

ENTANGLEMENT

**Reimaging the Crystal-Image
through the Quantum Lens**

EXEGESIS

Doctorate of Creative Arts (DCA)

University of Technology Sydney

John Janson-Moore

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CERTIFICATE OF ORIGINAL AUTHORSHIP

I, John Janson-Moore declare that this thesis, is submitted in fulfilment of the requirements for the award of Doctor of Creative Arts in the Faculty of Arts and Social Sciences at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise reference or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

This document has not been submitted for qualifications at any other academic institution.

This research is supported by an Australian Government Research Training Program Scholarship.

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ABSTRACT

What is a photograph? What can a photograph be? This doctorate synthesises quantum theory and post-structuralist discourse, within a media-arts context, to examine photography in new ways. Rather than the conventionally held view of the photograph as a static, purely material object, this exegesis argues that the photograph is better understood as a relational, fluctuating process. The identity of photography, its operation and the resulting formal and narrative consequences are the main areas of this inquiry.

The original contribution that this doctorate makes towards research and creative practice is to provide a unique understanding of how photography operates through the philosophical lens of quantum science. Quantum theories such as 'entanglement', the 'many-worlds interpretation', the 'uncertainty principle' and 'nonlocality' are employed to consider photography as a destabilised and diffuse medium. Gilles Deleuze's concept of the 'crystal-image' (1989) is applied to explore these questions within a media-arts setting. In this context, the actual and virtual converge, the real and the imaginary entwine, and the photographer, subject and spectator merge with the image itself. Together, quantum theory and Deleuzian post-structuralist discourse are engaged to reveal photography as an indeterminate and open-ended assemblage.

The practice-led component of this doctorate, *Duplicity*, is a large-scale, site-specific photomedia installation that embodies these ideas. Out of this work, the concept of the *intra-image* is proposed as a novel interpretation of the photographic image – one that is fragmented, entangled and relational.

This research aims to contribute towards work by scholars and image-makers operating in the domain of photomedia, within a media-arts context.

OVERVIEW OF THE DOCTORATE



FIG. 1: Photomedia images in suspended light boxes,
Duplicity installation at Bon Marche Studio, John Janson-Moore, 2016

This Doctorate of Creative Arts has two components: a major creative practice-led work entitled *Duplicity*, and a written exegesis entitled *Entanglement: Reimagining the Crystal-Image through the Quantum Lens*.

Duplicity is a large-scale installation that was exhibited in the Bon Marche Studio at the University of Technology Sydney in December 2016. The installation consists of a circuit of three interconnected spaces, or 'zones'. The central body of the work is a series of six large light boxes displaying lenticulated photographs. These photomedia images are narrative works, each drawn from real-life events, which are re-presented as imaginary, semi-fictionalised scenarios, using a digital composite of actors, studio shots and landscape photographs.

A record of these original events can be found in the appendix of this exegesis, as copies of newspaper clippings, maps and documentary photographs. The appendix also includes short creative-written accounts inspired by these real

events, which serve as 'scripts' for the main photomedia works. Examples of each photomedia work presented in the body of this exegesis are referenced in parentheses to the corresponding record of the original event as '(see Appendix XX)'.

Documentation of the practice-led component is distributed throughout the body of this exegesis, in the appendix and via hyperlinks that connect to various audio-visual works online. A 10-minute video providing an overview of the installation can be found at:

<https://www.youtube.com/watch?v=xET0poOcWzw&t=13s>

The exegesis that accompanies the above-mentioned practice-led work follows.