

THESIS STRUCTURE

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RECAP FROM PREVIOUS OVERVIEW

RECAP FROM PREVIOUS OVERVIEW

In our previous session we covered the annotated bibliography.

The annotation should describe, summarise, evaluate and clarify your source and your position in relation to that source.

ANNOTATED BIBLIOGRAPHY BREAKDOWN

An annotated bibliography provides your evaluation of a source and how it will work for you and your project. It is 1-2 paragraphs long and includes the following:

1. Summary

- What is the resource about?
- What arguments does the author use? How do they support the arguments?

2. Evaluation

- Are the author's arguments convincing?
- What are the strengths and weaknesses of the arguments?

3. Connection

- How does this resource help you? How is it useful for your research? How does it fit in with other resources you are using?
- What additional questions does it raise?



EXAMPLE 1: ANTHOLOGY BOOK

SUMMARY:

Charles Merewether's *The Archive* (2006) is a comprehensive compendium of essays and statements that touch upon the connection between archivisation and art. Therefore, Merewether's compilation of texts refers to a wide range of approaches – with contributions from artists, philosophers, photographers, and art historians including: Susan Hiller, Paul Ricoeur, Walid Raad or Benjamin H. Buchloh among others – in relation to the acts of accumulating, storing and recovering information. The book is divided in four sections: 'Traces', 'Inscriptions', 'Contestations' and 'Retracings'. The first one 'Traces' deals with the perceptions that events and experiences always leave behind them by means of their index.

EVALUATION:

Even though the selection of texts in this book does not deal directly with photography, nonetheless we can establish similarities between their reflections and the relationship of photography and/or the archive.

CONNECTION:

Merewether's book is significant because it provided me with an initial general framework for my investigation.

SESSION OVERVIEW

Today we will cover the thesis structure and some useful tips.

Then, we will briefly cover presentation and time for questions as well.

AIM OF THE SESSION

To introduce the thesis structure as a guideline to write your own independent project.

LEARNING OUTCOMES

- To identify the key components of a thesis structure.
- Learners should be able to apply the thesis structure to their own independent project/thesis.

THESIS STRUCTURE

- Do you know the components of a thesis structure?

WHAT IS A THESIS?

Typically, a dissertation will enable you to present your findings in response to a question that you propose yourself.

THESIS STRUCTURE - WRITING COMPONENT

We have seen that one of the purposes of your thesis is to present a reasoned argument in a clear and structured way.

But what structure or 'standard' can we use when it comes to write your thesis?

THESIS STRUCTURE

The thesis should be organised in the following format:

1. Title page
2. Abstract (approximately 300 words, on a separate page)
3. List of contents
4. List of figures
5. AI acknowledgment declaration
- 6 . Introduction
7. Body of the Thesis - Chapters
8. Conclusion
9. List of references
10. Appendix

2. ABSTRACT

They are typically between 250 – 300 words long, offer a summary of the main findings and present the conclusions, so you should attempt to write an abstract, after you have finished writing your thesis.

An abstract is basically a summary of your thesis where you state its relevance, and it should contain the what, why, who, where and how of your project.

A typical abstract summarises:

What your thesis aimed to achieve?

What is the motivation behind your research?

Why the research is important?

Who/what was researched?

2. ABSTRACT

An abstract is a summary of your thesis and it should include: background, aims and objectives, outcomes and significance of the project.

2. ABSTRACT

A B S T R A C T

My practice-based PhD investigates how the gathering of visual information through the photographic camera, together with the visual strategies involved in the organisation and configuration of specific groups of images are key processes in the constitution of meaning. I use my own practice to 'de-construct' these ideas, to help me understand the role of photography in recording information with the purpose of piecing the gathered material together in an atlas, using the montage, and to finally present the result using the grid as a structure that holds all the photographs together.

One of the main aspects that underlies this research is the role that photography plays in recording information and the way in which historically, photography and archives are constituted together. In the last three decades, the concept of the archive has been given increasing prominence in the field of art. A review of the literature theorising the articulation between archives and art shows that in fact photographs and visual imagery are at the core of most archives. Therefore, the role of photography is one of the key elements to consider in the discussion between archives and art.

My research tries to recover, actualise and visually add to some of the discourses that focus on the singular relationship established between photography and archives. For this I will analyse my own work and artworks that use photography as the first means to gather visual information. However, in the construction of these artworks, artists use a range of organisational strategies borrowed from archives, collections and visual atlases. Therefore, the practices discussed in the thesis including my own neither constitute, nor belong to archives, collections, or visual atlases of images. What they do is to borrow strategies from all these systems, moving between them to create singular artworks that have a hybrid character.

2. ABSTRACT

RIVER, BORDERS, IMAGINATION AND CONTESTED HISTORIES IN ZOE LEONARD'S *AL RÍO / TO THE RIVER*

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In *Al Río/ To the River* (2016-2022), Zoe Leonard photographed the 3,145 kilometres stretch along Rio Grande / Río Bravo that runs between Mexico and the United States and is used to demarcate the border.

In this paper it will be examined the ways in which Leonard engaged with the complicated histories of historical archives such as Timothy H. O'Sullivan's photographs that were part of two geographical surveys of the nineteenth century: The Geological Exploration of the Fortieth Parallel (1867-1869) and the Wheeler's Photographic Survey of the American West (1871-1873). It can be argued that O'Sullivan's photographs were not conceived as landscapes but rather as reconnaissance reports that belonged to a larger capitalist, extractivism project. One in which the search and exploitation of new resources were key. In contrast *Al Río/ To the River* by Leonard can be read as an exercise in unraveling some of the multiple histories of photography contained in the aforementioned archives. In this way, Leonard rather than focusing on the tradition of the landscape of the 'American West' follows the flow of water, through a series of over 500 photographs, depicting the complex nature of the river as a border. Raising questions along the way about immigration, climate change, ecosystems, and water use. Leonard utilises photography both as a material and as methodology in a way that has similarities with Ariella Azoulay's *Potential History: Unlearning Imperialism* (2019). Both constitute and deal with forms of resistance, ways of imagining otherwise by creating alternative narratives.

3. LIST OF CONTENTS

The table of contents should list all the items included in your dissertation. Include a list of chapter titles and their commencing page numbers.

It is a good idea to use the electronic table of contents feature in Word to automatically link it to your chapter headings and page numbers. Attempting to manually create a table of contents means that you will have to adjust your page numbers every time you edit your work before submission, which may waste valuable time!

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5. AI ACKNOWLEDGMENT DECLARATION

Please note that for this assignment you can only use AI for research, structure, proofreading and programming.

With all submissions you need to include an AI acknowledgement.

For instance if you have not used AI to complete this assignment you need to include the following:

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.

5. AI ACKNOWLEDGMENT DECLARATION

If you have used AI please include the following:

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.

5. AI ACKNOWLEDGMENT DECLARATION

Example 1:

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.

6. INTRODUCTION

The introduction explains the **how**, **what**, **where**, **when**, **why** and **who** of the research. It introduces the reader to your thesis and should act as a clear guide as to what it will cover.

Normally, the introduction is roughly 10% of your thesis word count.

6. INTRODUCTION

Summary of the project. It should cover the following:

- *Statement of aims and objectives
- *Articulation of research questions
- *Hypothesis/thesis statement or argument (derived from the research question[s])
- *Centrality and relevance to the topic
- *Current practice and knowledge in the area - brief outline background as well as context of practice and context of theory
- *The project's relationship to current practice and knowledge - for example will it extend critique, reappraise what has already been done or is known
- *Indication of gap/need for your research - rationale and statement outlining significance of the research and why the research is worth doing
- *Brief outline of materials, methods and conceptual frameworks and justification for applying these - include definition of terms where appropriate
- *Outline of content of chapters

6. INTRODUCTION

The introduction may include the following content:

Introduce the topic of the thesis

- State why the topic is of interest.
- Give background information on the subject.
- Refer to the main concepts/ideas in the field.

Identify the scope of your research

- Demonstrate what you seek to investigate, and why.
- Present the aim of the thesis.

Indicate your approach

- Introduce your main argument (especially if you have a research question, rather than hypothesis).
- Outline the dissertation structure (introduce the main points that you will discuss in the order they will be presented).

6. INTRODUCTION

INTRODUCTION

Theory Begins with Practice

My motivation to undertake this research began with my practice, which usually consists of creating large and systematic assemblage of photographs. For instance, my project *Notes*, 2008 (2009) was a large-scale image containing over four hundred photographs of life-size crumpled Post-it Notes. Together they constituted a calendar of the year 2008, however rather than simply restricting the classification to one Post-it Note a day, some dates contained more than one or none at all in order to create a sense of narrative. This suggestion was further emphasised by the crumpled state of the notes and the partially concealed text. Within this work I was trying to create a system to organise the photographs, and to expose how the context alongside photographic representation as well as display strategies play an important role in the investment of knowledge and value.

One of the problems that I usually faced when dealing with large quantities of photographs was that of organisation. Allan Sekula in 'On the Invention of Photographic Meaning' (1975) points out that:

[...] the photograph, as it stands alone, presents merely the possibility of meaning. Only by its embeddedness in a concrete discourse situation can the photograph yield a clear semantic outcome.¹

In this sense photography is 'unstable' and in order to be able to convey a specific meaning it needs to be part of a further system of organisation. Therefore, photography is inscribed in larger ideological discourses.

My thesis begins with these reflections on and with my practice. I am using my work as a 'theoretical object' that raises questions in the sense of Hubert Damisch's conception, for whom it:

¹ Sekula, Allan (1975), 'On the Invention of Photographic Meaning', in Victor Burgin (ed.), (1982), *Thinking Photography* (London: Macmillan Press), p. 91.

[...] is something that obliges one to do theory [...] but also furnishes you with the means of doing it. Thus, if you agree to accept it on theoretical terms, it will produce effects around itself.²

This concept has been used by Damisch in the context of the history of art. My idea is to displace that notion and use it to consider my own practice and that of other artists. Therefore, extrapolating Damisch's heuristics the question to be posed is: can I use my art practice as the object of inquiry? And also, can I think with and from it? In this sense I am approaching my practice and that of other artists who create large systematic compilations of mostly visual material as possible models for knowledge. Therefore, I will argue that the representation and manipulation of objects in each of these works creates a form of knowledge that is specific to each project and as such it must be analysed within its particular framework.

This research investigates how the gathering of visual information through the photographic camera together with the visual strategies involved in the organisation and configuration of specific groups of images are key processes in the constitution of meaning. By this, I am arguing that the technology used in the registration of information in this case photography and the strategies employed in the organisation are core components in the creation of signification; but are by no means the only ones. Therefore, the main focus of the research is an investigation into the way in which the technology, photography, and the organisational strategies involved in the arrangement of materials reveal some of the aspects of how visual knowledge is constructed.

Another aspect that underlies this research is not only the role that photography has in recording information but also the way in which historically, photography and archives are constituted together. In the last three decades, the concept of the archive has been given increasing prominence in the field of art. A review of the literature theorising the articulation between archives and art shows that in fact photographs and visual imagery

² Bois, Yve-Alain, Hollier, Denis, Krauss, Rosalind, and Damisch, Hubert (1988), 'A Conversation with Hubert Damisch', *October*, 45 (Summer, 1988), p. 8.

6. INTRODUCTION

are at the core of most archives. Therefore, the role of photography is one of the key elements to consider in the discussion between archives and art.

My research tries to recover, actualise and visually add to some of the discourses that focus on the singular relationship established between photography and archives. For this I will analyse my own work and artworks that use photography as the first means to gather visual information. However, the artists analysed use a range of organisational strategies borrowed from archives, collections and visual atlases in the construction of their artworks. Therefore, the practices discussed in the thesis including my own neither constitute, nor belong to archives, collections, or visual atlases of images. What they do is to borrow strategies from all these systems, moving between them to create singular artworks that have a hybrid character.

As a result, these artworks instead of simply mimicking a set of archival strategies with the corresponding danger of reproducing the ideology behind them, what they do is to introduce a 'subjective' input producing a disruption within the system they create. Therefore, in the works of Zoe Leonard, Gerhard Richter, Hanne Darboven and my own, we find different impetus at play. Firstly, in these projects there is an archival drive in preserving something through visual documentation. Secondly, in these works there is a personal collecting practice, which introduces a subjective character. Thirdly, they use the atlas with its 'intrinsic capacity for montage' to establish connections between its elements.³ The fact that these works are in-between archives, collections and atlases transform them into tools that have the capacity to 'de-construct' the assumptions presupposed by these systems. By reading these works as in-between it allows me to comprehend the interconnection of an array of processes and understand better the specific ways in which these practices construct knowledge.

My methodological approach is an interdisciplinary one, encompassing art history, photographic studies, cultural history and archival studies, which have contributed to the possibility of establishing new connections within an existing debate. The

³ Didi-Huberman, Georges (2010), 'Atlas or the Anxious Gay Science', in Georges Didi-Huberman (ed.), *Atlas. How to Carry the World on One's Back?* [Exh. Cat.], (Madrid: Museo Nacional Centro de Arte Reina Sofía), p. 16.

continuous exchange between the theoretical dimension and the practice-based process, and the reflection on the chosen artists and my own practice has enabled me to interconnect the idea of photography understood as an 'archiving machine' with organisational principles borrowed from collections, atlases and archives.

Throughout my thesis I have used an emergent methodology defined by Norman K. Denzin and Yvonna S. Lincoln in *A Handbook of Qualitative Research* (2000) as '*bricolage*', which 'changes and takes new forms as different tools, methods, and techniques of representation are added to the puzzle'.⁴ Following this logic the researcher is a '*bricoleur*' who produces a research, the '*bricolage*' and which is 'a pieced together set of representations that are fitted to the specifics of a complex situation'.⁵ This means that my research is open to new findings and consequently my practice and project adapt and depend on them for its development.

The methods used include the search and analysis of relevant theoretical approaches in the fields of philosophy, archival studies, art theory as well as history and theory of photography. The purpose is to research relevant aspects from those fields to contextualise my practice and to find useful tools to unpack my work.

Another method includes analysing artworks, alongside observation and critical reflection on my own practice and writing. With the investigation via the practice I have explored two different ways of gathering information through the camera and of organising it. Through my research I have produced two artworks: *Et cetera* and ∞ , which I discuss in the subsequent chapters.

In the process of developing my work, there are three key stages in play, and as such they inform the methodology and the structure of the dissertation. In each of the following

⁴ Denzin, Norman K., and Lincoln, Yvonna S. (eds.), (2000), *Handbook of Qualitative Research* (London: SAGE Publishing), p. 4.
⁵ Ibid.

6. INTRODUCTION

chapters I am considering one of these processes in relation to my practice and to one artwork by one artist.⁶ As a result this is the way my thesis will be structured:

In chapter one, the ‘Contextual Review’, I will start by proposing my working definition of the archive. I then explore the relationship between photography and the archive and analyse their embeddedness in each other as well as how they have historically come to be constituted together. The purpose is to understand how the camera is conceived in the nineteenth century as an ‘archiving machine’ and the photograph as an ‘archival record’. I will then move on to explain the archival turn in art and scholarship since the 1990s referring to books, essays and exhibitions that are relevant in my research. To conclude I will provide my working definitions for collections and atlases since those systems are important to understand the artworks that I will analyse in the thesis.

In chapter two, ‘Collecting Fragments: The Metaphor of the Rag-Picker in Zoe Leonard’s *Analogue* (1998-2009)’, I deal with the first step in the constitution of the work, which is that of gathering through the camera. I will analyse the meaning of the term ‘to gather’ and its application in Leonard’s project. I use the metaphor of the rag-picker – who was a figure in nineteenth century Paris that collected leftovers – to explain Leonard’s work and how she could be considered a ‘rag-picker of the image’. In that sense Leonard collects part of her neighbourhood, whilst is disappearing through her photographs. In this chapter I also consider my practice project, *Etcetera* (2013) which consists in a systematic group of photographs of my own leftovers in relation to this ‘gathering’ through the camera.

In chapter three, ‘Piecing Things Together: Montage in Gerhard Richter’s *Atlas* (1962-ongoing)’, I will deal with the second step in the production of the work, which is that of piecing things together through a temporary montage. To do this, I will look into the atlas using mostly Georges Didi-Huberman’s understanding of the term as a tool that

⁶ A similar content structure can be seen in: Van Alphen, Ernst (2014), *Staging the Archive: Art and Photography in the Age of New Media* (London: Reaktion Books). The author establishes the following archival principles: emergence, storage, listing, classification, administration, depletion and reanimation. Van Alphen deals in each chapter with one of these principles linking them to specific art practices, for instance with the work of: Ydessa Hendeles, Fiona Tan, and Akram Zaatar.

serves to organise visual knowledge. Didi-Huberman argues that the atlas has an ‘intrinsic capacity for montage’ which has ‘the potential of producing transversal knowledge’.⁷ Therefore, I will review Warburg’s and Richter’s projects to investigate how they construct different mnemonic systems by using the atlas as a visual tool to re-shuffle and create juxtapositions of images to produce new connections between their elements. I will also reflect on how I am using the atlas and the montage in my second practice work, ∞.

In chapter four, ‘Structuring through the Grid: The Infinite System in Hanne Darboven’s *Cultural History 1880-1983* (1980-1983)’, I deal with the third step in the construction of the work, which is that of structuring the material that has been previously gathered through the use of the grid. The grid is an encompassing visual strategy that is prevailing in Darboven’s practice, and therefore I will discuss how she specifically uses it in *Cultural History*. I will argue that in Darboven’s project even though the grid seems to be a closed system is through the relationship established between the photographs that it creates an open field where things are interconnected. I will also discuss the grid in relation to both of my practice works.

In the conclusion I will briefly reflect on the findings of the thesis, making special emphasis on my practice component. I will also consider the relevance of the artists’ practices discussed in the dissertation and my own work as complex transverse systems of information that use an array of strategies borrowed from archives, collections and visual atlases to create meaning.

⁷ Didi-Huberman, Georges (2010), ‘Atlas or the Anxious Gay Science’, in Georges Didi-Huberman (ed.), *Atlas. How to Carry the World on One’s Back?* [Exh. Cat.], (Madrid: Museo Nacional Centro de Arte Reina Sofía), p. 16.

7. BODY OF THE THESIS - CHAPTERS

This will vary but is usually consist of three to four chapters or sections. The titles of these chapters can reflect the major themes related to the project.

Section One:

*Locate the research in the field of practice. Consider at the outset, which artists will be used to contextualise your argument. This section involves reviewing both literature on practices as well as direct engagement with actual examples of create practice - exhibitions, artefacts.

*Elaborate details of material, methods and approaches of past and current practices as they relate to the project.

*Explain how the studio inquiry might challenge or extend contemporary and other practices and show how the research undertaken will fill a gap or extend knowledge and practice in the field.

*It is important to refer to artistic practice and its contribution to knowledge in the area of concern rather than to privilege theory.

7. BODY OF THE THESIS - CHAPTERS

Section Two:

This chapter outlines of the context of theory. It should locate the studio enquiry in the field of theory through literature review. It should also outline conceptual frameworks and philosophical or discursive paradigms that provide a context for the studio work as well as a model for analysing and assessing the significance of the outcomes of there research as practice.

7. BODY OF THE THESIS - CHAPTERS

Section Three:

This should include discussion of the studio process. It is important to identify significant moments and breakthrough in there research process and elucidate what was revealed in those moments or how they allowed there researcher to advance the enquiry through practice.

7. BODY OF THE THESIS - CHAPTERS

Section Four:

This section usually involves close reading, discussion and analysis of major work or outcomes of the project - creative writing, paintings to be exhibited etc.

It should focus on how the work demonstrates breakthrough, originality and discovery of new knowledge. The researchers can refer to artists discussed in the context of practice chapter and show how the work produced has extended the field, and provided new insights and understandings. Analysis will be informed by the theoretical paradigms and frameworks developed in the earlier part of the thesis.

7. BODY OF THE THESIS - CHAPTERS

The chapters should present analysis and discussion of different themes relevant to your research question and support the overall argument of your thesis. The chapters will include analysis of texts/ research material.

7. BODY OF THE THESIS - CHAPTERS

Stella Cottrell offers guidance on how to structure your chapters. Each chapter should have the following elements (Cottrell, 2014, p183):

Theme: What is the theme of this chapter? Sequence your themes logically (e.g. from general to specific).

Argument: What argument does this chapter present?

Material: What material you will be using for this chapter?

Clustering: What are the main points you want to make? Deal with one point at a time.

Sequence: In what order are you going to present the points you want to make in this chapter? Draw an outline of the chapter before starting writing it.

Introduction and Conclusion: Each chapter should have a short introduction and conclusion.

8. CONCLUSION

The conclusion is the final chapter of your thesis. It should flow logically from the previously presented text; therefore, you should avoid introducing new ideas, or a new direction.

Link your conclusion to your introduction as both frame your dissertation.
A conclusion is roughly five to ten percent of the word count of the dissertation.
Sum up the main points of your research.

Ideally, the conclusion should leave the reader with a clear understanding of your thesis and the main ideas addressed in it.

8. CONCLUSION

This section involves a summing up of outcomes, significance and applications of what has been revealed through the studio process. It can also point out limitations of the project and the degree to which directions that have been opened up for future research.

8. CONCLUSION

CONCLUSION

In the thesis introduction, following on Sekula's claim from his essay 'On the Invention of Photographic Meaning', I explain his understanding of a photograph as a space of multiple truths.¹ Sekula argues that:

[...] the photograph is an 'incomplete' utterance, a message that depends on some external matrix of conditions and presuppositions for its readability. That is, the meaning of any photographic message is necessarily context-determined.²

The main point with this is that images are 'ambiguous' objects and their reading is clearly dependant on context. In this sense, photographs are constantly open to interpretation and 'their meanings are up for grabs'.³ At the time of writing this essay, in 1975, Sekula was referring to analogue photography and in particular he analyses Lewis Hine's photograph *Immigrants Going Down Gangplank, New York* (1905) to elaborate his point that photography is 'open to appropriation' and as a result of this, the photographic image is displaced from its original context and used for different means.⁴ Sekula, writing of the Hines' image expands on this latter point when he writes that:

Hine prints that originally appeared in social-work journals reappear in a biographical treatment of his career as an artist only to reappear in labour-union pamphlets.⁵

With this case, Sekula illustrates how Hine's photographs accrue different meanings depending on the context in which they are seen. Given this example, we could say that Hine's work goes through both a process of displacement from its original context and dissemination. Later it is appropriated and used for different means within a

¹ Sekula, Allan (1975), 'On the Invention of Photographic Meaning', in Victor Burgin (ed.), (1982), *Thinking Photography* (London: Macmillan Press), p. 91.
² Ibid., p. 85.
³ Sekula, Allan (1983), 'Reading an Archive: Photography between Labour and Capital', in Liz Wells (ed.), (2003), *The Photographer Reader* (London: Routledge), p. 444.
⁴ Ibid., p. 91.
⁵ Ibid.

An example for the previous idea is the four groups of images I created for the exhibition (see Appendix C). The first one encompasses four panels that provide clues about the village location, the expropriated houses, the community who inhabited that space, and its agricultural economy among others. Besides that, there are my own family photographs, images depicting tools inherited by my father and a current photograph of how the space looks like today. The second group of images consists of two panels. In the first photograph of panel one we see the Spanish dictator Franco inspecting a piece of coal during a mine visit in 1949. In the same panel I move to photographs that show the different strata that constitute the mine, such as stones, layers and coal accumulations. The third group of images has three panels and it depicts my father's miner identity card together with his work calendar and the machinery used for the extraction and movement of coal. In the fourth group we have two panels comprised of workers' photographs that document the process of dismantling the machinery after the mine closure.

My own project demonstrates (once again) how the definitions and the boundaries between archives, collections and atlases are never fixed. Instead, the definitions can only be applied to specific cases. In that regard we can read ∞ as a project located in-between these systems without strictly adhering to one or the other. The work oscillates in-between an archival desire to preserve something through documentation, a personal collection and an atlas.

To conclude, the practices discussed in the thesis neither constitute nor belong to archives, collections, or visual atlases of images in a strict way. They simply borrow strategies from these systems, but they even go far beyond their standardised functions. They are in suspension, caught between the personal and the public, subjective and

objective as well as desire and loss. By reading these works as being in-between an archive, a collection and an atlas it allows me to comprehend the interconnection of an array of processes and to understand better the specific ways in which these practices construct knowledge.

9. LIST OF REFERENCES

List of references, books, articles that you used in your research. Use **Harvard Referencing** for your list of references.

Please note that in the following example I am not using Harvard referencing system.

9. LIST OF REFERENCES

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9. LIST OF REFERENCES - CITATION AND REFERENCING

Citation and referencing should be comprehensive and consistent. Use Harvard Referencing System. As a student you get librarian support, student services writing skills. Use those resources.

10. APPENDIX

Attachments of additional material referred to in the exegesis can be included where it extends understanding of the research process.

TIPS

- Clarity: have you expressed your ideas clearly?
- Avoid unnecessary jargon.
- It is basically about contextualising, demonstrating your knowledge of other practitioners that work in a similar way. It is as well about communicating the rationale behind what you are doing in relation to theories and the work of other practitioners.

THESIS PRESENTATION

What a dissertation should look like?

- Theses shall normally be in A4 format, saved as a PDF document.
- The thesis shall be saved in a legible form, recommended typefaces Geneva, Helvetica and Arial, with the size of character used in the main text, including displayed matter and notes, normally in 12 point font size.
- Pages shall be numbered consecutively through the main text including photographs and/or diagrams included as whole pages.
- Double spacing shall be used in the typescript except for indented quotations or footnotes where single spacing may be used.
- The margins shall be 2.5 cm at each side.

WRITING A THESIS. SOME PROBLEMS, AND POSSIBLE SOLUTIONS

- If the **problem** is related with unfamiliarity with different styles, especially academic. One way of **addressing** this is reading different styles. Work at understanding different conventions for different situations.
- If the **problem** is that you are not used to writing. Possible **solutions** include: reading and learning. Writing short pieces. Subdivide work into manageable sections.

WRITING A THESIS. DOS AND DON'TS

Do...

- identify and discuss the relevant key ideas and practitioners on the topic;
- include as much up-to-date material as possible;
- check the details, such as how names are spelled;
- critically evaluate the material and show your analyses;
- use examples to justify your ideas and arguments;
- make yourself clear and coherent; explain why the topic is relevant.

Don't...

- omit key ideas and practitioners or discuss core ideas without proper reference;
- include only outdated or old materials;
- misspell names or get date of publications wrong;
- use concepts to impress or without definition;
- be boring by using jargon, pretentious language and only description.

WRITING A THESIS. GETTING GOING

Identify the scope of your research.

- Where are you sourcing your material: Books, journal accounts, exhibition catalogues?
- How are you framing your research geographically and temporally: national, international? What time frame are you covering? **Specific** and **narrowing down research**.
- Identify key themes, theories, and practitioners.

QUESTIONS

Do you have a better understanding of the components of a thesis and their role in supporting your reasoned argument?

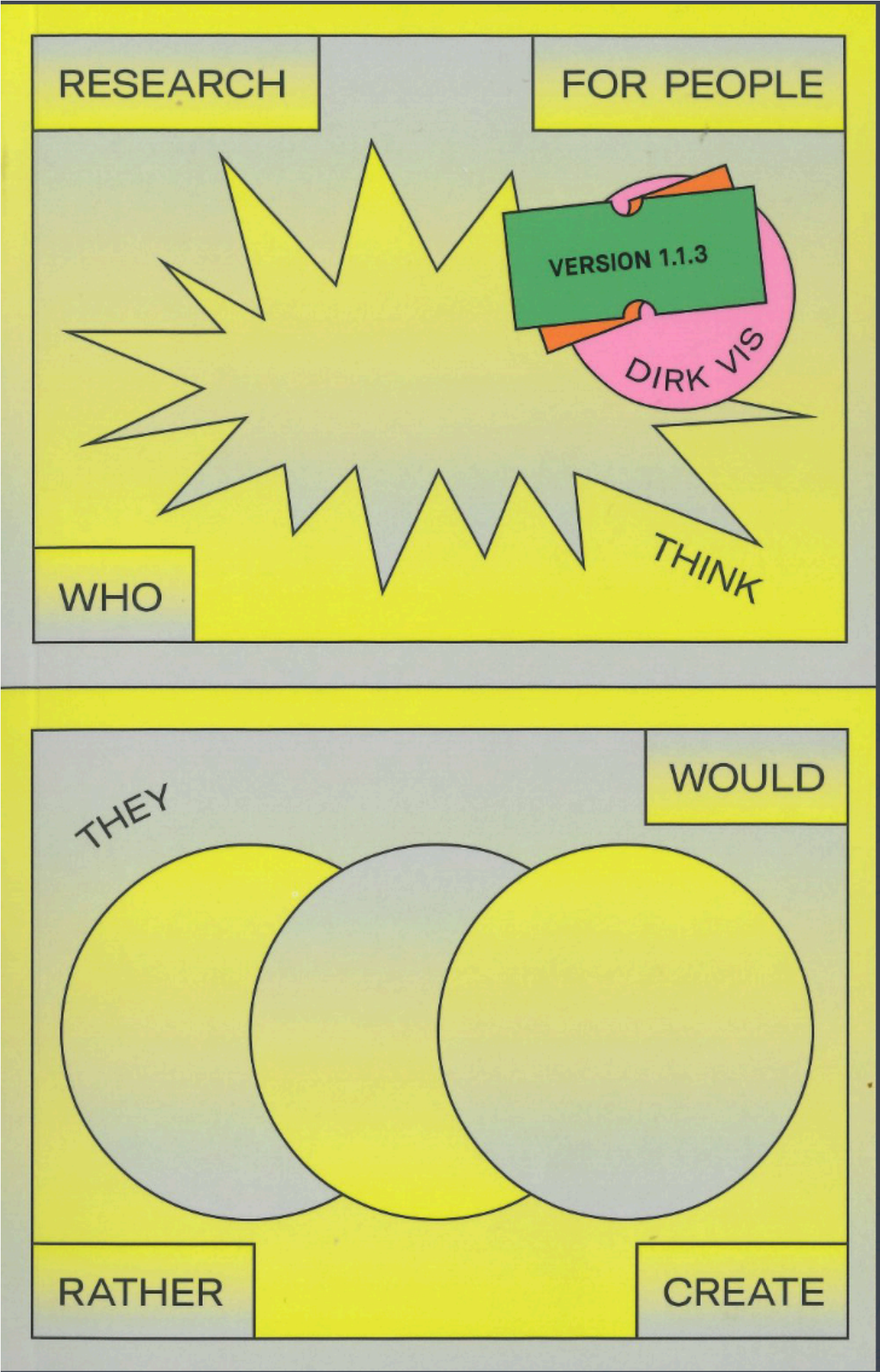
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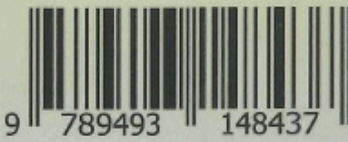
RESEARCH FOR
PEOPLE WHO
THINK THEY
WOULD RATHER
CREATE

FURTHER REFERENCES



What • is • artistic • research? What is a research document? How do these relate to the making process, invention, and creativity? What exactly is expected of me? If you have ever asked yourself any of these questions, then this book is for you. We will be addressing here all relevant aspects of the research and documentation process, such as: finding the right topic and approach; formulating your research question; working out your methods; choosing one or more suitable writing styles; and considering the possible roles of visual, virtual, auditory, embodied, and spatial materials. ¶

At • the • heart • of this book are dozens of examples from the field of art and design – each of which illustrates one specific aspect of developing a thesis, essay, paper, report, proposal, research document, or however else it may be referred to in your own setting. You can read this book from cover to cover, or you can immediately flip to those subjects which you find most relevant at any given moment. Ultimately, this book is an invitation to contribute – quite literally, with your own projects, examples, and questions – since our goal is to help you develop your own research. #



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THANK YOU

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