

Confirmative Praxis Report

MA Photography

Armelle Burke

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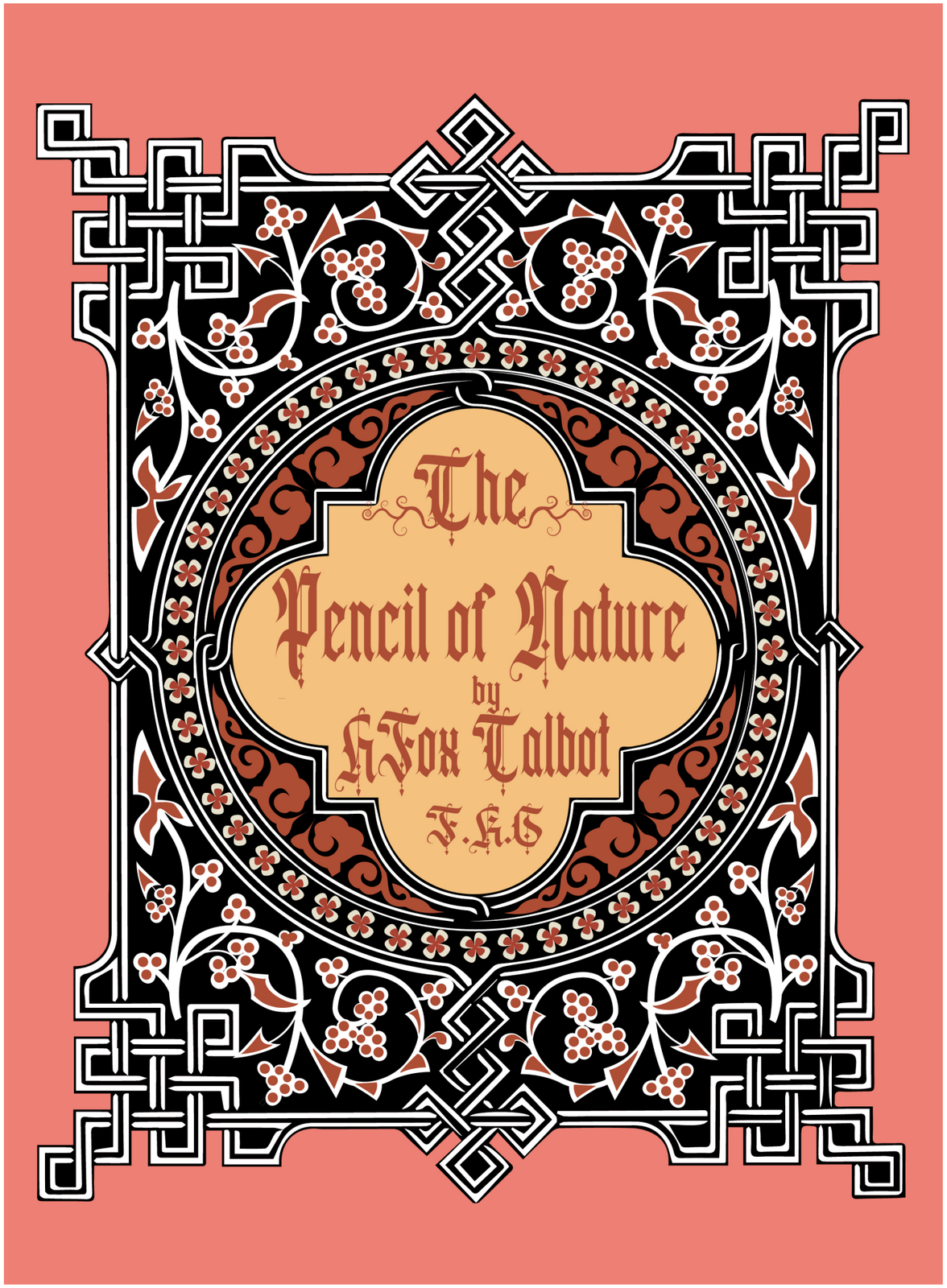


Photographic Reflections of Spacetime

This report will investigate the nature of photography, which touches arts, science, philosophy and technology. This analysis contextualises the practical project *Spacetime*. This project is an ontological inquiry into photography's representation of time and space.

The investigation draws on practical knowledge acquired through twenty-five years of practice. The theories presented in this report exist in renowned books about photography that offer insight into how photography has impacted the world. The key texts are *Camera Lucida* by Roland Barthes, *On Photography* by Susan Sontag, *Towards a Philosophy of Photography* by Vilém Flusser, and *What Photography Is* by James Elkins.

Photography is evidence of another way of seeing, through the eye of the lens, that differs from human perception. This quality allows me to make philosophical statements about the world through photography exemplified in S*pacetime*, concluded in this report by reflecting on what photography is.



Remasterd Illustration of the book cover of *The Pencil of Nature* by Henry Fox Talbot

The Nature of Photography

"Magician and surgeon compare to painter and cameraman. The painter maintains in his work a natural distance from reality, the cameraman penetrates deeply into its web."

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*

In 1844 Henry Fox Talbot published his pioneering book *The Pencil of Nature* which featured some of the world's first photographs. In the introductory paragraph he described his invention as "the new art of Photogenic Drawing, without any aid whatever from the artist's pencil" (1844, p.1). Fox Talbot achieved this work by investigating images made through the lens of a camera obscura, an artist drawing aid used throughout the seventeenth and eighteenth centuries. He discovered by coating paper with silver chloride that the images could be fixed. He named his process the *Calotype* and described his photographs as "impressed by Nature's hand" (1844, p.1). Despite this new departure, the relationship between painting and photography is deeply intertwined, photography's invention was the result of a long history of seeing through a lens, as Andre Bazin explains "Perspective was the original sin of Western painting" (1960, p.7).

The act of painting and photography share much in common, they create images which "are mediations between the world and human beings" (Flusser, 2000. p.9). They represent the three-dimensional world in two dimensions. The photograph, however, differs fundamentally from painting as it requires the physical presence of a subject. The photograph is made by light reflecting from something into the camera, unlike a painting, which is the result of action from mind to hand. Photography, therefore, commands a notion of truth that painting can never obtain.

Since the invention this photographic trait has been widely theorised. In 1843 poet Elizabeth Barrett expressed "It is not merely the likeness which is precious in such cases - but the association, and the sense of nearness involved in the thing…the very shadow of the person lying there fixed forever! " (cited in Ewer, 2009, p.1). More recently Liz Wells explained, "The photograph is indescribable: words cannot substitute the weight or impact of the semblance of the image" (1977, p.24).

The relationship of the photograph and reality is a key theme in *Camera Lucida* by Roland Barthes, he writes "Painting can feign reality without having seen it. Discourse combines signs which have referents, of course, but these referents can be and are most often "chimeras." Contrary to these imitations, in Photography I can never deny that the thing has been there" (1996, p.79). *Camera Lucida* explores the nature of photography as Barthes sets out to discover what photography is "in itself" (1996. p.1). He discusses photography's unique relationship with time, which differs from human experience. Barthes points out "What the Photograph reproduces to infinity has occurred only once: the Photograph mechanically repeats what could never be repeated existentially" (1996. p.4).

The photograph freezes forever elements from our dynamic world which, from the moment they have been captured, belong to the past. Therefore photographs not only command a notion of truth they allow us to travel backwards, evoke memories and invite nostalgia and influence future ideas. "The present during which we look at the photographic image is but a staging point, a hallucinatory hovering that imbricates both past and future" (Batchen, 2006. p.93).

Along with a unique relationship with time, photography also has a special relationship with space. "The photograph is a thin slice of space as well as time" (Sontag, 1978. p.17). The camera extracts from the vastness of space and presents the world miniaturised, imprisoned in the walls of a frame. The photograph then becomes an object that can be presented anywhere, with any other photograph, in a place it never belonged. This photographic quality is best described by the Russian filmmaker Dziga Vertov in his epic film *Man With a Movie Camera*. He explains the camera, the so-called *Kino Eye*, is:

"Freed from the boundaries of time and space, I co-ordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you." (cited in Berger 1972, p.17).

The ability to move freely in space, along with photography's unique relationship with time and reality is a complex set of variables. The information provided by a photograph is malleable therefore the veracity of a photograph has been widely debated. Photography has acquired the role as a social mediator of truth, however beneath the surface of this claim, it becomes apparent that no photographs are neutral documents. Sontag explains "photographs are evidence not only of what's there but of what an individual sees, not just a record but an evaluation of the world." (1978, p.68).

Evaluations are subjective, in the process of photographing a series of decisions must be undertaken which require an objective. Despite photography's dependence on the real, it is an equally contrived act as painting. The connotations are different, brush marks are stylised as painting expresses the world, the camera records passively as the photograph extracts the world. "The painter constructs, the photographer discloses" (Sontag, 1978. p.71). What they both propose are information and ideas and *this* is the essence of images, to which the possibilities are infinite. Flusser confirms "Images are significant surfaces. Images signify - mainly - something 'out there' in space and time that they have to make comprehensible to us as abstractions…This space and time peculiar to the image is none other than the world of magic" (2000, p.8-9).

The magical world of images now dominates society, especially the photograph. When Fox Talbot considered his invention he could only speculate "we may not be able to conjecture with any certainty what rank they may hereafter attain to as pictorial productions, they will surely find their own sphere of utility, both for completeness of detail and correctness of perspective." (1844, p.2). Through advancements in technology, with automated cameras, our postmodern environment is now littered with photographs made by everyone. Sontag explains "In the fairy tale of photography the magic box ensures veracity and banishes errors, compensates for inexperience, and rewards innocence" (1978, p.47). This instant, insatiable activity has distanced photography from painting, now considered to be an authentic act by skilled craftsman in a niche world.

However, the forefathers of photography were using the same tools as painters, the invention of photography "freed Western painting, once and for all, from its obsession with realism" (Bazin, 1960. p.8), now able to explore imaginative, conceptual ideas. The past 200 years has brought artworks to the surface which prior to photography could never have been realised. Fine Arts, in turn, has influenced contemporary photography.

To be a Master of either an understanding of the relationship between photography and painting is imperative as they both require the skill of seeing. The skillset to work with both complement each other, the camera is just a tool that can be chosen instead of a paintbrush, what determines the outcome of either is the operator.

To summarise, concerning my practice I explore both photography and painting and study closely their history. I have been influenced by an eclectic mix of arts, from the classics to the postmodern, the most prominent being Surrealism. Andres Breton called this movement “complete nonconformism” (1924, p.88). This describes my artwork concepts which aim to show alternative realities. I actively choose photography instead of painting to express what I see as I wish and lace my images with a trace of the real. Sontag explains “Surrealism lies at the heart of the photographic enterprise: in the very creation of a duplicate world” (1978, p.40).

By using photography the presence of nature and humanity from all corners of the earth comes together, this allows my artwork to be touched by more than one individual, time and space. This enables me to create surreal narratives that include the real world while proposing alternative views of it. This exceeds what I can create with paint, aside from a question of skill, during the act of photography anything might happen. As our unpredictable world unfolds around us the balance of chance and control is what makes photography so exciting.

The Act of Photography

"the camera is not a tool but a plaything, and a photographer is not a worker but a player"

Vilém Flusser, *Towards a Philosophy of Photography*

The act of photography is an act of intent with a spectrum of possibilities, from a documentary style that attempts to show the world without intervention to constructed, contrived images and all that falls in-between. The works of Ed Weston, Henri Cartier Bresson, Martin Parr, Nan Goldin, Cindy Sherman, Andres Gursky and Annie Leibovitz represent the variety of approaches a photographer can adopt, yet, one thing prevails in all, that the act of seeing comes first.

Seeing and observing are subjective, John Berger explains "Every image embodies a way of seeing…our perception of an image depends also upon our own way of seeing" (1972, p.10). Establishing what you see and which aspect of the world to draw attention to is part of an artists skill set, be it painter or photographer. However, the mechanics of the camera are limited, Flusser explains "In the act of photography the camera does the will of the photographer but the photographer has to will what the camera can do" (2000, p.35). A photographer, therefore, requires a visionary mind to transcend what they see specifically through the mechanics of a camera onto the photographic surface. Cartier Bresson explains"A photographer must reach a precise awareness of what he is trying to do" (1952, p.4).

This perception of the world is not mainstream which Sontag describes as "the heroism of vision", she explains "Photographic seeing, when one examines its claims, turns out to be mainly the practice of a kind of dissociative seeing" (1978, p.69). The dissociation from reality caused by the search for images as the photographer interacts in time and space where events unfold where chance is at play is a very intricate activity. "It is a complex plaything, so complex that those playing with it are not able to get to the bottom of it" (Flusser, 2000. p.31).

The complex nature of photography is fundamental to my investigations, where I use multifaceted techniques. I have observed the world, waiting for Cartier Bresson's *Decisive Moment* (1952) to capture my ideas. In contrast, inspired by Philippe Halsman's photographs of Salvador Dali with flying cats, I have developed photographic methods to push the boundaries of what is possible to create in-camera and make images that question the notion of reality. The theme of my artworks is philosophical inquiries into what is real. The camera is, therefore, the perfect tool to use. It is precisely the limitations of the camera controls that Flusser critiques, along with the development of Sontag's "heroic vision " (1978, p.69), that I can use to my advantage to create artworks credible as real. Furthermore, as partaking in photography is a disassociation from the real, I can surround myself with pure magic.

I recall a photograph shot in a giant cave, deep in the countryside, under mountains surrounding Nanning city in Guangxi, China. I had made numerous prior visits, this time arriving at sunset equipped to create an image in mind, *The Love Cave*. As darkness fell, I used a small digital projector to shine Rodin's statue *The kiss* into the massive cave. The camera was on a tripod and the shutter on "B". I ventured into the depths of the pitch-black cave with a green laser that was shone back at the camera from multiple locations. The activity regularly disturbed a community of bats swooping around, shrieking as I worked alone. The exposure length decided when the thrill of the remoteness and fear of the darkness overcame me. I released the shutter, the image was complete.



Illustration of *The Love Cave* photograph

The resulting image pictures something that never occurred to the human view; a statue surrounded by green light flares, my presence invisible and the activity reduced to a single surface. Barthes describes the founding order of photography as its *noeme*, which means "That-has-been", he argues what the camera captures "has been absolutely, irrefutably present" (1996, p.6). Through long exposures and light paintings, the reality of the past has obscured, the question these images pose is; *What has been*?

In *A Conversation on Photography* Jacques Derrida states "however artful the photographer may be, whatever his or her intervention or style, there is a point where the photographic act is not an artistic act, a point where it passively records, and this poignant passivity would be the chance of this relation with death; it captures a reality that is there, that will have been there, in an undecomposable now" (2010, p.9). What the camera passively records during long exposures is traces of illuminations. In a pitch-black environment, the passing of time becomes immaterial to the camera. The resulting image cannot be decomposed into smaller amounts to show the actual activity. What happened each millisecond is irrelevant as the measure of time is dead. What was captured is a phenomenological entirety.

The opposite of long exposure images is high shutter speeds to freeze movement, famously exampled in Harold Edgerton's Milk drop image. Lesser known are Edgerton's photographs of atomic explosions that James Elkins describes as "not made to human measure" in *What Photography Is* (2011, p.173). The camera again presents a fantasy-like view of the world, not possible with the human eye by working at the edges of technical photography. Flusser explains that experimental photographers "are in fact consciously attempting to create unpredictable information, i.e. to release themselves from the camera, and to place within the image something that is not in its program. They know they are playing against the camera" (Flusser, 2000. p.81). Here he describes the depths of my efforts to find ways to break through the camera's predictable vision.

This journey has led me to fascinating places across the earth, in surreal situations hunting images, some highly contrived, others found by chance, but they share in common my vision. Cartier Bresson explains "Photography implies the recognition of a rhythm in the world of real things" (1952, p.5). Flusser continues "It is not the world out there that is real, nor is the concept within the camera's program - only the photograph is real. The program of the world and the camera are only preconditions for the image, possibilities to be realized" (2000, p.37). The act of photography is at first a realisation of the objective, followed by a series of decision making to observe and transcend imagery that reflects the mind's eye and can influence the observations of others.

To summarise, photography is outside prevailing activities and requires a specific perception. What appears banal can become thrilling through the act of photography. Whilst photographing the act itself can influence events. At an extreme, it can question reality and challenge the notion of time.

Partaking in photography is an activity integrated into time and space that is in a constant state of flux. My intervention is visible in *Spacetime*, from subtle decisions in composition or highly contrived lavishly lit scenes. Pushing the limits of technical photography has allowed me to conceive ideas for in-camera-only artworks which are imaginative, extract visions from my mind, acted out in site-specific environments that can be extraordinary experiences. These investigations have deepened my perception of the world. The act of photography has aligned me with nature and provided the insights that form the foundations of the *Spacetime* project.

Spacetime

"It is not possible to disregard the fatal intersection of time with space"

Michel Foucault, *Of Other Spaces*

Spacetime is an ontological enquiry into photography's representation of time and space that has concluded in a photographic book and four large photographic prints for exhibition.

This project challenges the notion of time in photography with site-specific starlight images that create vigorous abstract marks due to the earth's rotation, shown in juxtaposition with fast, fleeting moments of human activity on earth. The extensive body of work presented in this project illustrates multiple realities. The contrast between the ordinary and extraordinary and photography's ability to move through time and space transports the viewer into a time paradox where numerous events collide with each other.

Spacetime is inspired by art and literature that discuss time and space from a philosophical viewpoint. The key texts that have influenced this project are *Of Other Spaces* by Michel Foucault, *Space and place : The perspective of experience* by Yi Fu Tuan, *For Space* by Doreen Massey, *Camera Lucida* by Roland Barthes and *Rhythmanalysis* by Henri Lefebvre.

Descriptions in these texts shaped visualisations for photographs directly referencing the authors' words. In *Of Other Spaces* Michel Foucault concludes his poetic text by writing "The ship is the *heterotopia par excellence*. In civilisations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates" (1994, p.27). His words define a temporal, fluctuating environment, and offer

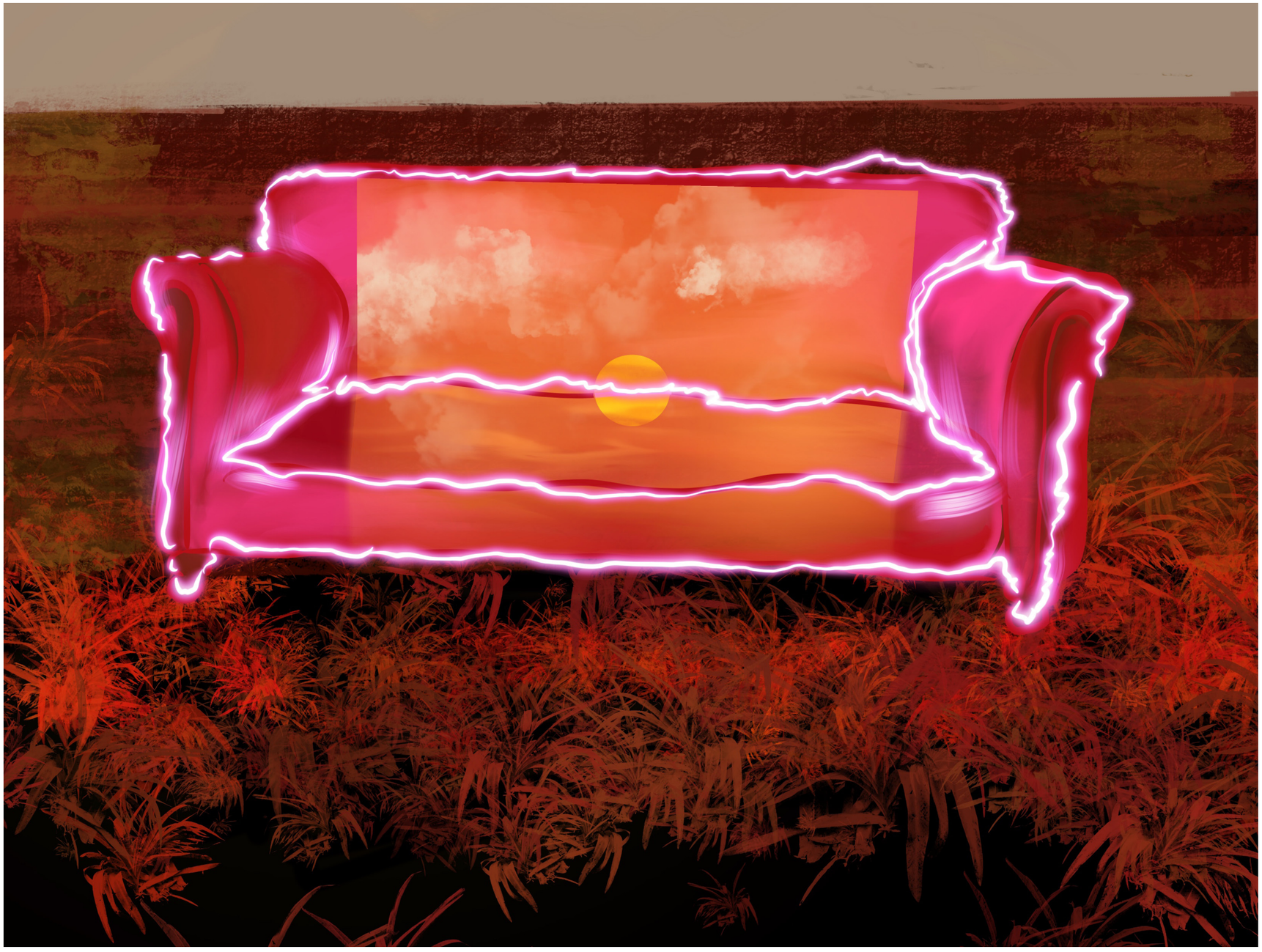


Illustration of *Yi Fu Tuan's Sofa* photograph

an alternative idea of a ship which I visualised by light painting a boat found on a beach. Geographer Yi Fu Tuan writes "Place exists at different scales. At one extreme a favourite chair, the other the whole world" (1977, p.149). To express the idea, a sofa found in a garden in Swansea was lit with a projection of a sunset from Bali. Another night photograph pictures a church spire painted with a red laser to create an escape ladder that pays homage to Joan Miro's celestial paintings. In the graveyard, tombstones were lit with projections of crawling colourful animals to visualise Barthes' statement that photographers "are agents of Death" (1996, p.92).

By re-reading *Camera Lucida* after twenty years the text seemed more about grief, loss, and death than photographic reality. Barthes writes "Whether or not the subject is already dead, every photograph is this catastrophe" (1996, p.96), this brilliant yet tragic description exemplifies many found throughout the book. Death is ever prevalent as the author relates death to past moments he is transported to through photographs. *Camera Lucida* inspired the idea to use photography as a vessel for a project about time travel, which was the foundation for *Spacetime*.

This project began in Wales then moved to Indonesia so I had access to incredible night skies where night imagery could thrive. The starlight paintings made in this environment were far superior to my previous results aided by being photographed on film, not digital. This marked the beginning of a fundamental shift away from contrived light paintings to working with photography itself to make images with the same underpinning themes.

I returned to Wales via Turkey and Bulgaria, enforced destinations due to the coronavirus restrictions. The journey allowed me to gather images from both the Northern and Southern hemispheres, in places I arrived in at random. Photographs were made with chance encounters alongside visualisations made with complete control. This metaphor for how we experience time and space, through undefined chance events alongside what occurs from considered plans, inspired my thinking. Putting the two aspects of photography's nature together which Flusser describes as "neither Newtonian nor Einsteinian, but they divide time and space into rather clearly separated areas" I arrived at *Spacetime*, a play on Einstein's theory of special relativity.



Illustration of *Spacetime* book front cover

Although *Spacetime* is not a scientific investigation into Einstein's theories, the title propels the work into the wonders of science. Photography is the ideal medium to explore this theme as it can unite opposing places and spaces and allows the viewer to time travel. Using the theme *Spacetime*, I felt I could achieve my objective. *Spacetime* proposes another view of the world using science as an allegory for a journey into photography's representation of time and space.

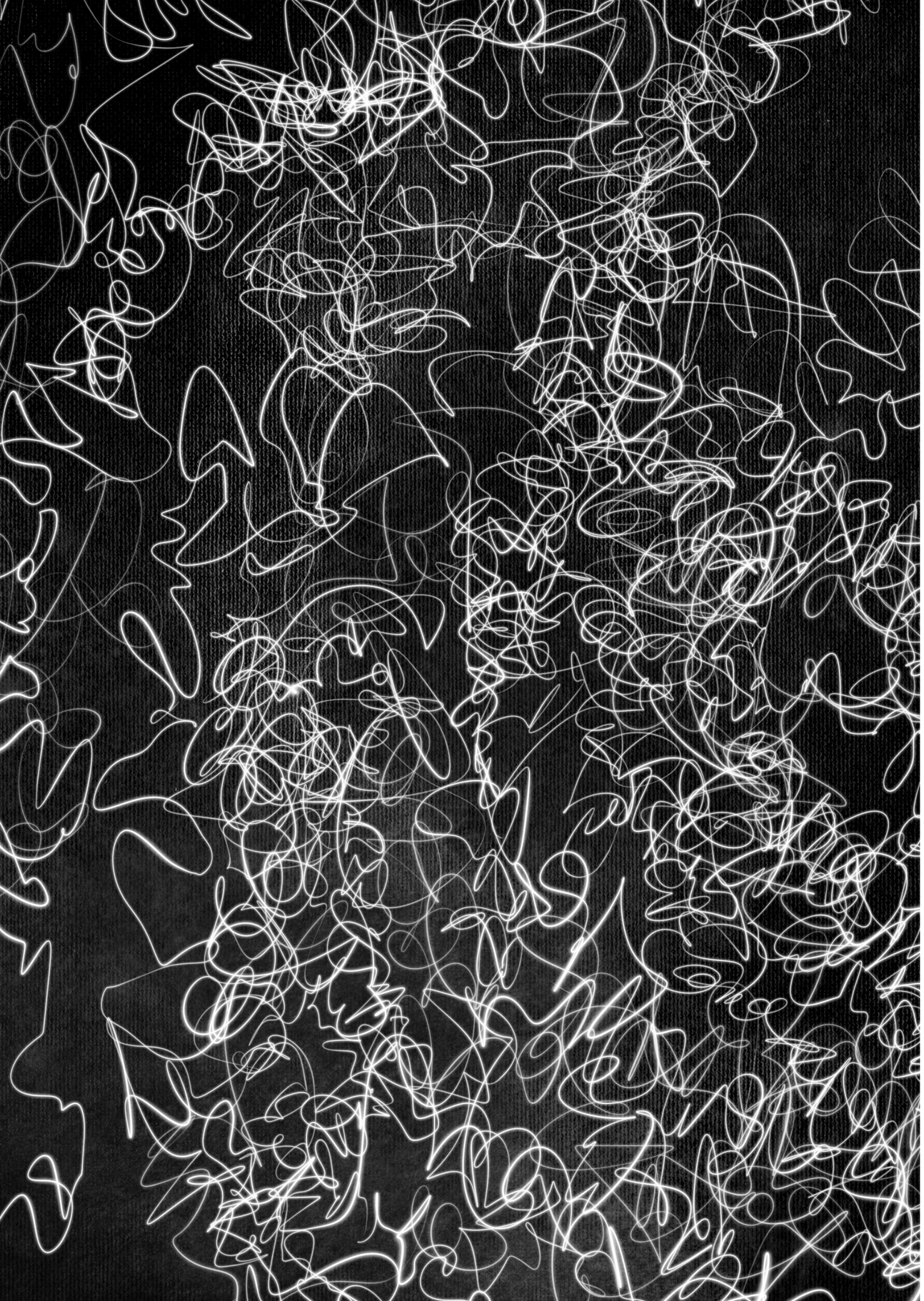
On my return to the UK, I found a few remaining unprocessed films dating back to 1999 in storage. Some were labelled, some were not, I had no idea what lay latent on these films. Processing them revealed an amalgamation of treasures, the film had visible signs of ageing, light spills left beautiful crystal marks creating accidental abstractions. An image of a baby girl shot hours after her birth, materialised now she is eighteen years old. The photograph's locations varied from Argentina to Laos, London to Cornwall. The parameters of *Spacetime* smashed, the images available for the project expanded, time stretched backwards and delivered a multitude of possibilities.

Visual patterns began to emerge in the photographs, shapes and themes repeated themselves, a sense of rhythm developed that evoked the ideas in *Rhythmanalysis* by Henri Lefebvre "Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm" (2004, p.15). The interaction between the images highlighted the complexity of light painting images as not necessary, concepts made through sequencing is more elegant. A photograph of a man asleep on a bench in Laos, his comfortable position, the addition of his shoes lying simply beneath him, captures the idea of this as a favourite space. Situated next to a dramatic starlight night sky this set of photographs expresses the ideas by Yi Fu Tuan. A simple wooden ladder found on a beach in Indonesia is mirrored by a workman's ladder found in Swansea which are named *The Escape* and *No Escape Ladder* that pay homage to Joan Miro.

Editing photographs for the *Spacetime* book allowed the narrative to develop into a journey through time and space where photography's presence is referred to as it is the vessel for the trip. The photographs selected from old and new images are black and white, all shot on 120 roll film. A film spiral was the last shot for the project prior to processing which has been presented in the middle of the book where the journey pauses. A statement is made with a studio photograph, an image frozen in ice that illustrates a time paradox. A negative made with a thirty-second exposure shot in Indonesia is backlit and shot in Wales at 1/250th of a second, designed to question what aspect of time and which space it represents. The multilayered image can be viewed as a negative or positive, made to provide a polemic view of east and west.

The book structure collapses liner views of time and space, it can be read from front to back and back to front and mirrors how Chinese characters are read, aligned with Eastern philosophy. After ten years living in China, my design skills have broadened, Chinese aesthetics is apparent in my artworks along with the Chinese artists who influence my practice. The current artist I am following is Cao Fei, who produced the beautiful photographic book *Hongxia* (2020) that questions contemporary life in China by contriving futuristic narratives. Cao Fei's work shows an alternative view of a nation undergoing radical changes brought about by advancements in technology and Western influence, she addresses current affairs and appeals to a global audience which I admire. I aim to make artworks that draw on my international experiences as this is paramount to accessing alternative views of the world, Yi Fu Tuan explains "culture and experience strongly influence the interpretation of environment" (1977, p.55). The *Spacetime* project is designed to encompass multiple visions layered with meanings.

To summarise, the whole universe is presented in the *Spacetime* book through photographs, alongside quotations from renowned writers, image selection and layout. Time travel is visualised through long exposures and represented with images spanning twenty years. Space reduced to a plausible jump from hemisphere to hemisphere, linked through images to highlight the similarities through repeating shapes and juxtapositions. Creating *Spacetime* was a physical and mental journey that saw a fundamental shift in my photographic technique from digital to film. This methodological approach suits my artwork concepts.



Reflections

"An apparently immobile object, the forest, moves in multiple ways: the combined movements of the soil, the earth, the sun."

Henri Lefebvre, *Rhythmanalysis*

The large four photographic prints selected for the *Spacetime* exhibition represent time at an extreme in photography. A lightbulb captured with trails created by circling minute gnats, shown alongside epic night skies to illustrate opposing scales in the universe. The stars become graphic light streaks captured during an entire nights exposure. Finally, an image of a ship mast swirling in the wind is the photograph made during this project which marks a breakthrough in my thinking.

The photograph is *Reflections*, a ship in Turkey on a clear starry night. The exposure was several hours, the camera was placed pointing upwards on the deck and remained motionless despite the boat's movement. The possible motions of the boat are pitch, yaw and roll while it also circled the anchor, during which time the planet rotated. The resulting photograph is wildly abstract, a vortex of lines circle the mast reminiscent of Jackson Pollock's drip paintings.

Even with deep contemplation what has passed in order to create this image is hard to fathom. The star images made in Indonesia, extraordinary as they may be are a standard result, however, this image is sublime, a challenge to reality; *what has been*?. In this result, I see ostensive evidence of in-between worlds and thus found "*Heteretopia par excellence*" (Foucault, 1994, p.27), drawn by the pencil of nature.

What this image proposes is that rather than doctor the world, nature itself can provide views of multiple realities, what is needed is foresight. The only human intervention in this image was vision. The long exposure light painting images previously described, such as *The Love Cave* seek to challenge reality, however, the technique is clearly manipulating the real, the work is staged. Through deeper consideration and being aligned with nature, a far superior image has been achieved. Lefebvre describes this in *Rhythmanalysis,* he asserts “Go deeper, dig beneath the surface, listen attentively instead of simply looking” (2004, p.15).

This shot will mark a move away from years of experiments with artificial lighting. These inquiries have been lengthy, included using generators in remote landscapes to power slide projectors creating elaborate lighting. By reconsidering nature, working with black and white film, I have rediscovered the soul of photography, which is simply as the greek origins of the word photography explains *light drawing.*

Now armed with the information from the light painting investigations, I can move towards a more mature approach and concentrate on the search for what I will call *photographic meditation.*



Illustration of *Reflections* photograph

Conclusion

"Photography affects us like a phenomenon in nature, like a flower or a snowflake whose vegetable or earthly origins are an inseparable part of their beauty."

Andre Bazin, *The Ontology of the Photographic Image*

Spacetime has allowed me to perceive the future of my photographic practice and gain extraordinary insights. The results have proven that what you see in your mind's eye you will find through photography as it penetrates every part of society and caters for all individuals. I have contemplated at length the ideas on photography written by the key thinkers included in this report and drawn this inference about what photography is; what you look for in photography is what you will find.

To summarise, in *Camera Lucida* Roland Barthes finds a way to deal with his overwhelming grief after the loss of his mother through photography. In *Towards a Philosophy of Photography* Vilém Flusser finds the camera is in control and the photographic universe is controlling us. In *What Photography Is* James Elkins concludes his book by stating that "photography is a *camera dolorosa* (from *dolor*, discomfort or pain): a compound of displeasures" (2011, p. 220). This is evidentially what he looked for, in the preface of Elkins book he tells us "for me photography is essentially not about art, society, or representation: I find seeing is essentially solitary, and photography is one of the emblems of that solitude (2011, preface, p.viii). This statement sets the tone for a book that is brilliantly written, points out many truths about photography however, is overall a negative account of photography where he finds pain.

Perhaps the most insightful statement about photography comes from John Tagg in *The Burden of Representations:*

"Photography as such has no identity. Its status as a technology varies with the power relations which invest it. It's nature as a practice depends on the institutions and agents which define it and set it to work" (1988. p.63).

In conclusion, Tagg confirms my own beliefs, that photography is determined by what is invested into it. My intent will determine its nature, my visions will determine its outcome. Therefore through photography, I find evidence of other dimensions as this is what I am in search of, outside of prevailing realities, outside of conforming, what I find in photography is freedom.

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Illustration of *The Escape Ladder* photograph

Afterwards

"I paint what cannot be photographed…I photograph the things that I do not wish to paint"

Man Ray

There are many instances where painting is more appropriate than to photograph. The human body is most vivid in the fleshy figurative paintings of Lucien Freud. A torrid English sea is moody and daunting in the paintings of John Turner. Giant-scale canvases by Rothko fill a room with a vibrant energy that photography does not compete with. My own paintings often describe what I cannot photograph, some are satirical in subject matter, others are about the ocean, my favourite space, where I don't wish to be armed with a camera.

I take great pleasure in painting, if however, I wish to make statements about the world that are profound, I choose photography. By extracting aspects of the world the viewer must question what is real, as the theme of my works also questions reality I can make more poignant statements about the mystery of our world with photographs than with illustrations.

To emphasise this point, all the images included so far in this report are painted with an iPad and the Apple pen, pencil of technology. I have used my own photographs as a drawing aid, just as I would have traced an image made with a camera obscura in the past. The following chapter is a visual essay that includes the photographs discussed in this report designed to pose the reader the question - *do photographs furnish evidence*?

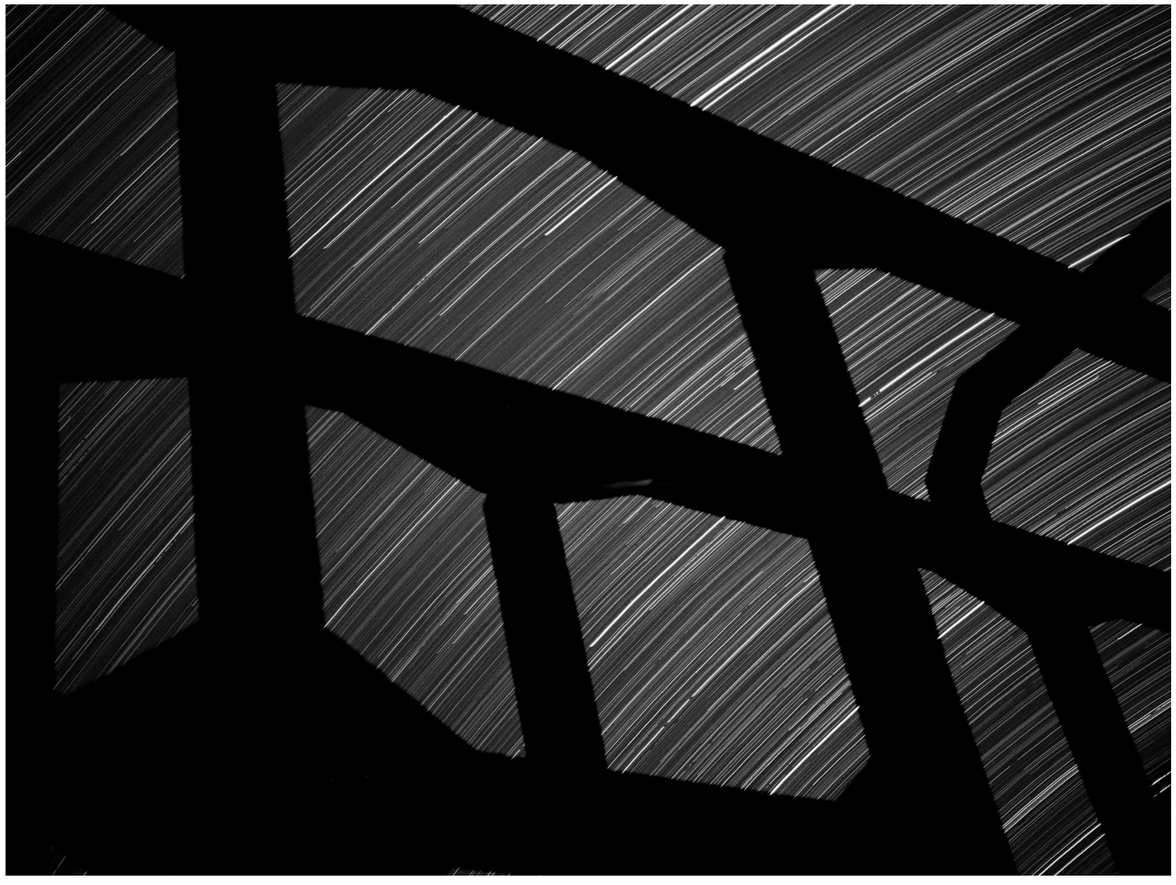
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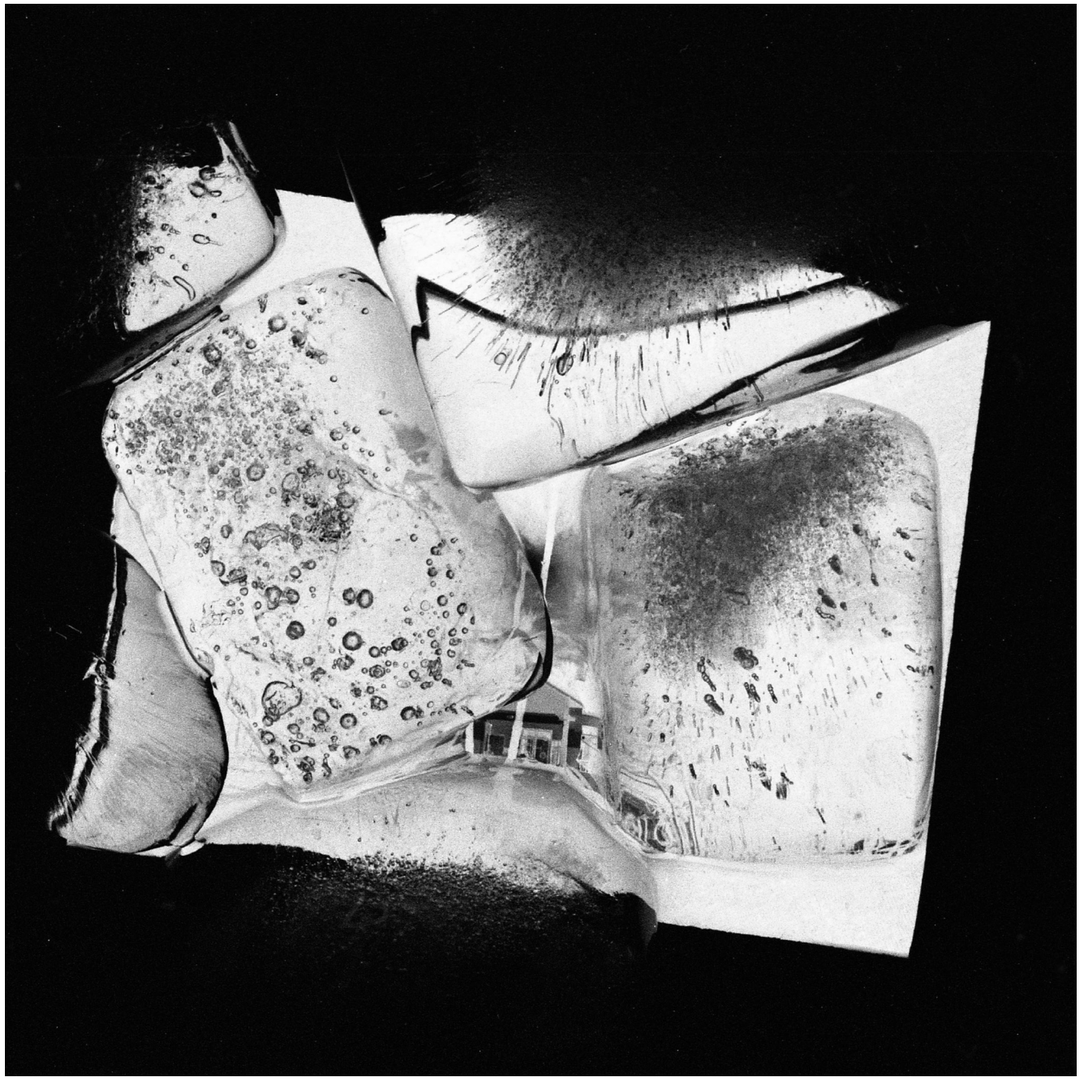


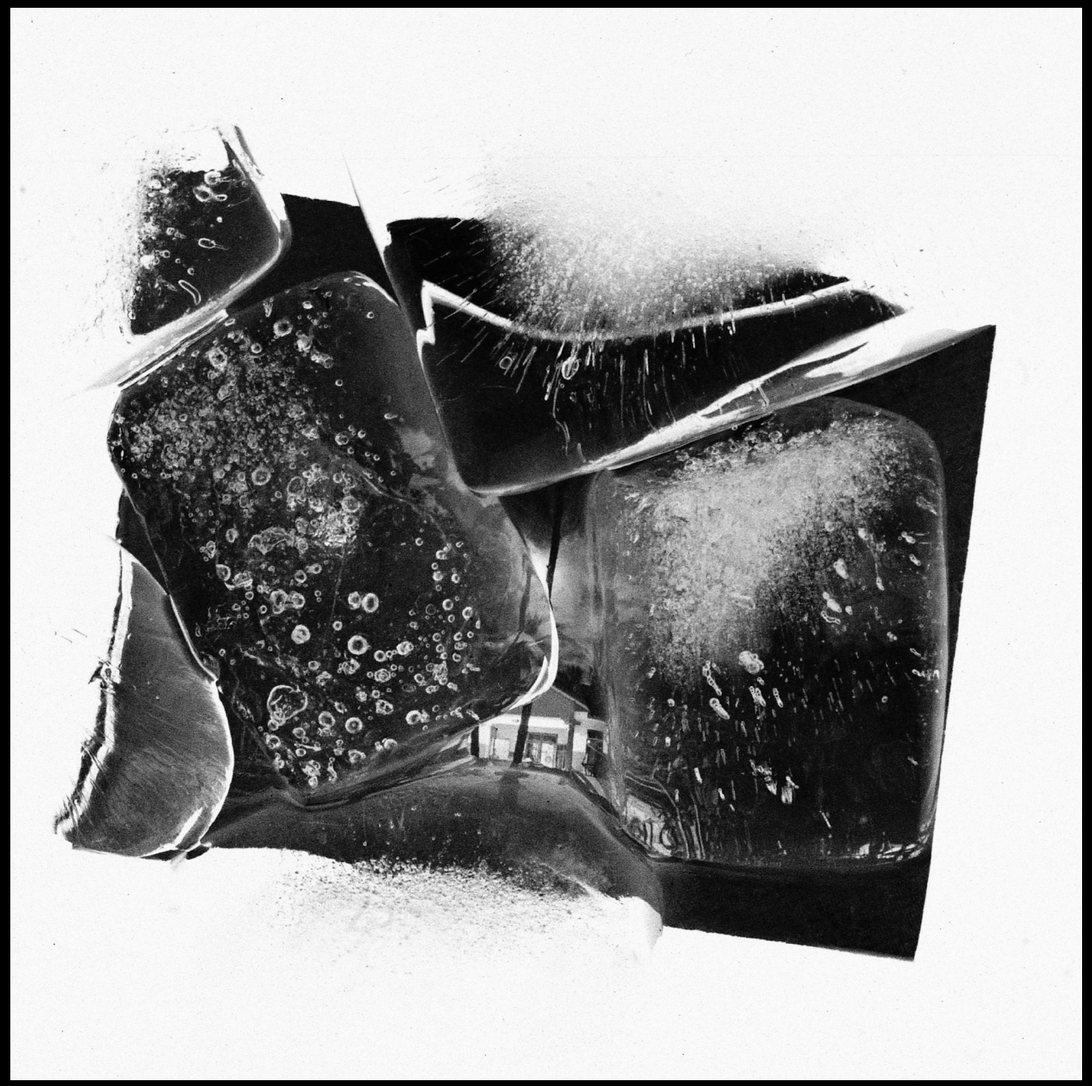






























Visual Essay Image Details

Burke, A. (2021). *Reflections Exhibition Photograph* [Photograph].

Burke, A. (2021). *Reflections Exhibition Photograph detail* [Photograph].

Burke, A. (2021). *Spacetime Exhibition Photograph* [Photograph].

Burke, A. (2021). *Lightbulb Exhibition Photograph* [Photograph].

Burke, A. (2021). *Structure Exhibition Photograph* [Photograph].

Burke, A. (2021). *Isolation Landscape Indonesia Wales* [Photograph].

Burke, A. (2021). *Isolation Landscape Indonesia Wales Inverted* [Photograph].

Burke, A. (2021). *Light Spills on 2010 Polzeath Beach* [Photograph].

Burke, A. (2021). *Jasmine's birthday 2003* [Photograph].

Burke, A. (2021). *The Escape Ladder, Bali, Indonesia* [Photograph].

Burke, A. (2021). *No The Escape Ladder, Swansea, Wales* [Photograph].

Burke, A. (2021). *Man Sleeping, Cambodia, 2005* [Photograph].

Burke, A. (2021). *Celestial South Pole Stars, Rote Island, Timor, Indonesia* [Photograph].

Burke, A. (2021). *The Escape Ladder, Three Cliffs Church, Wales* [Photograph].

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The End

By Armelle Burke

www.armelle.co.uk

