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Annotated Bibliography

Heron, R. (2022) *Industrial Sublime- A review of the photographic exhibition and accompanying book, Occupational Medicine*. P.429-430.

In this source, Heron reviews a photographic exhibition/book exploring the industrial sublime as manifested in the work of Maurice Broomfield. Heron highlights how Broomfield's images of heavy industry (such as machinery, molten metal, and factories) evoke the traditional sublime- vastness, danger and awe- but in a modern context of industrial labour and mechanisation. The review is strong in illustrating how this theme of the sublime has been adapted to contemporary industrial photography rather than nature alone. Its limitation would be that it is not a full theoretical piece, but a review- due to this the depth is limited and moderate. This source is useful to me due to it bridging the classic notions of the sublime (such as nature and terror) with photographic representations of human and/or industrial power.

Although briefly, Heron's review effectively captures how photography can translate industrial power into a sublime experience. This is not an academic analysis but a descriptive insight/focus on photographic practice. This entry is valuable to me as a reference due to it being a relevant and recent cultural example of the industrial sublime. However, I will add that the limitations to this example lie in its lack of theoretical engagement, due to it being written for a general audience.

Dezman, D. V. (2024) *Interrogating the Deep Blue Sublime: Images of Artificial Intelligence*, Humanities & Social Arts Hub.

Dezman explores how the aesthetic of artificial intelligence imagery characterised by deep blue hues, futuristic lighting, and complex visual patterns- constructs a modern version of the sublime. He argues that these visuals provoke feelings of awe and wonder while concealing the human and material labour underlying modern technology. This paper examines how

artificial intelligences representation inherits from classic notions of the sublime through themes of obscurity, scale and power.

This article provides a fresh perspective on the sublime, moving beyond traditional natural landscapes to technologically generated imagery. While it is not focused exclusively on photography, Dezman's theoretical insight into digital aesthetics is rigorous and well-supported by visual analysis. It is an effective piece that bridges art theories with technological critique, though it tends to occasionally assume prior familiarity with philosophical contexts within aesthetics and art history.

To add, this text is highly relevant in my essay as it positions the sublime within a modern context along with the technological aspects. It supports my analysis by demonstrating how feelings of awe and wonder can be produced through generated imagery that also reimagines the sublime in artificial, data-driven contexts.

Petrey, G (2022) *The Affective Flows of the Sublime in Martina Menegon's Work*, Journal of Affective Aesthetics.

In this reference, Petrey analyses multimedia artist Martina Menegon's work, which consists of digital manipulated and abstracted imagery that is both disorientating and emotionally charged. Petrey argues that Menegon's art redefines the sublime as an internal, affective state rather than an external spectacle. Also, through digital distortion and fragmented embodiment, Menegon invites viewers into a liminal space between the real and the virtual.

The arguments in which Petrey makes are conceptually rich while integrating affect theory with philosophy in terms of aesthetic. The strengths of the article lie in its close engagement with sensory experience and its attention to how the sublime can be portrayed through contemporary and more non-representational imagery. However, the highly theoretical language may make it less accessible for readers that are unfamiliar with these types of theories in an art context.

This article contributes greatly to my own understanding of the sublime and directs me to thinking about it in a perceptual and emotional experience rather than just purely a visual one at that. It directly informs me how abstraction and digital manipulation of imagery can continue to evoke the sublime through ambiguity.

Austin, J. L. (2022) *The State of the Sublime: Aesthetic Protocols and Global Ecologies*, Journal of Political Aesthetics.

In this piece, Austin examines how the sublime operates within a political framework. They argue that institutions and general modern media reproduce the sublime to almost aestheticise climate disaster, framing nature as both grand and endangered. Austin's message in this journal is how the world should rethink the sublime as a tool for visual governance.

It offers a sophisticated and clear mixture of aesthetic/art theory, ecology, and culture in terms of visuals. The strengths of this piece lie in its connection of philosophical accounts with socio-political frameworks- which portrays the sublime in a contemporary context. However, the broad theoretical aspects sometimes sacrifice detailed analyses of specific photographic works.

Here, the sublime is situated within the Anthropocene, highlighting how environmental imagery such as landscapes or climate photography continue to evoke senses of awe while also shaping cultural narratives about nature and crisis. Furthermore, this entry provides a critical framework to discussing how photographers can either reinforce or subvert these conventions in a contemporary sense.

He, Z., Fan, M., Guo, X., Zhao, Y., and Wang, Y. (2024) *I Feel Myself so Small!: Designing and evaluating VR Awe Experiences Based on Theories Related to the Sublime*, arXiv print.

This study explores how virtual reality (VR) environments can elicit feelings of awe and sublimity. Using participant testing, the researchers found that larger-scale, obscure and dynamically changing scenes most effectively provoked the sublime in an emotional sense. The paper draws directly from the theories of Burke and Kant to use in a modern context.

Although the context is virtual rather than photographic, the study's empirical approach to measuring awe provides useful parallels for visual aesthetics. Its scientific approach strengthens its credibility, though it focuses more on emotional response rather than artistic interpretation. Nonetheless, the paper clearly demonstrates how the sublime can be intentionally reproduced and designed.

These findings are highly relevant to my discussion of photographic sublimity as they clarify which visual elements such as scale, obscurity, and movement- most consistently evoke these feelings of awe and wonder. I will be using this to support my own evaluation of how photographers use compositional strategies to reproduce those same feelings in viewers.