiled pattern, at an oblique angle to the wall they buttress up against.  This positioning serves to lead the eye towards the framed photograph of a group of the rulers.

I first made this work with clear acrylic, which appeared successful but when installed on the ground, it was difficult to see the markings on the rulers against the gallery floor.  I made the different sized rulers by using Photoshop and manipulating and extending the file size.  They were then cut using Rhino software on laser cutter.  Re-making them in

different coloured plastic material gave them a slightly painterly quality and using the coloured material meant they became more visible.

Both *Rulers* (2018) and *Pint to Line* (2018) share my observation that a photograph presented without text but with related objects possesses what Tom Gunning refers to as a 'truth claim' (2013). The object and the photograph set up a tautological situation where their credibility appears to be beyond question.
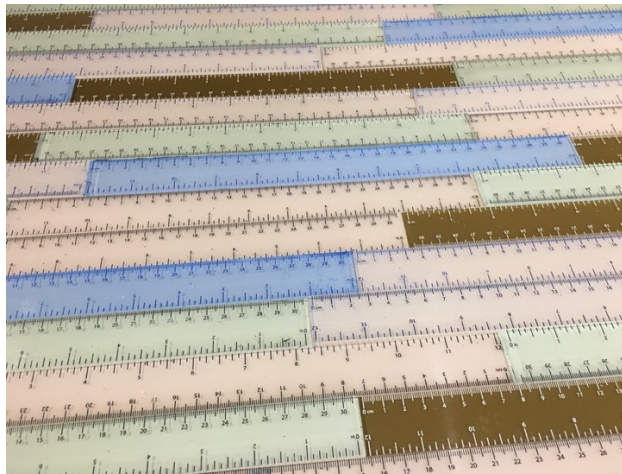


*Rulers* (2018) Detail of installation

When the viewer comes across two more works that apparently link objects and photographs, perhaps they consider more what the photograph actually shows in relation to their own experience of what they know to be accurate and real.

These works came from thoughts I was having about photographic purpose.  On occasion it is desirable for the photograph to be accurate / documentary, for instance for evidence, whereas at other times we construct, crop and manipulate to get a 'good' photograph. We want to be deceptive or to obfuscate the visible outcome.  The work also came from the realisation that it is usual to have belief in the accuracy of the tools one uses, unaware if they are inaccurate or misleading.

The concept was similar in *Pint to Line* (2018).  The thinking concerned that we accept that given analogue measurements are correct.  To show this, I made the marks on the

glasses by making 'Pint to Line' letters and a line using Adobe *Illustrator* from Letraset and sandblasted them onto the glasses, placing them in different positions.  I chose to fill the glasses with water rather than beer because I wanted the work to be clear and uncluttered.



*Rulers* (2018) Installation view

I have exhibited *Rulers* (2018) in a public gallery.  The available space was smaller, so I chose to show the installation as a shelf of various rulers, and a pile of a photocopied version of the A3 photograph placed on the floor below, wishing the viewer to take away something of the work.

Anecdotally, the pint and (foot) measure of a ruler do vary from country to country, so the fixed notion is actually arbitrary.

## *Slightly Out* (2020)



*Slightly Out* (2020) Installation view

Where *Pint to Line* (2018) and *Rulers* (2018) interrogate the notion of measurement in a physical way, comprising of both a photograph and the objects, *Slightly Out* (2020) questions the accuracy of measurement using only photographs.
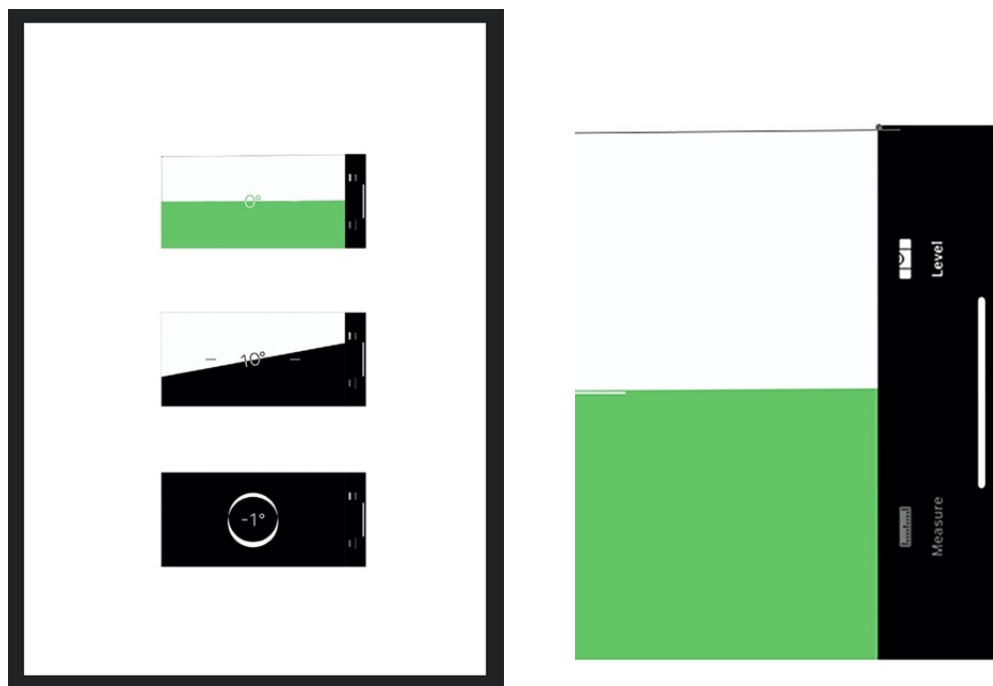


*Slightly out* (2020)  Details

*Slightly out* (2020) consists of two A3 sized framed photographs displayed side by side, at eye height.  Each photograph shows three 'screen grabs' taken from an *iPhone*, functioning as a spirit level.  The photograph on the left-hand side is in three parts. It shows the screen shots for when the measurements are level, then a -5° and -1° incline. The screen shots are arranged in a grid.  The right-hand photograph is identical but shows a level measurement followed by a -10 °and again -1°.

I made this work as a way of interrogating the trust and belief often placed in digital technology.  My process to make the work involved taking photographs of the screen of my *iPhone* and later organising using *Photoshop.*

*Slightly out* (2020) was included in the Exhibition, displayed close to *Pint to Line* (2018) and *Rulers* (2018) because all three works succinctly question the accuracy of what is read to be correct within the photograph.

As I reflected on this work, and my definition of a photograph, I found myself in a semantic quandary.  I questioned whether a screengrab from an *iPhone* is a photograph, as it relies on a graphic rather than incident light from any object during its making.  In this work, the spirit level exists only virtually, as an algorithm.  I wondered about the difference if the screen grab had been of a person.  Surely 'photograph' would be apt in that case as that involves light from an object or person onto a processor in the phone but not in the case of these app screen shots.  Extending this thought led me to conclude that this work is an example of where what looks like a photograph is actually better described by the German word 'Bild', which may encompass an image, picture, painting, photograph, or drawing.

*The Mugshots* (2018)



Test Installation *Mugshots* (2018) printed on A6 size card


The rise of A.I. and proliferation of media coverage concerning deep fakes and Tik-Tok manipulated selfies led me to consider my response to the photo-portrait. *The Mugshots* (2018) was my response to the actuality of a person with a given photograph of them. Realising that photo-portraiture is a study in itself, I confined myself to considering the idea of the media mugshot, adopting it to an art-based context.

A mugshot is the generic web-based photograph of a (usually famous) person, circulated and usually approved for use within the media.  Known as stock images, in order to be readily transfer-able, they are low-resolution, carrying little 'code'.  Known as the 'wretched of the screen' there is often some discrepancy between the person's actual and their media appearance (Steyerl, 2009).

Sketch book work

To start, I made a list of twenty well known people, and found a selection of their *Google* photographs, inputting: *name >images > icon > past year > all usage rights*. Most files had the dimensions in the region of 180 x 250 pixels and either 72 dpi (dots per inch) or 250 dpi. When the files were printed on paper at the usual (medium quality) size of 250 dpi the resultant photographs were approximately passport sized, acceptable in newsprint, or could be viewed at a larger size on a website, which uses 72 dpi.
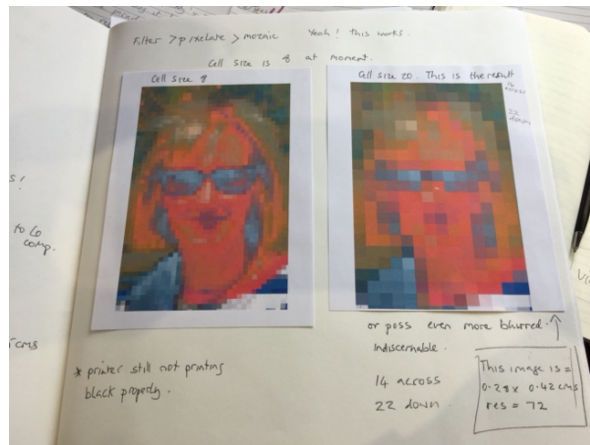


Sketch book work

When the 72 dpi files were printed larger than the passport sized, they became pixelated. Curious, I printed all out to A4 and then A3 sized. Software was programmed to compensate for the missing information (see LH photograph above), producing graduated

'infill' pixels.  These may blur details.  The larger the print, the more obvious the pixels, and the less definition to the photographs.
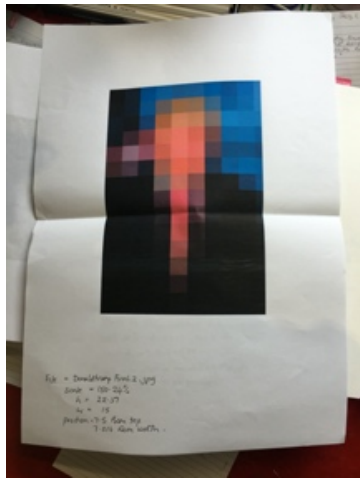


Studio tests

I printed the files several different sizes, on paper and on trans-film, presenting them using a lightbox, as might be seen in advertisement.  The lightbox blurred and thus distracted from the definition of the pixels.



Sketch book tests

Returning to the context that these were media photographs, I printed them all to 10 x 15 pixels, 2 x 3 cm in size, on 10 x 15 cms sized card, placing them together to compare the results.  I observed that when viewed close up it was moderately easy to work out who was whom, but that when viewed from further away, it became clear.  This is because the brain uses different part to read a photograph to that which it uses to read a face. (Yampolskiy et al., 2012). It also appears we have what is known as the 'Jennifer Anniston neuron' which is a part of the brain so well attuned to a familiar face, that it needs little information to recognise it (Gosline, A., 2005).

A common response to *The Mugshots* is how printing the digital files larger than their given media size results in the gaze being totally eliminated from the faces, as well as any idiosyncrasy, even though characteristic features remain recognisable.  It recalls the dated expression referring to a photograph as a 'likeness'.

This piece was shown with all the photographs, printed on 10x15 cm cards, on a 1.20m high 35 x 35cms plinth.



*Mugshots* (2018) Installation view

*Shadow Drawing of a Child's Chair* (2020)
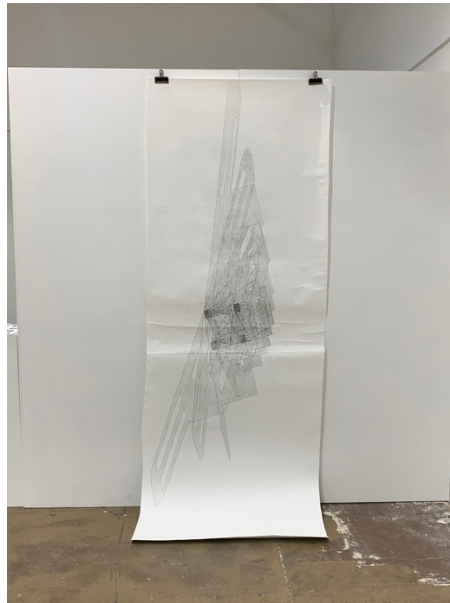


*Shadow Drawing of a Child's Chair* (2020)

I have taken many photographs of chairs, analogue and pinhole, (as well as drawings of chairs and their shadows) to explore the possibility of using photography to record time. The repeated use of chairs throughout my practice may be because of their form or possibly an analogy with presence and absence.



Digital photographs from sketch book of chairs and shadows

The interior photographs (above) gave static and predictable shadows from electric light. Wanting movement over time, I tried photographing the chair and (sunlight) shadows outdoors. The first few attempts were awkward. My own shadow and the glare of the paper were distracting to the photographs, producing many over exposed results.

An important contextual reference was Floris Neussüs (and Renate Heyne) *'Bin Gleich Zurück'* (Be Right Back) (1984/97) seen at *Shadow Catchers*, (2010).

The installed work consists of a wooden chair placed on a large silver gelatin photogram showing the shadow of a (now absent) figure sitting on a chair, placed on the gallery floor.

[image removed from this digitised version]

Floris Neusüss (and Renate Heyne)-*'Bin Gleich Zurück'* (Be right back), (1984/1997)

Wishing to continue but unsure of best technique, I made drawings using the same chair, at specific time intervals, on large rolls of paper. I was aware that this was not a photographic outcome, but it was important that I was nonetheless recording the shadows and passing time.



*Large shadow drawings* and detail (2015)

Reflecting on this, I believe I was assuming that the camera could and would document (the shadows) with accuracy and this is why I wanted the drawings to be precise. For consistency and comparison, I used the same chair in the drawings.

The shadow drawings were successful as they recorded what I was trying to capture using photography. I made several more, from sunrise to sunset. My process was to set up a long roll of paper on an East-West alignment, and to place the chair in the midsection, facing North. Then, every hour, on the hour, I drew an accurate graphite pencil line around the edge of the shadow. I also made similar drawings using different coloured marker pens. Since it was summertime, it was possible to do several recordings, different days, from 7 a.m. until 6 p.m.

I attempted photograms of the shadows with cyanotypes, using large-coated sheets which I brought outside. These were unsuccessful because the incident light on the chair was too bright and also because the sun was moving, the cyanotype failed to register a clear line around the form of the chair.

Determined to get the process to work, I drew around one recording of a shadow, traced over it and cut out the tracing as a solid piece of paper, to make a silhouette to use for a cyanotype photogram. Again, the process was unsuccessful. It proved impossible to get the edges of the cut-out paper to lie flat, in the warm sun, on the larger sheets (of cyanotype) resulting in distracting indistinct edges.

I tried the whole process of shadow drawing using a small child's chair, repeating all the processes as before. Once again, the edges of the cut-out shadow were fuzzy.

I re-staged all the processes, (smaller sheet of paper, East West aligned paper, North facing chair etc.), using a small balsa wood dolls house chair, approx. 8cm high. The recordings of the shadows were clear outlined drawings. I traced and made a small card silhouette of each hours' drawing.

Sketchbook and shadow tracings

The results were encouraging because it meant that I was using a photographic process, albeit supported by drawings, to demonstrate the phenomenon of time passing. I made several cyanotypes in different groupings, using the silhouettes made from the tracings.


Process/Making shadow tracings

At this stage the work was dependant on cyanotype photographic process and did not involve lenses. I knew that my drawings (made into silhouettes) were accurate tracings made from shadows of sunlight. The variants were the cyanotype chemicals, the paper and the intensity of the sunlight

Setting up paper silhouettes for cyanotypes



Resulting cyanotype work

I worked with the silhouettes to make a sundial clock face, as well as making cyanotypes of the shadows on fabric.



Process and setting up cyanotypes

Cyanotypes from individual silhouettes



Cyanotype on muslin

## *Vase and Flowers* (2017)

My next work using shadows and cyanotypes to document passing time used a small vase with flowers, placed on a sheet of paper, placed in the sun, over the course of a day. I recorded the shadows by tracing around them onto the paper, as well as the falling petals from the flower. I then traced the tracings onto acetate and from this made a large cyanotype. To show the work, I placed the cyanotype on the floor, and placed the original vase with the dropping petals on it.
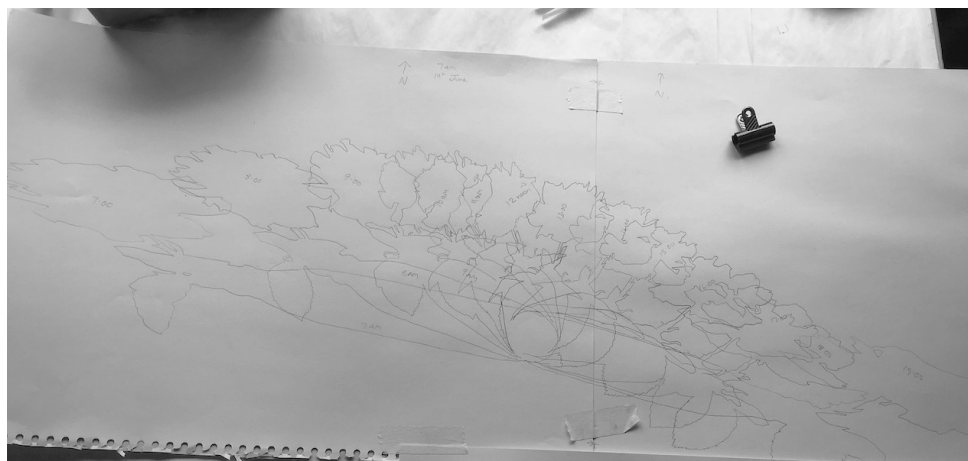


Shadow pencil tracings from vase over course of a day
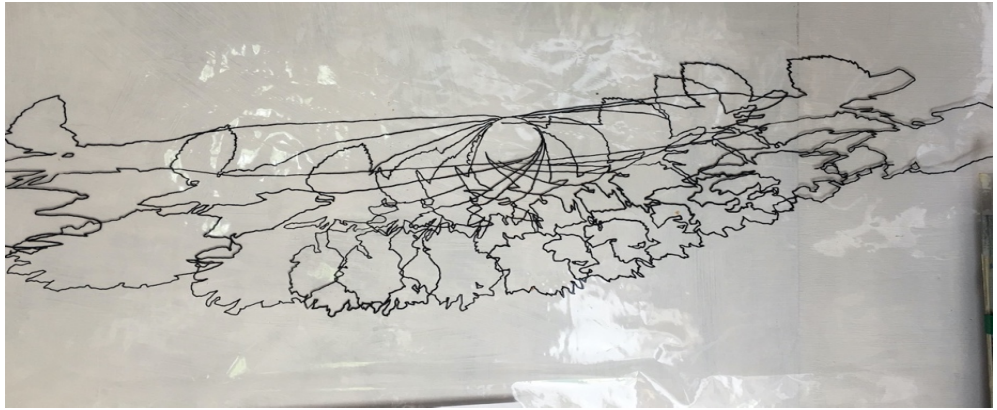
Shadow tracings onto acetate to make cyanotype
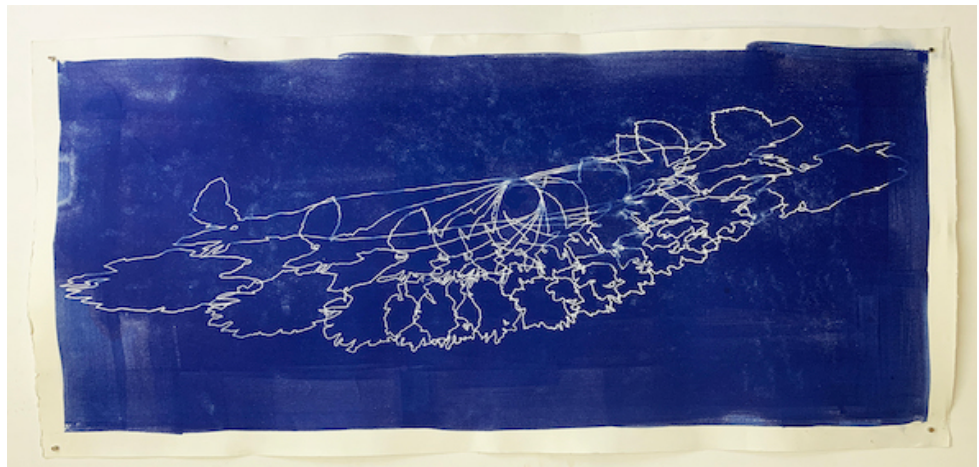


Cyanotype on Fabriano paper
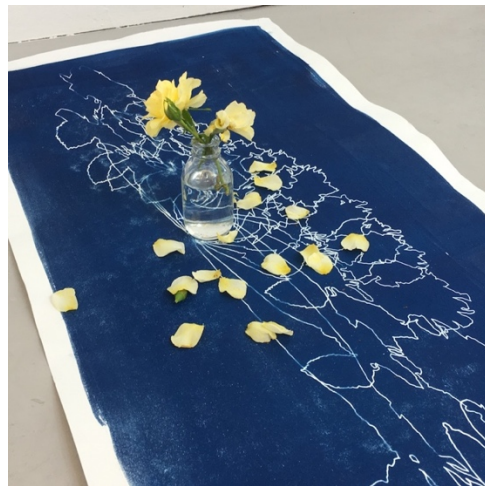


*Vase* (2017) Installation view

The cyanotypes using small chairs and their silhouettes retained my interest because in making them I was also questioning their photographic qualities. The silhouettes were

recording of actual shadows which were then made into (small paper) objects. As such they were indexical. It was unimportant that they were small because they were still made by recording shadows. While making the cyanotypes from them I puzzled over how and why I considered them photographs. I decided that since they were indexically linked and made from light and shadow reflected from the object, albeit one step removed (because they were paper silhouettes) that yes, they were photographs.

However, I was also aware that perhaps the word *photographic* could be a better description for the resulting cyanotype work, that is, using the word as adjective rather than noun. Making the cyanotypes was an analogue light-fixing process using chemicals, made by light reflected from an object, so that made it photographic, the adjective as well as the noun. My definition of a photograph requires that reflected light from the object is involved in its making. I suggest that my small chair cyanotypes were photographs, because reflected light from the object was involved in the drawings, the silhouettes and ultimately the cyanotypes. I do concede that the index, as in the work of Thomas Demand, is several steps away from its referent but the work is none the less an analogue photograph, the noun.

Contextually relevant were Christian Marclay's (b. 1955) large works made from defunct music cassette tapes to produce cyanotype photograms, suggestive of underwater seaweed, (again referencing early work by Anna Atkins (1799 - 1871)). I refer to these in the Reflection on Context.

## *Chairs* (2020)

Leading up to the Assessment Exhibition, I revisited my early cyanotypes work because it appeared to hold essential clues to assist my research to find a satisfactory contemporary definition of photography. I was conscious that the outcomes of the cyanotype work had been process dependant, phenomenological, 'hands on' and had no lens or camera involved in their making. I was aware that cyanotypes are considered niche and 'early process' but the work using the chairs was so reliant on the indexical relationship to both the light from the small chairs and the outcome of the cyanotypes, that it was essential that I include and re-evaluate this work.

To re-fresh the work and to investigate how scale was influencing its reception, I digitally scanned the small A6 sized cyanotypes, printing to A4, A3 and A2 size. The enlarged prints had obvious echoes of Van Gogh's (1853 – 1890) chair paintings (c. 1888) and as such made me question their scale as appearing slightly decorative and domestic whereas I was questioning index and the photograph.

Enlarging the small cyanotypes revealed distracting marks on the re-print from the original paper. I opened the scans in *Photoshop* and used *layers* to remove them. I printed the digital files of all the chairs, each to 1m x 2m to see how scale was influencing their reading. This resulted in the tiny chairs enlarged to the size of a domestic chair. Initially, they appeared to be cyanotypes, but the more one looked the more some discrepancies became apparent. It became clear they had been enlarged. For instance, one of the reprints showed some small 'nicks' from the cutting knife used on the silhouette paper that became obvious when they were greatly enlarged. Also, there was an area of background where part of the (laid paper) original was visible. These *pointers to the making* were significant since they indicated that they were enlargements, not the original cyanotype photographs, bearing the indexical marks of the chair.

*Chair* (2020) Installation view

I suggest that it is initial ambiguity along with the co-existence of the digital and the analogue which is the significant point in this piece of work.  The *Chair* (2020) and others in the series, hold the viewer's attention because they are 'photographic' (adjective).  The small chairs that provided the source cyanotypes are photographs (noun).  The piece straddles categories by being an enlarged cyanotype (because they have been '*Photoshop-ed*') and also photographs, albeit three times removed from their index.

*The Shipwrecks* Photograms (2016) Installation view

This work was the outcome of a decision to use early process analogue photography (the earliest) to control as many variables (to outcome) as possible.  I wanted to witness (haptically), experience with the photographic outcome.  I chose cyanotype process because I could mix the chemicals, choose and coat the paper, control and process its exposure to light and then compare and document the results.

The concept behind the work was to commemorate thirteen shipwrecks that had been lost at Mounts Bay in Cornwall between 1738 and 1916, as drawn on a local map.  The blue of the cyanotype made it an apt choice for a shipwreck memorial.

To make the memorial, I went to the approximate site of each ship's sinking and submerged a 10 x 15cm sized piece of cyanotype paper just below the surface of the waves (facing upwards) towards the light.  I held each sheet for 60 seconds, and then washed them in lemon juice and water to stop further changes to the chemicals.  The process used on each sheet of paper was consistent.

The cyanotypes are also photograms since the chemicals on the paper were reacting to diffused light through the sea water at each site. The result was an abstract 'watery' photograph. No lens or camera were used., only water. I consider them as photographs made AT the site, rather than OF the site. Although abstract, they are records made by incident light reflected through the water onto the paper.



Studio work in progress
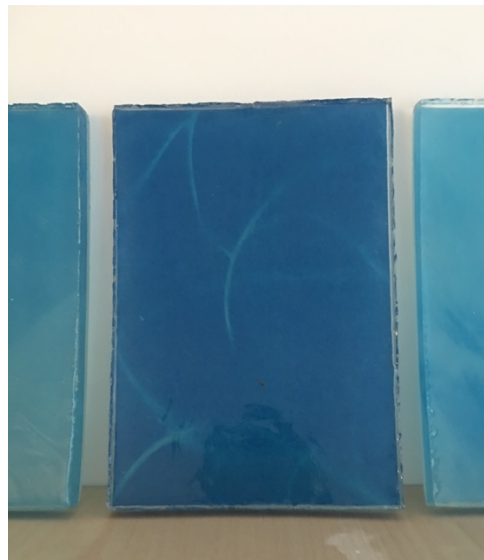


*The Shipwrecks* Photograms (2016) Detail

To preserve the quality of water, I encased each of the thirteen sheets in a block of resin that was the same size as the paper and 1.5cm deep on its outward facing side. I did this by making a 2cm deep silicon mould the size of the sheets. The process was to pour resin into the mould to coat its bottom (approx. 75ml), then when tacky, eliminating all air

bubbles, lay one of the cyanotypes on top, and onto this, pour (350ml) more water-clear resin, allowing each cast 24 hours to dry.



*The Shipwrecks* Photograms (2016) Detail

I made a long plywood shelf to show this work, with a jutting profile, wanting it to be seen as a whole, later realising that its profile (inadvertently) references a ship's bow.

*The Fakescapes* (2018) Installation view

Starting this piece, I was working from a position of uncertainty, contextually referencing John Hilliard's *Cause of Death?* (1974). I considered how every photograph has, by default of its edges, been cropped. I was also investigating how much information was needed or could be omitted to convey the same amount of meaning.

The first attempt at this work began with a photograph of an Italian/Roman ruin which I cut and collaged/reassembled to make a different scene. I was not attempting to distort the story, I wanted to explore how much information was needed or could be omitted. Then I chose to use a selection of seascapes, because, frequently, the horizon of a seascape is repetitive, so I felt that perhaps some of it could be omitted.

Sketch book - Studio experiments

I had approximately twenty seascapes to work with.  I printed them all A4 sized and started by cutting them vertically and then horizontally.  A seascape is to be read as a whole, so I experimented with combining unmatched sea and sky.  The result was exciting because it emphasised how the viewer tends to read the sky or the sea and assume they go together.  Combining the photographs when they had been printed was 'clunky', however it was seamless in *Photoshop*.


Studio experiments


Studio experiments

*The Fakescapes* (2018)

*The Fakescapes* (2018) thus became a series of eight A2 sized photographs, printed on lustre paper, shown in pairs or all together.  Each show a different scene looking out to sea, over the horizon, towards the sky.  The frame of the photograph is composed so that the top 50% is sky with the flat horizon dividing the bottom 50% which is sea.  The significant detail, which is only visible on inspection, is that the sea and the sky in each photograph do not belong together.  They have been digitally collaged using *Photoshop*.

I made this work and included it in the Exhibition as an example of the assumptions often made when looking at the photograph.  When the photograph is viewed as a seascape, it is passed over.  This is accentuated by the choice of lustre paper, which exudes a sense of the documentary, implying a presumed accuracy.  Printing a photograph on cotton rag paper gives it the material quality of velvet material, perhaps suggesting that its purpose belongs in a more conceptual context.  Once the viewer notices the uncanny within the work, then questions of assumptions, becomes more evident.

This piece of work, using sculpture and photography, was conceived to be deliberately dependent on the viewer's position within the gallery space, calling to mind Hans Holbein the Younger's (1497-1543) *The Ambassadors* (1533). *Leading Lights* (2018) requires that the viewer stand in a certain position, to get full experience of the work but is not reliant on the technique of anamorphosis.

*Leading Lights* (2018) takes as its point of departure, the navigation beacon lights, positioned on a mast on the pier, at the Cornish village of Porthleven. In order to gain safe passage from the bay into the village's harbour, a sailor must align the beacon on the mast of the pier with another nautical beacon which is unobtrusively positioned on a wall, close to the harbour.



The mast on the Pier

I photographed the site, the mast and the wall mounted beacon box several times. It was difficult to ascertain how best to involve the viewer in the fact that the two lights needed to align. I hoped to achieve an equal hierarchy between the representation of the two lights, since they serve a shared purpose.
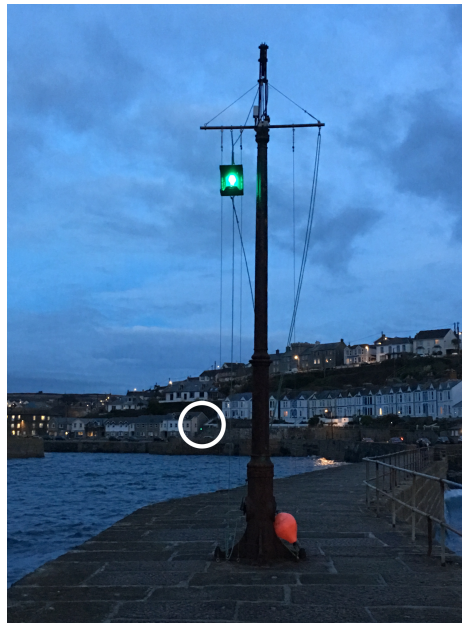
Nautical light on harbour mast with circle to mark the other beacon

In the studio, I tested placing large photographs (each 95 x 65 cm) of the mast (on the pier) and the lightbox (on the harbour wall) but it was inconclusive.  It merely showed that they both existed, without suggestion that they were functionally co-dependent.  It was necessary, somehow, for the viewer to be aware that they were connected.  It required, when moving around the space, the possibility of seeing both the pier beacon and wall mounted beacon along the same sight line.



The mast and the navigation light box as seen in harbor.  The right-hand arrangement of photographs is the correct one, as harbor entrance is to the left of mast.

I wanted the viewer to appreciate the idea of the shifting sea space coming towards the harbor and the difficulty of aligning the lights.  I had the photograph of the pier and mast printed, 4 x 2m. onto diaphanous material, so that it could span the gallery space, whilst

allowing visibility through it.  The semi see-through material gave the impression of fog and hampered visibility.
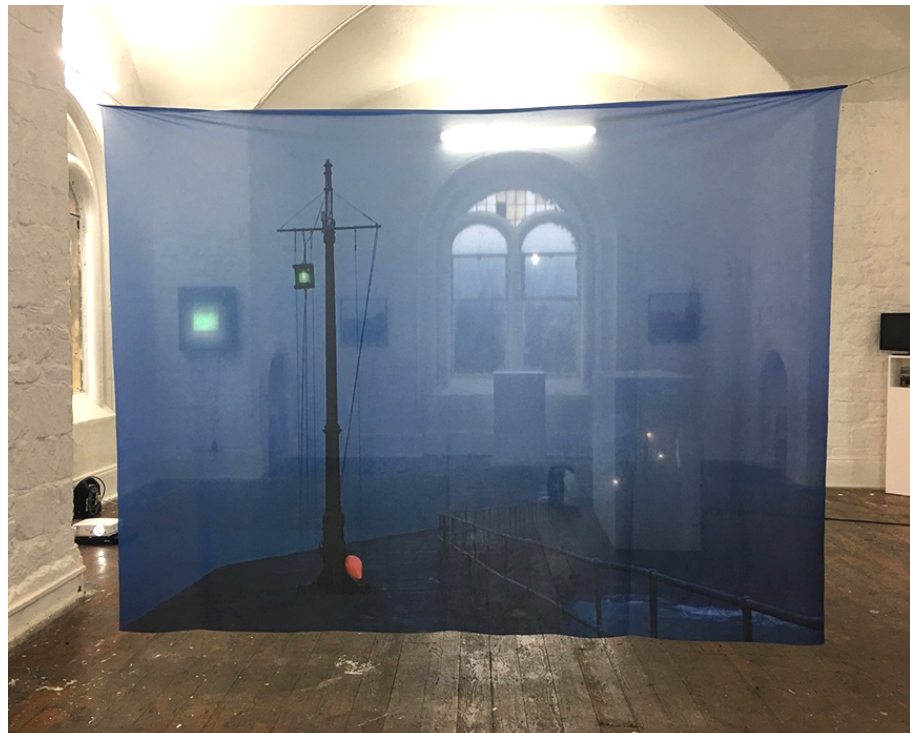
I made a lightbox to replicate the box on the side of the harbor wall so it could form a pair with the fabric photograph.  I placed a 1:1 scale photograph of the navigation light (printed on acetate) into the light box.



Navigation lights as seen by day(left) and by night (right)

Installation view of light box to 'house' the navigational lights



Installation view of *Leading Lights* (2018), showing the mast on pier with navigation lights (back LHS) which need to be aligned, for a safe passage to harbour

Installation documentation of *Leading Lights* (2018) with diaphanous material printed showing the mast on the pier and the Navigation lights (in Lightbox, behind) aligned, allowing safe entrance to harbour.

This piece of work was the first I have made which relies on the viewer to be in a particular position to see the concept behind it.  In *Leading Lights* (2018) both the large photograph and the sculptural light box serve as documents of real, each reinforcing the other.

Showing it at Exhibition in the Michael Pennie Gallery, I exhibited the light box with the wall mounted beacon with another lightbox, placed opposite.  This lightbox contained a documentary photograph (on transfilm) showing the set up as it had been seen in the original gallery setting, where space was not a constraint.

*Leading Lights* (2018) Installation at Michael Pennie Gallery (2020)

## *Photospace I, II, III* (2020)

These photographs shown at the Exhibition were the culmination of a large piece of three-dimensional work which I made to investigate the effect of using photographs within a model made to be photographed. The work was a response to Samuel van Hoogstraten's (1627 – 1678) *Perspective Box with views of a Dutch Interior* (1655- 60), held at National Gallery, London. (It is not currently on view, but I was generously granted permission to visit their Store).



*Photospace* model on plinth in studio

Van Hoogstraten's *Perspective Box* shows a painted scene of a Dutch domestic interior, painted using *trompe l'oeil* and perspective. The viewer looks through peep holes on the two short sides of the rectangular shaped box. I wished to create photographically its feature of painted open doors, opening into infinite space.



*Photospace* (2017-18) model in studio

I chose to use the same photograph and for its composition to be as close to symmetrical as possible to create the sense of repeating space and to make it tesselate within the model. The photograph used on the inside and outsides of the model needed to be the same because, following trials, I established that this created a better sense of repeating space.

I made several maquettes to find the best configuration for the model. Initially I tried to get the doors *en filade,* finally settling on a design that used a series of interconnected triangles.
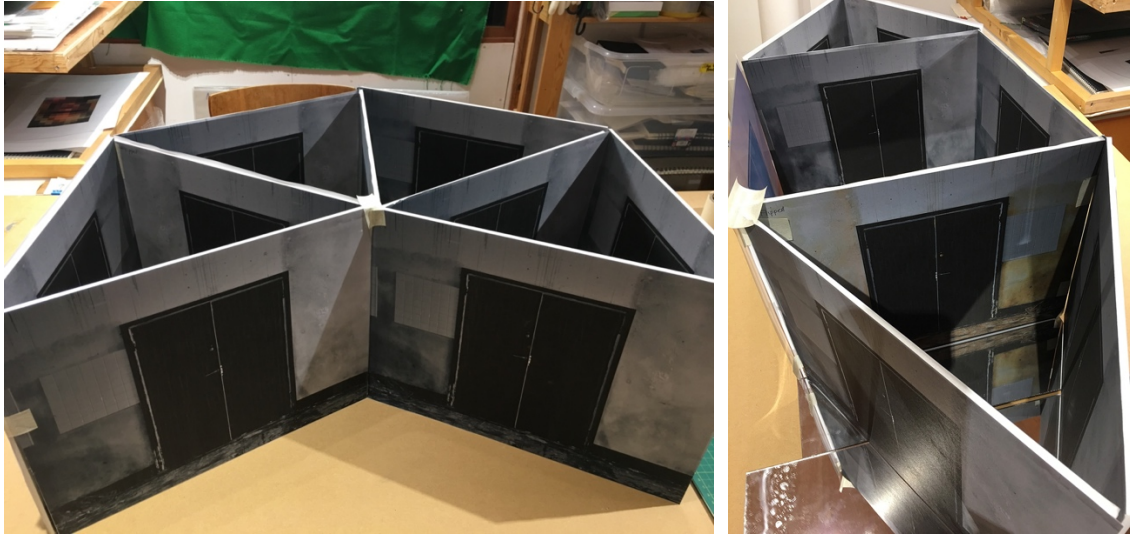
Studio tests

My process for the maquettes was to stick A4 photographs onto foamboard, later moving to A3 since it was easier to work with.  I had great difficulty creating light and space, even using small lights, within the model.  My breakthrough moment came when I thought to cut into the foamboard 'doors', scoring and bending them so they would 'open'.  This meant that I could create rooms onto rooms, where the walls were identical and appeared to follow seamlessly on from one another both pictorially and spatially.  This reminded me of work by Yayoi Kosuma and James Casebere, as well as paintings by Samuel van Hoogstraten (1627 – 1678) and Vilhelm Hammershoi (1864 – 1916).

I wanted the model to create a slight sense of unease within the viewer and to signal that I was not trying to make a seamless model.  More so, the work was intended to imply construct, and the constructed nature of a photograph, particularly used within this context.  I was not trying to make an architectural or documentary model.

I etched the photograph of the double doors onto A3 sheets of clear and also mirrored acrylic plastic, inserting them within the space.  This meant that the viewer, looking through, from certain angles saw a reflection of their face, while from other angles, saw the repeating space of 'rooms with doors'.  Externally the model had the identical photograph, repeating all around its sides.

*Photospace* (2017-18) model Installation view

The model was displayed at chest height, on a large plinth.  To see inside, the viewer lifted a dark hood, covering their head, reminiscent of those used for early plate cameras.

*Photospace* achieved my goal, but if I was to re-make it, I would use more sophisticated lighting.  The model did have internal lights which created the desired other-worldly - ness. But perhaps using timed photocells, allowing the viewer only a glimpse, would have given a more interesting sense of suspended reality.

I took several photographs to document this piece of work.  Having reflected, I realised that these internal photographs of the model were where the actual work lies, since they best articulate the research of what is read into a photograph.

*Photospace I, II, III* (2020) Installation view of photographs

The three photographs shown at the Exhibition were chosen as each and together, they create a sense of illusion, whilst also pointing towards their making.  By showing the viewer a visual clue, such as the blue masking tape on the right-hand photograph, it hints that what we are looking at is a three-dimensional space, that has been made from two dimensional photographs from another space.  It indulges us in the strangely compelling pastime of knowing that we are looking at a model and a photograph of something that our brain reads as accurate, yet we know is constructed, and that the photograph may also be constructed.

*Clocks* (2015/16)



*Clocks* (2015/16) Installation view

This piece of work questions the potential of photography to document and also to articulate the experiential and constructed nature of time.  The work is an installation that evolved over some months, comprising of a looped video, a clock, a jigsaw and a large hanging sheet of paper with a printed grid of photographs.  The repeating subject within the work is the generic wall clock, with a numerical face and the word PRECISION on its dial.  The clock has been photographed and reprinted as a fifty-piece jigsaw.

I used digital cameras making this piece because the digital is composed of increments (pixels) in the same way as time is made of moments.  I reflected on the logic of digital and notions of historic decimal time (1795) which only lasted for eleven years.

The first step was to photograph the clock in as objective 'forensic' way, as I wanted it to be the document that would serve as a kind of evidence for what I wanted to articulate.  I reprinted the photograph in black and white, to the same size as the actual clock.  The

choice of black and white was to draw attention to photographic reproduction being not quite what the eye sees.

I placed the actual clock beside its photograph and re-photographed, printing life-sized in colour. It was distracting that the work resembled some done by Kosuth. Altering tactics, and still wishing to emphasise incremental construct, I had a jigsaw made from the photograph. I tested making and de-constructing the jigsaw, deciding to make a video of the process.

The video was shot from a single aspect, directly over the jigsaw. The film started with a view of the completed square shape of the edges and sides. A person's hands then gradually build it starting with number 1, then number 2 etc. The pieces are all fitted. Then starting in the centre, where the clock's hands meet, the hands dismantle the pieces. This time it starts at number 12, then 11 and so on. The pieces are placed in a pile to the right-hand side of the jigsaw. All the numbers were removed by the same anonymous hands, leaving pieces of jigsaw that showed remnants of the clock face with the words PRECISION in the centre. These pieces were duly removed, leaving the edges intact, as it had started. There is a momentary pause (as the 3-minute video is looped) and then the number-by-number rebuild commences, starting with number 1.

At Exhibition, the work was shown through a 1980's small portable black and white television, chosen as the outmoded technology is sympathetic to the black and white video. The incremental nature of the binary is echoed in the jigsaw. This consideration of time makes it quantifiable and fixed like the Greek *chronos* rather than *kairos* which is more subjective, about, for instance, an opportune time.

The actual jigsaw (with the edges completed and the remaining pieces in a pile in its centre) was placed by the television. This was to underline the experience of looking at a reproduction compared with the assumed original, (which was not an original, since the photograph used in the jigsaw was indexically twice removed).

*Clocks* (2015/16) Details of part of installation

The clock used for the photographs was hung in the Gallery, in the upper viewing area. This was deliberate because from the entrance to the Gallery, it was (I suggest) obvious that the clock was part of the work, but when the viewer was close to the video and other elements, the viewer would not naturally have been looking upwards, and might not have noticed the clock, unless they had registered it beforehand. To an extent, this was the same kind of visual game being played with the viewer in *By the Door Chairs*. Both rely on the viewer's observation and willingness to play.



Grid photographs of clocks (Detail) Installation view

The grid of photographed clock faces hung to the right of the low table with the television and jigsaw. It showed 24 photographs, intended to be read from left to right, from top to bottom. The sequence read from jigsaw with just edges, building onto next photograph, with the words PRECISION added, building onto the number one, sequentially moving on, until the jigsaw showed a completed face. The last photograph shows a disrupted clockface, with clock hands and edges but no numerals.

*Follow me Lights* (2020)



*Follow me lights* (2020)   Installation view

*Follow Me Lights*, 2020 originated as a series of ten camera phone photographs and a short (iPhone) video, taken on an escalator, of circular shaped bursts of sunlight reflected through a window, onto a wall.  As the escalator ascended, I observed sequences of small circles of light reflected onto a wall.  The lights changed as I moved upwards, the pattern broke up, and the light became inconsistent, ultimately disappearing.

At the time, I was absorbed by the *almost* pattern made by the *almost* regular lines of circles of light.  I noted that these bursts of light were not conventional shadows.  They were reflections of a bright incident sunlight, through a window, the light was brighter than the wall they were visible on.  Their brightness suggested the positive on a negative wall.  I travelled up and down the escalator several times to take the photographs.
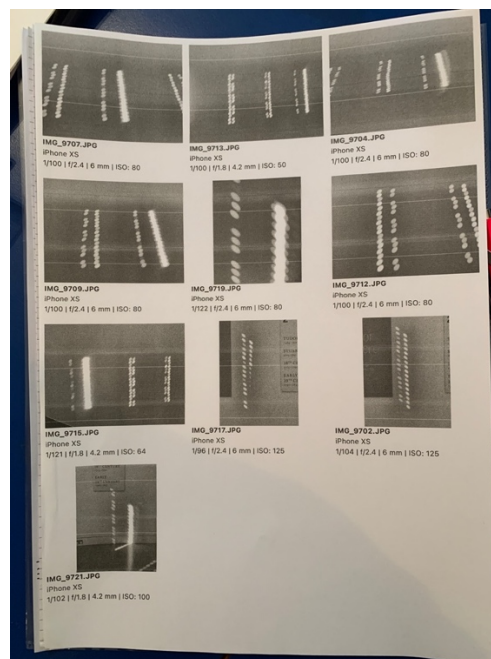


Contact sheet of potential photographs to use

Printing the photographs as a contact sheet, I was struck that they had, as photography may do, successfully documented something fleeting, but that there was something more exciting about the series.  I was working from a position of not knowing but was excited by the happenstance and the initial outcome.
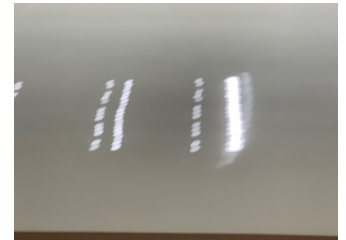
The patterns and sequences of the light allowed a certain order and chaos to coexist, beside feelings of transience and playfulness.  The circles of light appeared to narrate or describe something which eschewed fixed meaning with pattern, movement and eventual rupture.
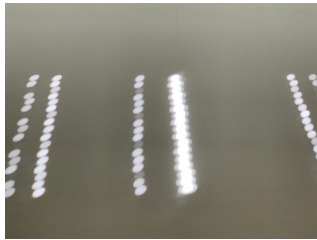

# 9707


# 9713


# 9703


# 9704


# 9715
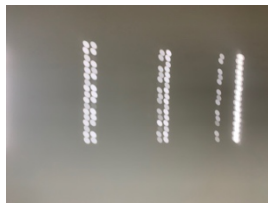

# 9711

Possible photographs, with those chosen to work with in grey

At this point, I realised that the most interesting thing was that the photographs were made by bright light on the darker (although white painted) wall when shadows are usually the reverse (darker than that which they are reflected onto).  I chose to work with photographs # 9703, # 9704 and # 9711 as they most clearly described the light patterns. I realised there was something fragile and unstable about the pattern made by the lights. I wondered whether it was obvious to the viewer, innate, that the photographs were taken from a sequence, taken while I was moving, or is this tacit (or even necessary) knowledge?

Using Photoshop (software best suited for my needs), I imported each digital file, changing them from *iPhone* jpeg images (sized 142 x 106cm at 72 dpi ) to *Photoshop* RAW

files, retaining the large size and altering the dots per inch (dpi) to 300 dpi for a better printing resolution.  I adjusted the *levels* and the *exposure*, to achieve a dark background and accentuate the vibrance/brightness of the white areas.  To check the results, I printed the four photographs onto A3 cotton rag paper, choosing matt paper for the depth of black pigment print that it offers.  The cotton paper gives the photograph a 'velvety' feel which contributes to a notion of *object-ness.*
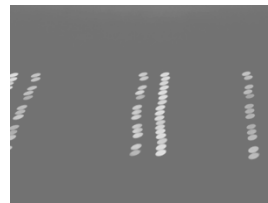


# 9711                # 9713                # 9704                # 9703



# 9711 adjusted        # 9713 adjusted        # 9704 adjusted        # 9703 adjusted

Viewing the four photographs (A3 sized) together, they defy categorisation, and this is part of their intrigue.  They are not documentary, but nor are they 'set up' constructs, nor are they completely accidental.  If they had to fit a category, they are most likely documentary in that they were taken as 'snapshots', as was seen, albeit by a moving camera and moving lights.  Yet, this category does not seem correct either since they have been manipulated to exaggerate their qualities of light and dark.  The have the quality of being an illusion one can enter.

Next, I printed the photographs on a large format printer, 100 x 133cm to allow me to explore the details of the circles of light.  I chose to print on cotton rag paper because of the quality of depth it affords, particularly to dark colours.  This presented the circles of light in a scale similar to how I had first seen them.  The large prints made the looking

'experiential'.  The prints had all the qualities of being objects, yet because of the velvety quality of the paper, they did not look like conventional photographs.  I hung the four prints side by side, with 15cm between each, bottom edge 85cm off the floor.  I realised that the category of documentary was certainly no longer apt since the most interesting feature of the work then became the apparent emergence and then breaking down of the pixels within the surface of the photograph, particularly in # 9703.  I concluded that three was the ideal number for the group.  The superfluous photograph was # 9713 as it appears static/rigid compared to # 9703, # 9711 and # 9704.

The chosen presentation of the photographs for the sequence is from a position where the circles of light are in order (# 9711) to a slight disorder of their sequence to a smudge of light / atrophy (# 9703).



*# 9711*

In the first print, # 9711, what first appeared to be a regular straight line of circles, on close examination is an irregular line, and the circles of light are in varying shades of white to grey.  The next line, in groups of two and three, is slightly darker.  The eye is led upwards from the bottom left, then continuing to read the photograph from left to right, the pattern appears to tessellate, but not quite.

Cotton notes that the very definition of photography is under scrutiny (Cotton, 2018). I use my definition of photography vis à vis my own practice, which evolved from a position of not being able to find one that was appropriate.  *A photograph is something presented on paper or on screen, made by the reaction of light reflected from an object, onto either chemicals or a processor, usually involving lenses and/or a camera.* This also became a conclusion to the study.
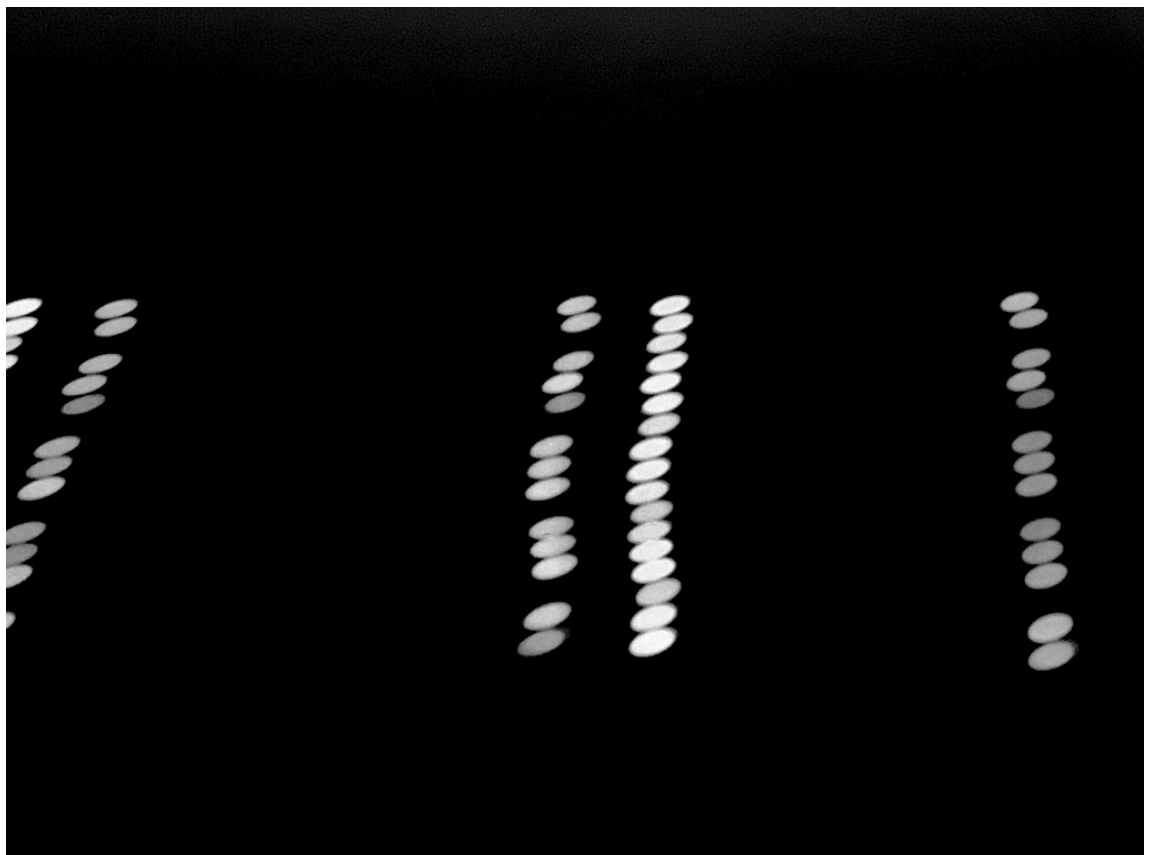


# 9704

The next photograph # 9704, continues to have a gradation of white to grey circles, in an aleatoric pattern, similar to # 9711.  The circles appear to be moving away from the vantage point of the previous photograph.  The spaces appear to be in transition.

Photograph # 9703 is the last in the sequence, where any semblance of pattern appears to be dissolving into what I refer to as a smudge.  The block of white light appears solid, with many of the light circles joined, and its edges blur.  To the right of the block of white, there is a slightly ghost-like shape.  It appears like an after image, which confuses and defies reading.  It is this smudge that I find particularly interesting because it is contradictory to preconceptions about the analogue as well as the digital photograph.

# 9703 Detail

The smudge is painterly and ephemeral, reminding me of the technique of *sfumato*. It does not fit my preconception of the binary digital, which by its nature is exact, with no room for the 'in between'. The smudge shape shrouds around the larger neighbouring form, overlaps and is slightly longer, suggesting that it is not a reflection. There is no objective clarity. Looking closely at the smudge, its edges are smooth and gradated, as I would expect from looking at an enlarged analogue photograph. Again, the smudge confounds because, coexisting with the smooth gradated edges, there are blocks of pixilation.

*Follow Me Lights* excites and confounds me.  Have these works been made by a flaw or mistakes in the photographic process, a light leak or a slow processor?  Somehow a mistake has become the primary subject, yet perhaps it is not a mistake, it may be a reveal?  It begs questions on the nature of photography.  The areas of blackness take on the quality of depth.  They are deliberately profound. There is a doubt over what I am looking at or even looking for.  These works suggest that there has been a renegue of the rigorous technical control offered by the digital, both in terms of the cameras performance and editing afterwards.  Yet the accidental has become the intentional, proclaimed by the size of the presented work.  Reverberations seem to occur between the three photographs.

Reflecting on the work, I observe that I have spent a large amount of time during this study looking at shadows and recording them photographically.  Making cyanotypes from shadows, photograms (sun drawings), as well as several large durational drawings over the course of a day, recording shadows made by chairs of differing sizes, attesting to the passing of time.  This group of photographs was different to any others I have taken for this study because the sequence was of light, made by a bright reflection on the wall rather than a darker shadow.  I noted the gradations in the whiteness of the circles, something that was not obvious when they were printed on a domestic printer.  This is evident in all three of the prints, which raised questions about the properties of the photograph.  The excitement remains in their unresolved questions and the pertinent questions they ask of my study.
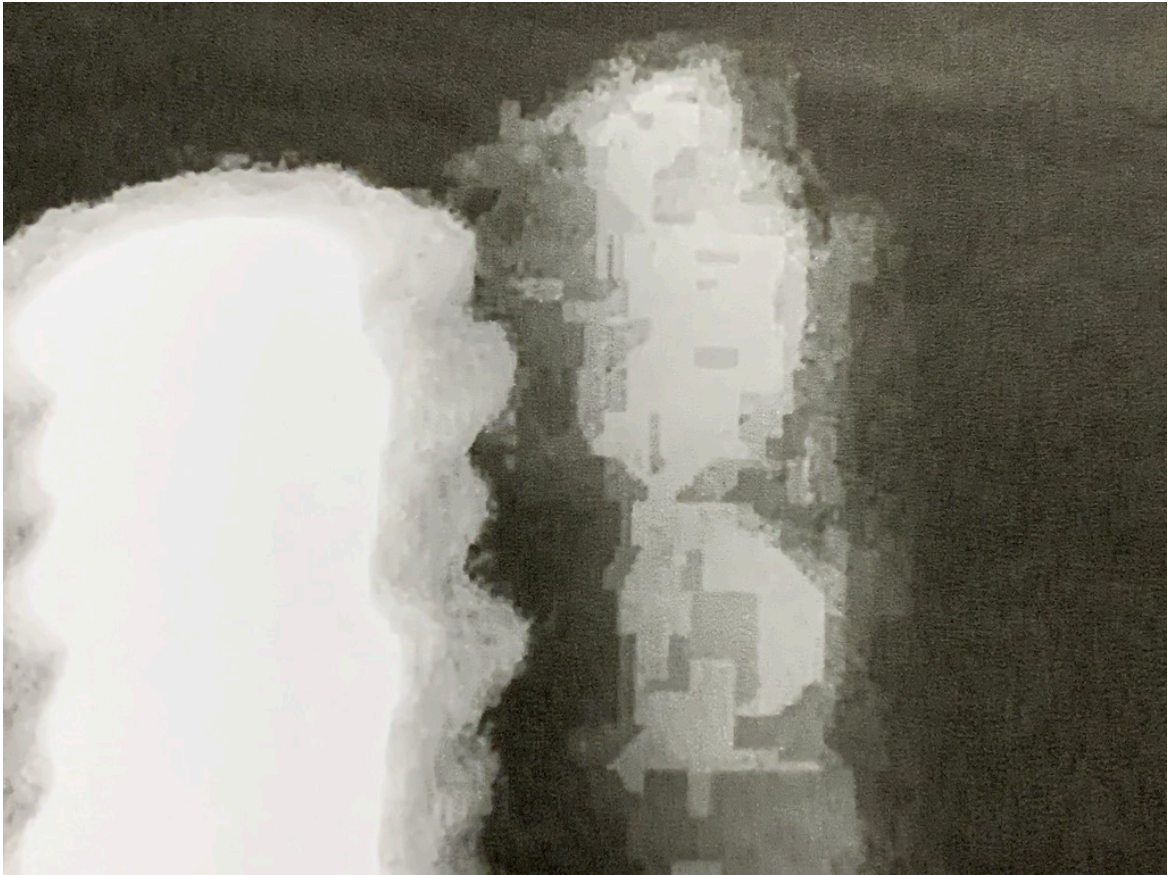
Detail to show pixels # 9703

*Follow Me Lights* (2020) is the most significant piece of work included in this study, and perhaps serendipitously, the last piece during the project.   The work establishes my conclusion.  It has led me in full circle, back to a beginning, albeit better informed, to consider the accuracy of representation and depiction in the contemporary photograph and to suggest I should be constantly reconsidering my definition for the contemporary photograph, as it is something in flux.

## Exemplar Comparator Artists

From its inception, photographers have played with photography's ability to endorse, embellish or subvert what is real or true. Perhaps rather than debate the objectivity of this, it would be more helpful to examine the ways in which the photograph achieves what is read to be read as real or unreal.

With reference to studio work, mine and others, I consider how different types of photograph, used within an art setting, function and construct their meaning, I also examine ideas of index and the boundaries of a photograph. I discuss the categories I used to examine and make work, with relevance to the wider contextual field, and conclude with my new definition of a photograph.

My use of terms within the study should be set out. Acknowledging the post-medium condition of contemporary photography, I note a misleading interchange of the word *image* with *photograph* and vice versa. The German language uses the nuanced word *Bild* which means image, picture, painting, illustration or photograph (Dict, 2020). Soutter observes that an image can be translated from one visual form to another while keeping its 'recognisable identity', whereas a photograph 'always takes specific material form' (Soutter, 2013, p. 113). For the purposes of clarity, my use of the word photograph is reserved for '*something presented on paper or on screen, made by the reaction of light reflected from an object, onto either chemicals or a processor, usually involving lenses and/or a camera*'. This definition is an outcome of the study to disseminate to a wider audience.

I recognise that I make frequent reference to the real. Clearly this may have many interpretations. I have used a working definition of real as something known to exist and which may be recognised as what is suggested. The Oxford English Dictionary defines *real* as something that has 'an objective existence; actual, existing physically, substantial; not imaginary,' and *true* as being 'in accordance with fact; agreeing with reality; correct' (2020). I acknowledge that while the words real and true are frequently interchangeable, with the nuance is that for something to be true, one must believe that it is real.

As previously mentioned, I noted a more contemporary interpretation of the real from Hal Foster which was pertinent to my work.  In *Return to the Real* (Foster, 1996) and more recently explained in *Camera Imaginaria* (2011), Foster explains that there have been two relatively recent ideas of the real in American art (Foster, 2011, p. 9).  The first in the 1980's, was one 'reality seen largely as a construction, an effect of representation - a society that responded to a post war media society' (Foster, 2011, p. 16).  Foster cites Cindy Sherman as an example of an artist who uses a construction of a construction as her work, which Baudrillard refers to as a simulacrum.

The second 'real' identified by Foster, emerged in the late 1980's largely as a result of the US Government failing to address the AIDS crisis.  It gave rise to art which used the damaged human body, abject, as an allegory of a disrupted social system. (Foster, 2011, p. 16). Foster cites examples of this as work by artists Robert Gober and Mike Kelley. Foster also notes a third kind of real, as exemplified by James Casebere.  This real is its illusory aspect, exploring the psychologically real, which occupies a large part of my work, particularly the work in the category of the Model as Real.

Since photography is constantly mutating, I wished to examine its basics, to establish its boundaries.  The idea of 'light reflected from an object' became significant as I investigated the limits of (i.e. what is not) a photograph.  This is relevant when dealing with the digital because software has the capability to construct CGI (Computer Generated Image) models which exist only as code, but when printed like a photograph, produce what appears to be a conventional photograph of that object.  Richard Kolker's *House* (2010) series exemplifies this.  I suggest these works are not photographs, although they are photographic, since, referring to my definition, they were not made by light reflected from the object.

Richard Kolker, *Basin* from *House* series (2010)

Historically, an important consideration regarding function or meaning within photography has been the index.  The index takes its roots from semiotics, the language of signs, which informed Barthes' philosophical thought.  In 1977 Krauss wrote about the shifter, which was a linguistic term previously used in 1955 by Jakobson.  The shifter was essentially a pointer (e.g., the word 'this' becomes a shifter when combined with 'chair').  Krauss adapted the idea of the shifter to photography, calling it the *index* (1977).  She writes 'They are marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify'.  Into the category of index, we would place physical traces (like footprints, medical symptoms, or the actual referents of the shifters.  Cast shadows could also serve as the indexical signs of objects.  In 1986, Krauss simplified it to mean *what the photograph points to or means or suggests?* (1986, p. 211).  An important consideration, as pointed out by Gunning is that the index may not, and frequently does not, resemble the thing it refers to. (2013, p. 40)

Ideas of the index are particularly relevant to work made using a model which has been constructed solely to be photographed.  More contemporaneously, the notion of 'index' has been discussed but remains elusive.  (Elkins and Naef, 2011, p. 2).  While some consider it of critical importance, scholars cannot decide whether the discourse belongs in the realm of art instruction, art history or visual studies.  There have been disagreements about whether the photograph was language, logic and/or mathematics or philosophy.  One difficulty is that the photograph is used by all disciplines, be it humanities, science or law (ibid., p.7).

For the purposes of structuring my reflections on exemplary artists as a part of this study, I made categories to serve as a framework, rather than boundaries, for examining and making work. They were not intended to function as a taxonomy since I am aware that some photograph straddle categories, and that the photograph will be read in different ways in different contexts. I began with two categories and added two more as the study progressed.

The categories are:

> The Accepted Real
>
> The Model as Real
>
> The Document as Real
>
> The Phenomenological Real.

I will set out how these helped me pursue my own practice. Here are some examples of how I tested my own work against that of well-established artists.

It is generally accepted that a photograph is 'of something' that 'has once existed' (Soutter, 2013, p. 70) (Keen, 2003, p. 116 -27). This gave rise to my first category The *Accepted Real*. All other photographs belonged to the next category *The Model as Real*. Essentially, the *Model as Real* included not just the 'made to be photographed' model, such a work by James Casebere and Thomas Demand, but also photographs made from 'cinematic' sets such as work by Jeff Wall and Gregory Crewdson. *The Model Real* encompassed all staged photographs. Accepting that all photographs taken deliberately, are staged to a greater or lesser degree, this has set a large boundary. As the study developed, I introduced *The Document as Real* and *The Phenomenological Real* discussed later.

Many have categorized types and uses of the photograph. John Szarkowski observed a distinction as between 'straight' and 'synthetic' photography (Szarkowski, 1978, p. 21). By this he meant that the 'straight' photograph was not manipulated whereas the 'synthetic' had been. I suggest however that, unless a photograph has been taken inadvertantly, all photographs will be 'synthetic' to a greater or lesser extent, since they

will be the result of a number of deliberate choices/manipulations on the part of the camera operator (cropping, lighting, production, audience).

In 2002, Rancière identified three types of photograph: the naked image, the ostensive image, and the metamorphic image (Rancière, 2009, pp. 22-9).  Loosely, this aligns to the naked image being the descriptive, documentary photograph, the ostensive photograph being one that refers to something that is not itself (as often with contemporary art) and the metamorphic photograph, which is used for media or advertising.  The distinctions blur, with the naked image frequently straying into art, because as Rancière suggests, the actual image becomes absorbed into our collective aesthetic education, linked to representations seen elsewhere. (Rancière, 2009, pp. 22-9).

The *Accepted Real* encompasses many, perhaps most, photographs used within art practice, showing this 'something'.  Within this category, I also explore the notion of a photograph being indexical to its referent.

I made several pieces of work to specifically probe the category of Accepted Real.

> *Barbie* (2015)
>
> *Shoes* (2016)
>
> *Glass/Floor/Apple* (2016)
>
> *Apples on Shelf* (2016)
>
> *Stones on Wall* (2016)
>
> *Paint Spill* (2018-19)
>
> *Fakescapes* (2018) discussed in
>
> Key works in the Study)

## Barbie (2015)

As a point of departure, I began by making a series of photographs of objects.  Then, testing, I placed the photographs alongside the original objects.  It was a practical and

visual interrogation of the changes that occur when an object is photographed, becoming two-dimensional.

Beginning as 'test work', this piece became more significant as the connections between real and referent, connotated and denotated, and the sign and the signified became more important to the research. I wanted to explore how the object, together with the photograph of that object co-existed. I was interested in the possibility of re-interpreting the photograph back to a three-dimensional object.

The object I chose to work with was a *Barbie* doll, because of its iconic familiarity and also because the shape of its body is distorted, unlike any young woman it might be thought to represent.



The doll used in the work.          Photograph of doll          Test photograph on muslin

Printing the photograph 1:1 scale, first in colour (what the eye sees), then later in black and white, I placed doll and photograph side by side to enforce the notion of direct link between object and photograph.  The photograph was colour, on paper, also printed black and white on muslin, hung on the studio wall.  (I used muslin to test its ethereal quality, observing that the monochrome photograph on wispy muslin exaggerated the colour of the doll).  In the studio, I tested installations of the doll with the two photographs.



*Barbie* (2015) Test installation

My next step was to press the photograph onto the doll, making an in-print on the paper. The paper took on a sculptural form, an echo of the doll.  I left the doll inside and placed both on the studio floor.  This positioning raised the question as to whether the photograph was the same object represented underneath the paper, was it something else, or was the form hollow.



Distorted photograph used for the work

The photograph needed manipulation to fit the form of the doll. Using *Photoshop* I stretched the doll photograph so that when viewed on the sheet of paper, it looked distorted, but when wrapped onto the doll it appeared to be an accurate 'likeness'. This was significant because it accentuated the difference that exists between actuality and representation, and what is perceived by the viewer. The photograph appeared to be that of a true representation when tightly pressed onto the doll but, when removed, it was clear it had been manipulated. However, it began to be a more accurate portrayal of a girl. Most people will trust 'I saw it with my own eyes' over 'I heard it with my own ears' (Kress and van Leeuwen, 1996, p. 159). Based on my own observations, people do not doubt a photograph, if, in their experience, it appears to be 'right'.

By pressing the photograph onto the doll, there was an assumption that what was underneath that photograph was that (photographed) doll. This may be because its form was the correct shape. Again, this suggested the notion of a photograph's 'resemblance complex' (Bazin, 1967, p. 13) and its 'truth claim' (Gunning, 2013, pp. 39-49) that has become central to my discussion. This was an idea which reappears, in *Stones on the wall* (2016) and *Paint Spill* (2018-19).



*Barbie* (2015) Installation view

Removing the scrunched photograph/paper from the doll produced a sheet of paper that bore the imprint of the doll's shape, a distinct three-dimensional sculptural form. The photograph of the doll was exaggerated and distorted but when pressed onto the doll, appeared to 'fit' its shape. I considered placing it on a wall, but since the photograph was now in the realm of 'object', it was more appropriate that it was on the floor. The crumpled paper, placed on the floor, became the final piece.

As I consider this work and others to which mine relates, I am reminded of Guido Guidi's series of works where, in an analytical approach to the medium, he photographed a woman's face using different exposure times. He then pressed each photograph onto a cone shape and re-photographed from various viewpoints, recording the perspectival distortions. The distorted photographs became the work.

[image removed from this digitised version]

Guido Guidi, *Venezia* (1968)

The notion of changing a photograph back into something three-dimensional arose from seeing Andrea Fisher's (1955 - 97) *Displacement* (*Hiroshima III*), (1993) (Camden Arts Centre, 1993). The work consists of an enlarged archive (aluminium mounted) photograph showing the wounds of a survivor of the Hiroshima bombing (1945). The photograph has a large pane of glass placed in front of it, with a folded garment (assumed from a survivor) draped over one end.

Andrea Fisher*, Hiroshima III (1993)*

## *Shoes* (2016)



*Shoes* (2016) Studio test

*Shoes* (2016) was made to explore the change from object to photograph, when an object is photographed and presented alongside its photograph.  I photographed a pair of shoes to include the wall and studio floor.  Printing it life-sized, I placed the shoes beside the photograph and folded the photograph so that the appropriate scale of it matched the wall and floor.  Shoes, like chairs are a frequent object within artworks, possibly suggesting human presence and absence.

Titles for my work may appear minimal.  They are for identification rather than to explicate or direct the viewer.  Language is open to interpretation, which may not be the same as was intended.  Similarly, I choose not to use text within my work because the style of text (font) or words chosen can become distractingly significant.  Morgan suggests that on one level, language (i.e., text), conceals but on another it reveals (Morgan, 1996, p. 101).  I note and agree with Wall's comments that he prefers the viewer to infill their own meanings to work (Gagosian, 2020).

## *Glass/Floor/Apple* (2016)

This piece of work followed directly from the *Shoes* (2016).  It also examines taking and viewing a photograph from different axes.



Studio test using glass and photograph of apple with leaf and floor.
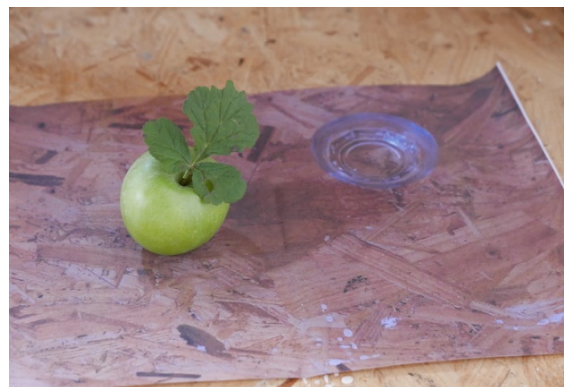


Studio test using apple with leaf and photograph of glass and floor

The work was a series of photographs using the studio floor, a generic glass of water and an apple with a stalk and leaf.  Each photograph was made by using two photographed

elements from among a glass or apple or floor, with one actual object. It was important to the concept of this piece that the apple had a large stalk and leaf attached (which did not belong to the apple). This was to highlight the fallacy of assumption which often accompanies a photograph, as in *Barbie* (2015), where the viewer assumes the doll underneath the paper is the same doll as in the photograph. It also touches on the use of modality markers, which are part of the reasoning processes that we use to establish what is correct in our experience.

I expanded the work to investigate how multiples of the same object would alter outcome, this time using fifty apples. My process involved using life-sized photographs of a variety of groupings of apples, placed on the floor beside the actual apples.



Studio tests using different configurations of photographs and apples

I photographed and re-arranged the groupings, using larger and smaller-scaled photographs. I placed square mirror tiles on the floor, to give a grid structure which functioned as a frame of sorts.

Studio tests using photographs of apples and apples

Using photographs of the apples on the studio floor, and then placing them on the floor to re-photograph, was a precursor to the *Paintspill* (2018-19) and *Stones on the wall* (2016), but this only became clear in retrospect.



Studio test Apples placed with painted apples and photographs of apples

To progress, I put the work onto a simple shelf.  This changed the viewers' sight and perception of it because it was now viewed at chest height.  The green apples were mixed with others which were painted black and white.  I added slightly smaller-scaled photographs of apples.  The effect of the painted apples was inconclusive but altered when those apples were photographed in monochrome.

The concept was unclear, so I removed the actual fruit and mounted several photographs of apples onto foamboard, reintroducing them to the installation.

Studio test photographs of apples on shelf

Wishing to test this further, I re-arranged and photographed the shelf, with apples and photographs, producing a large-scaled photograph. The view of the photograph deliberately included some studio floor, so that in installation the paper could be folded to emphasise the horizontal and vertical planes. This overlaps with the concerns of *Apple and Glass*, 2016.



Studio installations of shelf, apples with painted apples and photograph

I rearranged the shelf and re-photographed.  I was confused as to how I might get this piece to articulate the idea of assumption that accompanies a photograph (central to my idea of the Accepted Real).  For the photograph I added the painted apples to the fruit while there was none on the actual shelf.



Studio test

Re-producing the photograph 1:1 scale and placing it beside its referent presented an interesting dialogue.  However, there remained a distracting element of comparison between the two.

To avoid comparison, my final iteration of this piece was to install the photograph and shelf on walls that were 90° apart.  The result was the shelf with objects and the photograph became related to but not '*of* each other'.  The element of distance allowed the work, particularly the photographs, to show their truth claim.  The detail that the photograph and the shelf were not 'exactly the same' added to the authority of the photograph.

*Apples on Shelf* (2016)

## Stones on the Wall (2016)



Site of the work

This piece follows on from the previous work described (*Apples on Shelf,* 2016).  It continues to examine the viewer's assumption that the photograph is mimetic, showing something that existed at a moment in time.  The work interrogates the index, so that the photograph functions as a 'map' of the real, placed directly onto the stones.



Test and site measuring/workings

This work had been an idea for some time, so when I came to make it, it came together quickly.  I had already worked out the technical details beforehand.  I wanted the effect

of the installation to be discrete as opposed to overt.  The site for the work was chosen for its flat facing stones as that way the photographs would stick better to the surface.

The installation of the photographs onto the stones is the finished artwork.  The photographs of the installation serve as its supporting documentation, not the work.

At this point, Jean Luis Borges' short story '*On exactitude in Science*' (1946), seemed relevant (Kwarc, 2020).  Borges' story is about the inhabitants of an ancient kingdom making a map in such detail that it covers the whole kingdom.  My work, on the other hand, was about recording exact topographic detail, not about recording a whole area.



*Stones on the Wall* (2016) Documentation of Installation

The installation of the work, *Stones on the Wall* (2016) had an invisible authority that excluded any suggestion that the stones underneath might not look as suggested. Passers-by were intrigued by the photographs on the stones in a wooded area, un-questionably assuming the photographs were of the stones underneath.  The work was short-lived, with the photograph of its installation serving as the documentation/record rather than the actual work.

Studio test - photographs of stones on studio floor

I note an obvious visual link between *Stones on the Wall*, (2015) and Victor Burgin's *Photopath,* (1967-9). *Photopath,* (1967-9) was shown in the *When Attitudes Become Form* exhibition (at the Kunsthalle Bern in 1969 and later toured). Burgin was interested in the artist giving the 'presence of absence', by which he meant that the artist had a seemingly 'hands off' approach (Bate, 2015, p. 89). Burgin wrote the instructions for *Photopath* on index cards in 1967 for enaction in 1969 (Fogle, 2003, p. 93). Burgin describes the work*: 'A path along the floor, portions 1 x 21 units, photographed. Photographs printed to the actual size of the objects and prints attached to the floor so that they are perfectly congruent'*. Groaner observes that Burgin's work is 'visually attractive and semantically complex, having much to do with Wittgenstein's *'Philosophical Investigations'* (1953) and nothing to do with Carl Andre floor sculptures' (Fogle, 2003, p. 94), which could possibly be considered similar in appearance.

[image removed from this digitised version]

Victor Burgin, *Photopath* (1967–9)

The important dis-similarity is that *Stones on the Wall* (2015) was not about 'de-commodifying the art object' or implying 'the presence of absence on behalf of the artist' Burgin (Frieze, 155). *Stones on the Wall* (2015) successfully examines the links, between the known or presumed actuality/appearance of the stones compared to the presented photograph and asks the viewer to consider the same.
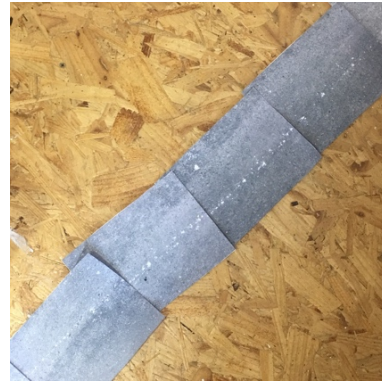
## *Paint Spill* (2018-19)



Test installation - *Paint Spill,* ten photographs, 9 x 13 cm. each

The assumption that what the photograph shows is accurate is further examined in *Paint Spill* (2018). *Paint Spill* (2018-19) isolates a section of the road where a paint spill occurred. The work acknowledges Michelle Stuart's *East/West Wall Memory Located*, (1976) where Stuart made rubbings of the wall and cracks along parts of a corridor and installed the drawings on the facing wall at the MoMA PS1 space in 1976. Krauss observed, when was commenting on Stuart's work, its cropping and 'self-evident flattening' that is part of photography (1986, p. 212).

Site of the paint spill          Test installation - *Paint Spill* (2018-19)

printed 1:1, placed on studio floor

I photographed the spilt paint on a road printing the resultant photographs, in different sizes, then positioning them in the correct order, on the gallery floor in sequence.



Installation view *Paint Spill* (2018-19)

Placing the photographs on the studio floor, compared with over the actual spill, changed its context.  Where Burgin's work placed the photographs directly onto the photographed gallery floor, and *Stones on the Wall*, (2016) was placed at the site of the stones, *Paintspill* (2018-19) drew attention to its purpose when placed in another

environment.  When the work was printed at 1:2 size it was 'narrative' or documentary, rather than implying any sense of actual presence.

At this point I observed a visual similarity to Bruce Nauman's (b. 1941) *Composite Photo of Two Messes on the Studio Floor,* (1967), a large work composed of collaged silver gelatin printed photographs, now presented by MoMA, New York, wall hung, behind glass (MoMA, 2020).

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Bruce Nauman, *Two Messes on the Studio Floor,* 1967

*Fakescapes* (2018), shown at Exhibition, is described in detail on p. 53, is also part of the Accepted Real.  All the studio pieces discussed as part of my category *Accepted Real*, examine the 'truth-claim' and the 'resemblance complex' ascribed to the photograph while also referencing the index (Gunning, 2004, p. 39) (Bazin, 1967, p. 13).  The category acknowledges that the viewer expects a photograph to be 'of something' and accepts that it is made of a language of signs and indicators, what Soutter has labelled 'crackable codes' (Soutter, 2015, p. 70).

The antithesis of the *Accepted Real* is a photograph made from a 'set', a model constructed to be photographed.  This work formed the basis for the category Model Real.  Initial references were work by Thomas Demand and James Casebere, as well as my studio work, *Photospace* (2017-18).  As the study developed, it has become clear that most photographs fit the category of being 'model real' in that they are constructed to be seen/taken in a certain way.  While what is photographed may not be a model as such, the intentional yet entirely impartial photograph is practically impossible.  Kriebel

quotes Manovich saying that a 'normal' or unmanipulated photograph is problematic, since the straight and manipulated have always coexisted. (Kriebel, 2007, p. 41).

Studio work fitting the category of *The Model as Real*

>*Gone to Lunch* (2015)
>
>*Still Life* (2015)
>
>*The Shipwrecks* (2016)
>
>*Bus Shelter* (2015)
>
>*Photospace* (2017-18)
>
>*Photospace I, II, III* (2020) discussed in Key
>
>works in the Study)

Accepting that a photograph is constructed, so ought to be considered as being a model of sorts, I decided to deconstruct one of my photographs and reinterpret it back into a model. My intention in *Gone to Lunch* (2015) and *Still Life* (2015) which were made concurrently, was to isolate the significant parts of particular chosen photographs and to reinterpret them as models.

## *Gone to Lunch* (2015) and *Still Life* (2015)



*Gone to lunch* (2015)

As I looked at the composition of the photograph some objects appeared to have more significance than others.  I chose to accentuate the cropped nature of any and all photographs by using a rectangular piece of fake grass.  Its flatness on the studio floor accentuated the flat field.  The placing of the chair suggested its erstwhile occupant wanted respite, hence the sandwich wrapper.  The log enforced the rural.  The 'mountain range' from foam board echoed the jagged back of the chair.  The small chair, by virtue of its scale, attracted the viewer towards the model.



*Gone to Lunch* (*2015*) Installation

*Still Life* (2015) follows the same line of inquiry as *Gone to Lunch* (2015) but uses a deliberately constructed source photograph, then framed, made to loosely resemble a vanitas painting.



*Still Life* (2015) (detail)

I photographed and printed the fabric background in both colour and black and white, 40 x 60cm, leaving borders on both to emphasise that they were photographic prints.  To test, I placed them individually on the studio floor.  It was important to the reception of the work, that the original photograph remained visible, hung in the space, to indicate to the viewer that this was a re-interpretation.

I placed the same fruit peels and cores onto the print, to suggest the passing of time.  The peels stained the paper, creating their own allusions of decay.



*Still Life* (2015) Test studio installations -

## The Shipwrecks (2016)

This work was made to show the use of a made model, made deliberately made to be photographed.  The subject of *The Shipwrecks* (2016) comes from a found map, showing the sites of thirteen boats that had sunk in Mounts Bay between 1738 - 1916.

I made thirteen deliberately simple versions of the boats, painted black to indicate their fate, and photographed them positioned on the pier wall, overlooking the bay.

My recreation of the map showing shipwreck sites



Model boats used for *Mounts Bay Shipwrecks* (2016)video on harbour wall

I re-enacted the shipwreck disasters, floating the small boats on the incoming tide, and videoed them crashing on the rocks.



Stills photographs from *Mounts Bay Shipwrecks* (2016)

Later, I added MP3 sound files, one of a recording of 'Blow the Wind Southerly', layered onto a BBC radio shipping forecast, using *Garageband* software.



Installation of *Mounts Bay Shipwrecks* (2016) projected onto rusty metal

I projected the video (MP4 file) onto propped sheets of rusty metal echoing the hulls of old ships. This created a more three-dimensional space, which drew in the viewer, rather than the flat screen of a monitor. The video was looped to add to the contemplation of the work. Victor Burgin and David Campany observed that when the viewer experiences the piece again, the work is experienced differently, akin to what they call a 'spiral' (Campany and Burgin, 2013).

Details of studio maquettes

To explore the relationship between a model and its photograph further, I extensively photographed a roadside bus shelter to use on a foamboard model of that shelter. Next, I printed the photographs and stuck them, collaged, back onto the model.

As I was doing this, I realised it was conceptually the same as I had done with *Stones on the Wall* (2016) and possibly *Barbie* (2015). I did not complete the work because the scale of the photographs was incorrect, which besides being distracting, destroyed any idea of it being a model of the real.

*Photospace* (2017-18) was the principal piece exploring the *Model as Real.*

Taking a metaphorical 'step back' from the categories being used to examine the photograph, I realized that to gain insight into technique and its outcomes I needed to work with direct early process photography as well as digital photography. The category became the Phenomenological Real, addressing the 'material' as well as process of making the photograph, analogue and digital. It included work using 'process' to understanding outcome. Since this work depends on haptic process (analogue) or adjustments to a processor (digital), any manipulation is directly traceable. This category proved the most significant to my study since it led me to a contemporary definition of a photograph. Some work is more significant than others, but all is included since it paved the way for more.

Works in the category of Phenomenological Real are:

Cyanotype of a window (2017)

*Blind and a Window* (2015)

*Follow me Lights* (2020) discussed in Key works in the Study

*Shadow Drawings with child's chair* (2020) discussed in Key works in the Study)

*Chairs* (2018-20) discussed in Key works in the Study

*Vase and Flowers* (2018) discussed in Key works in the Study)

*Shipwrecks* Photograms (2016) discussed in Key works in the Study)

*Fakescapes* (2018) discussed in Key works in the Study)

Mugshots (2018) discussed in Key works in the Study)

*Windows* (2017)
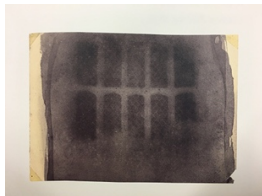


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Henry Fox Talbot, *The Latticed Window* (1835)

Floris Neusüss and Renate Heyne, *Homage to William Fox Talbot: His latticed window as a photogram* (1978)

Floris Neusüss, *The Latticed Window, Lacock Abbey* (2010)

I reflected on early process photograms, and particularly on Henry Fox Talbot's work *The Latticed Window (*1835) and a piece made (and later remade) by Floris Neusüss (in collaboration with Renate Heyne) in homage to Fox Talbot. (seen *Shadow Catchers* [Exhibition] (2010) V&A, London). A window metaphorically suggests the camera offering a window on the world, with the ambiguity of looking inwards or outwards. Using cyanotype process, I made my own version of a latticed window.



*Cyanotype of a window* (2017)

My next investigation *Blind and a Window* (2015) used a video and life-sized photograph taken with a digital camera. I was curious to test the phenomenon of the interaction between the still photograph and the digital film and how a (digital) camera would register/record this.

I photographed a window with a swaying blind, printing the photograph to life size. At the same time, I made a video, to record the bottom section of the moving blind, while recording the sound of cars on the road outside. My intention was to project the video, looped, onto the photograph of the blind to accentuate how the photograph had

captured a moment in time.  This was exploring the phenomenon of photography but using digital rather than process photography.



*Blind and a Window* (2015) Installation



Studio tests attempting to project video of gently swaying blind onto photograph

The piece was unsuccessful because the projector was an obstacle to viewing and was not strong enough to work in the daylight of the studio. The idea lingers, possibly to try again.

*Shadow Polaroids* (2017) was a piece of work, where, during the course of a summer's day, I took a number of polaroid photographs, black and white and colour, of shadows on

the ground.  Over a period of weeks, I made several more, recording shadows on walls. Phenomenologically, my polaroid photographs documented the shapes and changes over time, as well as testing the 'chemistry' of the polaroid process.  I experimented with colder and hotter pieces of film but found it made no difference to the outcomes.
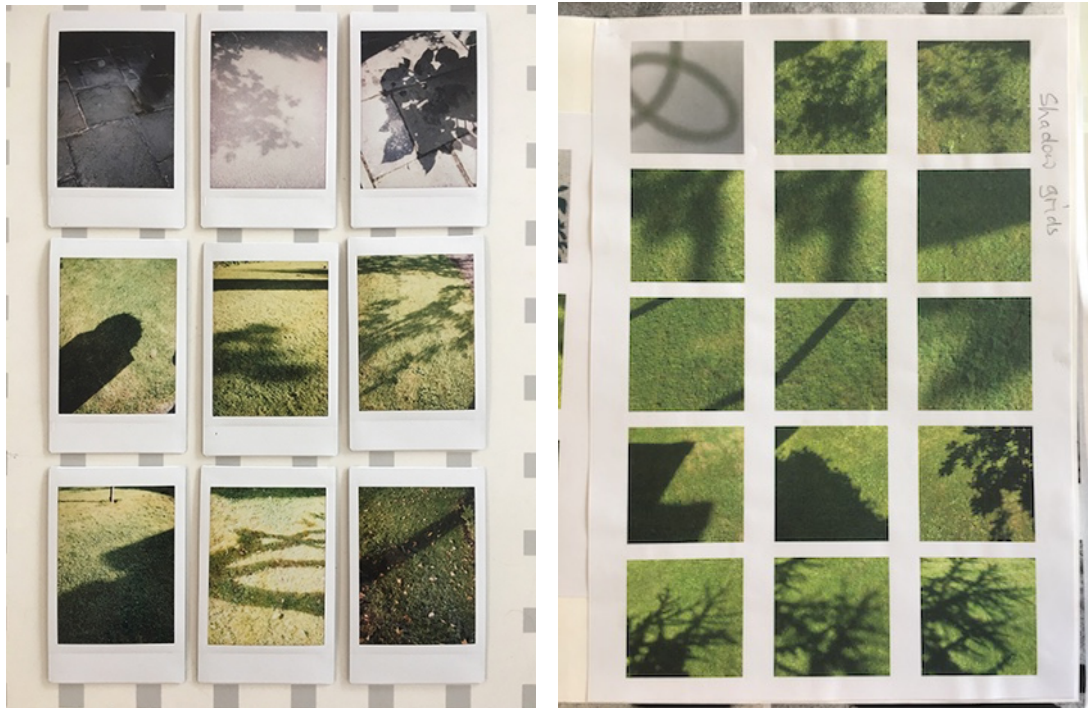


Test arrangements of small polaroids with sketch book - *iPhone* shadows

I am reminded of Inge Dicks's large process driven polaroids, seen as part of *Shape of Light exhibition* at Tate Modern (*Shape of Light,* 2018).  Although visually closer to my large window cyanotypes, I am interested in her process of filming changes of colour that occur on white surfaces, over the course of a day during each season, and then making photographic stills from this.

From making the organic shadow photographs, I moved to taking iPhone photographs of shadows made by buildings.

Shadow photographs
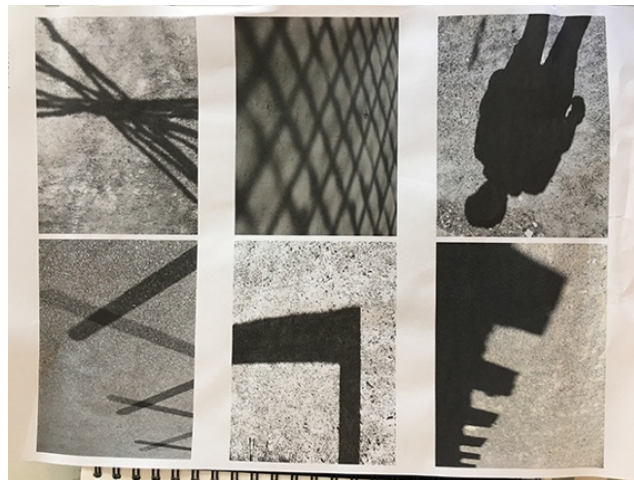


Sketchbook shadow photographs

While these may appear peripheral, the continued photographing of windows and shadows, led me to study work by Uta Barth and to notice the shadows, which resulted in *Follow Me Lights* (2020).

Uta Barth, *Compositions with light* #9 (2011)

*Window shadows* (2018)
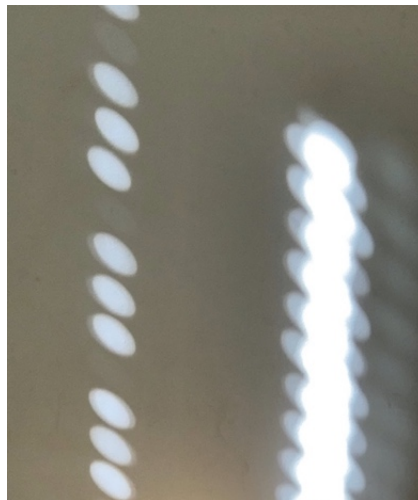


Source photograph for *Follow me Lights* (2020)

At this point in the study, I realized that the category of *Accepted Real* was not including a photograph, seen within art practice, where a photograph is placed in proximity to an object directly relating to itself, it sets up a tautological relationship.  The object is present, plain to see, and a photograph of itself endorses the presence.  I call works fitting this category, The *Document as Real.*  This category of photograph could be considered as a sub-section of *The Accepted Real*.

Work in the category of *Document as Real:*

> *Chairs* (2015/6)
>
> *Clocks* (2017/18)
>
> *Rulers* (2018)
>
> *Pint to Line* (2018)
>
> *Leading Lights* (2018)
>
> *Slightly Out* (2020)
>
> (All these works are discussed in
>
> Key works in the Study)

I have discussed all the work I made in this category in Key works in the Study section.  I acknowledge that some of the work appears to have visual similarities to Joseph Kosuth's *Proto-Investigations* series (1965- 67) and Michael Craig Martin's *An Oak Tree* (1973).  I accept this but argue that my work does not use text and conceptually the work is different.  Where Kosuth was exploring language and the construct of meaning, my work explores the functions and depiction within a photograph.

## Reflection on Context:

Context is important since it determines the reception and understanding of an artwork. In my own work, I recognise similarities both in terms of 'how it looks' and 'what the artist was saying' and possibly in how the work is presented, with a small number of artists. My most important references are established contemporary artists using photography as their medium, most notably Thomas Demand, James Casebere and Christian Marclay.

Historic references, particularly for his *Perspective Box with Views of the Interior of a Dutch House* (1665) are the Dutch artist, Samuel van Hoogstraten(1627 - 1678). Another historic reference is the astronomer and inventor, John Herschel (1792 - 1871) for his work inventing and refining the cyanotype process. Also significant was Floris Neusüss (1937 - 2020) as well as a number of others whose influence played a part in some works.

However, citing work alongside the context of another's may be misleading since it assumes a knowledge of their thoughts and motives. Any list of contexts is incomplete, since I am aware that reflecting on work, different influences and overlaps fleetingly appear, and may be forgotten, either as something noticed in another's work, or a remark once read. It is not possible to exclude the influence of a lifetime's experience.

I am particularly interested in how Thomas Demand's photographs manage to present scenes, which appear to be commonplace, yet are imbued with the uneasy sense that nothing is quite as it seems. They allude to a circumstance beyond the actual photograph. e.g. *Backyard* (2014). Ostensibly we see an unremarkable, litter strewn, suburban backdoor, with a flowering cherry blossom. As is common with a number of Demand's works, this scene is his reconstruction of a media photograph. In this case, it is the home of the Boston Marathon killer. At the same time, by leaving clues to the constructed nature of the work, such as a lack of branding or text on discarded (paper) debris, it asks the viewer to consider not just the scene but also the more widespread question of the accuracy of photographic representation. Demand may be making an

even broader reference, by showing the commonplace, within the political arena, the 'banality of evil' as described by Hannah Arendt.

The 'reach of the artwork', both literal and metaphoric, is something about Thomas Demand's work that interests me.  This is something I explored in a slightly different way within my own work, particularly *Chairs by the Door* (2015).  In that work I was testing the position of the photograph in relation to certain objects.  Ideas of the parergon come to mind.  Demand makes the extent of the photograph far larger than its physical dimensions.  I refer in particular to how the subjects of Thomas Demand's work, although specific, appear to make references that are at the same time both local and ubiquitous.  His work *Kitchen (Küche)* 2004 shows an untidy kitchen, a universal, that was his reconstruction of the Iraqi dictator, Sadam Hussain's kitchen, before his capture in 2003.  The actual space taken by Demand's work similarly intrigues me.  Here I refer to his installation of the work, again, something that I was exploring in my *Chairs by the Door* (2015), and in a slightly different way in *Follow me Lights* (2020).  The initial enquiry came from Demand's installation of *The Dailies* series (2008 - ongoing) at the Commercial Travellers Association building in Sydney (2012).  As part of Kaldor Art Projects, Demand installed one of his *Dailies* prints in each of the dated bedrooms in the Club.  This led me to consider the boundaries of the (or any) artwork, which, because of his installation, surely in this case, included the whole building.  Demand has also used his own photographed wallpaper, extending the space, when installing *Daily Show* as seen Glasgow, 2015 (Daily Show, 2015).

Demand's most recent works, completed in 2020, suggest a version of something sublime, at first glance.  In *Pond* (2020) we are shown a representation of a lily pond, reminiscent of Monet's pond, yet actually a Japanese reconstruction of the garden at Giverny.  *Nursery* (2020) shows a representation/reconstruction of an automated cannabis factory, in Canada.  In doing this, he completely dismisses any fetishized idea of nature, commenting that instead it is itself a fabrication, and the work is a fabrication, photographed, of a fabrication.

Perhaps an example of a previously unrecognised influence has been the way in which Thomas Demand titles his work. His titles are descriptive and perfunctory. They manage to allude to both the generic and the specific, for instance *Pond* (2020), which in this case refers to the artificial reconstruction in Japan. The reason I choose minimal titles is that I find language may be distorting and open to re-interpretation. I am reminded of Duchamp's notion that 'language disguises thought in such a fashion that from the outer form of the garb one cannot draw conclusions about the form of the garbed thought.' (Paz, 1975, p. 59). I give my work titles for identification, deliberately short to avoid possible misinterpretation. They are not intended to be an explanation.

Some works in this study reflect more obvious contextual references than others. Reflecting on *Photospace* (2017-18) the three-dimensional model (which I made prior to making the photographic works *Photospace* I, II and III (2020)), I observe visual similarities in the construction with the work of other artists. The *Photospace* (2017-18) model was made to investigate the material and spatial transformations which occur when something is photographed and reconstructed from those photographs, back into a model. The model was influenced by Samuel van Hoogstraten's (1627 - 1678) *Perspective box with Views of a Dutch Interior* (1655-60). Like his 'box', I wanted to create a visual puzzle, involving linear perspective and repeating space, to create the Dröste effect.

Working through the practicalities of the making process, I used mirrors on the floor and ceilings of parts of the model to bring light and create the visual repetition. This is a strategy used by James Casebere in several of his works, notably his recent series, *On the Water's Edge* (2020). This series of photographs shows his model architectural structures, fantasy houses on stilts partially submerged by rising water levels. He uses mirrors as a making device, but also conceptually to suggest climate change and psychological claustrophobia.

While completing the *Photospace* model, I recalled Yayoi Kusama's *Infinity Rooms* where the viewer enters a space with repeating lights, mirrors and seemingly infinite space. I have experienced several of these works and realise that this may have been a latent influence. Kusama has devised her work so that on entering the piece, it is illuminated

but the light goes out after a few seconds.  This is a good strategy because it accentuates the immersive illusion, while also preventing the viewer from discovering the secrets of the works construction.  This in turn extends its allure.

The link that I perceive between Christian Marclay and John Herschel exists because Marclay uses cyanotypes to a specific purpose, embracing their materials, while Herschel constantly experimented to refine their process and chemistry.  I refer to Marclay's *Momento (Survival of the Fittest)* series, made in Florida between 2007 and 2009, which in turn references Anna Atkins (1799 - 1871) botanical cyanotypes.  Marclay was using the cyanotype to make photograms (from dated recording materials), to test limits both of size and materials.  Herschel discovered the chemical process of light fixing using cyanotypes yet never made use of them 'photographically'.  Instead, he was keen to test every permutation of the chemical ratios used, to investigate their physical properties.

I chose to use the cyanotypes because it is possible to control/adjust the process from mixing the chemicals to making the print.  Also, I enjoyed the disparity between cyanotypes, which have the longest lifespan of any light-fixing process, with the fleeting shadows, as demonstrated in *Chairs* (2015/16) and *Flowers* (2017).  I used cyanotypes for the photograms in *Shipwrecks* (2016) because it echoed the quality of light passing through the water, reflected on the cyanotype paper.  It was interesting to note that the salt water 'fix-ed' the exposed sheets.

*Pint to Line* (2018) has similarities in the materials used, to Michael Craig-Martin's *An Oak Tree* (1973), an installation consisting of a glass of water on a glass shelf with accompanying text.  It also corresponds to his *On the Shelf* (1970), an installation of a shelf with fifteen variously filled milk bottles.  Craig-Martin, by using domestic items, acknowledges influences from Duchamp (Studio International).  Conceptually, Craig-Martin is quoted as saying 'the actual oak tree is physically present but in the form of the glass of water ... Just as it is imperceptible, it is also inconceivable', referring to Catholic doctrine of trans-substantiation (Tate, 2021).

Visual parallels also exist between certain of Joseph Kosuth's works, most notably works in his 'Proto-Investigations' (1965-67) series and my Pint to Line (2018) and Rulers (2018). In these Proto-Investigations' Kosuth used an object (e.g., a chair) with a printed and displayed dictionary definition of that object, and a 1:1 scaled photograph of the object. In doing this Kosuth explored the inter-relationship between the object, language used as a sign, and representation. A more contemporary work using rulers, which I found insightful, was Jac Leirner's Metal, Wood, Black (2017), seen at Add It Up (Fruitmarket, 2017). While aware of connections, I consider them as coincidences since we are using commonplace items, hence the duplication of objects.

Certain texts came to mind as I worked in the studio. While making The Mugshots (2018), I constantly thought of Hito Steyerl's 2009 essay In Defense of the Poor Image. (Steyerl, 2009). Everything about mugshots, the files I was downloading from the internet and then manipulating to fit uniformly with the other files I downloaded, echoed what Steyerl had said. I was struck by her statement that these are 'the Wretched of the Screen, the debris of audio-visual culture'. This idea of poor pixels in representation is also a concern of Thomas Ruff. His Nudes series (2011) uses poor quality pornography from the media which Ruff manipulates, enlarges and re-presents as still blurred but impersonal rather than offensive works. Ruff has 'borrowed' the idea of using another's photograph, perhaps from his one-time master, Gerhard Richter, who made series of photo-realist paintings from press photographs of the notorious Bader-Meinhoff gang as well as realist paintings of domestic objects.

I consider, particularly in relation to this project, that much of my work exists in the realm of a question, often with (my version of) the answer attached. For instance, Chairs by the Door (2015) relies for its meaning on the works positioning, with the actual chairs and the strategically placed photograph of another group of chairs, placed close by. The circumstance of the three operants (space, chairs and photograph) working together allows the work to function. If the site of the work or the chairs or the photograph were altered, the work may not work as a whole. My intention is to draw the viewer's attention to the difference between what they see, compared with what they see in the

photograph.  I hope to open the conversation that 'seeing is believing' within a photograph demonstrates that the photograph may be an unreliable conduit.

Three important texts, particularly as I worked towards the Exhibition, were one by Carol Squiers (Squiers, 2013), one by Charlotte Cotton (Cotton, 2013) and another, which was a conversation between Cotton and Gregory Eddy Jones (Cotton, 2018).  While I was considering the permutations of what I consider to be the essence of my piece *'Follow me Lights'* 2020 they presented a contemporary opinion of the ultimate and timely 'what is a photograph? '

I was re-assured reading Squiers that, not only was she unable to provide an answer to the question 'what is a photograph?', but also that she believes that the more the digital appears to take hold, the more artists appear to break away and 'recast it in the physical world'. (Squiers, 2013, p. 42).  Charlotte Cotton's essay states that she believes that photography, predominately regarding authorship, used within an art context, remains 'stuck', drawing on references to painting such as 'portrait' and 'landscape' (Cotton, 2013).  Cotton suggests this is in opposition to photography within the wider sphere, which is in constant evolution and flux.  Her recently published conversation with Gregory Eddy Jones continues the attempt to define 21$^{st}$ Century 'photography' (Cotton, 2018).  It was particularly interesting to note that both her and Jones concur that with new developments, photography, that is to say, its definition and its boundaries, is at a crossroads.  Most importantly, embracing the digital as well as analogue, they conclude that rather than dissect the semantics of word, the term photographic be applied as an adjective, rather than a noun.

The notion of using the word 'photographic' in relation to *Follow me Lights* (2020) resolved the quandary I faced, resolve the appearance of what looked like an analogue 'smudge' on what I knew to have been taken using a digital camera.

## CONCLUSION

Working to rationalise my artistic processes involving the photograph within a critical context, I realise that my conclusions come in different and slightly unexpected strands.

As I worked and reflected, I realised that my investigation was not, as I expected, a wide-ranging survey on what is read to be real in photography, however that is understood. Rather, it was about the actuality compared with the interpretation of a photograph within contemporary art practice, particularly with relevance to my own work.  Thus, *Follow me Lights* (2020) detailed below, forms the seminal part of my research.

The more I become immersed in the research, the more it becomes about questioning the medium as well as the definition of photography, both analogue and digital.  Cotton argues that 'there are a litany of contradictions in continuing to name and exclusively define contemporary image-making practices as 'photography''. (In the in-Between, 2018).  As I read, I noted that the literature described contemporary photography as operating in an 'expanded field' (Baker, 2005, p. 120) and has reached a 'post medium condition' where its definition is in flux (Soutter, 2013, p. 112).  I realised that my definition of a photograph as 'presented on paper or a screen, made by the reaction of light reflected from an object, onto either sensitized paper or processor, which usually involving lenses and/or a camera', works for a particular foundational form of photograph, but was no longer appropriate as a general statement.  Since almost all photographs are manipulated, perhaps using the descriptor 'photographic' is more apt to describe the resultant outcome.

From discrete observation, I concur with Victor Burgin and Roland Barthes, that the viewer decodes a photograph on the basis of its content, context and their own expectations (Burgin, 1983, p. 41) (Barthes, 1977, p. 15).  This became clear to me when noting people's reaction to *Pint to Line* (2018*)* and *Rulers* (2018).  In these works, since they have an aura of believability, the object and the photograph interrogate and at the same time, verify each other, setting up a tautology, which indirectly provokes their audience.

I recognise that it is the physical object of the photograph, be it analogue or digital, which holds my primary interest. The material photograph oscillates between a physical thing (the object) and interpreted thing (what is represented). The photograph on screen has apparent advantages of scale and transferability, yet the objectivity and materiality of a printed photograph is unique. It has a presence no screen can re-produce. Perhaps this has been exaggerated by writing much of my report during Lockdown, when screens have become a substitute for so much that is physical.

It was only on loosening control and ignoring any anticipated outcome that I began to open up the sense of new discovery. This is particularly evident in the most recent and last exhibited piece of work, *Follow Me Lights* (2020). This piece began as a spontaneous series, responding to chance, taken with an *iPhone* camera, which then evolved into a major piece of work. It occurred because I felt a rush of excitement, a sense of 'not knowing', on seeing the lights. This, on reflection, became the embodiment of the knowledge, as well as an articulation of the question. The emphasis of the enquiry had shifted from wanting to state the knowledge empirically and knowing what the work was going to evolve into, to a circumstance where I was demonstrating and embodying the knowledge contained within a piece of work, retaining a sense of positive uncertainty.

*Follow me Lights* (2020) represents the whole enigma that exists surrounding the photograph. On one hand, it looks like a photograph, possibly of lights. On the other hand, the presence of the 'smudge' brings confusion. A dichotomy of evidence exists. How can there be a smudge on a supposed photograph, printed on paper, co-existent with visible pixels. A smudge exists in the realm of analogue, yet pixels are the building blocks of the digital. Is this a mistake or a phenomenon? I know the smudge is a mistake, probably made by a slow processor, but it lingers. The work has not been *Photoshop*-ed. This is the crux of my argument and my question. If I am assuming that a photograph is *made by reflected light from an object, falling onto chemicals or a processor,* where does this position *Follow me Lights.* Under my definition, this work is not a photograph, because the smudge is not caused by reflected light. It is made by another agency. This paradox represents the heart of everything I have been exploring.

# APPENDIX

*By the Door Chairs* (2105/6) 2020
Framed photograph with groups of chairs, dimensions variable
Installation view Pennie Gallery

*By the Door Chairs* (2105/6) 2020
Framed photograph with groups of chairs, dimensions variable
Installation view

*Chairs* (2015/16) 2020
Detail: Framed photograph (30 x 36cm.)

*Chairs* (2015/16) 2020
c-print Photograph, 33 x 45 cms.

*Pint to Line* (2018)
Wooden shelf, six glasses filled with water, and framed photograph (33 x 48 cms.)
Installation view Pennie Gallery

Detail: *Pint to Line* (2018) installation view of framed photograph (33 x 48 cms.)

Detail: *Pint to Line* (2018) photograph (33 x 48 cms.)

Detail: *Pint to Line* (2018) filled pint glasses on wooden shelf (1 m)



Detail - *Pint to Line* (2018) filled pint glasses on wooden shelf

*Rulers* (2018)
Framed photograph (32 x 48 cms.) with acrylic rulers
Installation view Pennie Gallery

*Rulers* (2018)
Framed photograph (32 x 48 cm.) with acrylic rulers
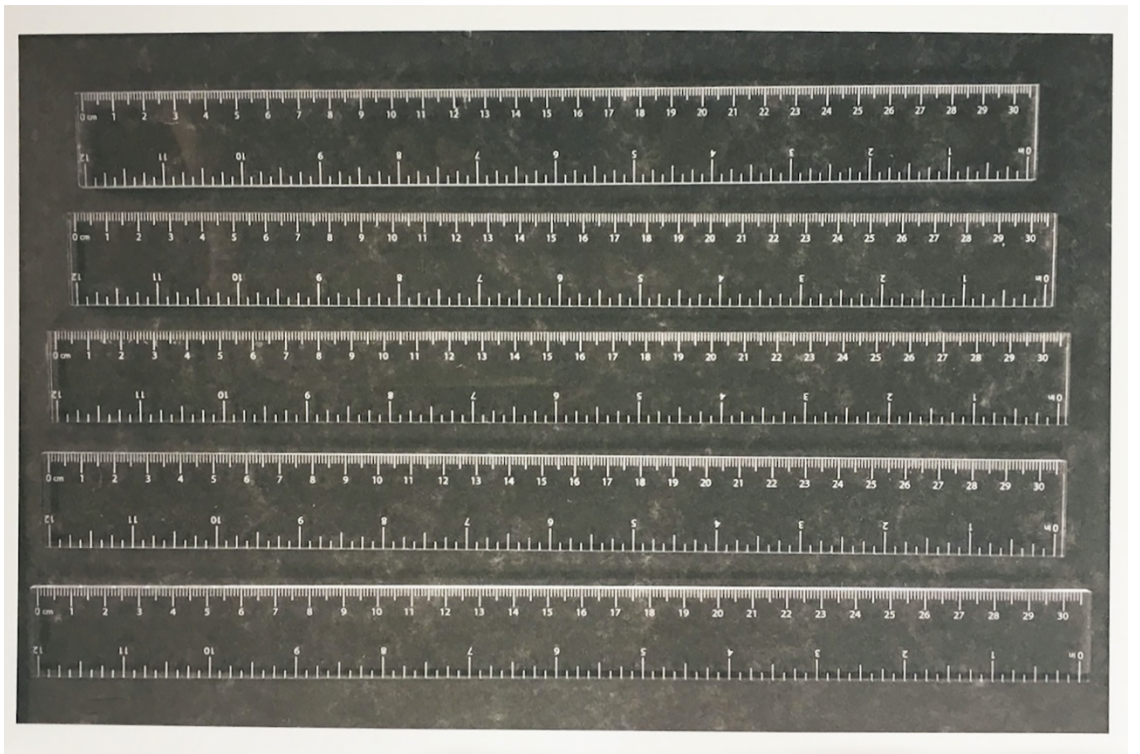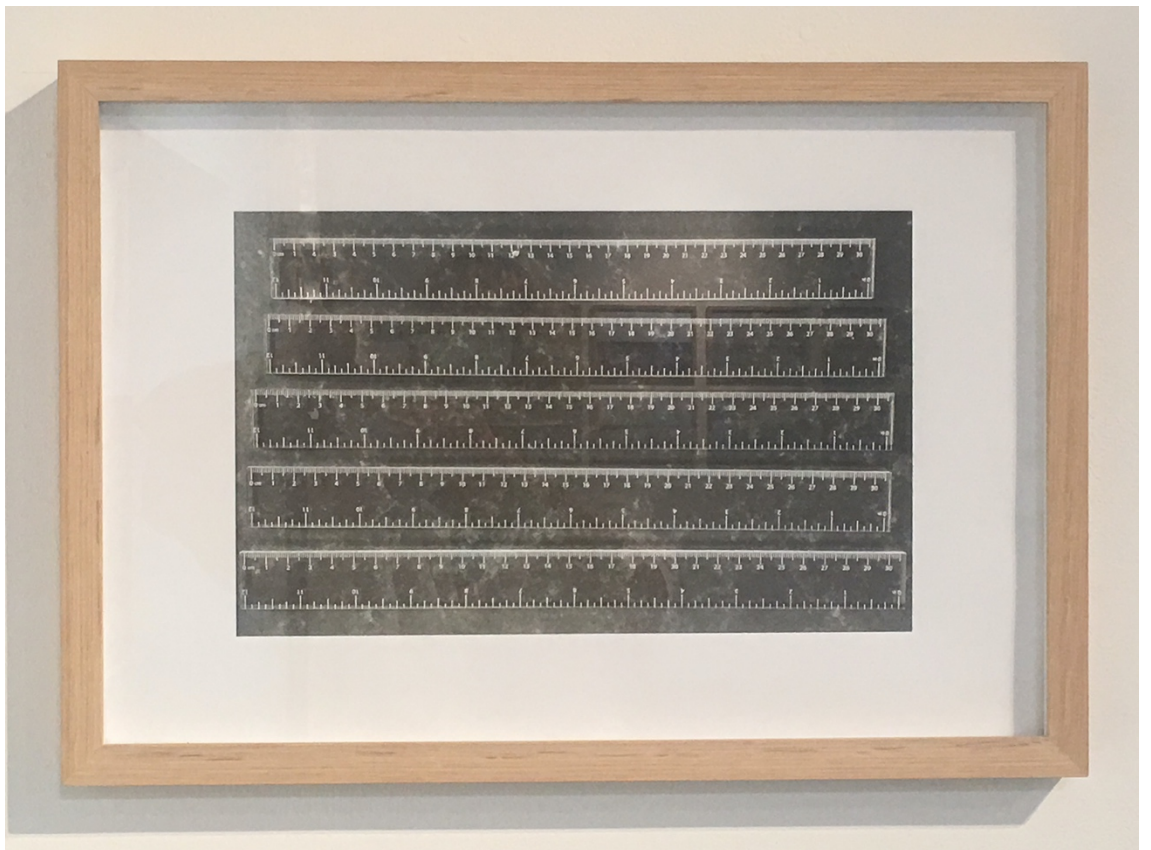
*Rulers* (2018)
Details – framed photograph, and source photograph (32 x 48 cm.)
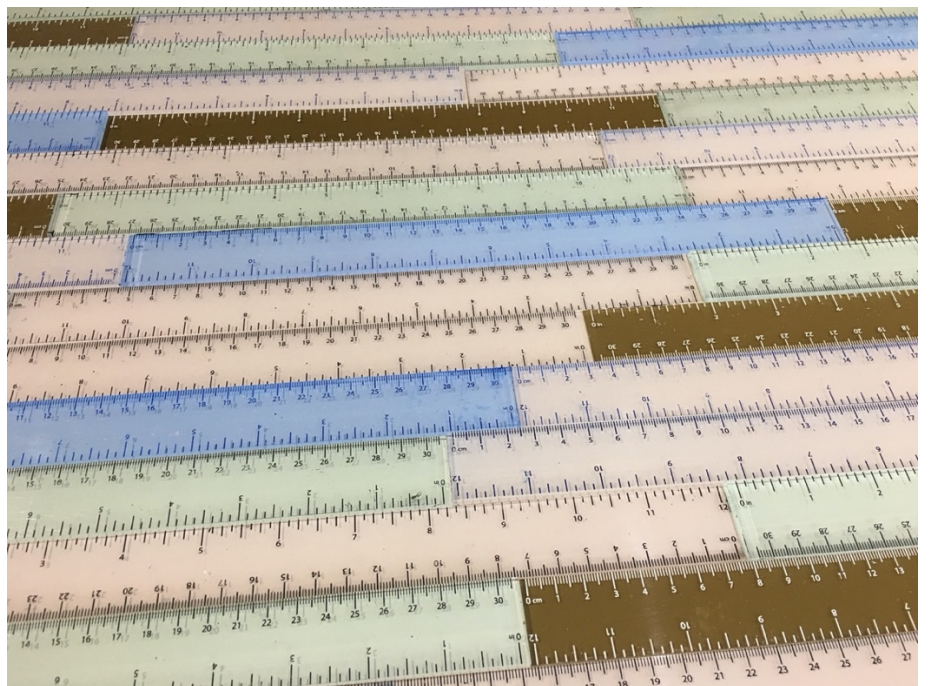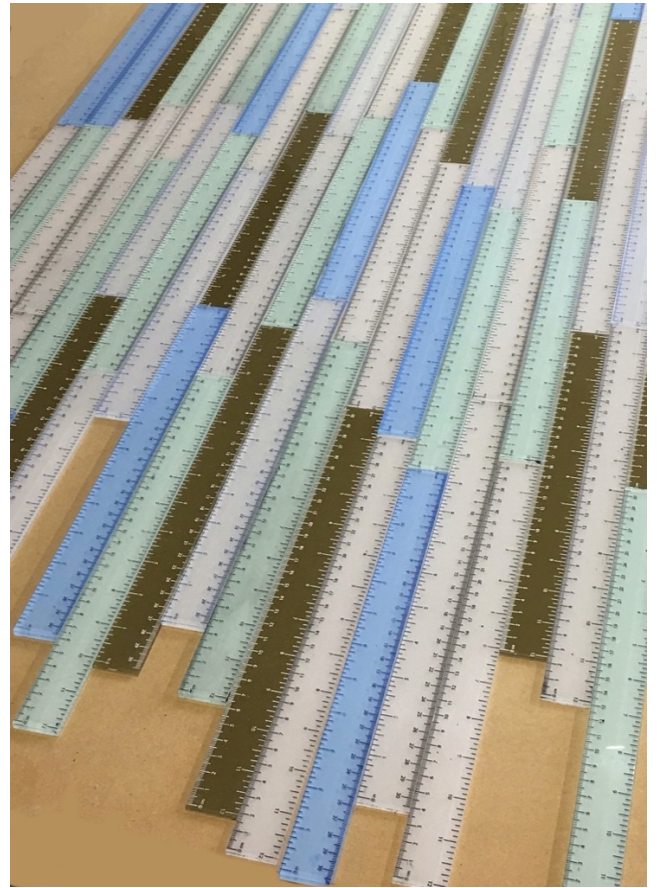
*Rulers* (2018)
Detail views of alternate installations
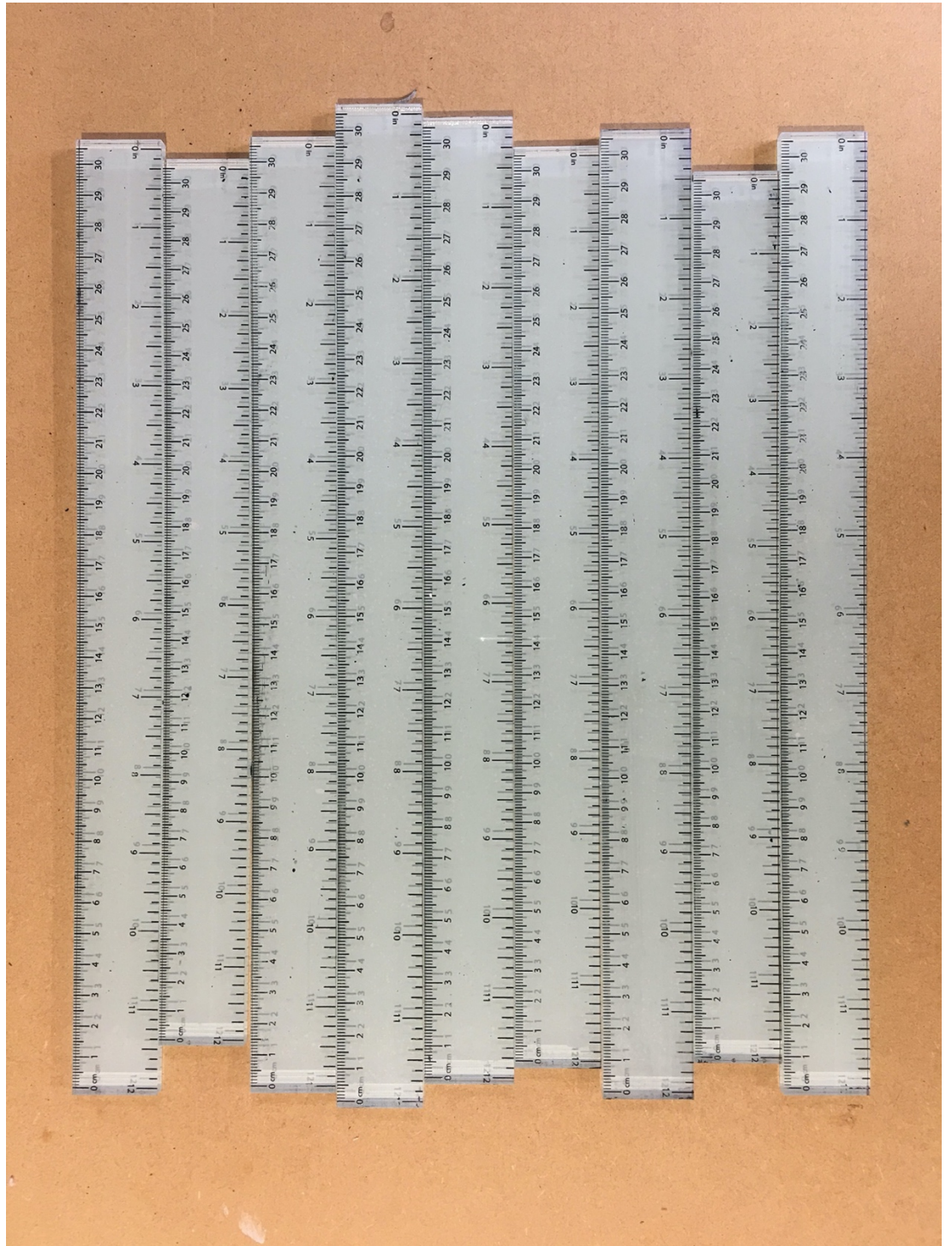
*Rulers* (2018)
Detail views of alternate installations
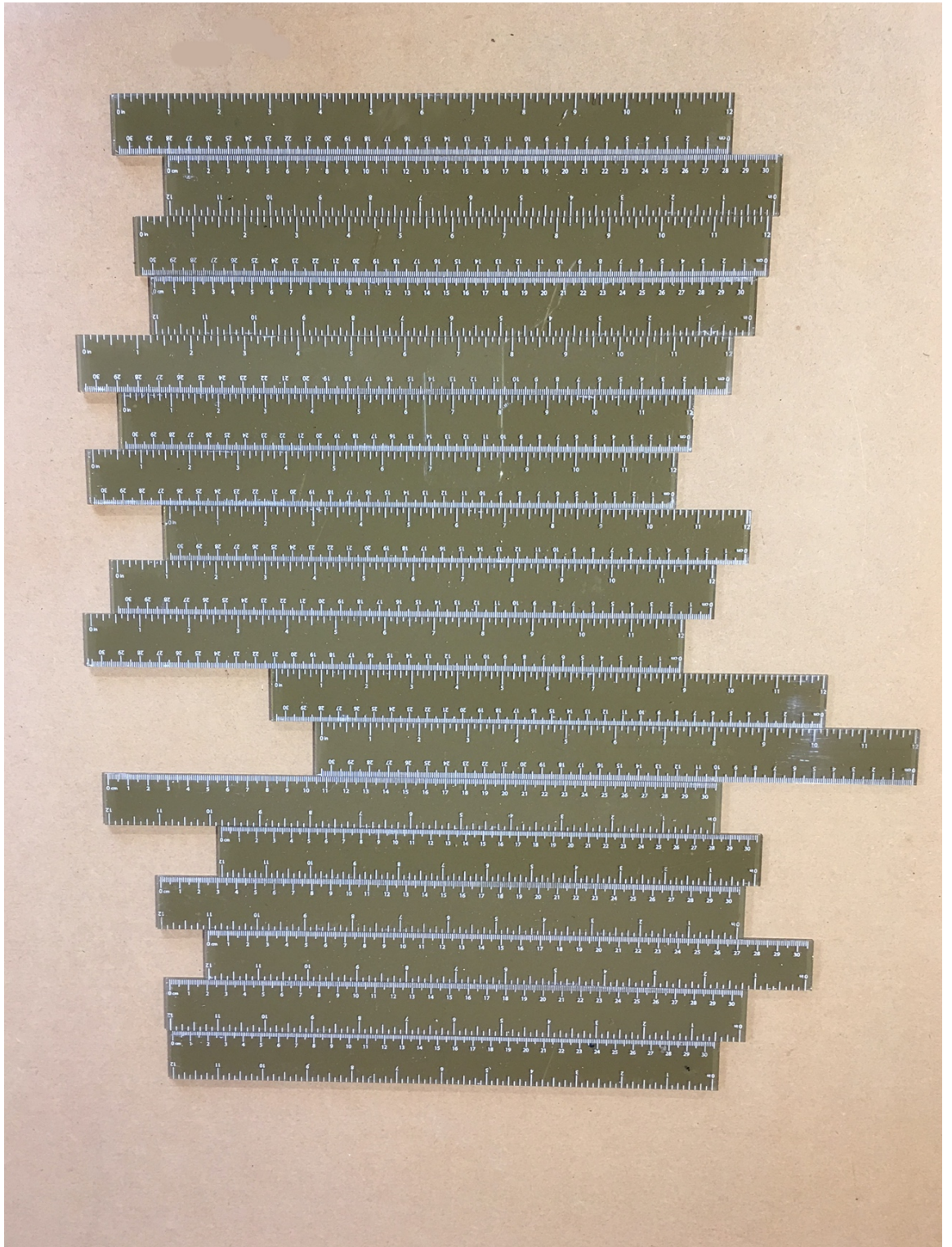
*Rulers* (2018)
Detail views of alternate installations
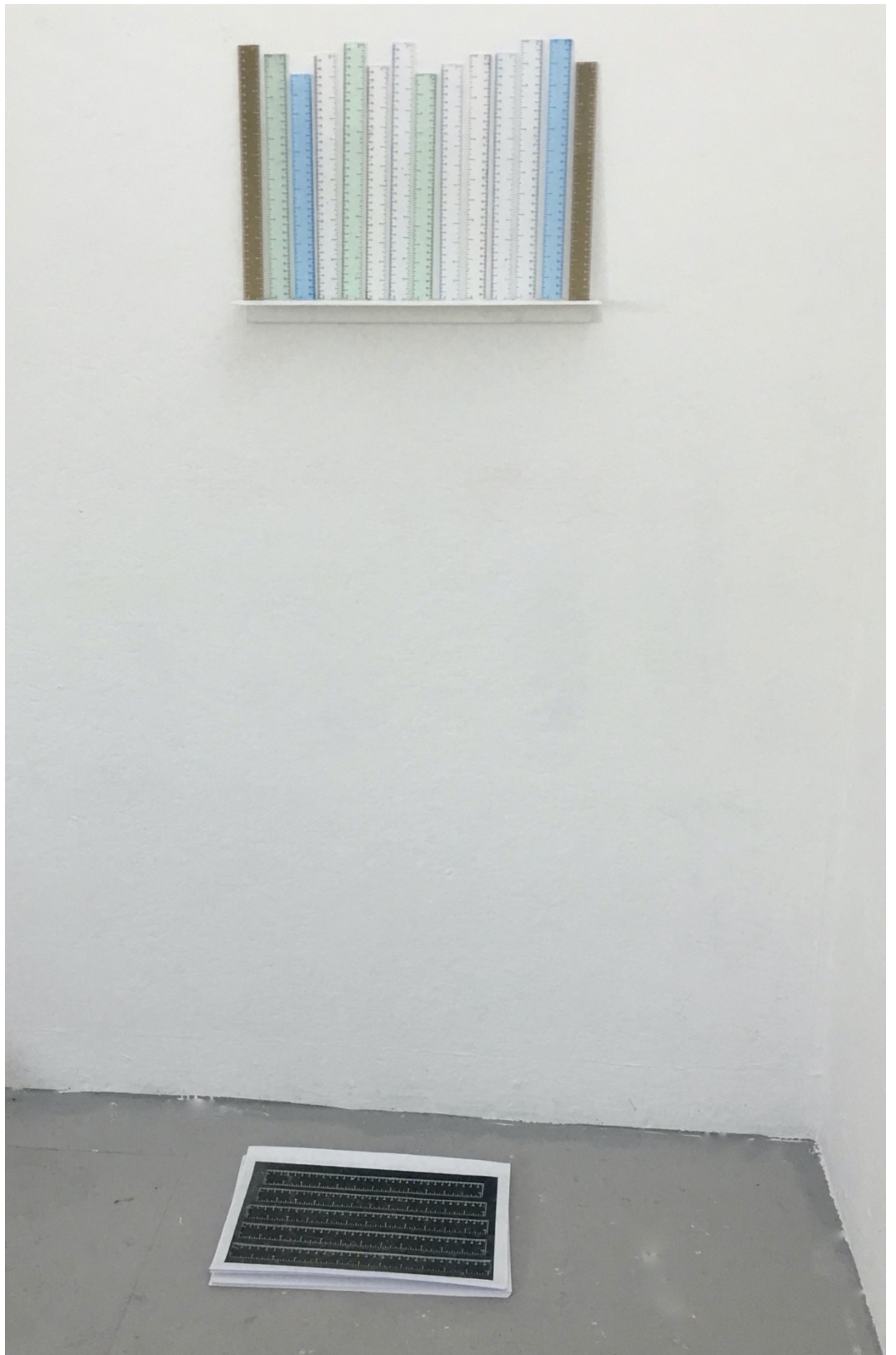
*Rulers* (2018)
View of alternate installation

*Rulers* (2018)
Details of alternate installation, rulers on floor and large photocopied sheets to take.
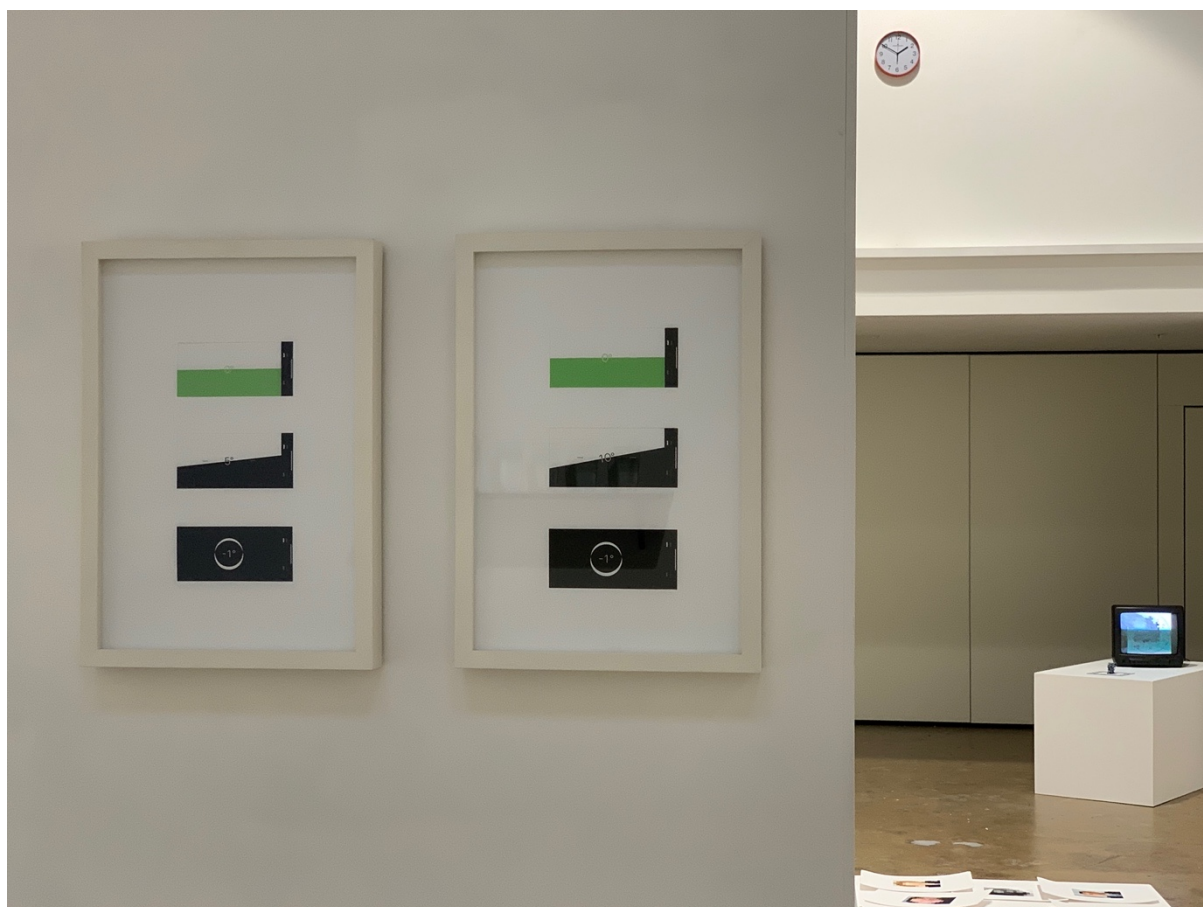
*Slightly Out* (2020)
Two pigment print photographs on cotton rag paper (32 x 38 cms)
Installation view Michael Pennie Gallery
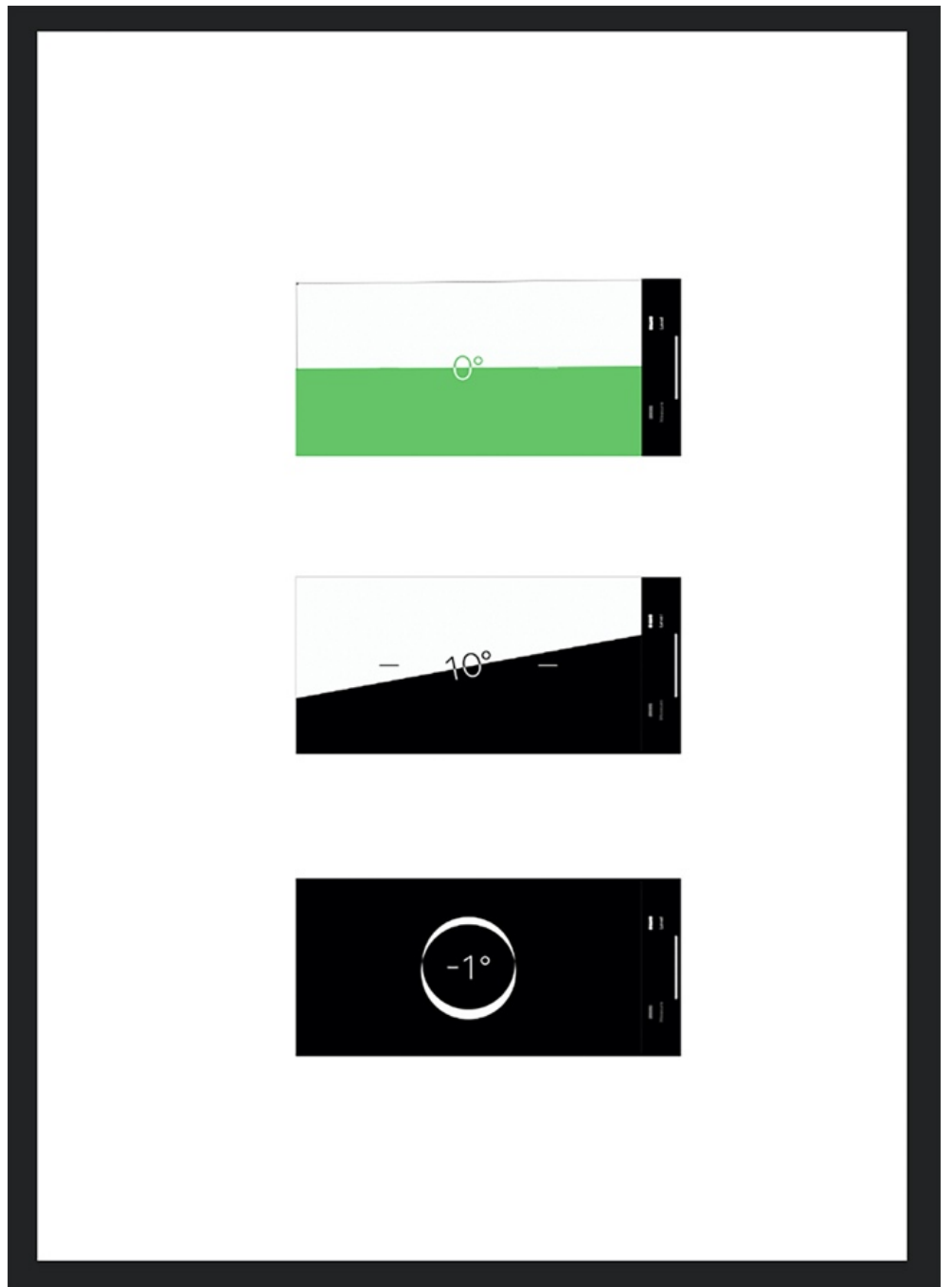
Detail - *Slightly Out (Part 1, minus 10)* (2020)
Pigment print photograph on cotton rag paper, 33 x 48 cm.
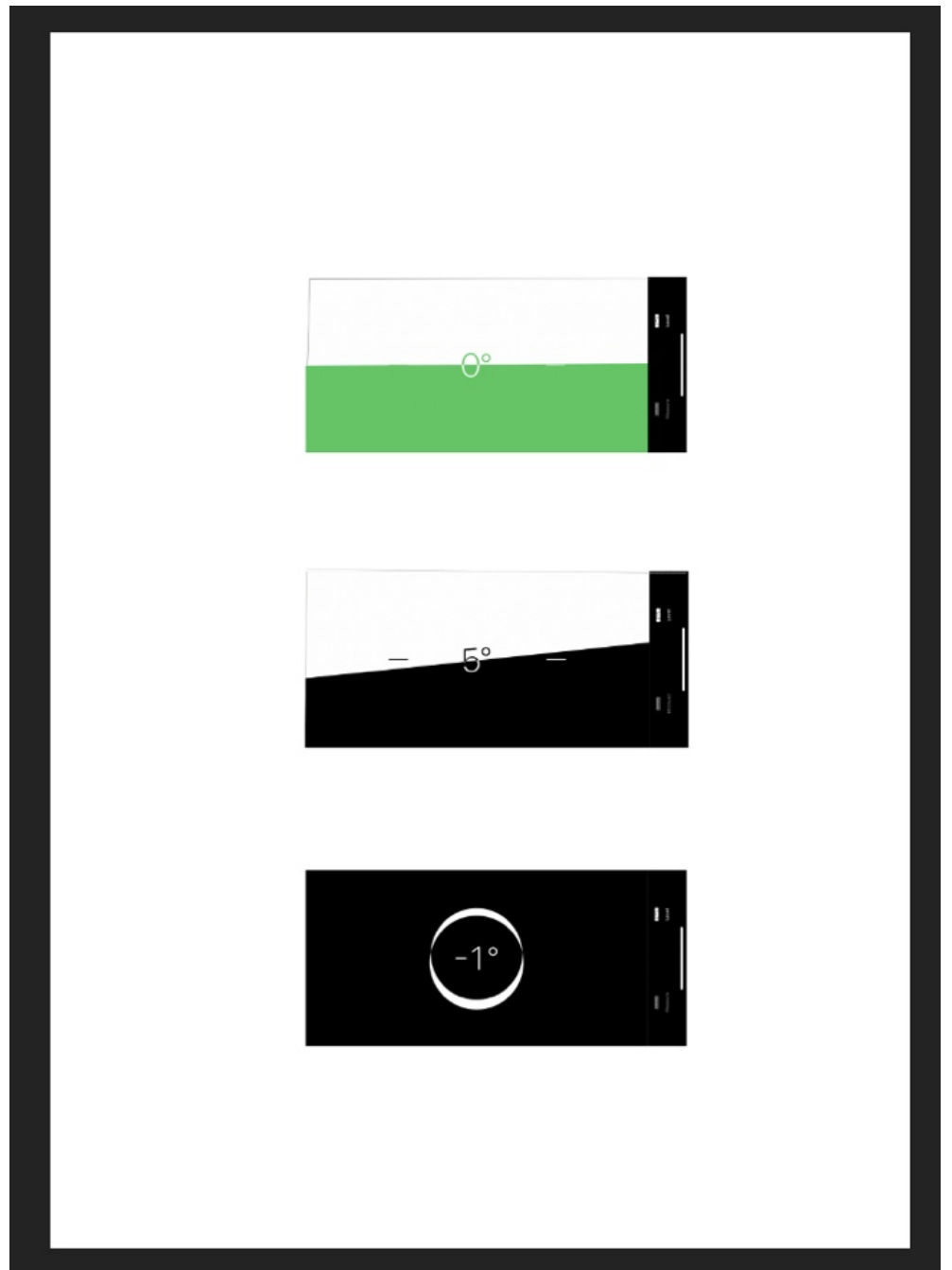
Detail - *Slightly Out (Part 2, minus 5)* (2020)
Pigment print photograph on cotton rag paper, 33 x 48 cm.
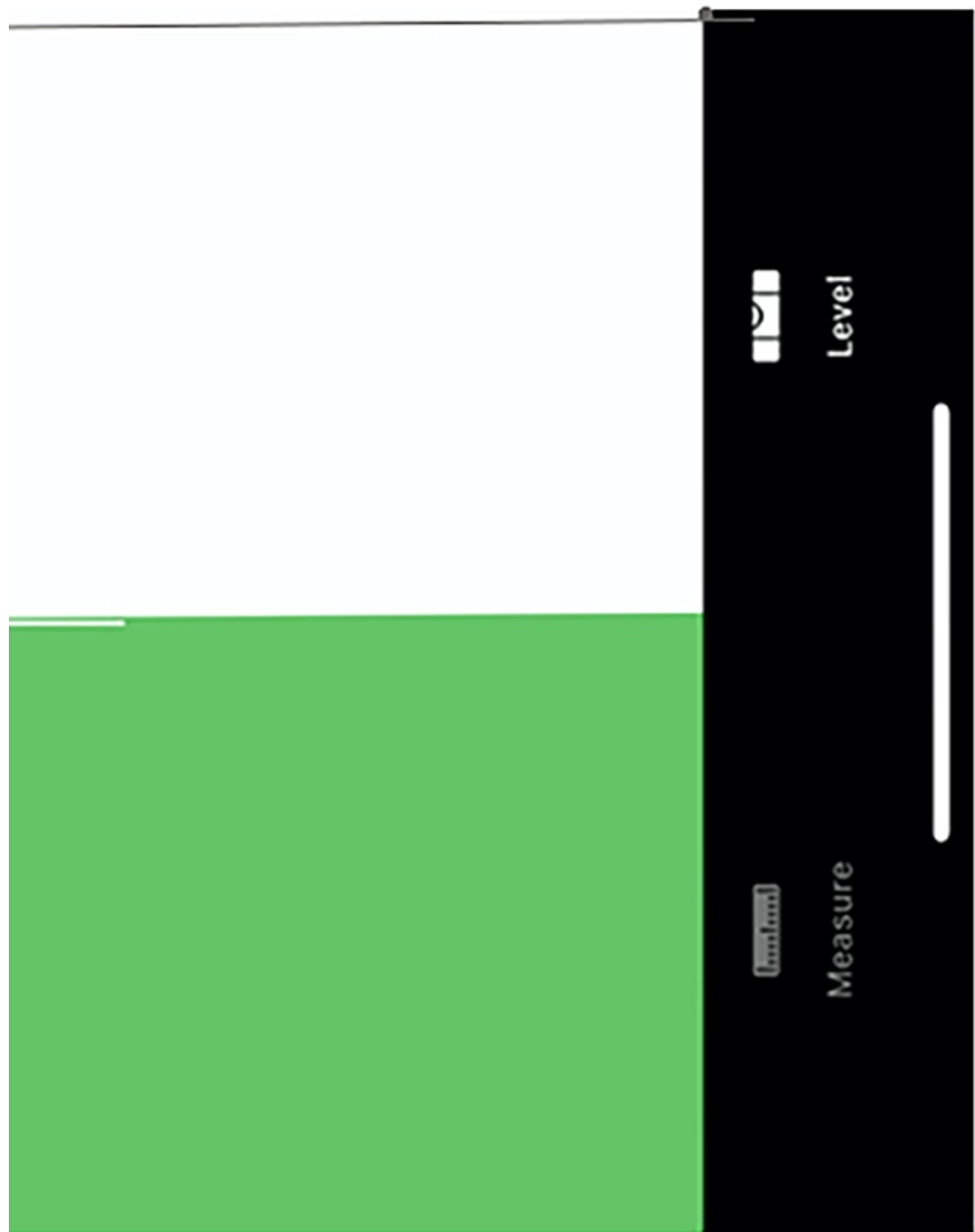
Detail - *Slightly Out* (2020)
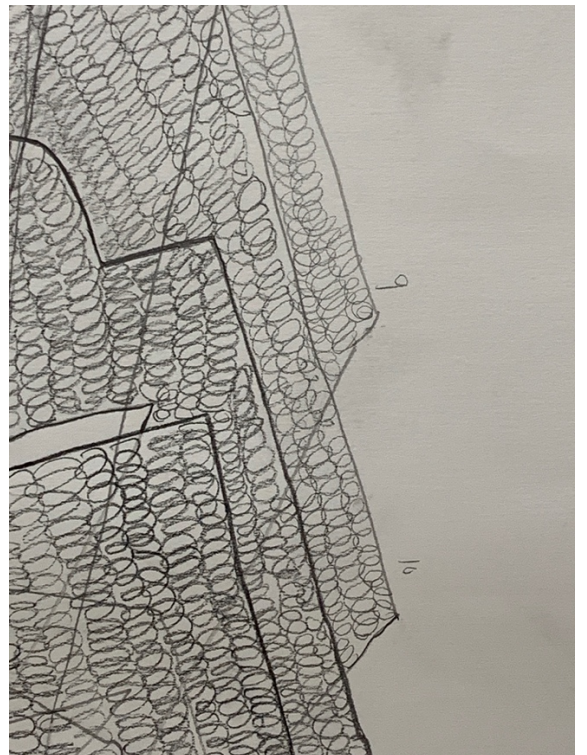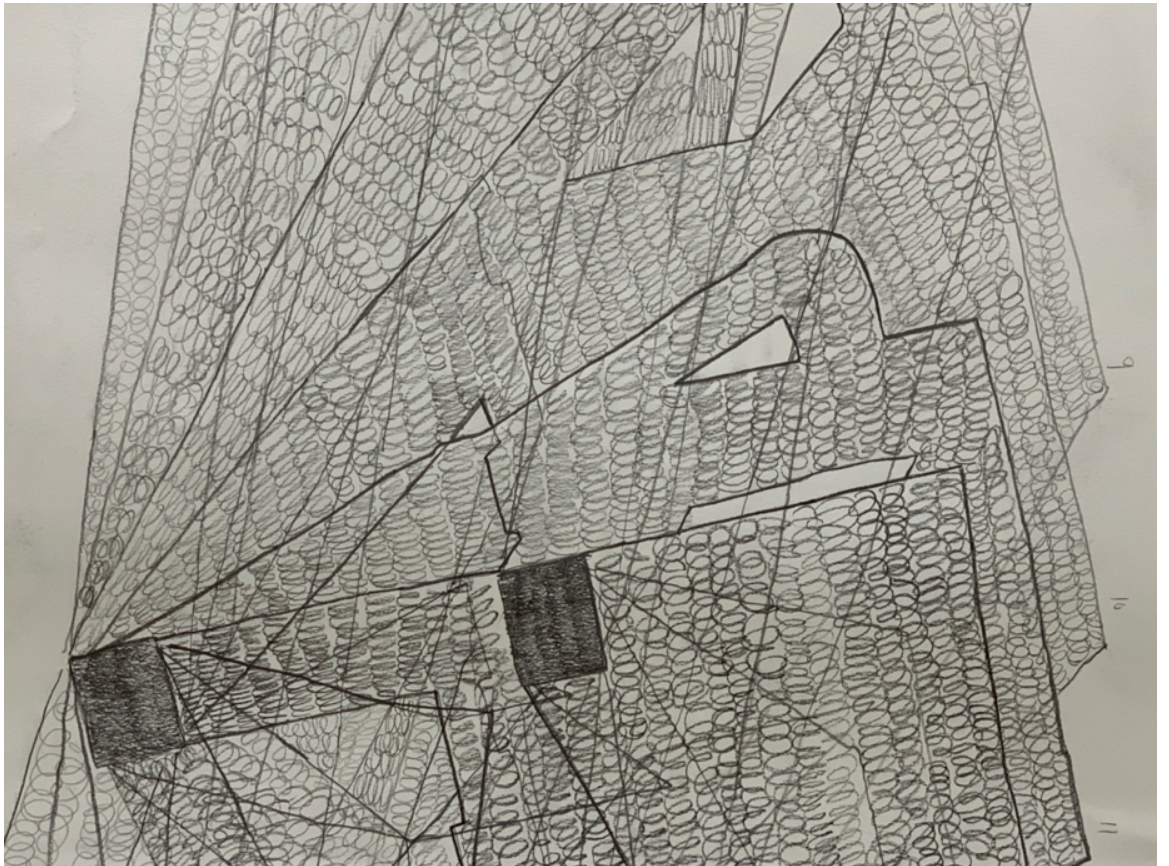Pigment print photograph on cotton rag paper, 33 x 48 cm.

*The Mugshots* (2018)
Eleven pigment printed photographs on Hahnemühle rag paper (10x15 cm.)
Installation view Michael Pennie Gallery
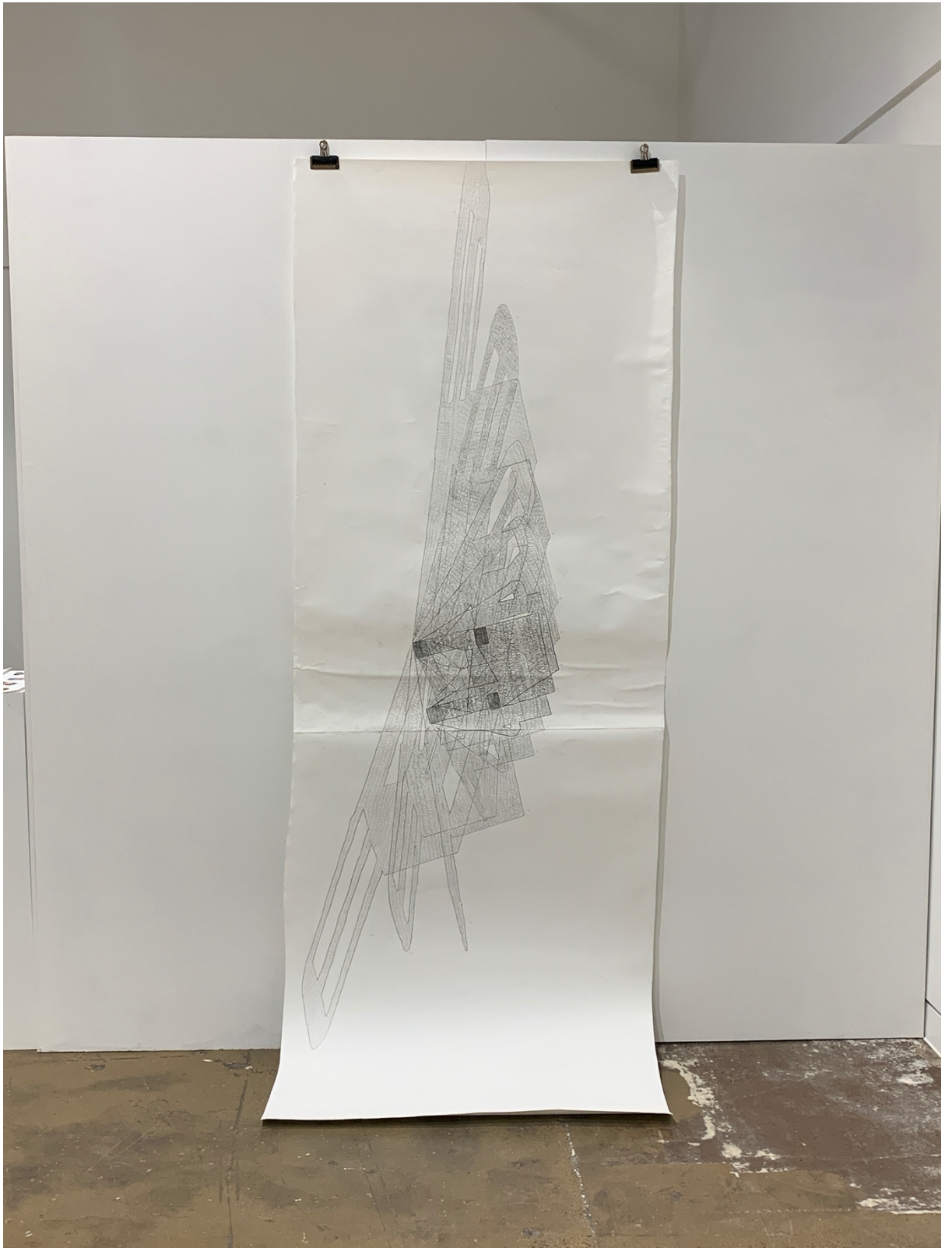
*Shadow Drawing of Child's Chair* (2020)
Graphite on Fabriano paper, 1m x 3m
Installation View - Michael Pennie Gallery

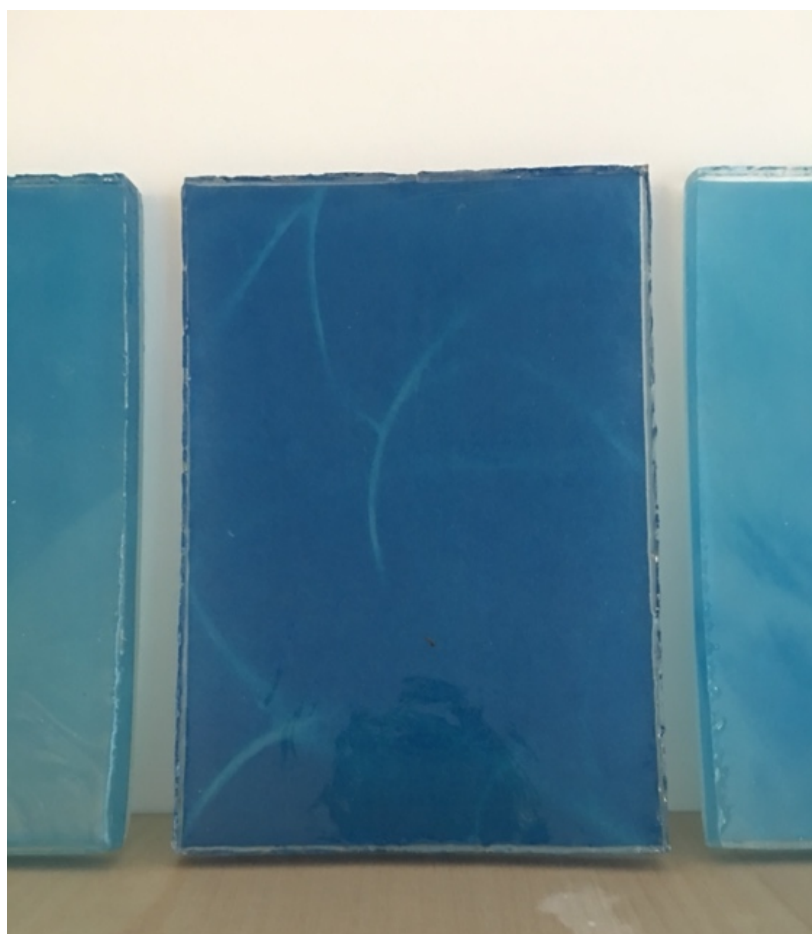Details - *Shadow Drawing of Child's Chair* (2020)

*The Shipwrecks* Photograms (2016)
Thirteen photograms in resin (14 x 21 x 2 cm.) on shelf (230 X 17 X 10 cm.)
Installation view – Michael Pennie Gallery

*Detail - The Shipwrecks* Photograms (2016)
Photograms in resin  (14 x 21 x 2 cm.)

Detail - *The Shipwrecks* Photograms (2016)

*The Fakescapes* (2018)
G-prints on lustre paper, 45 x 60 cms.
Installation View - Michael Pennie Gallery

*The Fake Scapes* I II (2018)
G – print on lustre paper (45 x 60 cm.)

*The Fake Scapes* III, IV (2018)
G – print on lustre paper (45 x 60 cm.)

*The Fake Scapes* V, VI (2018)
G – print on lustre paper (45 x 60 cm.)

*The Fake Scapes* (2018)
G – prints on lustre paper VII, VIII (45 x 60 cm.)

*The Fakescapes* (2018)
Eight G-prints on lustre paper (30 x 42 cm.)
Installation view

*Leading Lights* (2018) documentation photograph of former installation
(acetate in lightbox, 32 x 48 cms.)
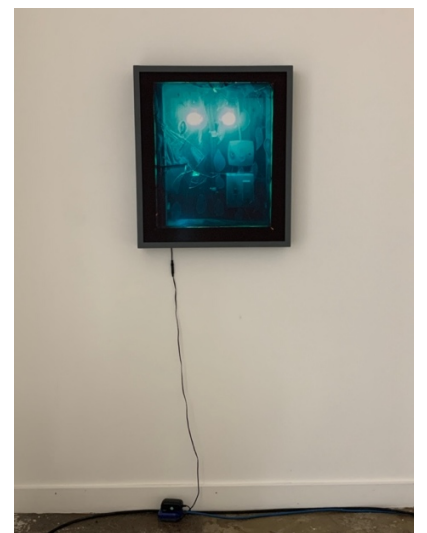Installation view - Michael Pennie Gallery

*Leading Lights* (2018)



*Leading Lights* (2018)
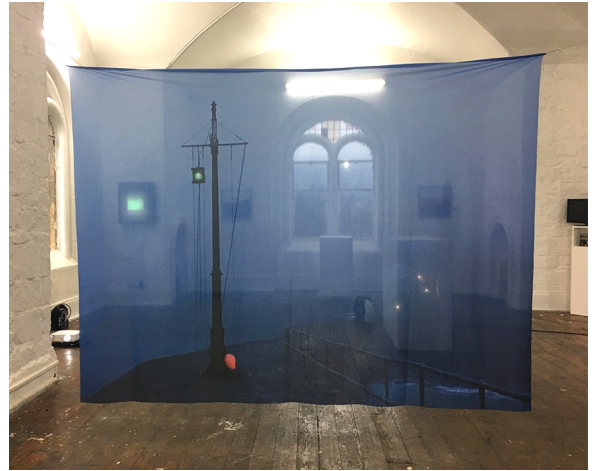*Lightbox on harbour wall* element of *Leading Lights* (2018)
Installation view – Michael Pennie Gallery

*Leading Lights* (2018)
A Previous Installation



*Leading Lights* (2018) photograph, printed on diaphanous fabric, (2 x 3 m)
Lightbox is not visible but was behind the suspended fabric

*G-print photographs on Hahnemühle paper, 32 x 48 cms. each*
Installation view – Michael Pennie Gallery

*Photospace I*
*G-print photograph on Hahnemühle paper, 32 x 48 cms.*
*Detail:* Installation view – Michael Pennie Gallery

*Photospace II*
*G-print photograph on Hahnemühle paper, 32 x 48 cms.*
Detail: Installation view – Michael Pennie Gallery

162



*Photospace III*
*G-print photograph on Hahnemühle paper, 32 x 48 cms.*
*Detail:* Installation view – Michael Pennie Gallery
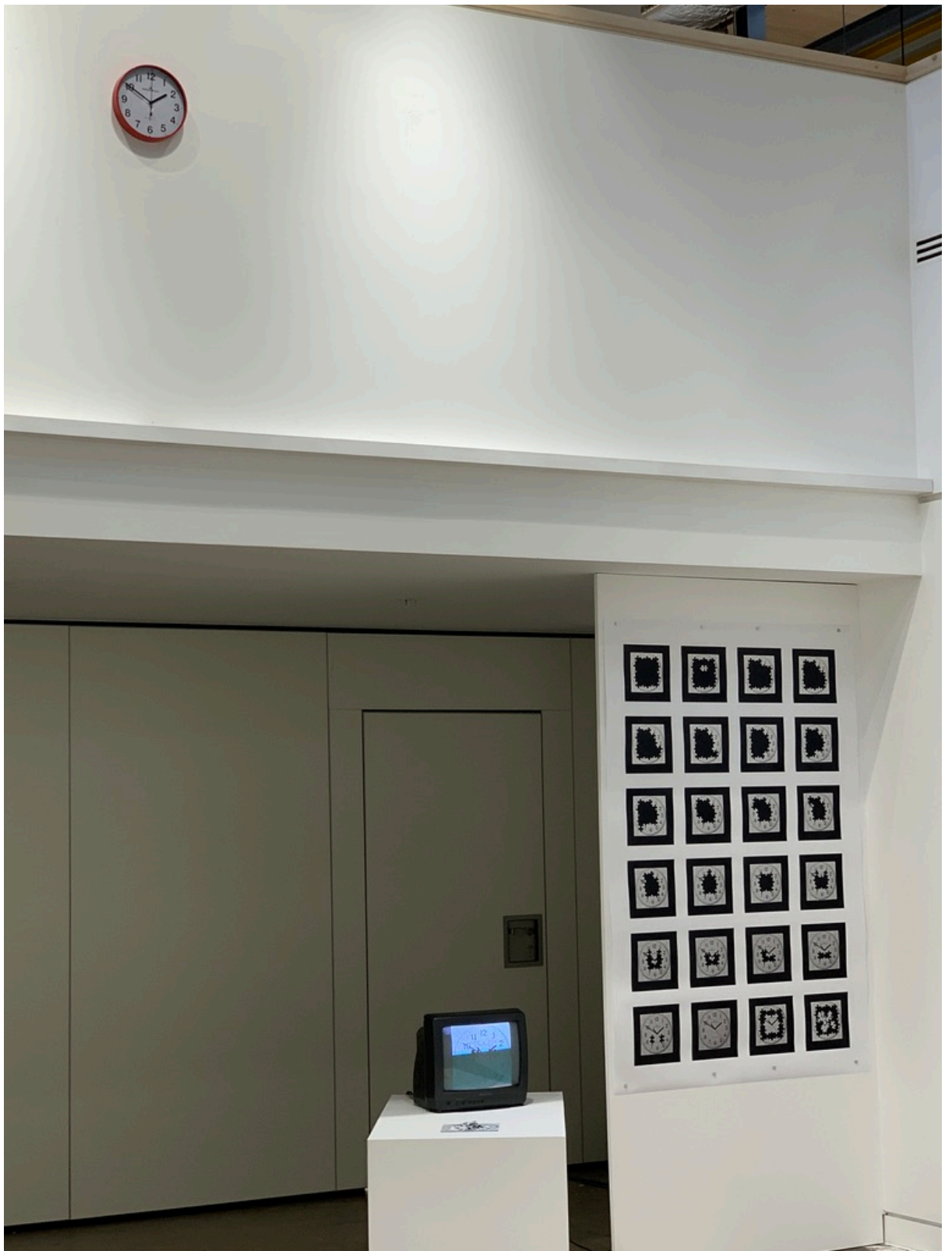
*Clocks* (2017/18)
(Clock, looped video [3minute], jigsaw, grid photograph, 1 x 1.5 m)
Installation view – Michael Pennie Gallery
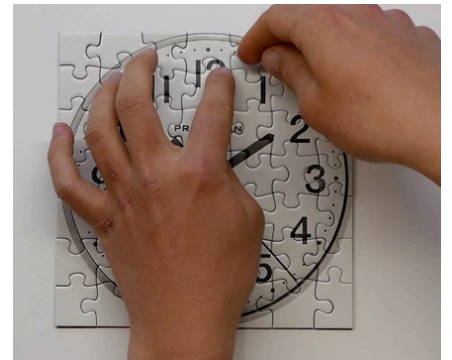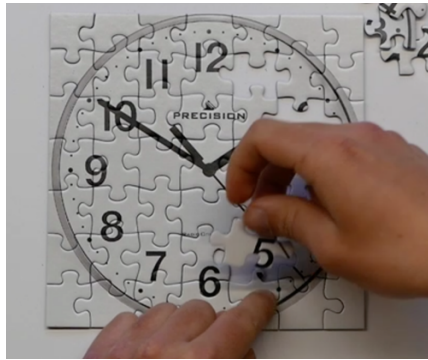
Still photograph from video, part of *Clocks* installation, available at:
https://vimeo.com/448827789
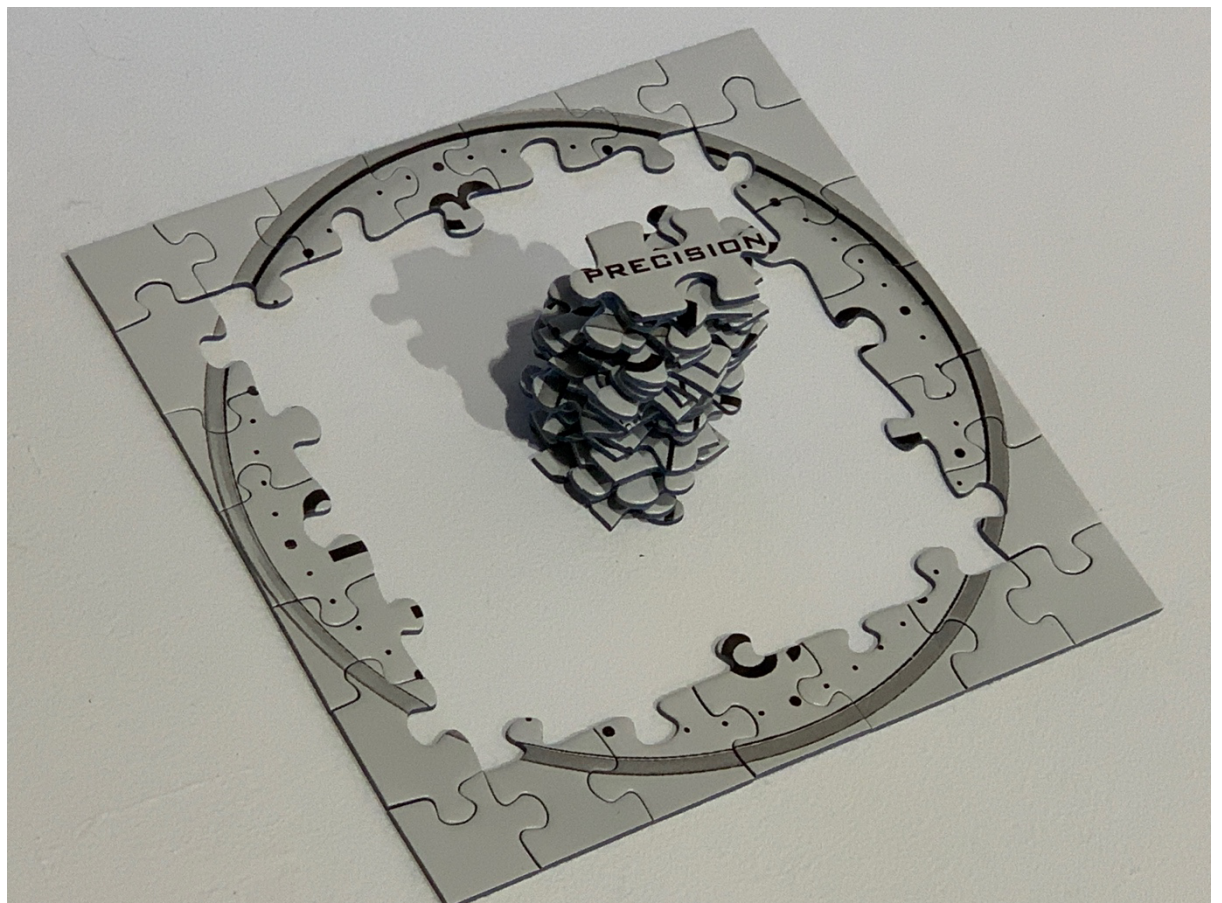


Detail: *Clocks* (2017/18) jigsaw 30 x 30 cms.
Installation view – Michael Pennie Gallery

*Clocks* (2017/18)
Installation view – Michael Pennie Gallery
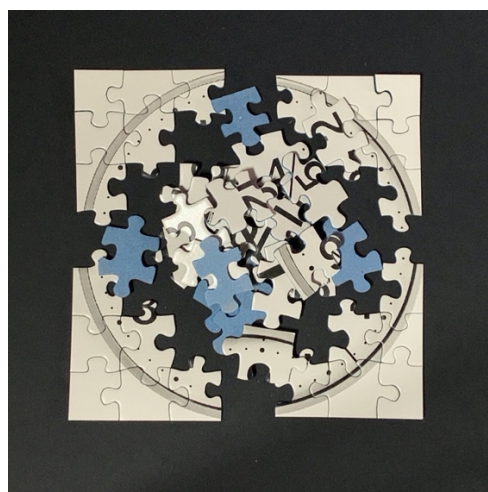


*Clocks,* 2018
Detail: *Clocks* installation

*Follow me Lights* (2020)
Pigment print photographs on cotton rag paper, 100 x 133  cms.
Installation view – Michael Pennie Gallery

Detail # 9701
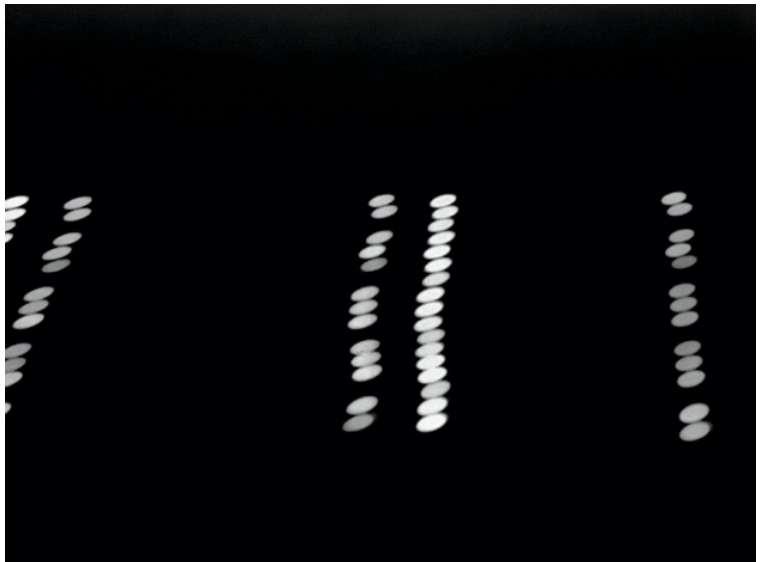


Detail # 9704



Detail # 9703

*Follow me Lights* (2020)
Detail: # 9703

*Barbie* (2015)



*Barbie* (2015)
Inkjet photograph on paper (32.9 x 48 cms.)
Installation view

*Barbie* (2015)
Details - Inkjet photograph on paper (32.9 x 48 cm.)

*Apples on Shelf* (2016)
Wooden shelf, apples, inkjet photograph (80 x 120 cms.)
Installation view

*Stones on the Wall* (2016)
Six inkjet photographs, varying sizes
Documentation photograph to show the work in situ.

*Paint Spill* (2016)
Ten pigment print photographs (21 x 30 cm.)
Installation view

*Paint Spill* (2016)
Ten pigment print photographs (21 x 30 cm.)
Installation view

*Gone to Lunch* (2015)
Child's chair, foamboard, artificial grass, logs, and detritus, variable dimensions
Installation View



*Gone to Lunch* (2015)
photograph

*Still Life* (2015)
Framed photograph on canvas (30 x 20 cms.)
with inkjet photograph (80 x 60 cm.) and fruit peelings
Installation View
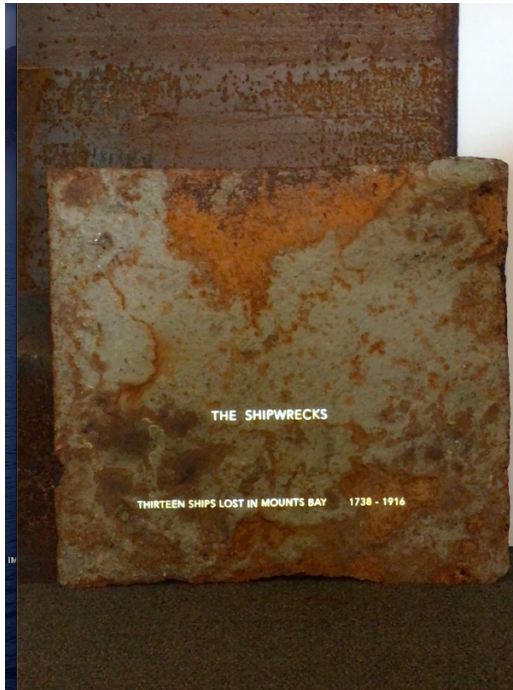
*The Shipwrecks* (2016) Looped video (2 min 42)



*The Shipwrecks* (2016)

Available at https://vimeo.com/205550118

Stills taken from *Shipwrecks* (2016) Video

Available at https://vimeo.com/205550118

*Photospace* (2017 -18)
Detail: Views of back and one end of piece
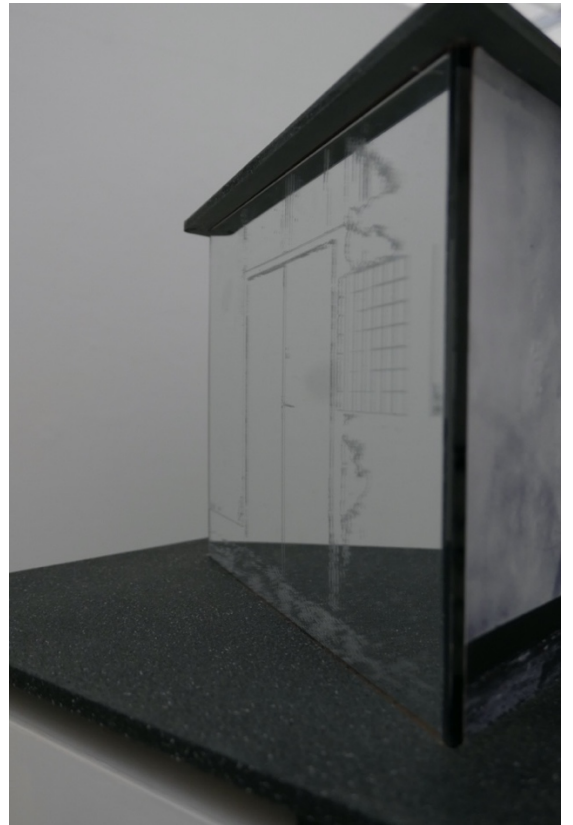
*Photospace* (2017 -18)
Detail: Views of etched mirrors

*6 till 8 Clock* (2017)
Cyanotype on Fabriano 5 paper (30 x 50 cms.)

*8 till 5 shadows* (2017)
Cyanotype on cotton paper (50 x 30 cms.)



*2 o'clock shadow* (2017)
Cyanotype on cotton paper (10 x 15 cms.)

*Sundial with Flowers* (2017)
Cyanotype on cotton rag paper (56 x 76 cm.) with small bottle and flowers
Installation
view
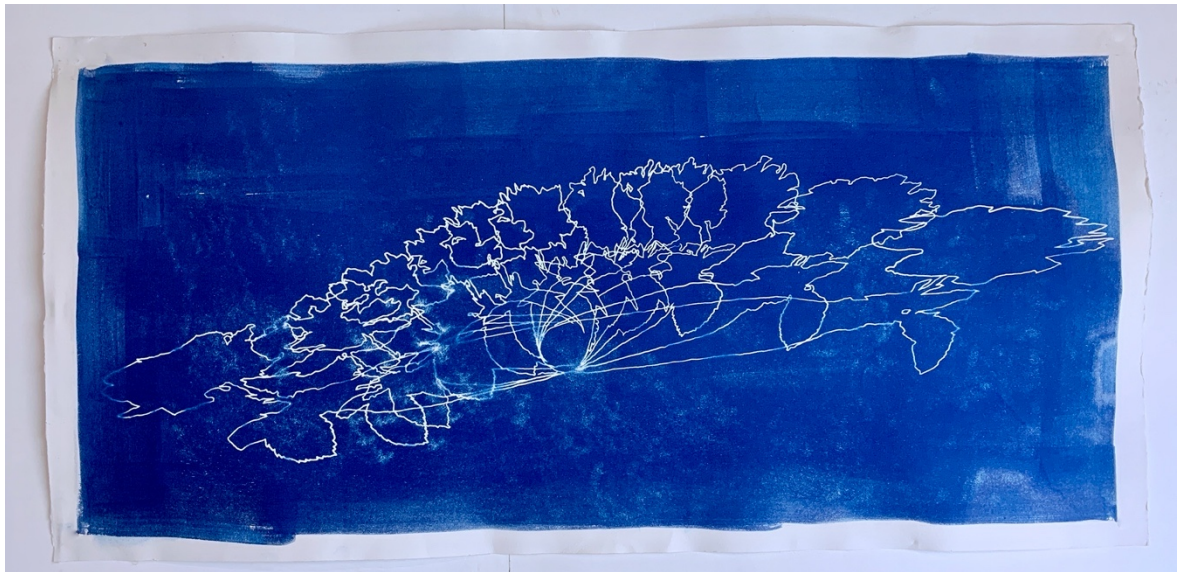
Details: *Sundial with Flowers* (2017)

[image removed from this digitised version]

*Figure* 50. (i)Thomas Demand
*Badzimmer (Bathroom )*(1997)

*Figure* 51. (i) MM *In style of* Thomas
Demand (2016)



[image removed from this digitised version]

*Figure 50.* (ii)
Thomas Demand, Daily #13, (2011)

*Figure 51.* (ii)
MM, *In style of* Thomas Demand (2016)

[image removed from this digitised version]

*Figure 50*. (iii)
Thomas Demand, *Wood* from *Model Studies*, (2011)

*Figure 51.* (iii)
MM, *In style of* Thomas Demand (2016)

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## List of Figures (

photography-museum-fine-arts-houston?mbid=social_facebook_post9_art  (Accessed: 15 June 2020)

p. 81     **Richard Kolker**, b. 1965
          *Basin* (2010) [Photograph, Pigment Print] from *House* series,
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p. 101    **Bruce Nauman,** b. 1941, *Composite Photo of Two Messes on the
          Studio Floor,* 1967, Available at:
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p. 108    **Henry Fox Talbot** (1800 - 1877)
          *The Latticed Window* (1835),[photograph] Available at:
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          photography-30th-birthday-countdown/  (Accessed 17 June 2020).

p. 108    **Floris Neusüss** (1937 – 2020) and **Renate Heyne**, b. 1947
          *Hommage to William Fox Talbot: His latticed window as a
          photogram* (1978), [photograph, photogram, gelatin silver print],
          270 x 212 cm. Courtesy and ©Estate Floris Neusüss

p. 108    **Floris Neusüss,** and **Renate Heyne**, R. (1978) *Hommage to William
          Fox Talbot: His latticed window as a photogram* [Photograph, dye
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          window-lacock-abbey-photograph-neususs-floris/  (Accessed 17
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p. 109    **Uta Barth**, b. 1958
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          91  cm. ©Uta Barth and Courtesy of Tanya Bonakdar Gallery, New
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