I. Introduction (approx. 1000 words)

1. Background

Within the context of my art practice I now choose to define myself as a photomedia artist (not a photographer). In Light and Photomedia: A New History and Future of the Photographic Image Jai McKenzie defines photographic works as light-space-time structures; I take this publication as a starting point for my thesis. Guided by my fascination with the physical properties and ethereal qualities of light I explore concepts of journey, place and ecologies of time. My thesis will serve as an expanded artist statement whereby I interrogate and attempt to deconstruct the methods, processes and motivations of my artistic practice. I plan to situate my practice within a broader social and artistic context drawing on reference texts on contemporary (expanded) photography theory, and other artistic practices, while also reflecting on my own personal experiences (through journal entries) which influence my practice. Presented in a photo book format (therefore lots of images) the thesis will have three main sections—light, space and time—in which subtopics such as journey, process and materiality will also be explored.

Thesis format

A combination of report on my research and practice, analytical essay and creative writing. (I know, not recommended) Currently researching “autotheory” or “autoethnography” as possible writing methods.

What is photomedia?

• Photomedia practices are defined by their use of light rather than the camera.
• Installation, projection, moving image, alternative photographic processes (cyanotypes, photograms), etc. fall under the umbrella of photomedia.
• The analogue/digital binary becomes irrelevant when we define work as light-space-time structures

2. Thesis Statement

A critical enquiry and personal reflection on how the relationships and interplay between light, space, and time influence and define photomedia as well as my own artistic practice. The importance of journey, materiality and process to my practice will be explored as subtopics within the three main chapters—light, space, time.

II. Body of Thesis (approx. 6000 words)

1. Light / Photomedia or Light-Space-Time Structures (approx. 1500 words)

1.1 Photo-graphy = Light-writing

• A brief look at the origins of photography. (Historical context)
• Photography today; a (very) brief overview discussing the ubiquitousness of photography. (Contemporary context)
• Examples of non-photographic forms of light writing e.g. suntanning, photosynthesis, bleaching of wood, impressioning at Hiroshima.

Reference texts

Nonhuman Photography – Joanna Zylinska
Light & Photomedia – Jai McKenzie
Towards a Philosophy of Photography – Vilém Flusser

1.2 Abstraction as Method: Light as Raw Material (Alternative heading: Light Objects: Light made manifest)

• An historical overview of abstraction in art and photomedia e.g. Abstract Expressionism, Bauhaus,
• The use of light as a raw material in the work of others and in my practice
  – alternative photographic processes
  – darkroom interventions
  – alternatives to photographic prints e.g. projection, installation, moving image, light objects
  – list artists

Reference texts

Photography is Magic – Charlotte Cotton
Light + Photomedia – Jai McKenzie
Towards a Philosophy of Photography – Vilém Flusser
The Photograph as Contemporary Art – Charlotte Cotton

1.3 Magic in Photomedia
• Definitions of ‘magic’ in art and photomedia.
• Discuss the physical properties of light and optical phenomena.
• The sublime in art.
• Exploring the metaphysical through non-representational imagery (links to Abstraction as Method)

Reference texts
Theory of Colours – Johann Wolfgang von Goethe
Opticks – Isaac Newton
Light & Photomedia – Jai McKenzie
Photography is Magic – Charlotte Cotton
The Work of Art in the Age of Mechanical Reproduction – Walter Benjamin
Towards a Philosophy of Photography – Vilém Flusser
The Sublime – ed. Simon Morley

1.4 Journal entry (approx. 500 words)
Light and “Magic”. Art that moves me speaks to some magic. Discuss what am I trying to find and communicate with my work.

2. Space / Being Elsewhere: on Journey, Place and Non-Place (approx. 1500 words)

2.1 Place and Non-Place
• Definition of places and non-places
• Examples of how I use place and non-place in my work.

Reference texts
An Introduction to Supermodernity - Marc Augé
Place: Artworks – ed. Tacita Dean
Take Place: Photography and Place from Multiple Perspectives – ed. Helen Westgeest

2.2 Tourism: an Anthropology/Phenomenology
• Why do people travel?
• Discuss different modes of travel.
• The landscape as metaphor.

Reference texts
The Tourist: A New Theory of the Leisure Class – Dean MacCannell
The Tourist Gaze 3.0 – John Urry, Jonas Larsen
A Phenomenology of Tourist Experience – Erik Cohen
The Anthropology of Tourism – Nelson Graburn
Mickey, Minnie, And Mecca: Destination Disney World – Cher Krause Knight

2.3 The in-between: Liminality/Liminoid Experiences
• Describe liminal vs liminoid experiences
• Travel as a liminoid experience.

Reference texts
Various academic essays on liminality/liminoid experiences

2.4 A Tale of two journeys (method)
• Journeys through space when taking photos.
• Journey as contemplation
  – The mind walks at three miles per hour (Rebecca Solnit)
  – Discuss artists that walk: Richard Long, Hamish Fulton, Garry Fabian Miller, etc.
• Journey through process in the darkroom.
Reference texts
Wanderlust – Rebecca Solnit
A Field Guide to Getting Lost – Rebecca Solnit
Essay mentioned in Artistic Research Focus Group (Thingking)

2.5 Journal entry (approx. 500 words)
walking in nature; role of wanderlust and journey in my life; on being an “other”;
a note on identity politics and privilege.

3. Time / A counterpoint to Cartier-Bresson’s ‘Decisive Moment’: on Duration + Ecologies of Time
(approx. 1500 words)

3.1 Representing timescales in photomedia (cosmic, geological, biological)
• The landscape as a marker of geological time.
• In my own practice
  – cosmic time: the sun; astronomical imaging; through abstraction
  – geological time: rocks/tundra in the landscape
  – biological time: the body, the (hu-)manmade, me

Reference texts
Nonhuman Photography – Joanna Zylinska
Light + Photomedia – Jai McKenzie

3.2 A (very) brief look at time in moving vs still photographic images
• Representation and experience of time in photography vs cinema.

Reference texts
The Cinematic ed. David Campany
Nonhuman Photography – Joanna Zylinska
Art and Photography – David Campany
Light + Photomedia – Jai McKenzie

3.3 What does it take to make a contemplative practice?
• Discuss sustained exposure in my practice i.e. process/method
• Discuss use of the body/hands in making. i.e. materiality/craft
  – thinking through making
• Reference to my Essay on Method from LB1

Reference texts
The Craftsman – Richard Sennett
A Field Guide to Getting Lost – Rebecca Solnit
Art and Photography – David Campany

3.4 Journal entry (approx. 500 words)
contemplation/reflection/meditation/slowness in my practice; why the durational aspect of my process is
important to me; somehow I feel that things that are worthwhile should always take time; perhaps an idea
related to craft e.g. slowness as protest, use of the body.

III. Conclusion (500-1000 words)
?

Bibliography


Dean, T., Millar, J., 2005. Place, Art works. Thames & Hudson, New York, N.Y.


Outline WFIR – the filters of the future

Among the tools provided for engineers by Newton is an outstanding, innovative EQ filtering technology, patented by Outline, called WFIR. How does WFIR differ from FIR filters? FIR filters, which readers will be familiar with, operate on the frequency range in a linear manner, offering good resolution.

I due celebri costruttori di audio professionale riescono nell’impresa, unica al mondo, di restituire al pubblico l’energia di mille musicisti all’unisono. Su un’area enorme. From November 2019 through March 2020, the conception was validated by an experts’ inquiry of worldwide academics; then it was improved and finalized.

Outlining the most important attributes that must be considered when writing the component. Based on their experience in preparing and supervising masters and doctoral theses and after a thorough review of the literature on preparing thesis proposals, the authors drafted a conception of a successful thesis proposal comprising specific definitions, attributes and rules for each of the 13 components of a standard TP.