

Essay: Structure & Presentation

The Order of Things

Title Page

Ai Declaration

Contents

Illustration List

Abstract

Text Body

Reference List/Bibliography

Note: Each of these should start at the top of a new page.

The Order of Things

Title Page: Essential

Ai Declaration: Essential

Contents: Unnecessary/optional in a 2500-word essay, essential for Dissertation

Illustration List: Essential (Unless you have not used illustrations)

Abstract: Essential

Text Body: Essential - Word Count, 2,500 words including quotes

Reference List/Bibliography: Essential

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A Table of Contents is not essential in a short-form essay. However, if using one benefits the reader experience, add one in.

Title Page (Examples)

BA Fine Art: Studio, Site and Context

Research in Practice (ADAD5004)

Lecturers: Alex Duncan and Paul Duerinckx

Materials, time and disruption:

Intervening in the fabric of the present

9 May 2024

Word count: 2735 (excluding title page, table of contents, list of figures, subtitles, in-text illustrations titles, list of references)

Student Name:

P Number:

Programme of Study: *Photography in the Arts*

Tutor: *Paul Duerinckx*

Module: *ADAD5001*

Word count: *2730*

Submitted in partial fulfilment of the requirements for the degree of BA (Hons) University of

Wales Trinity Saint David, Swansea, (13th, December 2024).

I declare that all the material contained in this thesis is my own work

Author Declaration

I declare that all the material contained in this thesis is my own work.

This can be placed either at the bottom of the title page, or on the Ai Declaration page.

Use of Ai

RESEARCH	For this assessment, you can use Generative AI to support you in research and data analysis.	Yes ☒ No ☐
STRUCTURE	For this assessment, you can use Generative AI to support you in structuring your submission, including creating a draft argument structure, identifying parts and headings, etc.	Yes ☒ No ☐
PROOFREADING	For this assessment, you can use Generative AI to check your own text/creation for grammatical and syntactical mistakes, including getting suggestions to rephrase your work.	Yes ☒ No ☐
WRITING	For this assessment, you can use Generative AI to create text for submission.	Yes ☐ No ☒
CREATIVE	For this assessment, you can use Generative AI to create creative materials, such as images.	Yes ☒ No ☐
PROGRAMING	For this assessment, you can use Generative AI to create and check code.	Yes ☒ No ☐
NONE	For this assessment, you are not allowed to use any type of Generative AI support. This includes research support, structure support, writing/proofreading support and creative support.	☐

AI ACKNOWLEDGEMENT DECLARATION

I confirm that I have not used any AI tools in the research and creation of this assignment.

I confirm that I have not presented any AI generated materials as my own work.

I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

AI ACKNOWLEDGMENT DECLARATION

AI ACKNOWLEDGEMENT DECLARATION

Basic Acknowledgement format of AI tool use

I acknowledge the use of [AI Tool] [(AI Tool url)] on [Date] to [Purpose my work]. I used the prompt(s):

1. [Prompt]
2. [Prompt]
3. [Prompt]

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

Example:

I acknowledge the use of Grammarly (<https://www.grammarly.com/>) on 10 February 2025 to check my work using the prompt(s):

1. Please check the following text for readability, grammar and syntax.

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

Illustration List

List of figures

- 1. Found reclaimed floorboards, 'Muskoka Red Deer Brand'. Author's photos.
- 2. Screenshot images from internet research into 'Muskoka Red Deer Brand'.
Sources:

https://www.englishsalvage.co.uk/salvaged-strip-maple-flooring_item_26257
https://groups.google.com/g/rec.woodworking/c/KKxs_dHcXbQ
https://mycompanies.fandom.com/wiki/Muskoka_Wood_Manufacturing_Company
- 3. Dan Flavin *Untitled* (1968).
Source: <https://www.moma.org/collection/works/197081>
- 4. Carl Andre *Magnesium Square* (1969).
Carl Andre/VAGA, New York and DACS, London 2024. Source:
<https://www.tate.org.uk/art/artworks/andre-144-magnesium-square-t01767>
- 5. Paul Klee *Angelus Novos* (1920).
Source: Photo by Christian Mantey (photographer), Kulturagent - Own work, Public Domain. <https://commons.wikimedia.org/w/index.php?curid=37647723>
- 6. Gordon Matta-Clark *Bronx Floors* (1972-73).
Source: <https://www.moma.org/collection/works/81396>
- 7. Mona Hatoum *Incommunicado* (1993).
Source: <https://www.tate.org.uk/art/artworks/hatoum-incommunicado-t06988>
- 8. Doris Salcedo *Untitled* (2003).
Source: <https://www.whitecube.com/artists/doris-salcedo>

Note: As with references, illustrations obtained online should include 'Accessed' dates.

Illustration List

- Fig 1. Mallarmé, S. (1897). *Un coup de dés jamais n'abolira le hasard (A Throw of the Dice will Never Abolish Chance)*. [Poem].
- Fig 2. Arp, J. (1917). *Untitled (Collage with Squares Arranged according to the Laws of Chance)*. [Collage].
- Fig 3. Duchamp, M. (1917). *Bicycle Wheel*. [Sculpture].
- Fig 4. Ray, M. (1922). *Rayograph*. [Photogram].
- Fig 5. Ray, M. (1920). *L'Enigme d'Isidore Ducasse*. [Sculpture].
- Fig 6. Christo (1961). *Package on a Table*. [Sculpture].
- Fig 7. Christo and Jeanne-Claude (1985). *The Pont Neuf Wrapped*. [Sculpture] Paris.
- Fig 8. Cage, J. (1951). *Music of Changes*. [Sheet Music].
- Fig 9. Ader, B. (1971). *Broken fall (organic)*. [Silver gelatin print].
- Fig 10. Ader, B. (1970). *Fall I*. [Film].
- Fig 11. Debord, G. (1955). *Psychogeographic guide of Paris*. [Print].
- Fig 12. Oliver, A. (2019). *Dicing*. [Photographic Sculpture].
- Fig 13. Duchamp, M. (1914). *3 stoppages étalon (3 Standard Stoppages)*. [Wood, glass and paint on canvas].
- Fig 14. Baldessari, J. (1973). *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)*. [Photograph].
- Fig 15. Henry, D. (1964). *Untitled*. [Mechanical pen and ink drawing].
- Fig 16. Mohr, M. (1985). *Divisibility I*. [Ink on canvas].

Abstract

Over the past ten years, AI-generated images have changed the way we visualize personal memories, shaking up the traditional idea of photography. Unlike photos, which have always been trusted to capture real moments and help to maintain emotion, family and memories, AI works differently. They're created by computer algorithms instead of being snapped in the moment, so they can look like photos but don't have a direct connection to reality. This opens up new possibilities, being that people can visualize memories that were never photographed, piece together lost recollections or even imagine versions of their past.

This thesis looks at how AI-generated images are changing, not replacing, the role of photography in personal memory. Photography has long been a selective and emotionally powerful way to organize memories — through albums, social media, or family collections. Its authority has always come from being seen as a “true” record of reality, even though it's shaped by human choices about what to capture, keep, and highlight. AI images take this even further, offering visuals that are imaginative, collaborative, focusing on emotional truth just as much as factual accuracy.

Through this thesis, I will look into how AI is changing the way we think about memory in four areas: the historical and cultural role of photography, the technical and creative differences between photos and AI images, how synthetic images are used to shape personal and emotional memories, and the cultural issues that come up when real and AI-generated visuals are combined. AI images open up new ways to remember and reimagine the past, but they also raise the questions about authenticity and how we preserve memories. On the whole, this study sees photography and AI working together, as photos keep us grounded in reality, while AI lets us reconstruct and tell new personal stories.

Text Body

Introduction

I am interested in how art can articulate a critical response to the present. More specifically, I am intrigued by how art can articulate such a response in a way that is different from a written critique. A written text employs words, concepts, structure, reasoning and evidence to develop and set out an argument. An artist might be engaged with the same concerns as an author, but the communication of ideas through art operates in a different way. Developing an art practice requires learning to think as an artist. Like the annoying impulse of a shopping trolley which veers in an unwanted direction, my mind instinctively starts to formulate ideas in words. On this degree programme I have found that pursuing a materials-led process of enquiry is one way of breaking that instinct.

In exploring how art can articulate a critical response to the present, this research proposal therefore starts with materials. It then considers time, and the relationship between the present and the past. Finally, the proposal examines the notion of disruption. Exploration of these keywords enables me to formulate the question: 'how can artists intervene in the material of everyday life in a way that disrupts our habitual understandings of the present?'

Reference List/Bibliography

Note that as of this academic year, it is no longer a requirement to include publisher location in your references. For example, using this list, Godfrey, T. (1998) *Conceptual Art*. London: Phaidon, would now be:

Godfrey, T. (1998) *Conceptual Art*. Phaidon

References

Adan, E. (2010) 'An 'Imperative to Interrupt': Radical Aesthetics, Global Contexts and Site-Specificity in the Recent Work of Doris Salcedo' *Third Text* 24 (5): 583-596

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Godfrey, T. (1998) *Conceptual Art*. London: Phaidon.

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Moszynska, A. (2013) *Sculpture Now*. London: Thames & Hudson

O'Sullivan, S. (2007) *Art encounters. Deleuze and Guattari: Thought Beyond Representation*. Basingstoke: Palgrave Macmillan

Richmond, K. and Tsutsumi, M. (2011) 'Thingness'. Online. Available: <https://thingnessofthings.wordpress.com/thingness-booklet/thingness-essay/>. Last accessed 6 May 2024.

Walker, S. (2009) *Gordon Matta-Clark: Art, Architecture and the Attack on Modernism*, London: IB Tauris

In-Text Quote

before darting away. Roland Barthes talks of the *Studium* in Camera Lucida, and I think it's applicable here. "The studium is that very wide field of unconcerned desire, of various interest, of inconsequential taste: *I like/ I don't like*; it mobilizes a half desire, a demi-volition (...) vague slippery, irresponsible interest one takes" (Barthes, p.27, 1980). Queer art is

Longer Quote (30+ Words)

Leaving behind the terrain of signification and deconstruction, O'Sullivan (2007, 3868) emphasises a relational and materialist idea of knowledge which can be summed up as 'affect'. This focuses not on representation, but on feeling and experience. In brief, this would lead to the question what does an art work *do*, rather than, what does it *mean*? (p. 22). O'Sullivan summarises Bergson's ideas about affect by saying that there is a gap between 'excitation and reaction' (p. 46), between '*stimulus and response*' (p. 38, emphasis added). It is in this gap that the predictability of habit can be broken, enabling instead a creative response to the world (pp. 38-47):

Following Bergson we might say that we are caught, as beings in the world, on a certain spatio-temporal register: we 'see' only what we have already seen. We see only that which we are *interested* in. At stake with art might be an altering – a switching – of this register. (O'Sullivan, 2007, 47; original emphasis).

O'Sullivan's argument is inspiring, if difficult. However, much of it seems to be about art in general – that it is art as such which has this potential to disrupt conventional habits of thought. Is there anything specific about work which engages with everyday materials? O'Sullivan (2007, 4) advocates for a 'return to matter', but this seems as much about his conception of knowledge as about a return to matter in art. He does

Note: Long quotes should not only be left-margin indented, they should be single spaced. The left-most example here is therefore incorrectly formatted.

These unusual views and the knowledge they suggest are enabled by Matta-Clark's carefully planned incisions, which he considered a process of 'undoing' a building (1976, p. 182). Matta-Clark explained that it was the 'aspects of stratification' revealed by the cuts and removals that interested him most:

not the surface, but the thin edge, the severed surface that reveals the autobiographical process of its making. There is a kind of complexity which comes from taking an otherwise completely normal, conventional, albeit anonymous situation and redefining it, retranslating it into overlapping and multiple readings of conditions past and present. (Matta-Clark, 1976, p. 184).

The slice of floor shown above in fig. 4 was one of a series that Matta-Clark made in the early 1970s, accessing abandoned buildings in the Bronx neighbourhood of New York (Lee, 2001, p. 72-81; Bessa, 2017, p. 8-12). This was a time of economic crisis

Assuming an individual body is always solely our own, to be owned, and not 'mixed up with other species... [and] bacteria' (Bubandt, N, Gan, E, Swanson, H, Tsing, A. 2017, Pg. 4), to be liberated is,

an understanding of freedom that's about this individual independence and liberation from having to depend upon other people and having to depend upon the earth, and as a very masculine understanding, that is not just undervaluing, but also wanting to transcend, care relations and work and all these things that are feminized.

(Daggett, C. *Petromasculinity*. 2023.)

As we begin to deconstruct the relationship between the work/non-work, public and private binaries, as gendered and racial. We understand that managed categories and spaces have bound up more than just identity concepts but our time-based bodies. Time efficiency is

Paraphrased Reference

to context. This is deliberate, and central to Hatoum's practice (Hatoum, 1997a). She dislikes being categorised as a Palestinian artist addressing regional issues (Antoni, 1998). Interpreting her work through her biography, which many commentators do, is reductive of Hatoum as an artist and of the complexity of her work (Applin, 2016; Morgan, 1997, p. 9-10). Hatoum explains that her personal and family experience

List of Illustrations

Figure 1. Morris, N. (No Date) *5 pointz* [Photograph]. Available at: <https://hyperallergic.com/632795/before-and-after-photographs-of-5pointz-mural-site-show-a-bleak-transformation/> (Accessed: 24 April 2024).

Figure 2. Cornbread (2024) *New York Subway Map: Cornbread First The City Then The World* [Acrylic paint on an MTA Transit Map]. Available at: <https://www.artsy.net/artwork/cornbread-new-york-subway-map-cornbread-first-the-city-then-the-world> (Accessed: 21 April 2024).

Figure 3. Cornbread (2024) *Cornbread change The World 1965 Stop Sign* [Acrylic paint on a retired street sign] Available at: <https://www.artsy.net/artwork/cornbread-cornbread-change-the-world-1965-stop-sign> (Accessed: 21 April 2024).

Figure 4. Haring, K. (1989) *Ignorance=Fear* [Poster]. Available at: <https://www.tate.org.uk/whats-on/tate-liverpool/keith-haring/yes-but-why-keith-haring> (Accessed: 27 April 2024).

Figure 5. Weiwei, A. (2009) *Remembering* [Installation]. Available at: <https://www.theguardian.com/artanddesign/2018/feb/15/ai-weiwei-remembering-sichuan-earthquake> (Accessed: 29 April 2024).

Figure 6. Banksy (2015) *Untitled* (Mural). Available at: <https://streetartutopia.com/2024/04/27/street-art-by-banksy-in-gaza-palestine/street-art-by-banksy-in-gaza-palestine-1/> (Accessed: 2 May 2024).

thought-provoking installations and artworks expose human rights abuses, challenge governmental policies, and support freedom of speech. Ai Weiwei has brought attention from across the world, through his use of public imagery, to the difficulties encountered by activists and nonconformists in China. Despite being harassed, surveilled, and imprisoned by the Chinese authorities (Stevens, 2012). Ai Weiwei continues to use his work as an instrument for social and political action, pushing people to speak out against injustice and oppression.



Emblem to Artwork

Although the Illustration List is accurate, the above illustration is not titled. Fig. 5 should be listed below the image and Fig. 5 should be referred to in the text (it isn't).

List of figures

- 1. Found reclaimed floorboards, ‘Muskoka Red Deer Brand’. Author’s photos.
- 2. Screenshot images from internet research into ‘Muskoka Red Deer Brand’. Sources:

https://www.englishsalvage.co.uk/salvaged-strip-maple-flooring_item_26257
https://groups.google.com/g/rec.woodworking/c/KKxs_dHcXbQ
https://mycompanies.fandom.com/wiki/Muskoka_Wood_Manufacturing_Company
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- 5. Paul Klee *Angelus Novos* (1920).
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- 6. Gordon Matta-Clark *Bronx Floors* (1972-73).
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- 7. Mona Hatoum *Incommunicado* (1993).
Source: <https://www.tate.org.uk/art/artworks/hatoum-incommunicado-t06988>
- 8. Doris Salcedo *Untitled* (2003).
Source: <https://www.whitecube.com/artists/doris-salcedo>

Note: the above illustrations should have access dates if from online sources.

In the essay body, the illustration is referred to correctly. It is not necessary to title the illustration in the text - the Fig. 1, 2, 3 etc., designation does this for you.

My own interest in working with existing materials, stuff that is to hand, derived initially from the pragmatics of COVID lockdown, as well as concerns about ecology and cost (the inherent elitism of art practices using expensive materials). I learned that working with found materials immediately raises questions about the politics and history of the present. For example I have been working with reclaimed wooden floorboards, cast-offs from my neighbours’ renovation project. The text MUSKOKA RED DEER BRAND MADE IN CANADA reveals their origin (fig. 1).



Fig. 1 Found reclaimed floorboards, ‘MUSKOKA RED DEER BRAND’.

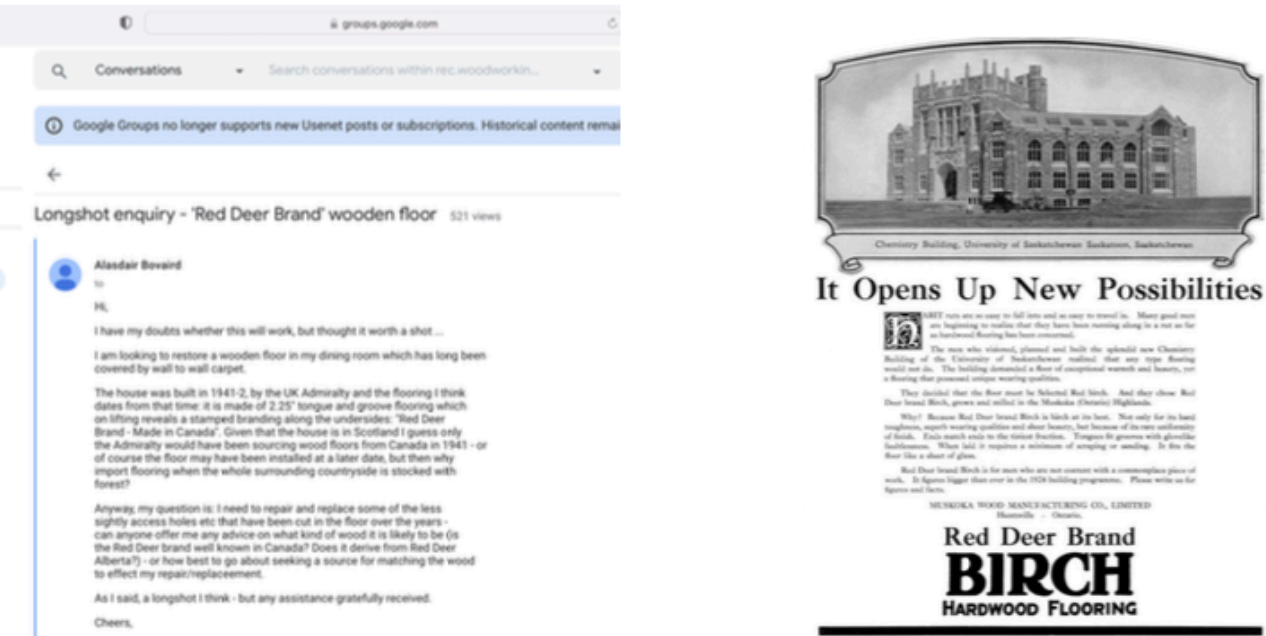
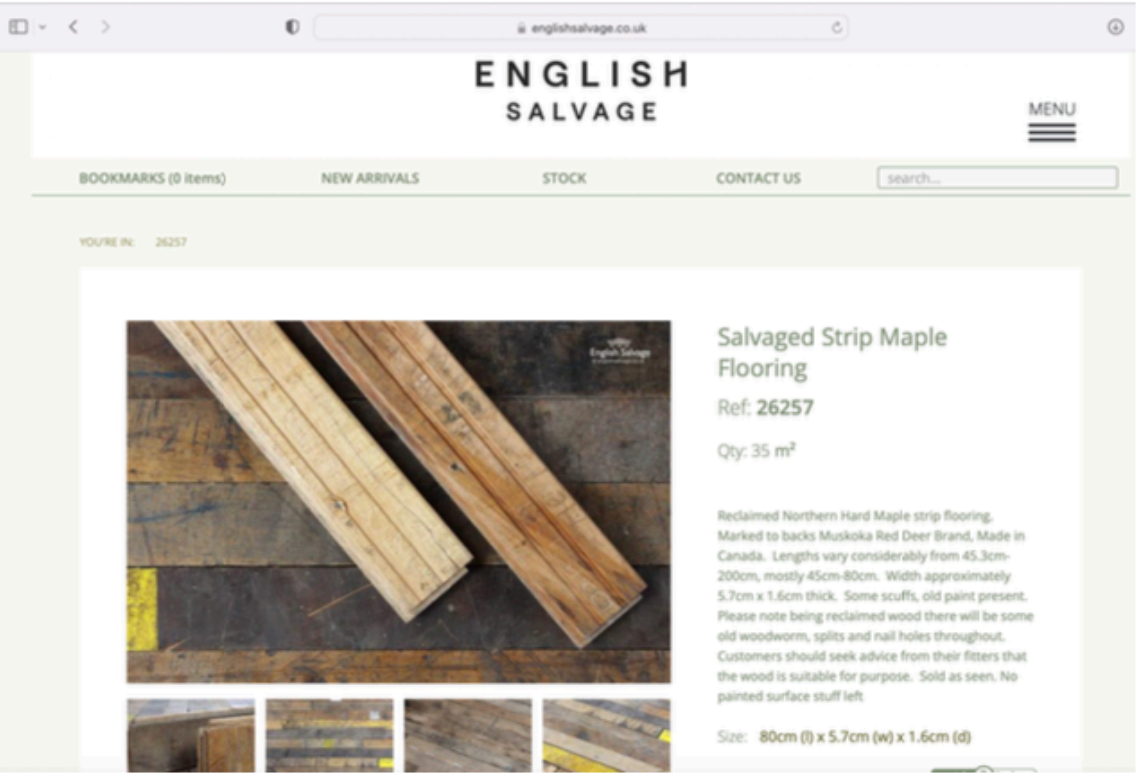


Fig. 2 Screenshot images from internet research into ‘MUSKOKA RED DEER BRAND’.

Internet research indicated that these hardwood floorboards, probably maple or birch, might have first been used in the UK for the floor of a factory, a sports hall, or a wealthy home (fig. 2), which decades later was dismantled, the floorboards recovered by a salvage company, and then purchased by a young middle-class couple doing up their first home. These floorboards are thus imbued with histories of colonial extraction, international trade, sites of industry, public leisure or private wealth, and cycles of societal, economic and personal change.

Well-Presented Visuals

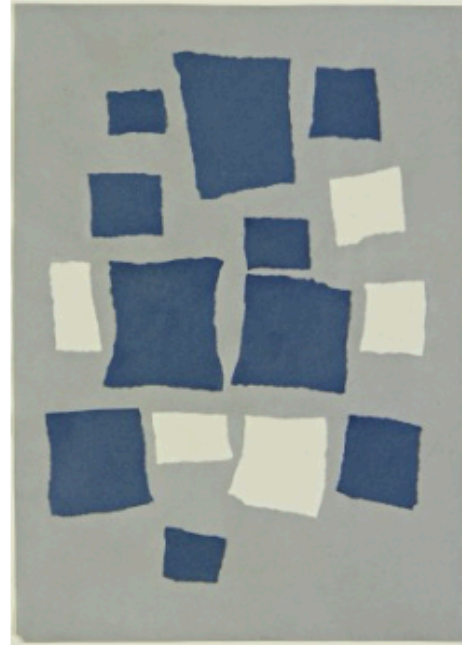


Fig. 2

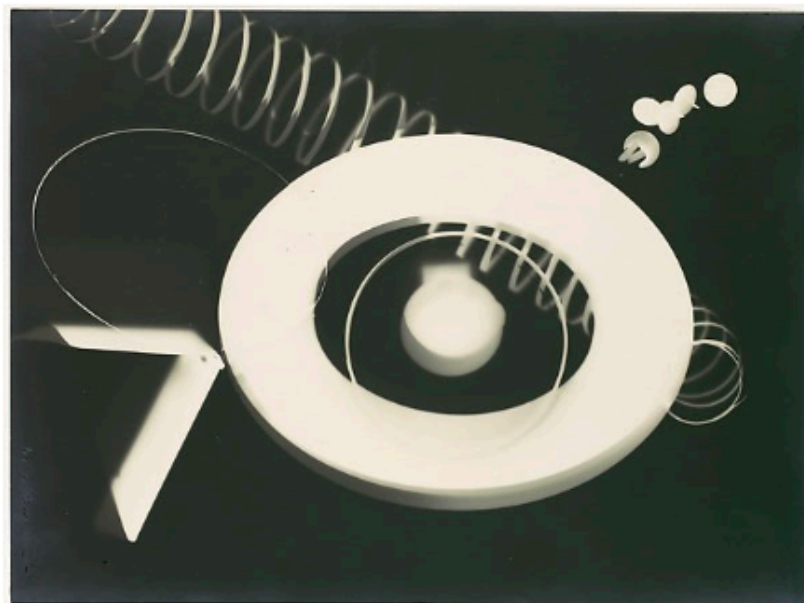


Fig. 3

The outcomes were unpredictable and revolutionary for the time; art had not been made like this before. Arp and Duchamp stopped following the rules, and allowed the art of chance to take them adrift. As the French writer, Jacques Rivière said, 'The Dadas consider words only as accidental: they let them happen. Language for them is no longer a means, it is a being.' (Rivière, 1937)

In the 'First Manifesto of Surrealism', Breton said 'to you, who write, these elements, on the surface, are as strange to you as they are to anyone else, and naturally you are wary of them.' (Breton, 1924).

This holds true for the techniques used by Man Ray's more photography, for appearance that they accident. In fact, technique of arranging sensitive paper and



experimental surrealist artists. experimental example, has the were made by Ray's famous objects on light exposing them to

Voyeurism



Figure 1: Nan Goldin, 1986

Voyeurism is defined as “the activity of getting pleasure from secretly watching other people in sexual situations or, more generally, from watching other people’s private lives” (Cambridge Dictionary definition). When we think of voyeurism our minds may go instantly to reality TV and CCTV, but it’s a big part of the art world. Often voyeuristic depictions of art allow us to view a piece without feeling too emotionally involved as we are *outside* and not *active* participants. It often allows the viewer to not have their gaze challenged or even acknowledged. I’m interested in this because often in queer art (along with other arts made depicting minorities) a voyeuristic approach is applied by the artist/photographer, which to me may seem like it comforts the viewer by not making it too in your face. A cisgender heterosexual viewer would certainly be more comfortable when confronted by queer art if it didn’t challenge the gaze of the disapproving or uncomprehending eyes that quickly scan



Fig 5. Paul Klee, *Angelus Novos* (1920).

Referring to a print by Paul Klee (fig. 5), he describes the figure of the 'angel of history' who looks back at what has already happened, rather than forward into the future:

In the example above-left, poor formatting has broken up the text, rendering it unreadable. This might just be a conversion issue, so, always double check your text before submission and, preferably, convert it to PDF before submission, which should avoid an formatting errors during the upload to Turnitin.

