I. Introduction (approx. 1000 words)

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

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

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

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

II. Body of Thesis (approx. 6000 words)

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

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

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

1.2 Abstraction as Method: Light as Raw Material (Alternative heading: Light Objects: Light made manifest)
• An historical overview of abstraction in art and photomedia e.g. Abstract Expressionism, Bauhaus,
• The use of light as a raw material in the work of others and in my practice
  – alternative photographic processes
  – darkroom interventions
  – alternatives to photographic prints e.g. projection, installation, moving image, light objects
  – list artists

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

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

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

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

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

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

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

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

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

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

Reference texts
Various academic essays on liminality/liminoid experiences

2.4 A Tale of two journeys (method)
• Journeys through space when taking photos.
• Journey as contemplation
  – The mind walks at three miles per hour (Rebecca Solnit)
  – Discuss artists that walk: Richard Long, Hamish Fulton, Garry Fabian Miller, etc.
• Journey through process in the darkroom.
2.5 Journal entry (approx. 500 words)
walking in nature; role of wanderlust and journey in my life; on being an “other”; a note on identity politics and privilege.

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

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

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

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

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

III. Conclusion (500-1000 words)

Bibliography


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


This reflects the fact that the draft thesis was completed by the end of 2008, while the first half of 2009 was spent on editorial work, structure, and arrangement of the thesis. Every effort has been made to edit and ensure that spelling is English/Australian and not American, but there may still be instances where American spelling may have evaded my attention. According to Max Corden, the term was first used in the 26 November 1977 issue of The Economist. It was used to describe the Dutch economic experience where the manufacturing sector declined and suffered general inflation as a result of the booming natural gas sector, which commenced production in 1959. With rising gas prices, the term became widely used in general use. According to Max Corden, the term was first used in the 26 November 1977 issue of The Economist. It was used to describe the Dutch economic experience where the manufacturing sector declined and suffered general inflation as a result of the booming natural gas sector, which commenced production in 1959.24 With rising gas prices, the term became widely used.

4.3 Theater/Master's Thesis Outline. Your Outline should contain the following elements: 4. Your Final Draft should be a very advanced version of your Term Paper/Master's Thesis, which should include all the elements that will appear in your Final Paper. These elements are: 4. COVER PAGE: Fill in the Sample Cover Page (Appendix 5) and include it into your paper. Working Thesis Statement, Outline, & Starting Draft Due Week 5 and worth 80 points.

Instructions: Every powerful essay starts with an idea that grows and improves over time. You are well on your way to discovering the power of your own writing! Posted one year ago. Essay 3: Evaluating Twilight: Los Angeles, 1992 Essay 3: Evaluating Twilight: Los Angeles, 1992 *complete credit for this prompt goes to Diana Luu* These must be typed, formatted in MLA, and your best effort: Proposal (2 pt, 1-2 pp. incl. working thesis) due Monday, November 28 by midnight. Posted 4 years ago. Viewing Answer â–³ PhD thesis presentation and examination entry Editorial help with your thesis. 18 Systems and Online Resources 18. During the pre-fieldwork phase of the programme, you must complete and submit outline, draft and final versions of your Proposal as follows: 1. At the beginning of the Michaelmas Term (Monday, 30th September 2019), you will submit a rough outline of your research project, and preferably a title, to your supervisors and to the teacher of Qualitative and Quantitative Methods (AN471). 2. At the beginning of the Lent Term (Monday, 20th January 2020), you will submit (through Moodle) the first draft of the Research Proposal. 3.4. Drafting a thesis outline Formulate a working title for the thesis, state main hypotheses, consider possible chapters (please see section 3.5), reflect on main findings, key paragraphs, i.e. draft an outline of the thesis! During the writing process, the outline will be of great help with logical editing, and also when defining the length/setting limits for your thesis. 3.5 Writing, editing, 3.5.1 Chapters.