

ENTANGLEMENT

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

EXEGESIS

Doctorate of Creative Arts

(D.C.A.)

University of Technology Sydney

John Janson-Moore

© 2018

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.

Signature of student:

Production Note:

Signature removed prior to publication.

Date:

28th of June 2018

ACKNOWLEDGEMENTS

First of all, I would like to acknowledge the Gadigal people of the Eora Nation, upon whose land this doctorate was conceived, written and produced.

A debt of gratitude must go to my supervisors, Dr Andrew Taylor and Dr Alex Munt, who both steered me through the swings and roundabouts of academic life. Both were truly oil in the academic machine and provided invaluable guidance and mentorship through to completion.

I am grateful to Associate Dean at the UTS Faculty of Science, UTS, Professor Michael Ford, for his patience in elucidating the often-perplexing concepts of quantum theory and for providing a sounding board for me to double-check my understanding of the science that underpins this doctorate. It gave me confidence to move forward, knowing that I had consulted someone with such expansive scientific knowledge. Patrick Tooth, at the UTS Library, also provided another valuable avenue to discuss and clarify the concepts of quantum theory.

Sincere thanks go to the production team of the studio shoot, for their unwavering commitment that made the shoot such a success. Production management was led by Naomi Fryer and Alison See, both of whom did a stellar job in organizing and running it. Alice Kruzelnicki did fantastic work as production designer. Zoe Wong provided excellent technical assistance as lighting designer. Make-up was expertly provided and applied by the wonderful spirit in Kat Watson.

Thanks to all the models: Janice Yee, Eddie Button, Olivia Fay-Williams, Aiden Watson, Mohammed Hossein, Ritchie Pappas, Dave Leha, Gillian Leahy, George Catsi, Shunielle Turner, Daniel Brook and Addison Bartlett. I'd like to also acknowledge Diab Metry, Kat Watson, Dan O'Keefe, Lola Kruzelnicki, Michael Niven, Meredith Beattie, Nikoll Taylor and Posie Taylor.

Paul Pavlou, the photomedia manager, Design Architecture and Building, was generous in facilitating access to the photographic studios at UTS. Thanks are

extended to expert retoucher, Rhiannon Jansma, who provided me with the technical skills to navigate my way through post-production.

The MediaLab staff at UTS were incredibly supportive and went beyond the call of duty in facilitating the installation of my practice-led work, *Duplicity*, in the Bon Marche Studio at the university. The final presentation of the work would not have looked so fabulous had it not been for the assistance of art installer Lisa Sharkey's sharp eye and experience.

The sound designers did an outstanding job and much gratitude goes to them for such a fulfilling and creative collaboration. I was fortunate enough to work with Jon Evans, Bob King, Adrienne Mitchell, Sönke Rickertsen, Andrew Rusker, Outburst, Miguel Valenzuela, Nicholas Wishart and Ai Yamamoto.

I acknowledge the privileged opportunity this doctorate has given me to develop professionally, intellectually and creatively. The UTS Research Excellence Scholarship allowed me to concentrate on my research without the crippling financial burden of the cost of living in Sydney, which would otherwise have had to be carried throughout my candidacy. The UTS travel grant provided a welcome opportunity for me to travel to The Image Conference in Berlin to present my paper, meet other academics and to receive feedback on and develop some of my ideas.

Professional editor, Jess Cox, provided copyediting and proofreading services, according to the guidelines laid out in the university-endorsed national 'Guidelines for editing research theses'.

Finally, a special thanks to all my friends and family, many whom have seen far less of me in recent years while this doctorate was being produced. In particular, much love and thanks to my mother, Star, who was a constant source of support throughout.

TABLE OF CONTENTS

CERTIFICATE OF ORIGINAL AUTHORSHIP	i
ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	iv
LIST OF FIGURES	vi
ABSTRACT	x
OVERVIEW OF THE DOCTORATE	xi
INTRODUCTION	1
STRANGE ADVENTURES: THE RESEARCH QUESTION	1
THE ENTANGLED CIRCUIT: RESEARCH METHODOLOGY	3
LITERATURE REVIEW	5
THE EXEGESIS	8
1. A GLIMPSE INTO THE VOID	10
1.1 THE QUANTUM PARADIGM	10
1.2 THE DELEUZIAN TURN: AN INSIGHT INTO DESTABILISATION & DESCENT	14
1.3 IMAGING THE UNSEEN	17
1.4 THE CRYSTAL-IMAGE – DREAMING WITH EYES WIDE OPEN	19
1.5 DUPLICITY – THE INTRA-IMAGE	22
2. SPOOKY LANDSCAPES & STRANGE IMAGES	28
2.1 SPOOKY ACTION AT A DISTANCE	28
2.2 DISORIENTING SPACE	30
2.3 AGNOSTICISM & THE <i>MISE EN ABÎME</i>	39
2.4 BECOMING-SPACE	50
3. THE PHOTOGRAPHIC ACT WITHIN THE CRYSTAL-IMAGE	62
3.1 THE TIMELINESS OF PHOTOGRAPHY	63
3.2 THE PHOTOGRAPHIC ASSEMBLAGE	74
3.3 REVIVING THE DEAD	76
3.4 DECOHERING CHARACTERS	86
3.5 THE ACT OF SEEING	89
4. THE INTRA-IMAGE	94

4.1 ZONE 1	96
4.2 ZONE 2	101
4.3 ZONE 3	117
4.4 THE RETURN	127
CONCLUSION	130
APPENDICES	134
APPENDIX 1	134
APPENDIX 2	136
APPENDIX 3	137
APPENDIX 4	139
APPENDIX 5	140
APPENDIX 6	141
APPENDIX 7	142
APPENDIX 8	143
APPENDIX 9	144
APPENDIX 10	145
APPENDIX 11	147
APPENDIX 12	149
APPENDIX 13	150
APPENDIX 14	151
APPENDIX 15	152
APPENDIX 16	154
APPENDIX 17	155
APPENDIX 18	156
APPENDIX 19	158
APPENDIX 20	159
APPENDIX 21	160
APPENDIX 22	161
APPENDIX 23	169
REFERENCE LIST	173
END NOTES	186

LIST OF FIGURES

- Figure 1: *Duplicity*, Bon March Studio
- Figure 2: *Wandjina* (Cloud Spirit), Aboriginal rock art
- Figure 3: Schrödinger's Cat Experiment
- Figure 4: Zone 1, *Duplicity* installation at Bon Marche Studio
- Figure 5: Zone 2, *Duplicity* installation at Bon Marche Studio
- Figure 6: Zone 3, *Duplicity* installation at Bon Marche Studio
- Figure 7: *Duplicity* Floor Plan, Bon Marche Studio
- Figure 8: Dis-location: Shopfront window mannequin
- Figure 9: *Avenue De L'Observatoire*, Eugène Atget, 1926
- Figure 10: Desire path
- Figure 11: *Duplicity*, Plate #1, John Janson-Moore, 2016
- Figure 12: Still from the film, *Vertigo*, Alfred Hitchcock, 1958
- Figure 13: *Two Men at Moonrise by the Sea*, Casper David Friedrich, 1822
- Figure 14: *Duplicity*, Plate #2, John Janson-Moore, 2016
- Figure 15: *Rhein II*, Andreas Gursky, 1999
- Figure 16: A photograph approximating the view and site of *Rhein II*
- Figure 17: *No. 15, Dark Greens on Blue with Green Band*, Mark Rothko, 1957
- Figure 18: *Frontal Passage*, James Turrell, 1994
- Figure 19: Still from stairwell scene in *Vertigo*, Alfred Hitchcock, 1958
- Figure 20: *Void*, Anish Kapoor, 1994
- Figure 21: *Black Circle*, Kazmir Malevich, 1915
- Figure 22: *Duplicity*, Plate #3, John Janson-Moore, 2016
- Figure 23: *Gas Tanks*, Bernd and Hilla Becher, 1983–92
- Figure 24: *Buena Vista, Colorado*, Henry Wessel, 1973

- Figure 25: Still from the film *Landscape Suicide*, James Benning, 1987
- Figure 26: *Duplicity*, Plate #4, John Janson-Moore, 2016
- Figure 27: *Untitled*, from the *Twilight* series, Gregory Crewdson, 1998–2002
- Figure 28: From the *Deep South* series, Sally Mann, 1998
- Figure 29: From the *Deep South* series, Sally Mann, 1996
- Figure 30: *Confederate Dead Gathered for Burial at Antietam*, Alexander Gardener, 1862
- Figure 31: *Dead Troops Talk (A Vision after an Ambush of a Red Army Patrol, near Moqor, Afghanistan, Winter 1986)*, Jeff Wall, 1992
- Figure 32: Site of the Myall Creek massacre
- Figure 33: Still from the film *The Back of Beyond*, John Heyer, 1954
- Figure 34: *Something More #9*, Tracey Moffatt, 1989
- Figure 35: Wilbur Street, Greenacre, *The Australian*, News Corp, 2013
- Figure 36: *Duplicity*, Plate #5, John Janson-Moore, 2016
- Figure 37: *Corpse with Revolver*, Arthur Fellig/Weegee, c.1940
- Figure 38: *Untitled*, Arthur Fellig/Weegee, c.1930s
- Figure 39: *Duplicity*, Plate #6, John Janson-Moore, 2016
- Figure 40: Nineteenth century spirit photography
- Figure 41: *Boulevard du Temple*, Louis Daguerre, 1838
- Figure 42: *Bring Your Photo Stories to Life*, Kodak, 2016
- Figure 43: *Derrière La Gare Saint-Lazare*, Henri Cartier-Bresson, 1932
- Figure 44: *A Series of Unfortunate Events*, Michael Wolf, 2010
- Figure 45: *Duplicity*, Plate #3, John Janson-Moore, 2016
- Figure 46: *New Portraits*, Richard Prince, 2014
- Figure 47: *Maternal Line*, Justine Varga, 2017
- Figure 48: *Duplicity*, Plate #5, John Janson-Moore, 2016

- Figure 49: Memento Mori (unknown)
- Figure 50: Spirit photography, Thiebault Eugene Henri Robin, 1863
- Figure 51: Still from *Vertigo*, Alfred Hitchcock, 1958
- Figure 52: *Duplicity*, Plate #2b, John Janson-Moore, 2016
- Figure 53: *Wax Bride*, Mike Parr, 1998, & *Best Man*, Mike Parr, 2006
- Figure 54: Still from film *End of Nature*, Mike Parr, 1998
- Figure 55: *Body Farm*, Sally Mann, 2000–01
- Figure 56: Aylan Kurdi, MSNBC, 2015
- Figure 57: Image from news report of Aylan Kurdi's death, *Daily Sabah*, 2015
- Figure 58: *Duplicity*, Plate #3b, John Janson-Moore, 2016
- Figure 59: Lynndie England, Abu Ghraib, AP Photo/*The Washington Post*, 2004
- Figure 60: *Duplicity*, Plate #4b, John Janson-Moore, 2016
- Figure 61: Poster for *Cine-Eye (Kino Glaz)*, Dziga Vertov, 1924
- Figure 62: *Duplicity*, Plate #1b, John Janson-Moore, 2016
- Figure 63: Still from CCTV footage of Yue Yue
- Figure 64: *Duplicity* Floor plan, John Janson-Moore, 2016
- Figure 65: Opening night, Zone 2, *Duplicity*, John Janson-Moore, 2016
- Figure 66: *The Zone, Stalker*, Andrei Tarkovsky, 1979
- Figure 67: Entering UTS off Harris Street, *Duplicity*, John Janson-Moore, 2016
- Figure 68: *An Eye at the Museum of Modern Art*, Henri Cartier-Bresson, 1947
- Figure 69: Closed-circuit monitors, Zone 1, *Duplicity*, John Janson-Moore, 2016
- Figure 70: Zone 2, *Duplicity*, John Janson-Moore, 2016
- Figure 71: *Double Portrait*, Gaspar Antoine de Bois-Clair 1692
- Figure 72: *Abstract Cabinet*, El Lissitzky, 1927

- Figure 73: *Entwurf zum Kabinett der Abstrakten*, El Lissitzky, 1926
- Figure 74: Lenticular postcard, *Shroud of Turin*, 2018
- Figure 75: The Invigilator, *Duplicity*, John Janson-Moore, 2016
- Figure 76: Composited Photoshop file, *Duplicity*, John Janson-Moore, 2016
- Figure 77: Fractured narratives, *Duplicity*, Bon Marche Studio, UTS, 2016
- Figure 78: Caught between worlds, *Duplicity* (detail), John Janson-Moore, 2016
- Figure 79: *True North*, Isaac Julien, 2004
- Figure 80: Light boxes, Zone 2, *Duplicity*, John Janson-Moore, 2016
- Figure 81: Lenticular prints in light boxes, *Duplicity*, John Janson-Moore, 2016
- Figure 82: *In the Shadows of Kolkata*, Souvid Datta, 2014
- Figure 83: *Transvestites Getting Dressed in a Courtyard*, Mary Ellen Mark, 1978
- Figure 84: Uncanny Valley, Masahiro Mori, 1970
- Figure 85: Zone 3, *Duplicity*, John Janson-Moore, 2016
- Figure 86: Crime wall, Zone 3, *Duplicity*, John Janson-Moore, 2016
- Figure 87: Crime wall in *The Flash*, television series, Warner Brothers, 2014
- Figure 88: *The Shadow*, Sophie Calle, 1981
- Figure 89: Still from the film *Last Year at Marienbad*, Alain Resnais, 1961
- Figure 90: Zone 3, *Duplicity*, John Janson-Moore, 2016
- Figure 91: CCTV footage, Yue Yue, Zone 3, *Duplicity*, John Janson-Moore, 2016
- Figure 92: CCTV feed of Zone 3 to Zone 1, *Duplicity*, John Janson-Moore, 2016
- Figure 93: *Las Meninas*, Diego Velázquez, 1656
- Figure 94: CCTV camera, Zone 3, *Duplicity*, John Janson-Moore, 2016

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.

ENTANGLEMENT

Reimaging the Crystal-Image through the Quantum Lens

INTRODUCTION

STRANGE ADVENTURES: THE RESEARCH QUESTION

The task is, not so much to see what no one has yet seen; but to think what nobody has yet thought, about that which everybody sees.

- Erwin Schrödinger (Mackay 1991, p.219)

From the earliest rock art painted 35,000 years ago, to the flickering shadows in Plato's Cave, to the vast proliferation of photography across today's Internet-based social-media platforms, image-making has long been used as an affirmation of our relationship to the world around us and the narratives generated within that world. Timothy Ferris, in his book *The Whole Shebang: A State-of-the-Universe(s) Report*, suggests that, as a species we are 'accustomed to thinking of reality in terms of images-metaphors' (Ferris 2005, p.271).¹ If the image as metaphor is so crucial to our comprehension of reality, then our relationship with the image (principally of photography as the modern, technological image) has to be fundamentally reconsidered in the wake of quantum theory's reconfiguration of the underlying structure of the physical universe. Quantum concepts such as 'entanglement', 'nonlocality', 'indeterminacy' and the 'many-worlds interpretation' challenge the very nature of materiality and the real, leading to an understanding of ontology centred on relations, rather than on objects in themselves. In this context, what we see and experience in the world around us, and how we image these phenomena, can be understood in an equivocal, multidimensional, spectral light.

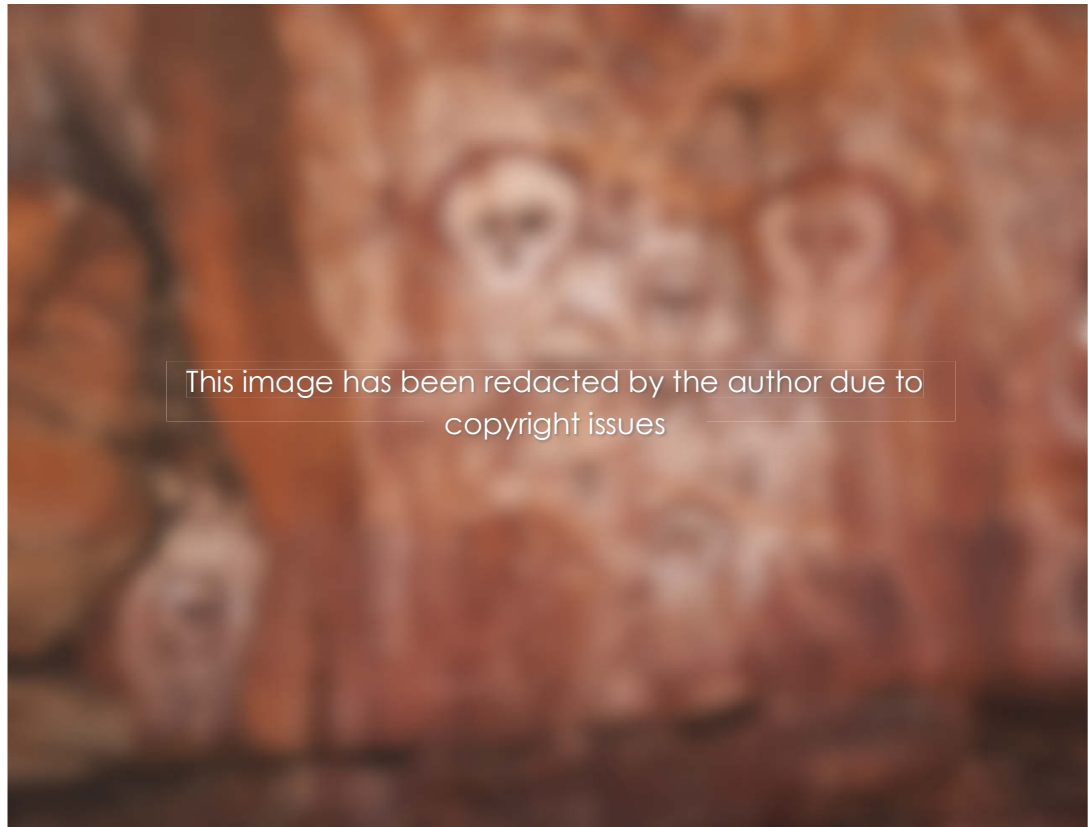


FIG. 2: *Wandjina (Cloud Spirit)*: Figures on landscape, Aboriginal (Wanambul) rock art, Kimberly, Northern Territory, Australia (Churchard 2013)

The image as metaphor is, therefore, an effective device to investigate how to re-evaluate photography, given that it exists within this quantum paradigm. What new understandings can quantum physics provide about the identity of the photographic image? Put more simply, what is a photograph? What can a photograph be? This doctorate synthesises quantum theory and post-structuralist discourse within a media-arts context to reveal how photography can be understood in new ways, as a fragmented, entangled and relational phenomenon. 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.

Gilles Deleuze offers a salient framework in which to navigate these ideas through his elaborate, post-structuralist interpretation of ontology, which in many ways aligns with that of quantum theory. For example, both approaches argue

towards a dynamic rather than a static identity. In Deleuze's case, the absolute notion of *being* is replaced by an ever-fluid concept of 'becoming'; in the case of quantum theory, materiality is understood as indeterminate – constantly in flux and entangled, atoms 'popping' in and out of existence, part one thing, part another. Both approaches provide a 'fuzzy', manifold ontology rather than a distinct, univocal one.

Philosophy, according to Deleuze, should be focussed on the problem (the 'difference') rather than the solution. He writes:

...a philosophical theory is an elaborately developed question, and nothing else; by itself and in itself, it is not the resolution to a problem but the elaboration, *to the very end*, of the necessary implications of a formulated question ... In philosophy, the question and the critique of the question are one; or if you wish, there is no critique of solutions, there are only critiques of problems (Deleuze 1991, p. 106).

Writing on Deleuze, Todd May explains: 'This is why the issue of truth does not matter to Deleuze, why it is the remarkable, the interesting and the important that matter. And this is why, in Deleuze's hands, ontology is not a matter of telling us what there is but of taking us on strange adventures, bringing us far afield of ourselves' (May 2005, pp.85–6). It is this 'adventure' that this project embarks upon, exploring the kind of terrain that might ordinarily be taken for granted and opening it up to new interpretations, elaborations and critiques, which aim to prompt a reassessment of how we engage with the world through photographic practices.

THE ENTANGLED CIRCUIT: RESEARCH METHODOLOGY

art is the very opposite of method; art is not a form we impose on experience. Art is allowing the anarchy of experience to free itself from forms and methods. If Deleuze has a method it is that we should never

have a method, but should allow ourselves to become in relation to what we are seeking to understand.

– Claire Colebrook (2001, p. 46)

The underlying ideas of this exegesis emerge from the practice-led component, *Duplicity*, and are underpinned by theoretical research. Hazel Smith and Roger Dean developed a Deleuzian model of creative research, which they term 'the iterative cyclic web' (Smith & Dean 2009), a complex matrix of connections between traditional research and creative practice processes and outputs. It is a useful model to describe the methodology of this doctorate because of its focus on an extended system 'of practice-led research, into which the researcher-practitioner enters at any point and moves between interconnected phases of research, practice and reflection' (Williams 2016, p. 49) with any number of 'outputs' produced in the process.

This approach is reflected in the production of this doctorate, which began in 2013 and moved intermittently between the different modes of research, practice and reflection, rather than with an uninterrupted, linear movement. The initial idea (how Schrödinger's cat paradox might be applied to a media-arts context) was the spark that began a period of research into quantum physics. This was followed by early drafts of the practice-led work, leading to a phase of more traditional academic research. This fed into various drafts of this exegesis then back again into a vacillating circuit of creative practice, theoretical research and inward reflection. In this work, the main outputs of the creative process, which Smith and Dean (2009) refer to in their 'iterative cyclic web', are represented by the presentation of my doctoral paper at 'The Image' conference in Berlin in 2014; the exhibition of my practice-led work, *Duplicity*, in late 2016; and the final iteration of this exegesis in 2018. Other outputs include the creative writing works that are presented in the appendix. These works simultaneously functioned as draft 'scripts' for the narratives that inspired the main photographs in *Duplicity*, while also serving as discrete elements presented in the final exhibition.

Although they are distinct, theory and practice can nevertheless be considered as a whole: disparate but singular, like wave and particle.² This approach is in keeping with the key themes of this doctorate, where traditional notions of polarity and separation are undermined and subsumed instead into an integrated identity that incorporates both unity and difference.

Gilles Deleuze's ideas and, particularly, his concept of the 'crystal-image' provide a fitting model for this doctorate to work from because it reflects this type of enfolded multiplicity. For Deleuze, the destabilisation of identity is not merely a matter of psychology or semantics; it is a discourse in ontology. He writes,

The indiscernibility of the real and the imaginary, or of the present and the past, of the actual and virtual, is definitely not produced in the head or the mind, it is the objective characteristic of certain existing images which are by nature double (Deleuze 1989, p. 69).

This concept is applied throughout this doctorate, blending together, for example, both documentary and fictive elements. Within the practice-led work the narrative material is inspired by real-life events and experiences, then extended into imaginary and semi-fictionalised settings. The point at which the documentary ends and the fictive begins is smeared, following a Deleuzian approach where polarities are considered parts of the same continuum; different but functioning within the same circuit: entangled. Research, practice and reflection were again significant traits of this process.

LITERATURE REVIEW

Much has been written about photography, in both post-structuralist and post-modernist discourse, and also within a media-arts context. William J.T. Mitchell asked *What Is an Image?* (1984) in a wide-ranging study of images within a philosophical, historical and semiological context, while André Bazin wrote of 'The Ontology of the Photographic Image' (1967) in which he connected photography directly to the real, writing, 'we are forced to accept as real the

existence of the object reproduced ... Photography enjoys a certain advantage [over painting] of this transference of reality from the thing to the reproduction' (Bazin 1967, pp. 13-14). Roland Barthes (2000) and Susan Sontag (1977) contributed seminal works that have become the foundations for subsequent inquiries into photography. Both argue photography's inherent relationship with death. Barthes described the 'funeral immobility' of the photograph (Barthes 2000, p. 5), while Sontag simply wrote, 'Life is a movie. Death is a photograph' (Paddock 2016, p.268). This doctorate follows in this tradition and explains why *Duplicity* has such a preoccupation with (life and) death - why many of its real-life narratives stem from traumatic, violent and fatal events. This choice of morbid subject matter complements the themes of this doctorate – of other worlds and spooky states.

So, while photography has been extensively surveyed within post-structuralist and media arts settings, far less has been written about the photographic image using the theories of quantum physics; and even less again has employed all three disciplines in an integrated way. Nevertheless, this research draws from important work by others, which has helped lay the groundwork for this doctorate.

In the field of quantum physics, the work of Erwin Schrödinger (Schrödinger's cat paradox and Schrödinger's equation), Werner Heisenberg (the uncertainty principle), Hugh Everett III (the many-worlds interpretation) and Stephen Hawking (Hawking-Hartle wormholes) have been considered. These quantum principles provide the conceptual springboard for this doctorate. Translating these theories into a more philosophical and less mathematical domain was made easier by texts including Kip Thorne's *Black Holes and Timewarps: Einstein's Outrageous Legacy* (1995), Timothy Ferris' *The Whole Shebang: A State-of-the-Universe(s) Report* (2005), John Gribbin's *In Search of the Multiverse* (2009) and Stephen Hawking's *A Brief History of Time* (1998).

The indeterminate nature of quantum theory is transposed here to a post-structuralist setting. Gilles Deleuze's work is the primary philosophical reference point for this doctorate, which employs overlapping concepts such as the 'rhizome', 'becoming' and 'de/re-territorialization'. These are detailed in

Deleuze's seminal book, written in 1980 with Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. The ideas from this text provide the platform for this doctorate, from which the process of re-evaluating identity in a post-structuralist setting springs. Deleuze does not address the repercussions of quantum physics with any great depth in his discourse (other than minor references to molecules and atoms). However, this doctorate draws parallels between his philosophy and that of contemporary theoretical physics. Wim Alex Christiaens does likewise in his book, *The Deleuzian Concept of Structure and Quantum Mechanics* (2014), where he adopts a dense mathematical approach that posits Deleuze's description of multiplicity as one that aligns with quantum ontology. Karen Barad also takes a Deleuzian approach to quantum physics in her book, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007). While her focus is on Neils Bohr and his Copenhagen interpretation, this doctorate is modelled on Hugh Everett's many-worlds interpretation. Barad's contribution is especially important here because her concept of 'agential realism' provides the basis from which my idea of the 'intra-image' emerges. Other Deleuzian scholars are also referenced, including Amy Herzog and Todd May.

The primary focus of this doctorate is the application of this synthesis of quantum theory and post-structuralism to an image-based media-arts context. While the emphasis is firmly on the field of photography, cinema, video art and situated media are also considered as various iterations of the photographic image. Particularly referenced here is Gilles Deleuze's *Cinema 2: The Time Image* (1989), in which he develops the 'crystal-image' and 'any-space-whatever', two key concepts borrowed and extended here to photography. Damien Sutton provides further context in regards to applying the concept of the 'crystal-image' to photography with his book, *Photography, Cinema, Memory: The Crystal Image of Time* (2009). Sutton's book is valuable because it focuses its attention on the quality of time, the key characteristic of the crystal-image. While time is also an important focus of this doctorate, notions of space and materiality are considered here as well.

In addition to written texts, numerous photographic works help to illustrate the concepts of this doctorate. These include photographs by Andreas Gursky, Jeff Wall, Gregory Crewdson, Sally Mann, Michael Wolf and others. In the fields of cinema, situated media and video art, cited artists include Andrei Tarkovsky, Alfred Hitchcock, James Turrell, Mike Parr and Isaac Julien. This selection of works may seem wide-ranging and eclectic – indeed it is – however, the aim here is not to examine how a narrow genre of photography operates, but rather to propose a specific observation about the photographic image in general. It means necessarily opening up the argument to a broad variety of photography and image-based works, including cinema (as the iterative, moving version of the photograph), video-based installation works and even painting. This multi-modal examination emerges out from the practice-based installation, *Duplicity* – a work that incorporates a variety of still and moving image forms. The selection of works cited in this exegesis is not exhaustive (how could it be with the endless stream of images that are produced today?); however, it does provide a sample through which a general conclusion about photography can be drawn.

THE EXEGESIS

This exegesis is structured around four chapters.

1. A GLIMPSE INTO THE VOID lays the theoretical groundwork upon which this exegesis is built. Firstly, it provides an overview of the key quantum concepts relevant to this doctorate and the philosophical implications that spring from them. Secondly, it introduces post-structuralist ideas, specifically Deleuze's concepts such as 'becoming', the 'rhizome' and the 'crystal-image'. The chapter establishes the conceptual commonalities shared between these two philosophical strands – quantum theory and post-structuralism – and describes how they can be applied to a media-arts context. This sets up the following chapters, which apply these ideas in detail to the practice-led component: *Duplicity*.

2. SPOOKY LANDSCAPES & STRANGE IMAGES discusses how the quantum concept of 'nonlocality' and Deleuze's idea of 'any-space-whatever' challenge the traditional understanding of space. By bringing these two concepts together, the notion of 'dis-location' is developed, which interprets space as unstable and in constant flux. This idea is applied to examine landscape specifically within the various iterations of the photographic image, including photography, cinema and video art, with particular reference to the background landscape components of the photomedia images in *Duplicity*.

3. THE PHOTOGRAPHIC ACT WITHIN THE CRYSTAL-IMAGE examines duration, interval and event within the photographic image. In this context, gesture, pose and the body are presented as an expression of time. The inherently transient nature of characters that exists within the crystal-image provides an insight into the temporal aspects of Deleuze's ideas and is applied to the foreground portrait elements of the photomedia images in *Duplicity*. The many-worlds interpretation of quantum physics is used to further examine the narrative possibilities for such characters. Finally, the extended photographic act is considered as an ongoing and indeterminate phenomenon, which simultaneously embraces and undermines photographer and spectator, author and audience.

4. THE INTRA-IMAGE brings the previous chapters together to provide a close examination of the *Duplicity* installation in its entirety: its three 'zones', the audio-visual elements, the written and documentary components, as well as the composited photomedia light boxes. This chapter considers all these parts as an open-ended assemblage, in what is posited as the 'intra-image', a concept that extends Karen Barad's Deleuzian-based idea of 'intra-action' to photography. Deleuze's 'crystal-image' and quantum theory lie at the heart of this discussion.

1. A GLIMPSE INTO THE VOID

Key Themes & Concepts

This chapter outlines the key philosophical concepts underpinning this doctorate. It provides an overview of the relevant quantum theories, detailing how they present a challenge to the traditional understanding of ontology, identity and reality. The chapter is also an introduction to how post-structuralism, especially the ideas of Gilles Deleuze, align with many of the concepts of quantum physics. Within this context, the conventional notion of identity is challenged then applied to photography – in particular, to the practice-led component of this doctorate, *Duplicity*.

1.1 THE QUANTUM PARADIGM

When I hear of Schrödinger's cat, I reach for my gun.

- Stephen Hawking (Ferris 2005, p.276)³

What if?

What if you put a cat inside a box and closed the lid?

What if, inside that box, there was a vial of deadly cyanide?

And what if, housed next to that vial, there was a radioactive substance, which could – at any time, due to a random subatomic occurrence – cause a reaction that would break the vial, releasing the cyanide, and kill the cat?

This is a scenario that Austrian scientist, Erwin Schrödinger, provocatively posed in 1935, as part of his famous quantum physics thought experiment that would, over the course of time, change our understanding of the world forever. Schrödinger pointed out that, as an observer of the experiment, you could not

know whether this random event had actually taken place until you opened the box and looked inside to reveal whether the cat had been killed, or not.

Schrödinger postulated that, until the box is opened and the situation observed, the cat would have to be not just either dead or alive but, in fact, both dead *and* alive – the two states existing simultaneously: a dead cat *and* a living cat; two wave-functions, two worlds, prevailing in superposition. According to what would become known as the 'Copenhagen interpretation' of quantum theory, this manifold, seemingly contradictory and *virtual* condition collapses into a singular *actual* state⁴ – one reality – when the situation is observed, or measured. This is known as the Observer Effect.

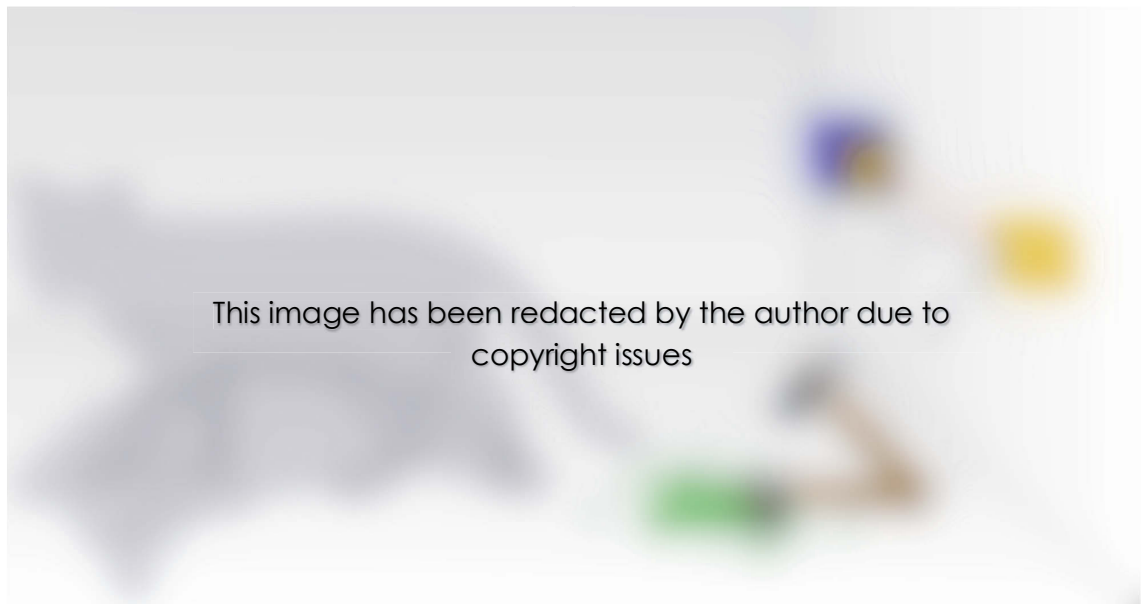


FIG. 3: Erwin Schrödinger's cat experiment (Hatfield 2008)

In 1957, Hugh Everett III published his ground-breaking 'relative-state' theory (J. A. Wheeler & Zurek 1983), which later went on to become known as the 'many-worlds interpretation' of quantum physics (DeWitt & Graham 1973). Everett stunned the world with the audacious suggestion that, when observed, a superposed wavefunction, rather than collapsing into one state, would instead split off (or 'decohere') into as many states as there were entangled possibilities. So, while the Copenhagen interpretation proposes that an observed phenomenon is the result of a *collapse* of possibilities into a *single* world, the many-worlds interpretation opens up the scientific possibility that our everyday

world is, in fact, the result of a *decoherence* of observed phenomena into multiple worlds, only one of which we experience at any one time, and with all other possible worlds existing separately (but simultaneously) in parallel.

Applying the many-worlds interpretation to Schrödinger's thought-experiment would, therefore, see the cat in the box decohere into two possible (but never meeting) worlds: one world where the cat would be alive and another, separate, world where the cat would be dead. Over time, with subsequent unfolding events, this 'splitting off' into separate worlds results in an ever-proliferating arboreal structure, which branches out into a linear, unidirectional network with countless possibilities.

In 1983, following on from the Einstein-Rosen Bridge theory (Einstein & Rosen 1935),⁵ Stephen Hawking and James Hartle (1983) raised the prospect that Everett's many (but separate) worlds could be traversed through what they termed as 'wormholes'⁶ – gateways connecting one universe to another. The consequence of combining the many-worlds interpretation with Hawking-Hartle's wormholes is an infinitely generating number of potentially *interconnecting* universes,⁷ decohering into what might be represented as a vast, entangled 'rhizome' (Deleuze & Guattari 2005).⁸

The world of contemporary science, of quantum physics, therefore brings us to a philosophical crossroads: where a pair of entangled subatomic particles can be one thing, yet two; where a cat can be both dead *and* alive; and where two or more worlds can co-exist simultaneously. As a result, the traditional understanding of identity is thrown into crisis. Within the quantum paradigm, identity can no longer be deemed as discrete, but rather as equivocal. Crucially, it also declares that the role of the observer in the physical determination of a phenomenon is active, to the extent that the observer becomes part of the system itself.

Furthermore, Werner Heisenberg's 'uncertainty principle', unveiled in 1927, proposed one of the most important laws of theoretical science: it stated that a particle's position and momentum could not be measured simultaneously. By

measuring one characteristic (e.g. momentum) the other characteristic (i.e. position) cannot be accurately measured, only calculated based on probabilities – half of the phenomenon remains uncertain. A particle's state, in part, is only approximate: it is 'fuzzy' rather than completely defined.⁹

The philosophical implications across all these developments in quantum theory, on understanding what is real and not real, are substantial and far-reaching. In an ontological context, it reignites age-old questions on the materiality of reality¹⁰ (for example, is matter a particle or a wave?)¹¹ and it raises questions about both scientific and philosophical realism more broadly. In an epistemological context, the uncertainty principle presents a fundamental limit on knowledge: position and momentum cannot be known simultaneously, thus an entity can only be identified as incomplete, probable and indefinite.

In light of these implications in quantum physics, the question arises as to where this leaves the role of science in a philosophical and practical sense. Are empiricism and predictive certainty no longer pillars of science? Has there been a move away from the deductive towards the inductive? Are the Laws of Nature and the outcomes of scientific rules now only probabilistic, rather than definitive? What really can be known about the physical universe in the context of such ambiguity?

In refusing to accept the indeterminate nature of the physical world, Albert Einstein insisted that God does not play 'dice' with the universe (Born 1971).¹² But quantum physics has, time and again, repudiated this view.¹³ Chance, chaos and uncertainty have become the hallmarks of contemporary theoretical science. Simple deductive logic obliges us to extrapolate the strange and 'spooky' behaviour¹⁴ of microscopic subatomic particles to the larger macroscopic world, in which we all reside. However, this approach also has profound implications for our everyday experience of life.

Since at least the Enlightenment, refuge has been sought in the idea that the unfettered potential of human knowledge and technology could insulate us against an arbitrary, random and chaotic world. But quantum theory now

suggests that we are we living in a world that is indeterminate, uncertain and precarious, where life is a mere glance away from one realm into the next, where not even Hawking's gun can save us from such consequences.

What if?

What if reality is an entangled phenomenon, neither here nor there, neither absolutely one thing nor another, simultaneously singular and multiple, probable but not definite? Where does that leave our understanding of the world and the narratives that we construct around our experiences of it? And how might we image these phenomena?

1.2 THE DELEUZIAN TURN: AN INSIGHT INTO DESTABILISATION & DESCENT

Post-structuralism can offer an insight into the way quantum theory can be understood in philosophical terms, without reverting to dogmatism or ideology. James Williams writes: 'For poststructuralism, the dominance of the model of the sciences and of scientific knowledge should be resisted' (2005, p.15). This position might be prudent in relation to deterministic classical science; however, as is argued here, new developments in contemporary science open up fresh ground for post-structuralism to explore and integrate quantum theory, particularly because the 'dominance' to which Williams refers is increasingly scrutinised from within the field of science itself.¹⁵

Post-structuralist ideas such as 'flux', 'slippage', 'decentring' and 'multiplicity' align with many of the principle concepts of quantum physics. For example, the 'fuzzy' measurement of Werner Heisenberg's uncertainty principle means that it is impossible to define a physical phenomenon, such as a particle, wholly and exactly. Post-structuralism also routinely resists any form of stable identification or meaning. Derrida's discussion of 'différance' (2001), for example, argues that pure meaning can never be arrived at because things, such as words, are merely signifiers of other things (e.g. other words, symbols), thereby resulting in an

endless, deferred chain of metaphors. In both cases, identity is indeterminate, always transforming and existing beyond its referent.

Maurice Merleau-Ponty's phenomenological concept of the 'flesh of the world' further challenges the concept of identity, finding it impossible to separate the body from its environment. The (human) body, for Merleau-Ponty, is the principal site for knowledge about and perception of the world. But he also describes an interconnection between the subjective body and the objective world: the two are inextricably tied together. 'That primordial being which is not yet the subject-being nor the object-being and which in every respect baffles reflection', he wrote. 'From this primordial being to us, there is no derivation, nor any break' (Merleau-Ponty 1970, p.65–6).¹⁶ This entangled relationship between body and environment, and between subject and object, can be seen as a precursor to a far more elaborate and radical post-structuralist understanding of meaning making and identity. Neither decrying the individual subject completely, nor elevating it to a privileged status, the Deleuzian post-structuralist view repositions the subject to a corresponding footing alongside the object. It maintains Merleau-Ponty's view on 'corporeality' but shifts it to what Wim Christiaens describes as an 'anti-anthropocentric', post-humanist setting (2014, p.16).

Christiaens uses Deleuze to apply the relationship between the subject and object to a science context. Christiaens specifically cites the 'observer effect' (or, as he describes it, 'the measurement problem'), in which any observation of a phenomenon becomes integral to the phenomenon itself. It is the underlying concept that operates under Schrödinger's cat paradox. A scientist examining a photon, for example, physically affects that photon particle. The observer and the observed become indistinguishable, or at least considered part of a system in continual flux. Identity (in this case, of the scientist and photon particle) is as much about difference as it is about sameness. Christiaens writes, 'The ontology of difference is fundamentally anti-anthropocentric. It rejects the humanism which has been part and parcel of the Western world-view, and which also underlies the epistemology of science. A Deleuzian we believe, should welcome the 'absurdity' of a physicist in superposition. The subversion of humanism could hardly be more radical' (2014, p.16–7).

This kind of inextricable relationship, between the subject and object, between the body and the environment, and between the observer and the observed, is the focus of much of Karen Barad's work in *Meeting the Universe Halfway* (2007), particularly in her concept of 'agential realism'. In her book, Barad applies her Deleuzian-framed post-structuralist view to quantum physics, specifically to Niels Bohr and his work on the Copenhagen interpretation. In contrast to an object-oriented ontology, which is focused on materiality, Barad develops a concept that she calls 'intra-action', a process that leads to 'the turning of relations into "things"' (2003, p.812). Here, she emphasises the 'relations' of entities over the 'relata' (that is, entities in themselves). Phenomena emerge out from their relationships rather than the other way around: 'relata do not preexist relations ... there are no such independently existing objects with inherent characteristics' (Barad 2003, p.815). Barad takes this radical concept, of the immaterial becoming material, even one step further. Following on from Bohr, she writes, 'concepts are not ideational but rather are actual physical arrangements [which are] clearly an insistence on the materiality of meaning making' (Barad 2003, p.820).

As Wim Christiaens points out, this ongoing and fluid emergence of phenomena is concordant with Deleuze and Guattari's writings on 'becoming', a kind of ongoing morphogenesis that prosecutes the notion of identity as an assemblage of difference, of ever-changing confluence and departure (Christiaens 2014). Although Deleuze never directly addressed his philosophy towards quantum physics, he did occasionally allude to it. For example, writing about identity with Guattari: 'becomings-molecular of all kinds, becomings-particles' (2005). His cursory encounter with theoretical science was never fully developed¹⁷ – a missed opportunity, according to Christiaens (2014).

The concept of 'becoming' lies at the heart of Karen Barad's writing because the primacy of identification is decentred towards the periphery or, more precisely, towards the gap, the in-between. By redirecting the focus away from materiality towards a continuum of relations, phenomena defy Euclidean space: matter is vanquished in favour of a disembodied ever-extending 'rhizome' of decoherence, where interiority merges with exteriority, where the object

coalesces with the subject, and where the actual and virtual intermingle in a ramifying process of intra-actions. 'What is the outline?' asked physicist Richard Feynman, 'it is not something definite. It is not, believe it or not, that every object has a line around it! There is no such line' (Barad 2007, p.153). Barad concurs, once again reiterating Christiaens' anti-anthropocentric view. 'Bodies are not objects with inherent boundaries and properties,' she writes, 'they are material-discursive phenomena. "Human" bodies are not inherently different from "nonhuman" ones' (Barad 2007, p.153).

The lineage and descent of identity and *being* are therefore undermined in favour of a fractured set of burgeoning relations and an ongoing process of *becoming*. From the ashes of Merleau-Ponty's hyper-dialectical 'corporeality' (Michael 2003) rises Deleuze's 'Body without Organs' (Deleuze & Guattari 2005)¹⁸ – the living dead, a figment, a nonentity, a cypher, the immaterial. Nothingness.

1.3 IMAGING THE UNSEEN

So, what can exist in a void, in a box (if one could describe it as such)? A dead cat? An alive one? What can exist in the desolation that is Deleuze's 'any-space-whatever' (1989)?¹⁹ If Euclidean space is defied (as quantum physics asserts), can anything emerge from this emptiness?

By adopting a Deleuzian approach and following on from Barad, the void can be understood not as lacking but rather as palpable, relational, extant; as a state in which both being and nothingness co-exist, where the virtual and actual converge. In quantum terms, for example, a vacuum can never really be empty, but rather filled with probability waves, virtual particles, vacuum fluctuations and antimatter. By the same token, Deleuze and Guattari write, 'Physicists say that holes are not the absence of particles but particles traveling faster than the speed of light' (2005).²⁰ The concept of the void is therefore paradoxical, existing yet not, in between and in and of itself.

Is it possible to image the indiscernible? To perceive the imperceptible? See the unseeable? ²¹ How does one regard 'relations' rather than 'relata'? By considering these questions, how might we begin to better understand photography, traditionally considered an optical and material medium? The answers emerge, I argue, by understanding the photographic image as a burgeoning assemblage of relations, in which the photographer, spectator and subject, for example, are dispersed into a series of intra-actions, inextricably entangled within and without the void. They are not just situated *in* the abyss but situated ontologically as part of it, simultaneously looking both down into and up from the chasm: *becoming-void*.

Applying these ideas to a photographic context opens up new ways of understanding, experiencing and generating the photographic form. The void might be represented by a single frame of unprocessed film stock, or an unexposed digital sensor at the ready. It could be both aperture and chamber, or the interior of a camera obscura. Perhaps also a white wall of a gallery awaiting an artwork to be hung, or a darkened room in which to install a series of light boxes. It might be a vacant landscape rich with trace and narrative potential. Or a temporal void: a moment of gestural hesitation, or an instant of confusion or uncertainty. It could even be the space between lens and subject, between the photographer and focal plane, or between the spectator and a photograph's surface.

Through this kind of all-encompassing void, the photographer, the subject and the spectator are conjoined in a productive feedback loop, where all players are ontologically entangled through the photographic (p)act. Photography is not just the resulting material photograph, it is also the relational process itself, both *a priori* and *a posteriori* – before and after the event, within and beyond the physical image, where 'the world of the articulating, self-defining and enclosed subject' is challenged (Włodzik 2013, p.201). In Deleuzian terms, the photographer-becoming-image can be considered equally as the image-becoming-spectator, or even the spectator-becoming-photographer; where one part is inseparable from another, and where the line between representation and reality dissipates. This view is a fundamental departure from Bazin's assertion

that photography is 'a mechanical reproduction in the making of which man plays no part' (1967, p. 12).

On the creative, productive process, Deleuze and Guattari write:

There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from each of these orders, so that a book has no sequel nor the world as its object nor one or several authors as its subject. In short, we think that one cannot write sufficiently of an outside. The outside has no image, no signification, no subjectivity. The book as assemblage with the outside, against the book as image of the world (2005, p.23).

This collapsing set of distinctions, which are instead replaced by 'connections', is an idea that is reflected in Karen Barad's concept of 'intra-action' (2007), where identity emerges through relations rather than the things themselves. This approach underpins what I call the 'intra-image', a photographic assemblage born through the way its constituent parts network and coalesce together. It is a concept that is developed through my practice-led work, *Duplicity*, which is examined throughout this exegesis.

1.4 THE CRYSTAL-IMAGE – DREAMING WITH EYES WIDE OPEN

those people who believe that they speak or are silent or do anything else from a free decree of the mind, dream with their eyes open.

– Baruch Spinoza, *Ethics III*, Proposition II (Schopenhauer 2005, p.78)

In, *Cinema 2: The Time Image* (1989), Gilles Deleuze proposes a cinema that encompasses pure time – one which is not propelled by movement, action or, as he refers to in his first book on cinema, the 'sensory-motor schema' (Deleuze 1997)²² – but rather one that embodies a Bergsonian notion of *durée*.²³ In this

sense, time is understood not as a series of individual moments and movements (as represented by the ticking segments of a clock, or as a cause-and-effect, action-driven Hollywood film), but rather as a continuum of dynamic flow that stretches through the present, into the future/past: a perceived, indistinct and fluctuating time where the actual (ever-shifting present) is superposed with the virtual (always-extending past). Deleuze identifies this more forceful, affective cinema as the 'time-image', associated with post-war films, particularly in Europe, commencing with the Italian neo-realist films of, for example, Rossellini and continuing on to the French *nouvelle vague* works of Godard and beyond. In this cinema, Deleuze describes an image of thought and perception as affective, expressive and creative rather than a passive or representative force; a cinema where rupture, irrationality, syncopated hesitation and an elastic duration dominate – a dynamic living cinema or, rather, a cinema of living, truer to the experience of real life.

Deleuze extends the time-image further, to its most pure form: the crystal-image. This is a cinema that expresses the epitome of Bergsonian *durée*, in all its many facets. The polarities within time, reality, truth and identity are brought together within the image by what Deleuze describes as a series of 'internal circuits' that are contracted rather than dilated (1989, p.70). Within these circuits, the future is bound with the past, desire with memory, the present with the preceding, difference with repetition, and exteriority with interiority. These polarities mirror each other, reflected and refracted in the shards of their own extremities, connected so closely by their intrinsic continuum that one becomes indiscernible from the other.

Deleuze writes:

as the circles contract the virtual draws closer to the actual, both become less and less distinct. You get to an inner circuit which links only the actual object and its virtual image: an actual particle has its virtual double, which barely diverges from it at all; an actual perception has its own memory as a sort of immediate, consecutive or even simultaneous double. For, as Bergson shows, memory is not an

actual image which forms after the object has been perceived, but a virtual image coexisting with the actual perception of the object. Memory is a virtual image contemporary with the actual object, its double, its 'mirror image' ... the virtual image never stops becoming actual (Deleuze & Parnet 2007, p.150).

With this application, we see how Deleuze's proposition of the crystal-image becomes an extension of the major philosophical concepts developed in his previous works, particularly with Félix Guattari in *A Thousand Plateaus* (Deleuze & Guattari 2005). 'Becoming', 'difference' and 'immanence' are at the heart of the crystal-image, where the actual and the virtual entangle, and where we simultaneously encounter multiplicity and singularity, the real and the imaginary, wakefulness and the realm of dream, the living and the dead. Fundamental to the crystal-image is its alibity to encompass 'a multilayered and infinite register of montage "realities"' (Parr 2005, p.60), reminiscent of the superposed quantum states of the many-worlds interpretation.

This doctorate presents photography as even more suited to the crystal-image framework than cinema, in that it permits time to be perceived by the spectator as unadulterated *durée*, allowing for thought, contemplation, recollection, imagination (even dreaming), or simply dismissal, unencumbered by the dogmatic imperative of the clock time of cinema running at 25 digital frames per second. As the refined, timeless unit of cinema, the still photograph is simultaneously momentary and infinite, fleeting and 'aeonic' (Deleuze & Guattari 2005).²⁴ Nevertheless, the distinction between the moving image and the still should not be overstated. In *Photography, Cinema, Memory*, Damien Sutton writes, 'To paraphrase Deleuze and Felix Guattari, cinema and photography are badly explained by the binary organisation that sees them as representing mobility and immobility, life and death' (Sutton 2009, p.xii). Instead, and in keeping with Deleuze's philosophy, photography and cinema can be seen as extensions of each other, tied together in a circuit by a continuum along which travels the still-moving image and the living-dead.

1.5 DUPLICITY – THE INTRA-IMAGE

To make sense of and to elaborate on these ideas further, *Duplicity* is provided as an example of how the philosophical implications outlined above can be realised in an image-based work. Following is an overview of the work, which is discussed in detail throughout the rest of the exegesis.

The work itself is distributed across three discrete but conjoined spaces (or 'zones'), located in the University of Technology Sydney's Bon Marche Studio. Together, these spaces and their contents form an assemblage of components that I term the 'intra-image' – an expanded understanding of the photograph that extends beyond the image itself. The intra-image forms the central proposition of this doctorate, where the sets of relations between multiple components are just as important as the components themselves.

Zone 1 is located in the foyer of Building 3 at UTS. It is an informal space that at first blush does not seem to be part of the exhibition. Two large television monitors are situated on a central column, displaying two separate video feeds of the other adjoining zones.



FIG. 4: Zone 1: *Duplicity* installation at Bon Marche Studio, 2016

Zone 2 is the main space, situated in the studio itself. It is an expansive, darkened room, lit only by the light emanating from six large photographic light boxes. These photomedia images are the principal components of the practice-led work. The light boxes are suspended from a 5 metre-high lighting grid and are arranged in a hexagonal formation, seemingly floating in mid-air within the darkened abyss. The works face inward, so that to view the images, spectators must approach the works, move between them, and enter into the hexagonal space. In doing so, the spectator becomes lit by the ambient light that spills from the light boxes, so that they indirectly become part of the scene in the setting of this installation. By doing so, they unwittingly become subjects of the work, characters that are surveilled by a closed-circuit television camera that is fed back to one of the monitors in Zone 1.

In this way, the observer becomes observed and the actual becomes actor. It is no coincidence that there is a reflexive inference in locating *Duplicity* in a film studio (a dream factory of sorts), where the real meets the fantastic and where confected narrative drama is played out on set to camera.

This is the philosophical territory of the crystal-image that Deleuze writes of:

The actual image and the virtual image coexist and crystalize; they enter into a circuit that constantly takes us from one to the other; they form a single and same 'scene' in which the characters belong to the real and yet play a role. In short, it is the real as a whole; the entirety of life, that has become spectacle (Deleuze 1989, p.84).

Aspects of Deleuze's crystal-image not only appear across the installation as a whole; they can also be found in the six photomedia light boxes in Zone 2, where the actual and the virtual combine. Each light box consists of three separate photographs, composited together as a single entangled image: two background landscapes, shot on location and superposed as a lenticulated print; and one foreground portrait, shot in a studio and digitally laid into the landscape scenes.

The different narratives behind each photograph originate from real-life events, sourced from newspaper articles, eyewitness accounts and personal encounters. Because of their heightened aesthetic qualities, there is little suggestion of a connection to the 'real'. Here, a duality is at play. On the one hand, these are historical documentary images because of their link with past real-life events – they embody trace, vestige and the *virtual*. On the other hand, they are fictional re-presentations with a link to the present – as artworks they exist and are experienced in the 'now'; they are *actual*.

By compositing three different images as one, there is also a suggestion of the meetings of many worlds, where characters pass from one realm into another, where the speculative real decoheres and deforms, splitting off into disparate, fractured narratives that take the spectator on 'strange adventures' (May 2005, p.85–6). Borrowing from Brian Massumi, this process of production is 'at once a monument of its passing and a signpost of its potential to be repeated ... as enveloped past and future' (1998, p.17). The images are a volatile state of difference and repetition; of parallel worlds where the uncanny haunts the mundane; an entangled, contiguous and polysemic intra-image.



FIG. 5: Zone 2: *Duplicity* installation at Bon Marche Studio, 2016

Zone 3 is located at the rear of the studio. It is a smaller, back-of-house area, normally used for storage and as a loading dock. The space is transient and in-between. Unlike the heightened atmosphere of Zone 2, Zone 3 is modest and ordinary. It is brightly lit, with garish fluorescent lighting. The white concrete walls are stark and uninviting. An industrial air-conditioning duct runs across the ceiling. Here, a kind of investigative crime scene is presented. An assortment of newspaper clippings, maps and satellite photographs are stuck up roughly on the walls, while looped video footage of crimes and other acts of violence caught on CCTV play out on three monitors on the other side of the room.



FIG. 6: Zone 3: *Duplicity* installation at Bon Marche Studio, 2016

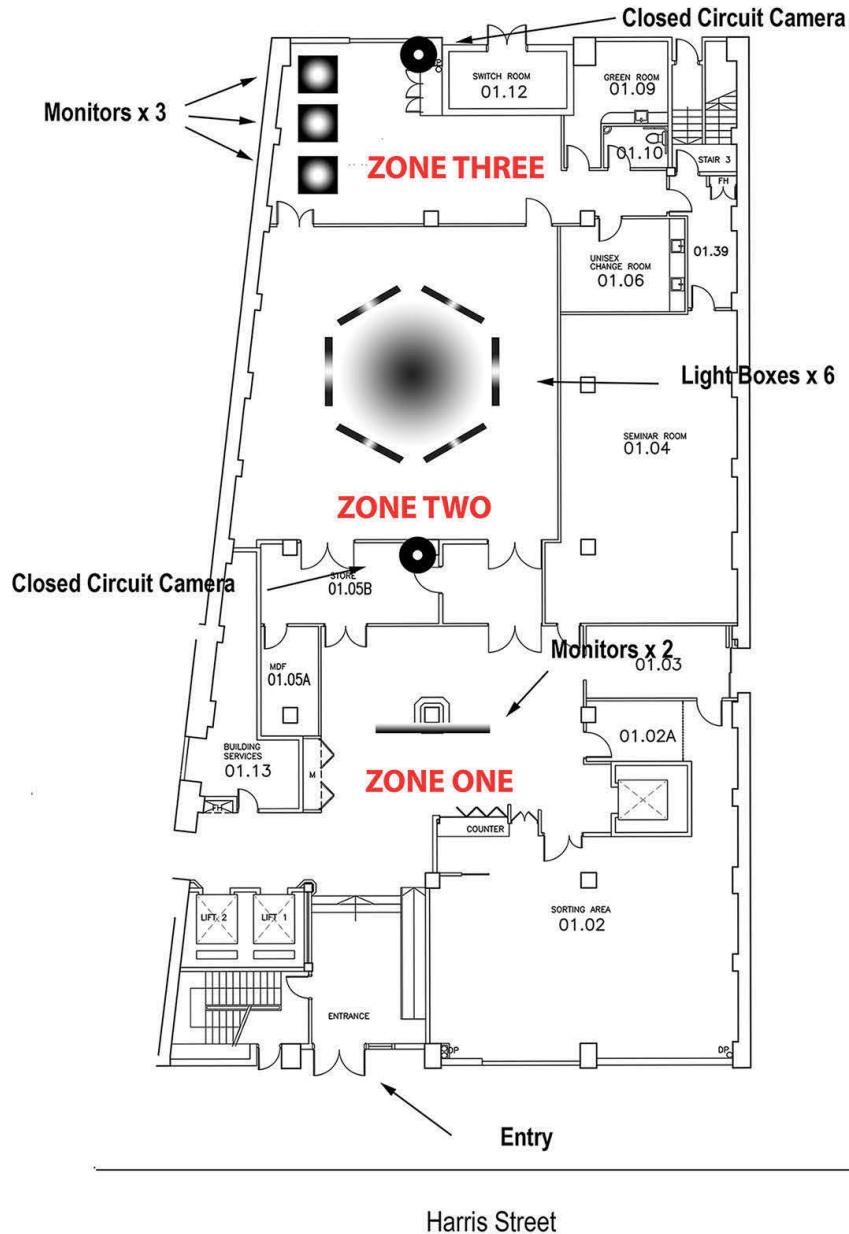
These materials document the real-life events that are represented in the light box images exhibited in Zone 2. Given this context, those images become estranged, perhaps even repulsive. The aim here is to manufacture a kind of aporetic moment – a pause for thought characterised by confusion, doubt and indiscernibility, where the spectator is challenged to confront their 'disturbances of memory and the failures of recognition' (Deleuze 1989, p.55); to interrupt the 'vivid and continuous dream' (Gardener 2001, p. 97)²⁵ by reconsidering the light box images in Zone 2 on their way out of the installation space. This concept, of

shifting comprehension and multiple meaning, returns us once more to Deleuze's writings on the crystal-image. In *Cinema 2*, he writes,

perception and recollection, the real and the imaginary, the physical and the mental, or rather their images, continually followed each other, running behind each other and referring back to each other around a point of indiscernibility. But this point of indiscernibility is precisely constituted by the smallest circle, that is, the coalescence of the actual image and the virtual image, the image with two sides, actual and virtual at the same time (Deleuze 1989, p.69).

The objective of *Duplicity*, then, is not to create a faithful representation of the original act (although some effort was made towards alluding to it) but rather 'to key into durations which would defy the limitations of the intellect, working not toward action, but toward the zone of indeterminacy which lies between perception and action' (Herzog 2000). In other words, through difference and repetition, the work aims to propel the spectator towards an affective aporetic moment – an interval that encompasses sensation, hesitation and confusion.²⁶ To reiterate, it is the relations between these various components, as much as the components themselves that operate the work as a whole and that comprise the intra-image.

DUPLICITY FLOOR PLAN



University of Technology Sydney
Bon Marche, Building 3

FIG. 7: Floor Plan, Bon Marche Studio, UTS, *Duplicity*, 2016

2. SPOOKY LANDSCAPES & STRANGE IMAGES

Narrative & the Sublime Nonlocality of Quantum Possibilities

In this chapter, I examine how the effects of quantum nonlocality can lead to strange experiences as we pass through, encroach upon or linger in liminal, dematerialised spaces, where an encounter with the 'spooky' is always a possibility. If quantum physics raises doubts about the coherence of discrete locality, in what ways can space be expressed and understood through the photographic image? And what are the resulting narrative consequences, particularly in terms of landscape photography? *Duplicity* explores these questions, specifically through the background landscape plates of the work's photographic components. Out of this, I develop the concept of 'dis-location', a fusion of quantum nonlocality and Giles Deleuze's idea of 'any-space-whatever' (1989), which renders space as continuously in flux, equivocal and ambiguous. In this context, I explore the possibilities of generating interrupted narratives that are simultaneously explicit and implied, historical and speculative; that inhabit both documentary and the fantastic; and that are situated at the intersection of where the mundane meets the sublime.

2.1 SPOOKY ACTION AT A DISTANCE

It is 1935, and the controversy surrounding the emergent field of quantum physics is at its most intense. Albert Einstein and Neils Bohr, two of the giants of theoretical science, are at loggerheads. At the centre of the debate is a concept known as quantum entanglement, where two subatomic particles are physically entangled, separated then measured. During this process and until the act of measurement occurs, certain crucial characteristics of each particle remain unknown – the particles remain in what is called a state of 'superposition', neither definitively one thing nor another (Schilpp 1998).

Physicists find, however, that in observing these superposed particles, a strange phenomenon unfolds – measuring a particular characteristic of one particle (for example, its 'spin')²⁷ *instantaneously* affects the correlating characteristic of the

other particle, even though the two might be separated by distances of light years – the information apparently flows from one particle to the other, faster than the speed of light and, therefore, seemingly, in direct contravention of Einstein's own Nobel Prize-winning laws of special relativity.²⁸ So strange is this behaviour that the results of repeated experimentation suggest that these two entangled particles are not only acting in concert, but seem to behave as a single entity, at least until the moment of observation.

It is here that the point of contention arises. On the one side, Einstein maintains that the mystifying results of these experiments only occur because quantum theory is incomplete – that each particle must instead be somehow encoded with pre-determined information, called 'Hidden Variables'.²⁹ Einstein cannot bring himself to accept that the material state of a distant particle is determined by the mere act of observing a nearby particle because, by all accounts of classical science, reality is local; matter is discrete and is only affected by its immediate surroundings, not by some far off, disconnected event. Einstein is so cynical of the idea of this strange behaviour that he dismisses it disparagingly as 'spooky action at a distance' (Hardy 1998).

But, as history shows,³⁰ Neils Bohr's counter-analysis of 'spooky action at a distance' (what became known technically as 'nonlocality') ultimately held sway over the sceptical views of his more illustrious colleague, Einstein, furthering the departure of quantum physics from its classical cousin and deepening the philosophical fissures that continue to lurk within contemporary theoretical science to this very day.

Bohr argued for a more complex, unorthodox understanding of this phenomenon. His radical analysis of nonlocality declared that the behaviour of entangled particles is probabilistic (that is, not certain), intrinsically connected (despite physical separation) and that measurement (or observation), *physically determines* the properties of not just one particle, but both, *simultaneously*.

The repercussions of Bohr's ideas of nonlocality are profound. His account challenges one of the cornerstones of classical science; the concept of local

realism is violated, casting doubt on notions of both locality (that is, discrete physical space) and realism (that is, matter as having inherent, defined properties). In this context, space can no longer be considered linear nor continuous, but rather dematerialised, dissipated and destabilised. The implication is that the fabric of our universe is somehow fundamentally interwoven in ways that we have yet to fully comprehend.

If both locality and realism are intrinsically undermined as a consequence of 'spooky action at a distance', what does that mean for the possibilities of representing physical space and narrative through the photographic image, particularly in terms of landscape and location-centred photography? How might one locality be entangled with others? Given the non-linear nature of space under this paradigm, is not the conventional understanding of causality therefore also undermined? What kind of narratives might we draw from such a phenomenon?

2.2 DISORIENTING SPACE

These questions about the nature of locality and realism are considered specifically in the landscape components of the photomedia works in *Duplicity*. Based on a collection of semi-fictionalised, documentary-based narratives, these images explore what possibilities might lie beneath the surface of everyday existence, where the ordinary can turn unexpectedly extraordinary, and where life and death intersect, haunted by the entangled and disorienting 'spooky' potential of nonlocality. By entwining two landscape photographs together through the lenticulation process, *Duplicity* metaphorically contemplates the idea of entangled states, where one narrative space inhabits another and where the act of observation can trigger a decoherence from one world to the next.

These images depict spaces that are situated at social, physical and temporal margins: shorelines, roadsides and car parks. The terrain is contested; it is defined as much by its limits as by its absence, overlapping and dissolving with the shift of time and space. Rather than 'nonlocalities', I call these sites 'dis-locations' as

they are removed from themselves, concealed yet perceptible, existing yet not. An extreme example of such a space is what is called a 'black site' in military terms: a secret location that exists but which the political and military classes refuse to acknowledge, or try to suppress. Examples of these are Abu Ghraib prison,³¹ the Guantanamo Bay military centre, Nauru and Manus Island detention camps and the Pine Gap defence facility. Other examples are the sites of Aboriginal massacres, which are barely acknowledged, if at all, in the broader Australian political, social or cultural discourse.

But dis-locations are not always so significant. They can be mundane as well: laneways, nature strips, even garden paths. Dis-locations are nonlocal in that they can be affected by events in a distant entangled version of themselves, opening up the possibility for the uncanny to unfold. Either way, they are intrinsically paradoxical. They are singular and simultaneously multiple; in flux, uncertain and rich with the potential to be both ordinary and fantastic; ready to be decohered by the observing, photographic act at any time. They are places of destination and journey, location and perimeter, void and plane, a point yet a line. These dis-locations, therefore, have a duality in the same way that an electron can be both a wave and a particle: one moment there but in the same instant not there, existing yet ephemeral, real and simultaneously not real; like a shopfront window pane³² of a department store, or a television or computer screen. These are not merely thresholds between worlds but rather a coalescence of both. In Deleuzian terms, they could also be considered 'de-territorialized' and 're-territorialized'³³ – encroaching and being encroached upon, volatile and equivocal. In other words, dis-locations are defined by their potential to have the spooky unfold as much as their banality; their virtuality as much as their actuality. Karen Barad's emphasis on identifying things through relations and context, via her concept of 'agential realism', could not locate these places without referring to what was before and beyond (Barad 2007).

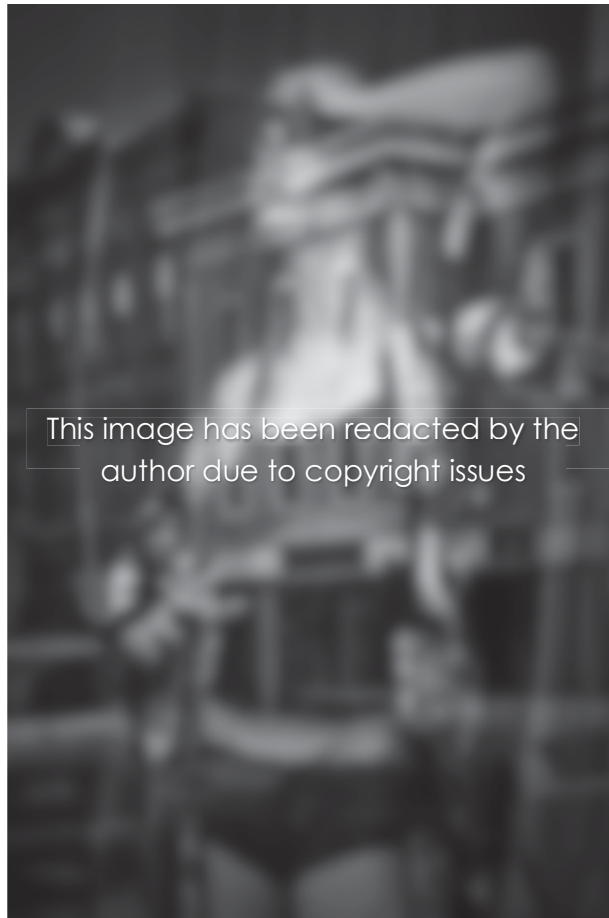


FIG. 8: Dis-location: the shopfront window, superposed with many worlds, of banality and desire, where the real and fantasy entangle, existing yet not (Nyhof n.d.)

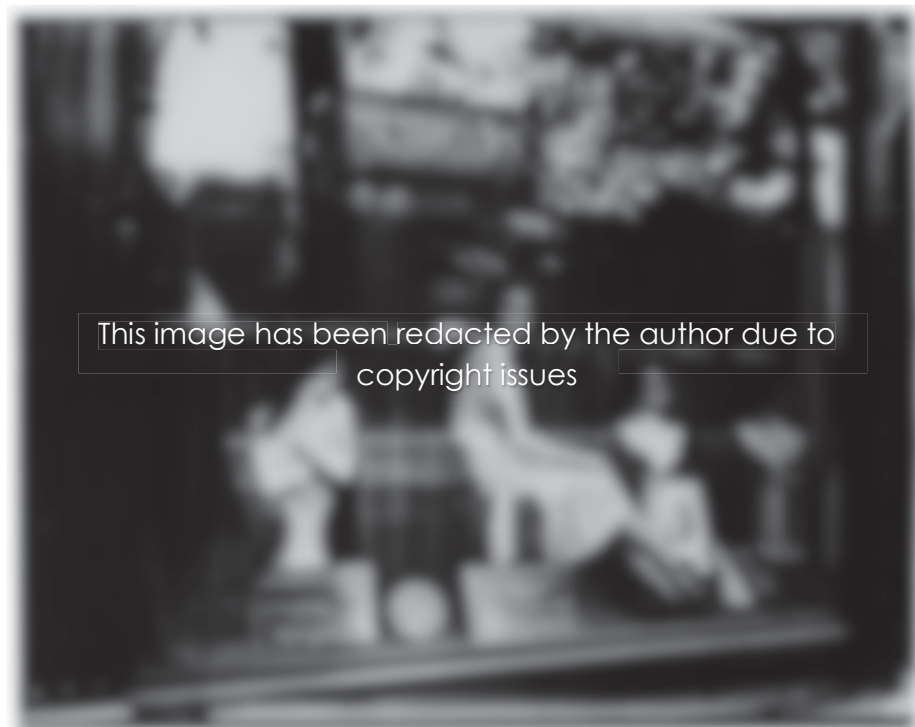


FIG. 9: Desire and banality in Paris in the 1920s, Avenue de L'Observatoire (Atget 2017)

In his critique of psycho-socio-cultural space and power-relations, Michel Foucault looked at 'Heterotopias' (Foucault 1986), which encompass the mythical, the real and the sacred. While these aspects of the heterotopic provide some context to my work, my preoccupation of the dis-located space is very much with the prosaic, the illusory and the profane. Marc Augé (1995), in another closely related observation, considered 'non-places', a concept that challenges the notion of culture being localised in time and space. Non-places are transient in nature, tending to alienate rather than socialise. Augé contends that the forces of 'supermodernity' strip place of meaning, history and identity. On the other hand, however, dis-locations are rich with these qualities, although they may not immediately manifest but instead be repressed, latent and superposed.

These are public spaces where people go to express their most private of secrets – to scratch them into walls or etch them onto tree trunks; to play out sexual desires; to contemplate, dream, agonise; or to murder. The precariousness of life can be enlarged when others stumble, trespass or venture into these dis-locations, down a beaten track, towards the vanishing point and into the abyss. They are drawn down these paths by desire³⁴, anxiety or despondence, opening up incalculable possibilities for narrative potential.

Damien Sutton, in *Deleuze Reframed*, writes, 'for Deleuze and Guattari the unconscious is a place of underground passageways or rhizomatic burrows through which desire moves like a guerrilla fighter, ready to spring up when we least expect it' (2008, p.9). Led by such desirous paths, passageways and burrows, one might arrive at these dis-locations: roadsides, railway underpasses, the outer reaches of parklands, laneways, sewers and pedestrian bridges over freeways. They are neither utopias nor dystopias as they are more commonplace and less idealised than these, though they are superposed with the potential to be either or both – a parking lot, an industrial estate on the outskirts of town, a beachside promenade, or a leafy suburban street – at once both homely and *unheimlich*.³⁵



This image has been redacted by the author due to
copyright issues

FIG. 10: A desire path can be found in the most mundane of places (Mensvoort 2012).



FIG. 11: Path of desire: *Duplicity*, Plate #1, J. Janson-Moore, 2016 (see [Appendix 1](#) & [2](#))

Here, in amongst this apparent ordinariness, we find a type of awe, terror, wonderment and beauty; the vertiginous uncertainty of the sublime, often alluded to in Casper David Friedrich's nineteenth century paintings – an aesthetic trope that weaves its way throughout my own practice-led work. Friedrich's images are often situated at thresholds: between land and sea, mountain and valley, forest and field; or at the gate of a cemetery: between life and death, where positive space opens up to the negative and vice versa. But his work is not just purely geographical. Much has been written on the more psychological and philosophical aspects of his paintings, especially in relation to notions of the sublime, which Edmund Burke explored in his 1756 treatise, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. In it, Burke lays out the ground for understanding how pleasure can be derived from terror. Friedrich pictorialises this experience by regularly placing his subjects on the edge of an abyss, where the terrifying rush of vertigo is at its most intense. But, from this feeling of dread, according to Burke, an element of gratification is also induced. It is a theme explored not only in Friedrich's work, but also by many artists since, including Alfred Hitchcock in his 1958 film, *Vertigo*. This film sees the protagonist, Scotty, drawn time and again to the (deathly and desirous) precipice – windowsills, stepladders, rooves, belltowers and shorelines.

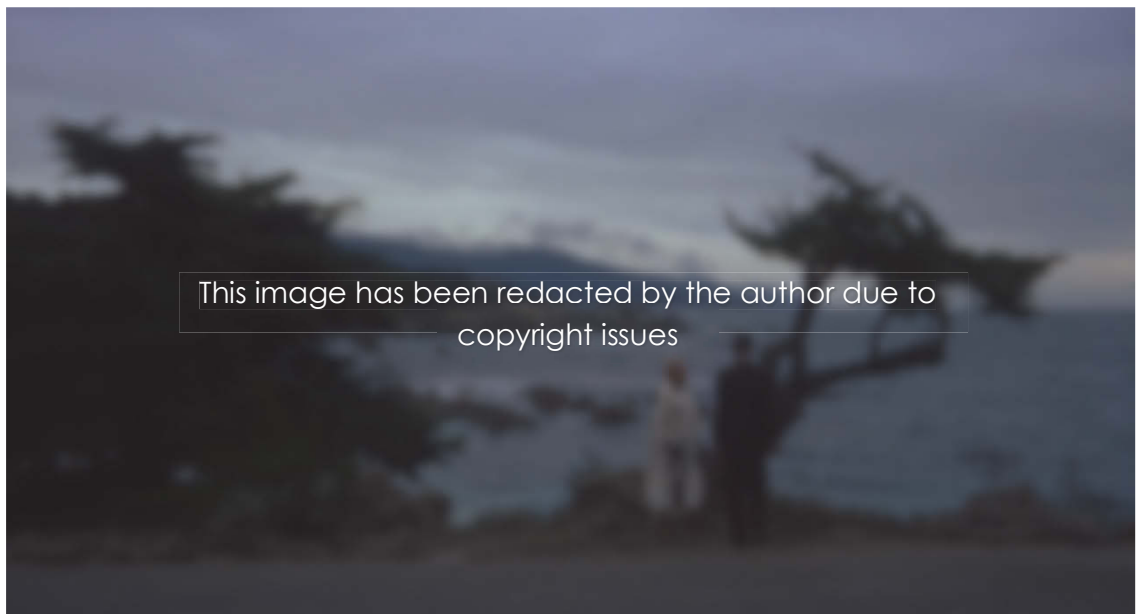


FIG. 12: Still from *Vertigo*, Alfred Hitchcock, Paramount Pictures, 1958 (Filmap 2014)

The sublime is also a theme that runs throughout *Duplicity*. Not only are its landscape images situated at various dis-locations – liminal sites, such as bridges, passageways and roadsides – but it is also a study of the dynamic, compounded nature of place where the potential for dramatic change, of the virtual to actualise at the most unexpected moment, is always possible.

The paradox of the sublime might not only be described as a moment of awe, but also as one of confusion, hesitation and 'aporia' – a kind of epistemological seizure between the double take, where the ability to process meaning in moments of meaning breaks down. In a cinematic context, Deleuze would refer this to a collapse of the 'sensory-motor schema' (1989, p.40), typical of the crystal-image. Characters cease to be affected by causality and, rather than becoming 'agents' instead become 'seers', 'perceiving' rather than 'acting' (Herzog 2000). Jean-François Lyotard's concept of *aporia* (literally, 'without passage') examines what he refers to as an 'impassable doubt' (1994). He detects the debilitating effect of the sublime when the mind is confronted by the infinite and the eternal (for example, in Friedrich's works, by a yawning valley, a boundless field, or an endless ocean) then forced to rationalise the intrinsic 'inconsistency' of such impressions (Rescher 2009, p.1).³⁶ The void (and therefore death, as the existential embodiment of the void) is implicated in such instances of cognitive dissonance where the mortal mind, rather than being moved, seizes and stultifies in a moment of incomprehension, disorientation and estrangement. This delay, between perception and action, is what Bergson might refer to as a 'zone of indeterminacy' (Herzog 2000).

While 'Deleuze declares that the highest function of cinema ... is to show ... what it is to think' (Sutton 2009, p.27), the experience of aporia in the face of the sublime – of what it is to *not* think – is just as important a function in *Duplicity*, where the concept of the void hints at a deeper epistemological crisis of the limit to human knowledge. After all, a paradox stubbornly asserts itself when we ask, 'Can one know nothing?' It is what Martin Heidegger touches on when he writes, 'what is most thought-provoking in our thought-provoking time is the fact that we are not yet thinking' (Smith 2012, p.142).

Georges Didi-Huberman writes of 'certainty' in the act of observation, where 'seeing has a terrible duration, a single moment of hesitation in efficiency' (Sutton 2009, p.7). But in the mediated act of seeing that is photography, this terrible duration of hesitation is extended and clouded with uncertainty. After releasing the shutter, the photographer might ask, 'Did I get the shot?' – a kind of doubt that lingers until they emerge from the darkroom, when the latent image is finally rendered visible; or in that second when their eye moves from the viewfinder to rear LCD on the back of a DSLR to reveal the digitised image. Alternatively, the spectator might ask, 'What is this thing?' when more closely examining a photographic print hanging on a gallery wall, during that moment when detecting (but not yet fully comprehending) what Roland Barthes refers to as the 'punctum' (2000).³⁷ Only then might the process of 'knowing' and 'movement' unfold – or not.

At this juncture, one might ask, as the sixteenth century French philosopher, Michel de Montaigne did in his *Essais* (1993), 'What do I know?' or even, 'Can I know?', extending the epistemological crisis to an existential one. Through quantum physics, the phenomenon of unknowability (that is, the fundamental limit of human knowledge) is made explicit by, for example, Heisenberg's uncertainty principle, which posits that the simultaneous knowing of the momentum and position of a particle is a physical and theoretical impossibility. Karen Barad writes that 'uncertainty is an inherent feature of human thinking' (2007, p.4), yet this notion, in general, remains taboo, or at least condemned as nihilistic.

Gilles Deleuze, on the other hand, might see such 'impassable doubt' as underscoring his problematising approach to philosophy, where the critique of the question is far more crucial than any attempt to answer it. Such an approach can take us on 'strange adventures' (May 2005, p.85–6) that ultimately land us not just at the sublime but beyond it and into the abyss. What happens after the aporetic moment, when the mind moves once more and when 'decidability' takes us beyond the threshold? Where might that lead us? I suggest that, by submitting ourselves to the void, we might pass through it, as though through a wormhole, re-emerging into one of the many-worlds proposed by Everett.



FIG. 13: *Two Men at Moonrise by the Sea*, Casper David Friedrich, 1822 (Duncan 2016)



FIG. 14: *Overlapping Worlds: Duplicity, Plate #2*, John Janson-Moore, 2016
(see [Appendix 3](#) & [4](#))

While, aesthetically, there are influences of Romanticism within *Duplicity* in similar ways as there are in, say, Friedrich's paintings (the examination of drama, the allusion to emotion and the use of subjectivity), my photographs lack the same kind of idealism of the nineteenth century. In keeping with the contemporary period, they are far more cynical and understated. Rather than a yearning for the ideal, my work is accentuated with scepticism, doubt and uncertainty – aporia. In this context, landscapes are portrayed less as the Romantic Arcadian archetype (a place of idealised destination) and, instead, as transient portals between overlapping worlds. They are utopian in the literal, etymological sense of the word ('no' + 'place', or 'nowhere'); where space implies both absence and presence. It is dis-located, nonlocal and spooky.

2.3 AGNOSTICISM & THE MISE EN ABÎME

Andreas Gursky has worked extensively with landscape and panoramas in his photography. His most well-known photograph is *Rhein II* (1999).³⁸ At first glance, the image seems quite unremarkable – a dull overcast day on the grassy banks of the Rhine River near Dusseldorf, Germany, not far from where Gursky grew up. However, on closer consideration, the simple vista presented reveals something more complex. Through digital manipulation in post-production, Gursky has painstakingly removed an entire factory complex that stands on the far side of the river. Visiting the precise site where the photograph was taken becomes a difficult task because Gursky has erased all trace of its exact location. The setting becomes a generic one: along the Rhine somewhere, nowhere in particular, utopian.

Such dis-locations could also be described as 'any-space-whatevers', a term Deleuze develops in his analysis of space as represented in post-war cinema (1989), but which is adapted here to photography. 'In the city which is being demolished or rebuilt,' writes Deleuze, 'neo-realism makes any-space-whatevers proliferate – urban cancer, undifferentiated fabrics, pieces of waste ground –

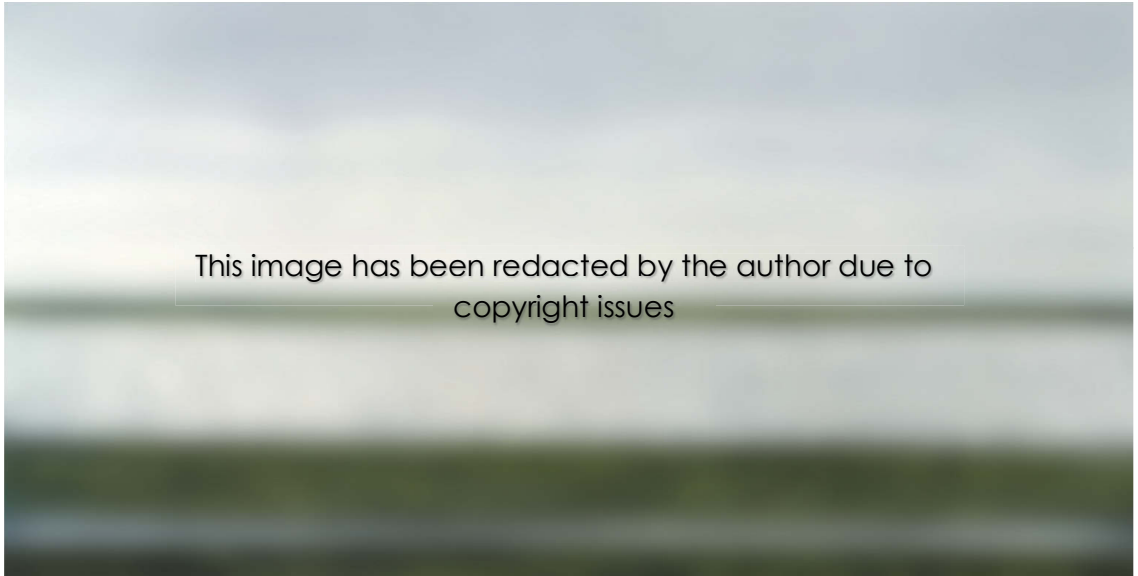


FIG. 15: *Rhein II*, Andreas Gursky, 1999 (Gursky 2011)

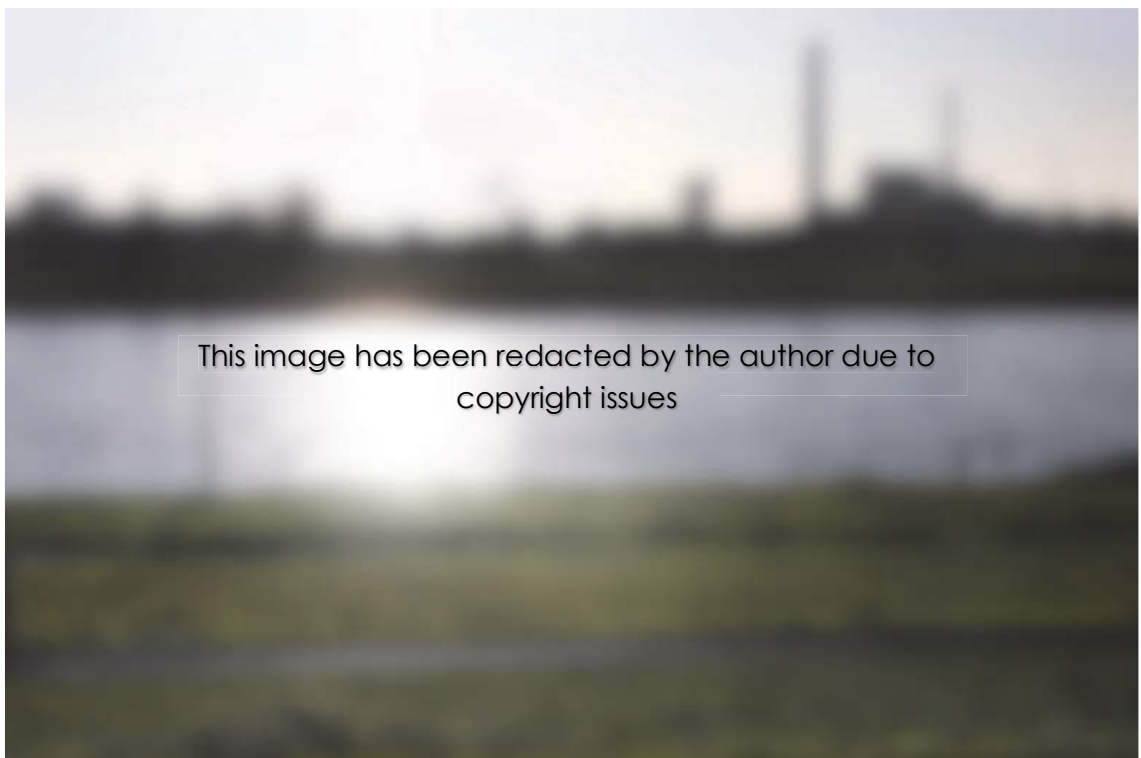


FIG. 16: A photograph approximating the view and site from which Gursky photographed *Rhein II* (*Perspectiva Conica* 2013)

which are opposed to the determined spaces of old realism' (1997, p.212). These are 'spaces which we no longer know how to describe ... deserted but inhabited' (Deleuze 1989, p.xi). Brian Massumi describes them as 'zone[s] of indeterminacy' (Scannell 2009, p.200), busy de-territorialising and re-territorialising, in a constant state of infinite flux, intensity and potentiality, simultaneously created and annihilated, there but not, derelict – nonlocal and uncertain. They are spaces, as Deleuze writes, 'of virtual conjunction, grasped as pure locus of the possible' (1997, p.109), and of the kind depicted in the background plates of *Duplicity*: deserted beaches, bridges that lead nowhere, pedestrian overpasses, empty car parks, and bleak high rise housing estates.

By creating the kind of absent presence portrayed in *Rhein II*, Gursky transforms the scene from one of dreary industrial realism into one that veers towards pure abstract modernism – so much so that it resolves into a kind of flat geometry of horizontal flourishes that transcends the notion of landscape. No longer a photographic representation of a river and its banks, *Rhein II* might be perceived as more akin to one of Mark Rothko's multiform paintings, or to the pure feeling of Kazimir Malevich's 1915 non-objective *Black Circle*,³⁹ to one of Anish Kapoor's void works, or even to the light sculptures of James Turrell. Here, the figurative is dissolved into a series of aniconic cavities stretched across the frame. Standing in front of these works, the spectator is confronted with a metaphysical and agnostic glimpse from the precipice into an unknowable netherworld. Elements of Deleuze's any-space-whatever can be detected in *Rhein II* - as they can in the background plates of *Duplicity* (see Fig. 22) - through 'the ways the fragmentation of and voids within the urban landscape disrupt established modes of knowledge, but also unexpectedly open up new possibilities' (Pratt & San Juan 2014, p.64).

In considering Deleuze's crystal-image, Amy Herzog writes, 'This is what leads to the distinction between the movement-image and the time-image: a qualitative difference, where what is seen, what is conveyed becomes less significant than what is not revealed, what is unknown' (2000). Within the crystal-image, then, difference, questions and problems are valued over identity, knowledge and solutions; the void is embraced.

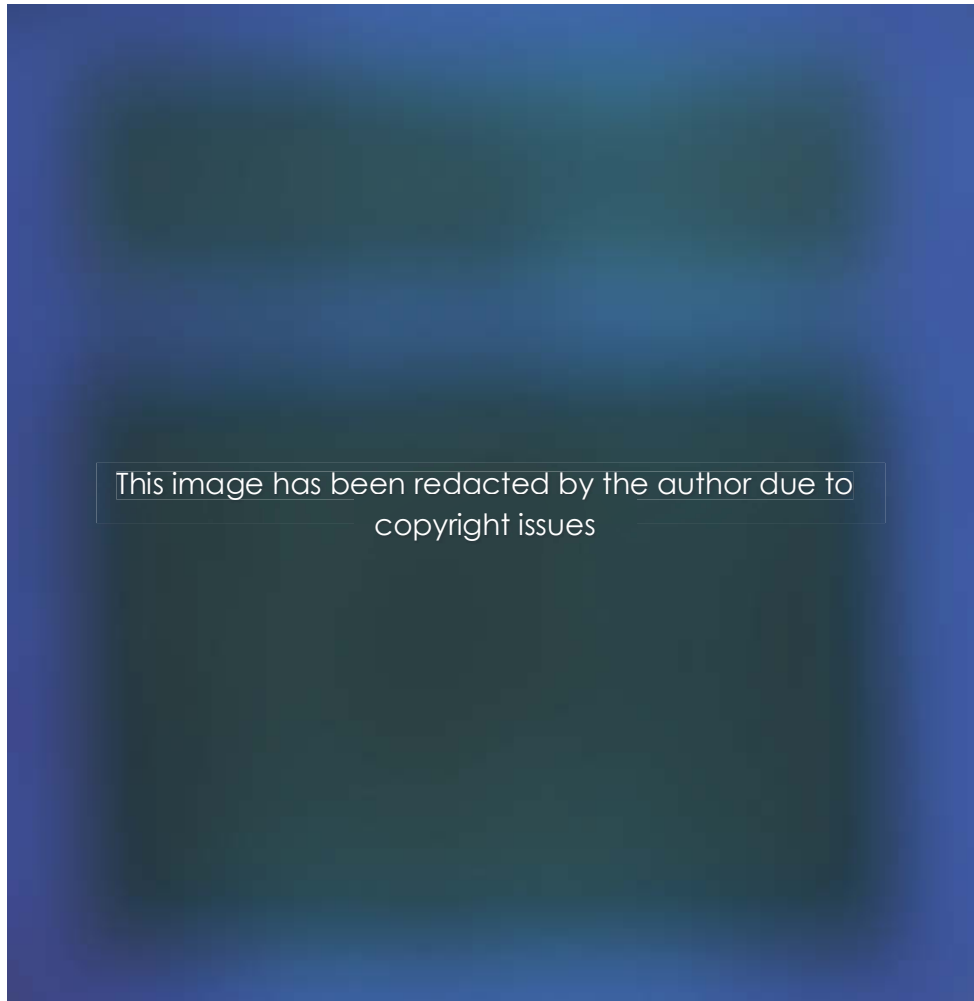


FIG. 17: *No. 15, Dark Greens on Blue with Green Band*, M. Rothko, 1957 (Menezes 2009)



FIG. 18: *Frontal Passage*, James Turrell, 1994 (Janson-Moore, 2016)

It is at this threshold of the unknown, where the void opens up before us and draws us into the abyss: staring out into an endless horizon, or up into the firmament, or down into a spiraling stairwell – a gateway to a wormhole leading from one of many worlds to the next, conjoined and separate. Localism is defied, collapsing in on itself, disintegrating and dislocating into a vertigo of infinite and pure possibility – full of both benign and malevolent potentialities – emerging instead as an any-space-whatever, rendering us, like *Vertigo*'s Scotty, confused by the aporetic moment, impotent and selfless, as a cypher.⁴⁰

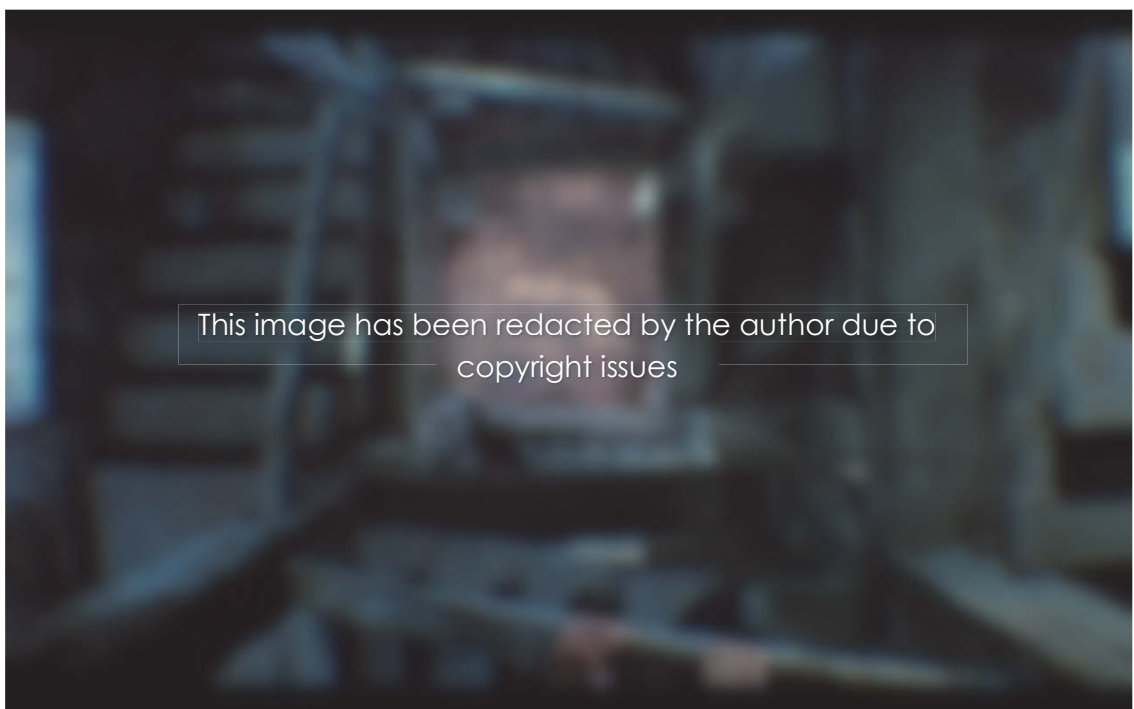


FIG. 19: Still from stairwell scene in Alfred Hitchcock's *Vertigo*, 1958 (Blázquez 2016)

Deleuze writes of the crystal-image:

These are pure optical and sound situations in which the character does not know how to respond, abandoned spaces in which he ceases to experience and to act so that he enters into flight, goes on a trip, comes and goes, vaguely indifferent to what happens to him, undecided as to what must be done. But he has gained in an ability to see what he has lost in action or reaction: he SEES, so that the viewer's problem becomes 'What is there to see in the image?' (1989, p.272).



FIG. 20: *Void*, Anish Kapoor, 1994 (Janson-Moore, 2014)

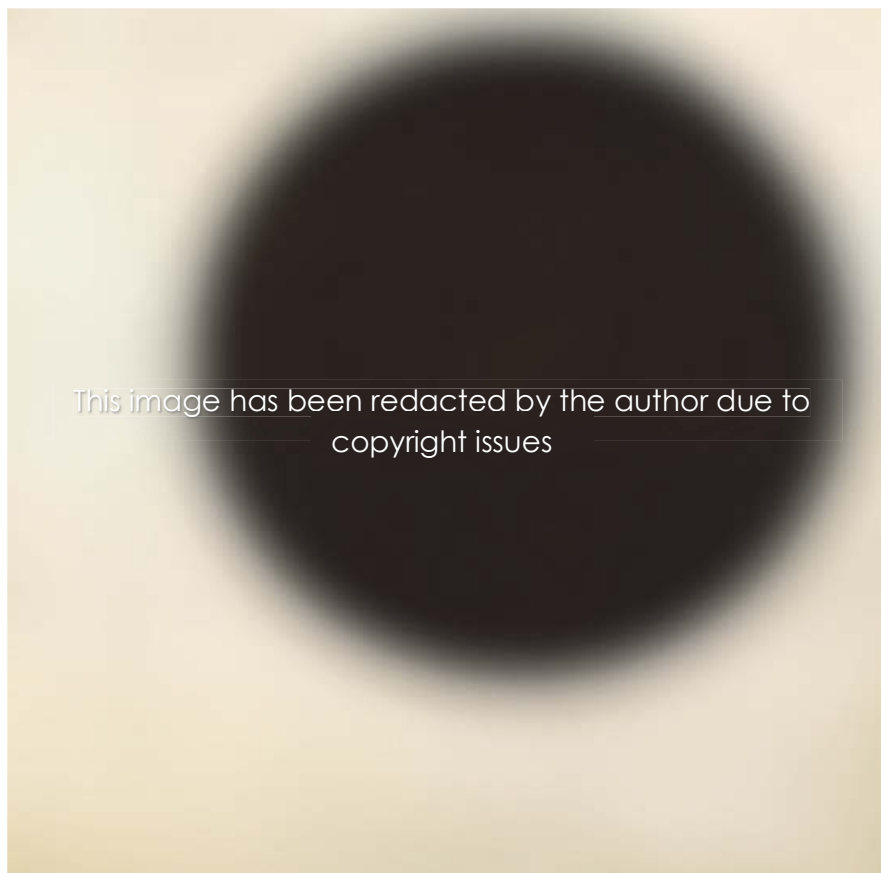


FIG. 21: Pure feeling and the non-objective world: *Black Circle*, Kazimir Malevich, 1915 (Malevich 2005)



FIG. 22: Abstracted urban space:
Duplicity, Plate #3, John Janson-Moore, 2016 (see [Appendix 5](#) & [6](#))

Gursky's reconfiguration of space in *Rhein II* follows a common theme of contemporary art in making the everyday strange, a technique that can be traced back to Marcel Duchamp's approach to 'readymade' objects, which placed ordinary objects into a gallery setting, transforming their meaning and identity. The expansive scale of Gursky's work amplifies his estrangement of banal space: *Rhein II* hangs at almost two metres across. Some of his other photographic prints span up to five metres: monumental banality.

The approach to such works can be understood in the context of Martin Heidegger's metaphysical concept of 'presence-at-hand' (*vorhandenheit*),⁴¹ which posits that directing thought or theory towards an object, as a result of the process of de- and re-contextualisation, can make the ordinary extraordinary. It's at this point of theorisation, understanding and knowledge – or to be precise, just prior to this point – that a moment of estrangement and aporia descends. 'What is the thing?' one could ask, or 'What is this space?' or 'What do I know?' or even, again, 'Can I know?'

In the same vein, Viktor Shklovsky, who coined the term *ostranenie* ('defamiliarisation') writes in his short essay, *Art as Technique* (1917):

If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been. And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged (Santner 2011, p.61).

Two early exponents of this approach in contemporary photography were Bernd and Hilla Becher, under whom Gursky studied. Their life-long obsession with photographing stark industrial structures made them pioneers in broadening the possibilities of landscape photography, where the built urban environment was brought into sharp focus over the idyllic wilderness portrayed by the likes of their forerunners, Ansell Adams and Edward Weston.

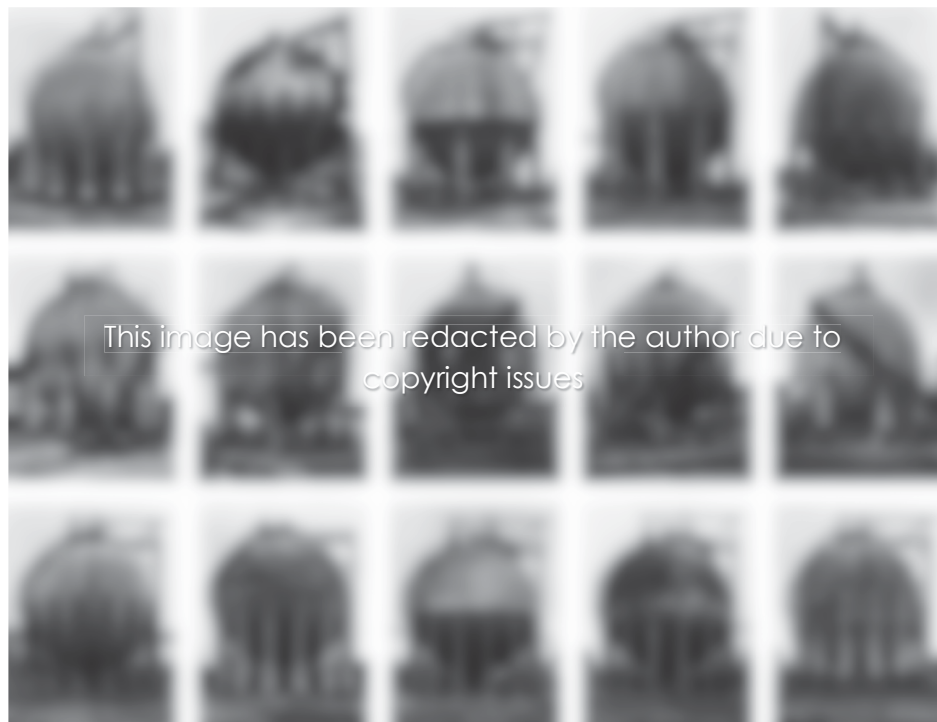


FIG. 23: *Gas Tanks*, Bernd and Hilla Becher, 1983–92 (C4 Contemporary Art n.d.)

By digitally removing the factories from the riverside in *Rhein II* and transforming the scene into a pristine (albeit abstracted) landscape, Andreas Gursky is perhaps giving an ironic nod to the Bechers, who, like the artists of the New Topographics movement,⁴² eschewed the idealism of Adams and Weston. Instead, they favoured a deadpan, dispassionate and methodical objectivism that rendered banal, urban scenery as strange. It offered an incisive critique of post-industrial society by inviting viewers to consider more closely the redundancy of the man-altered environment – perhaps an even more urgent critique now, with the world lurching towards global ecological disaster, than it was back in the days of the mid-1970s oil crises, when the *New Topographics* exhibition was originally held.

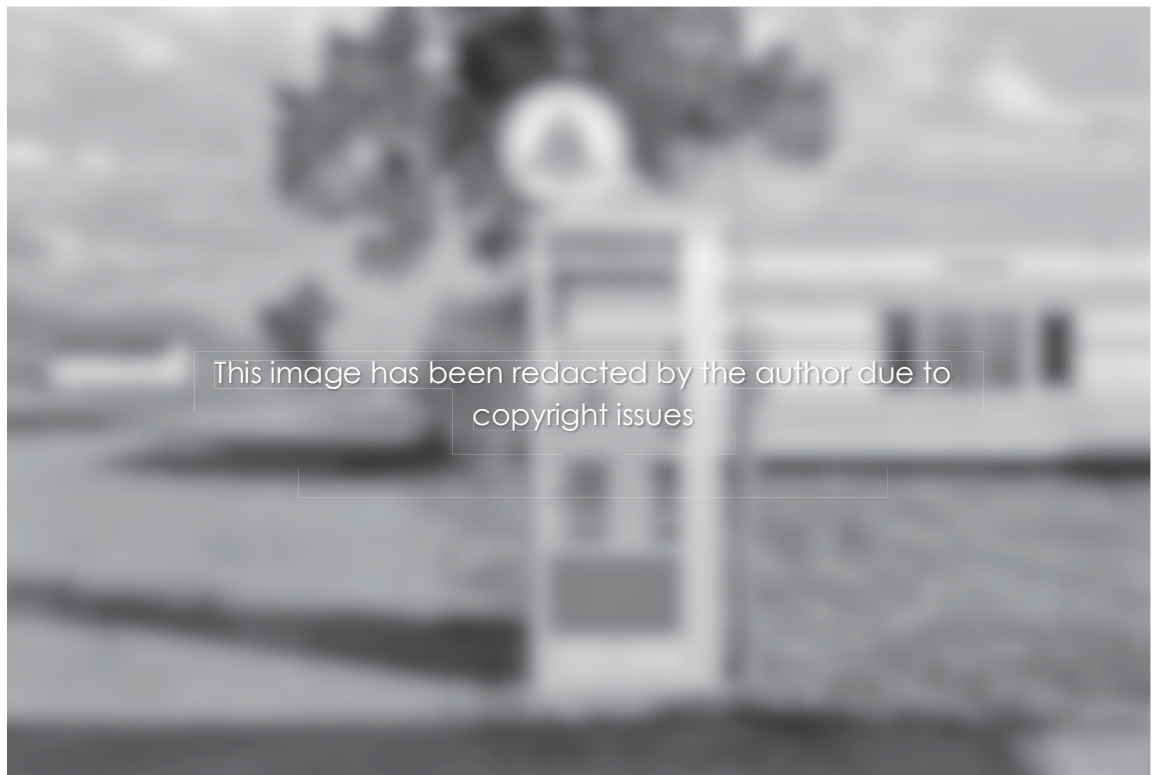
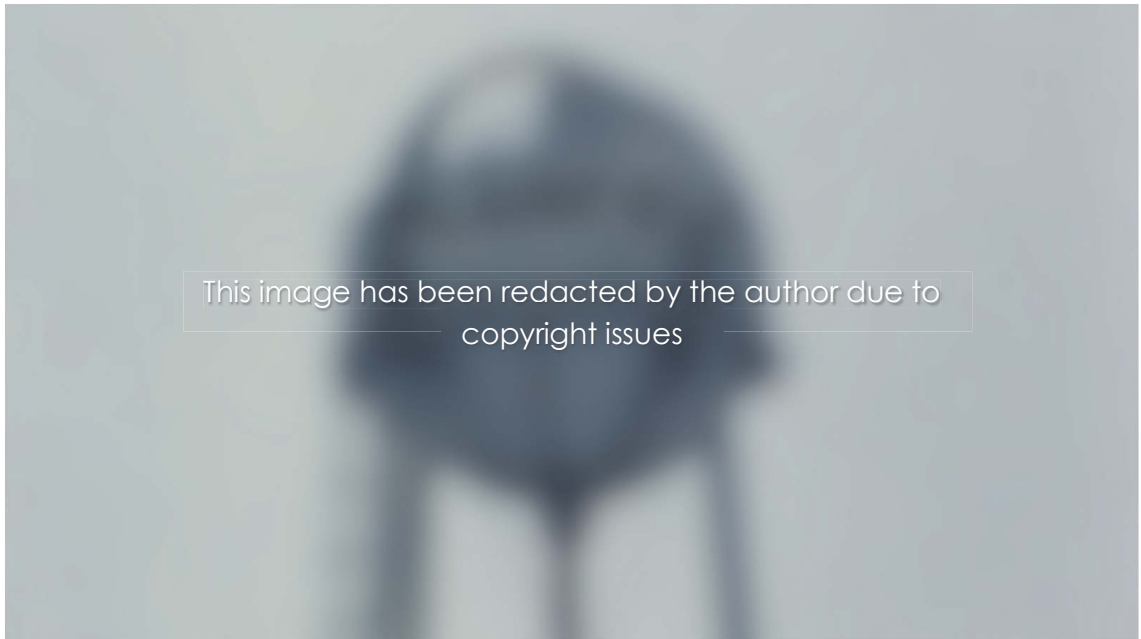


FIG. 24: New Topographics: *Buena Vista, Colorado*, Henry Wessel, 1973 (Johnson 2010)

Traces of this approach can also be found in cinema, for instance in James Benning's work. His 1987 film, *Landscape Suicide*, for example, presents po-faced re-enactments of the testimonies given by two infamous murderers, Bernadette Protti and the Ed Gein, juxtaposed with the genteel settings of the small towns of Orinda, California, and the ironically named Plainsfield, Wisconsin, where these crimes took place. The lifeless landscapes in this early exploration of the hybrid



This image has been redacted by the author due to
copyright issues

FIG. 25: *Landscape Suicide*, James Benning, 1987
(Film Society Lincoln Centre 2015)



FIG. 26: Banal urban space:
Duplicity, Plate #4, John Janson-Moore, 2016 (see [Appendix 7](#))

documentary form by Benning hints at the urban desolation in the photographs of the New Topographics: a local tennis court, the manicured lawns of suburban streets, a dirt road on a hokey farmyard somewhere, the general store and shopping mall, the town church: any-spaces-whatever. These restrained, mundane, Lynchian⁴³ landscapes are, nevertheless, charged with an underlying dread as Benning retraces the steps of these two murderers. In doing so, he provides a penetrating insight into the deep-seated violence that permeates middle America. Like *Rhein II*, the Bechers and the New Topographics movement, Benning's film ultimately exposes the underlying volatility of everyday landscapes and their potential, not only to disturb, but also to arouse. *Duplicity* follows in this vein of contemplating how the banal can turn bizarre, not only drawing from the canon of late twentieth century landscape photography, but also inspired by the kind of spooky actions made possible by quantum nonlocality.

Although Gregory Crewdson's photographs differ considerably in style from the modest documentary approach of the New Topographics (Crewdson uses up to 30 or 40 light sources to illuminate his highly cinematic tableaux), they nevertheless explore common ground in dealing with the suburban and mundane made strange. He, too, disturbs and arouses through his focus on hokey American settings: in small mid-west towns, or at the fringes of LA's suburban sprawl, in the bedrooms of California bungalows, and at a dinner table on a late summer's evening. Crewdson says, 'I'm interested in using the iconography of nature and the American landscape as surrogates or metaphors for psychological anxiety, fear or desire' (Morrow 1997). As a consequence, his work is infused with an intrigue and despair that speaks powerfully to the great American Dream gone askew, where anxiety and desire become indiscernible, as does knowledge and confusion. Crewdson's photographs portray an open-ended aporetic moment – an interrupted narrative that seems to be less concerned with what is happening within the frame, but instead provokes the question, 'What comes next?' or 'What happened before?' or perhaps, more pointedly, 'How did we arrive here?' and 'Where are we going?' These images, therefore, operate within a larger unexplained narrative context: a frame within a frame.

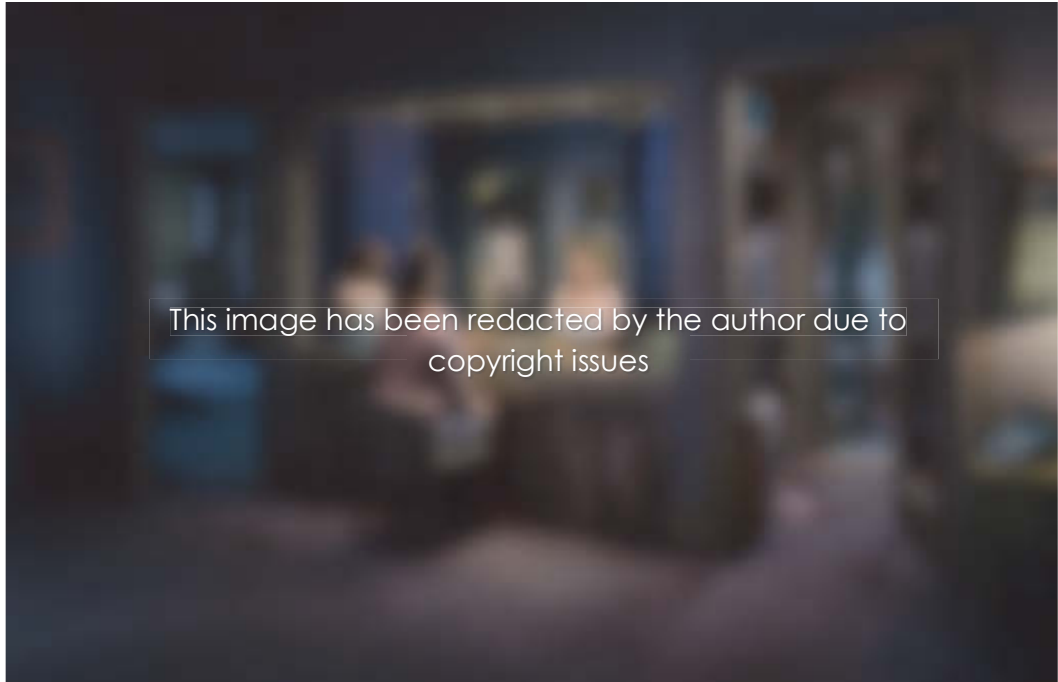


FIG. 27: *Mise en abîme: Untitled*, from the *Twilight* series, Gregory Crewdson, 1998–2002
(Wikipedia 2005)

In his concept of 'metapictures', William J.T. Mitchell identifies this phenomenon as a *mise en abîme* (literally, to 'place into the abyss') (Grønstad & Vågnes 2006). Here, he refers to the internal multiplicity and fracturing that can exist within an image, like the infinite reflecting of two mirrors facing each other, or the representation of a dream within a dream, a film within a film, or an image within an image. Mitchell cites Diego Velázquez's painting, *Las Meninas*, as an example of the *mise en abîme* (this will be examined in Chapter 4); other examples are Crewdson's untitled photograph from the *Twilight* series (Fig. 26 above), as an image within an image, and Hitchcock's *Vertigo*, as a film about a dream within a dream. This concept also resonates with the photomedia works of *Duplicity*, where images emerge from other images, and with the idea of Deleuze's 'out-of-field' (1997), which is also discussed in Chapter 4.

2.4 BECOMING-SPACE

Unresolved and interrupted narratives resonate throughout *Duplicity*, where the process of a kind of narrative *decoupage* is implemented: various story fragments, sourced from real life, are cut out, rearranged then collaged

together, in a convergence of one narrative world with another. This approach is well suited to dis-located space, where the probability for the unexpected to transpire at any moment is at its highest. Such dis-locations might also be regarded as 'becoming-spaces' because they are atemporal and nonlocal, imbued with Deleuze's version of 'pure and empty time'. Here:

the present is merely the productive moment of becoming, the moment correlating to the productive threshold of forces. As such, it represents the disjunction between a past in which forces have had some effect and a future in which new arrangements of forces will constitute new events (Stagoll 2005, p.22).

The potential for the latent to spring from this type of spatial and temporal 'disjunction' are particularly marked where trauma or desire has previously unfolded. James Benning has illustrated how seemingly docile landscapes can be charged with horror once a murder, for instance, has taken place there; how the affective trace and virtuality of the past can leak into and disrupt the ever-shifting actual present.

Sally Mann's series, *Deep South*, explores similar ideas. By photographing the genteel landscapes of Virginia, Louisiana, Mississippi and Georgia, she retraces the terrain of the nineteenth century slave-driven cotton fields. A Southerner herself, Mann is intimately familiar with the landscape and its associated history. 'When you drive through the South,' she says, 'you cannot help but realise that it would not be the way it is now if it hadn't been for hundreds of thousands of slaves who suffered and died on this land' (Rong 2015). And so, her images are charged with this context, of the death and brutalisation of a history passed, which has infused the here and now.

Coupled with the issue of slavery in the South, Mann also cites the American Civil War as a historical event that has 'inflected' (Rong 2015) the present landscape. Her *Deep South* series also visits the great battlefields of the Civil



FIG. 28: From the *Deep South* series, Sally Mann, 1998 (Mann n.d.)

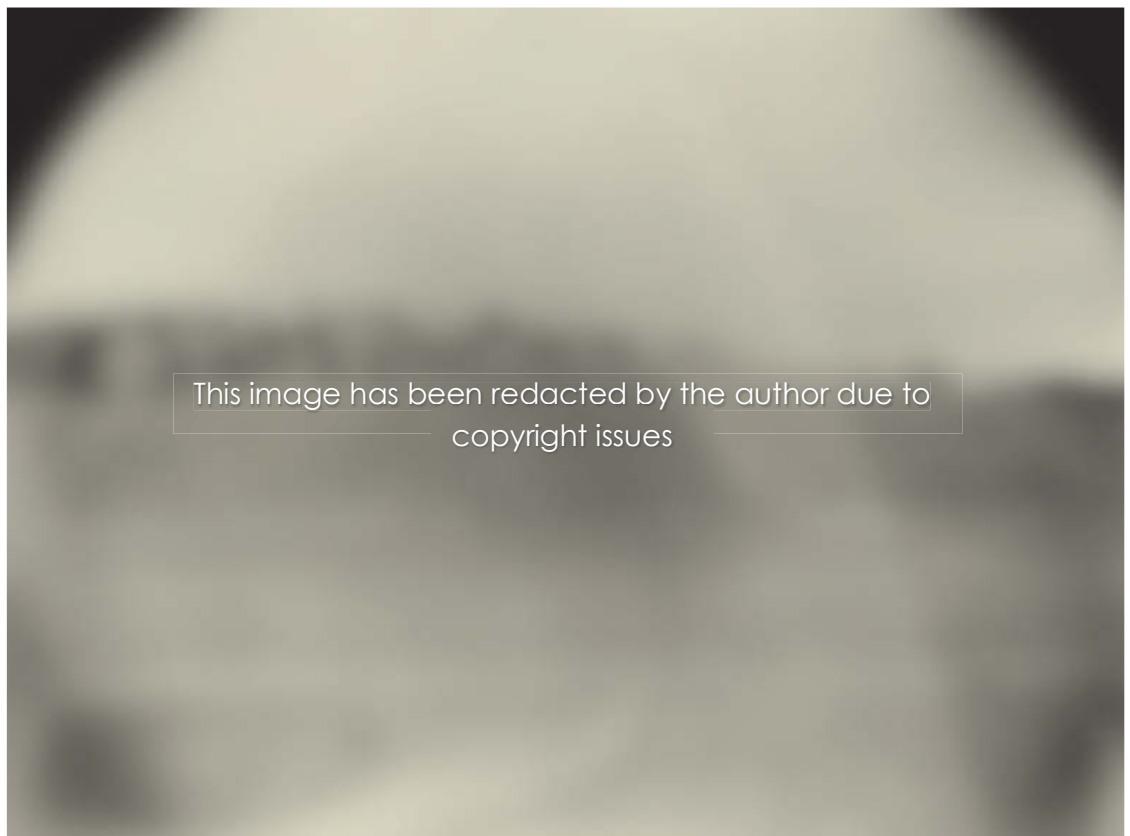


FIG. 29: From the *Deep South* series, Sally Mann, 1996 (Mann n.d.)

War – now-barren stretches of anonymous-looking land, rolling hills, farmyards and the ruins of what seem like Georgian mansions. After all, the plantation is often de-territorialised by the battlefield, which in turn eventually re-territorialises as a cemetery, once the killing is done and the war over, and then perhaps re-territorialised once more as farmland.⁴⁴

In these photographs, Mann powerfully alludes to the early photographers of the nineteenth century who documented the corpse-littered fields of one of America's most savage wars. Mathew Brady, Timothy H. O'Sullivan and Alexander Gardner, among others, famously pioneered war photography during this time, when the medium was still in its infancy. They were, in effect, precursors to the photojournalists of another of America's cruel wars, in Vietnam, some 100 years later. Drawing inspiration from these pioneers, Sally Mann created her photographs using a large-format, collodion wet-plate process that harks back to nineteenth century photographic technology, placing her methodology well within the practice of her forerunners, as well as within the timeframe of the events she alludes to in her work. The complex technique required for this kind of wet-plate photography demands not only delicate craft, but also a calculated embrace of chance and serendipity in the way they are produced. Ultra-long exposures are necessary in such an approach, sometimes resulting in a mysterious, ghosting effect and a tremendous softness that infuses the images, a result of what Mann calls the 'radical light of the American South' (Rong 2015).

Jeff Wall, on the other hand, rather than employing serendipity in his photography, carefully constructs moments that are situated at the confluence of artifice and actuality. In his work, *Dead Troops Talk (A Vision After an Ambush of a Red Army Patrol, Near Moqor, Afghanistan, Winter 1986)*, he ironically cites American Civil War photographs, where the battlefield signifies a locus in which gravitas curiously gives way to the absurd. This historically titled work belies the carefully staged tableau, where, when examined more closely, the dead soldiers seem reanimated, engaged in a series of rather histrionic exchanges in a kind of farcical reportage-meets-zombie apocalypse. Rather than an historical image,



FIG. 30: *Confederate Dead Gathered for Burial at Antietam*, A. Gardner, 1862
(Wikimedia Commons 2008)

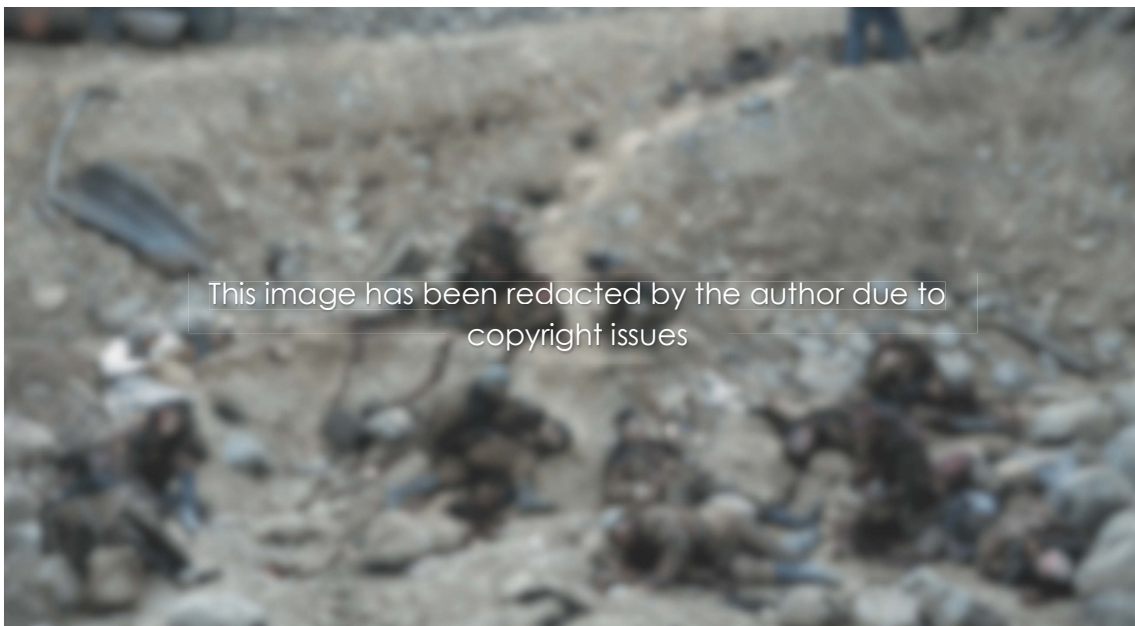


FIG. 31: *Dead Troops Talk (A Vision After an Ambush of a Red Army Patrol, Near Moqor, Afghanistan, Winter 1986)*, Jeff Wall, 1992 (Pincus 2005)

Wall manufactures a scene consisting of actors, shot entirely in a studio setting and comprised of several photographs stitched together fastidiously in post-production (a formal approach that I similarly employ in the portrait elements of *Duplicity*). The landscape, in this case, is as fictional and incongruous as the resurrected characters themselves.

Here in Australia, it is not so hard, to detect such incongruities, where the dream of the suburban quarter-acre block operates simultaneously with a far more complex relationship with the land in the Aboriginal paradigm that is the 'Dreaming'. For the European colonisers, the landscape has been seen from the very outset as intrinsically hostile, threatening and dangerous (Gibson 1992); it is something to be tamed, subdued and conquered. The vastness, strangeness and scale were so incomprehensively great, that it was deemed infinite, empty and void, yet ripe for cultivation and exploitation. For Aboriginal peoples, the landscape pulsates with a set of far more complex incongruities. On the one hand, there is the intrinsic and life-affirming *Tjukurrpa*,⁴⁵ a concept in which song-lines dematerialise the land into a series of divine narratives and which invoke a kind of *land-becoming-human* or, rather than Deleuze's Eurocentric 'becoming-wolf', *becoming-dingo*.⁴⁶ On the other hand, however, there is also the resonance of dispossession and the stain of colonial massacres leaching just below the earth's surface, something Ross Gibson touches on in his book, *Seven Versions of an Australian Badland* (2002). In it, he describes,

Death as a defining force in the landscape ... It was as if the *surface* of the land was all that the Europeans cared about. They seemed to have no concern for the deeper forces or spirits that created the country and maintained it in all its changeable depth and charges. (Gibson 2002, p.139).

In Australia, at every turn, around every corner and over every horizon, there is always the potential to stumble across the absent presence of this violent history, lurking just below the surface of the seemingly benign and every day, even within the built urban environment⁴⁷ – here an apartment block, there a beachside promenade; here a pedestrian overpass, there a semi-industrial site. A brooding

piece of urban infrastructure, a quiet suburban street – pathways leading to dis-locations, where potentialities crystallise in the coupling of the past with the ever-shifting future-present.

The seeping of past into present is a theme that Tracey Moffatt explores in much of her photography. She uses fractured and often unresolved personal narratives that are reconstructed and reimagined from the troubled histories sewn into the land, especially within an Aboriginal context. Her work, *Something More* (1989), is such an example. Time is a complex archaeology and dis-locations involve a multiplex of durational impulses that run back and forth through them, monopolised by no one thing nor one event: 'always flowing, overtaking what might be called the "not yet" and passing away in the "already"' (Stagoll 2005, p. 79). In this context, space-time is not only curved, but non-linear, dynamic, nonlocal and rhizomatic. The desire and violence of the unconscious past, to again cite Damien Sutton, is 'like a guerrilla fighter, ready to spring up when we least expect it' (2009, p.9), at the most mundane of places and in the most unpredictable of moments, leading us inextricably towards the what-might-be.

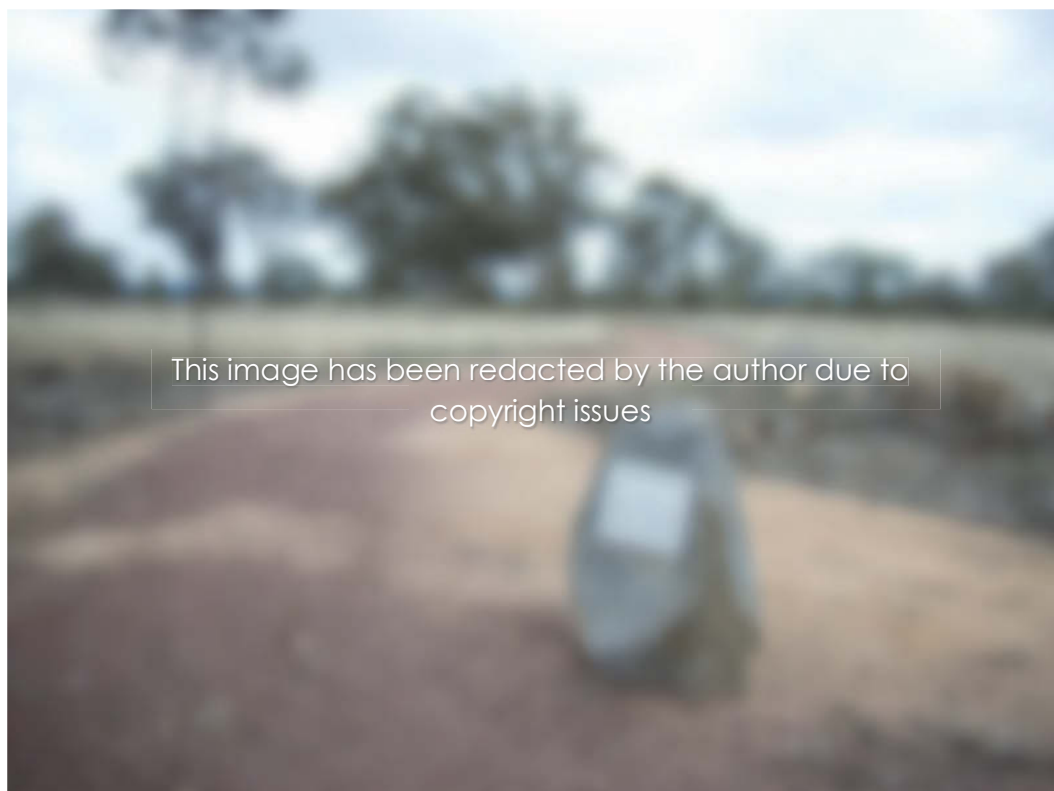


FIG. 32: Absent presence: path leading to the site of the Myall Creek Massacre
(NSW Government n.d.)⁴⁸

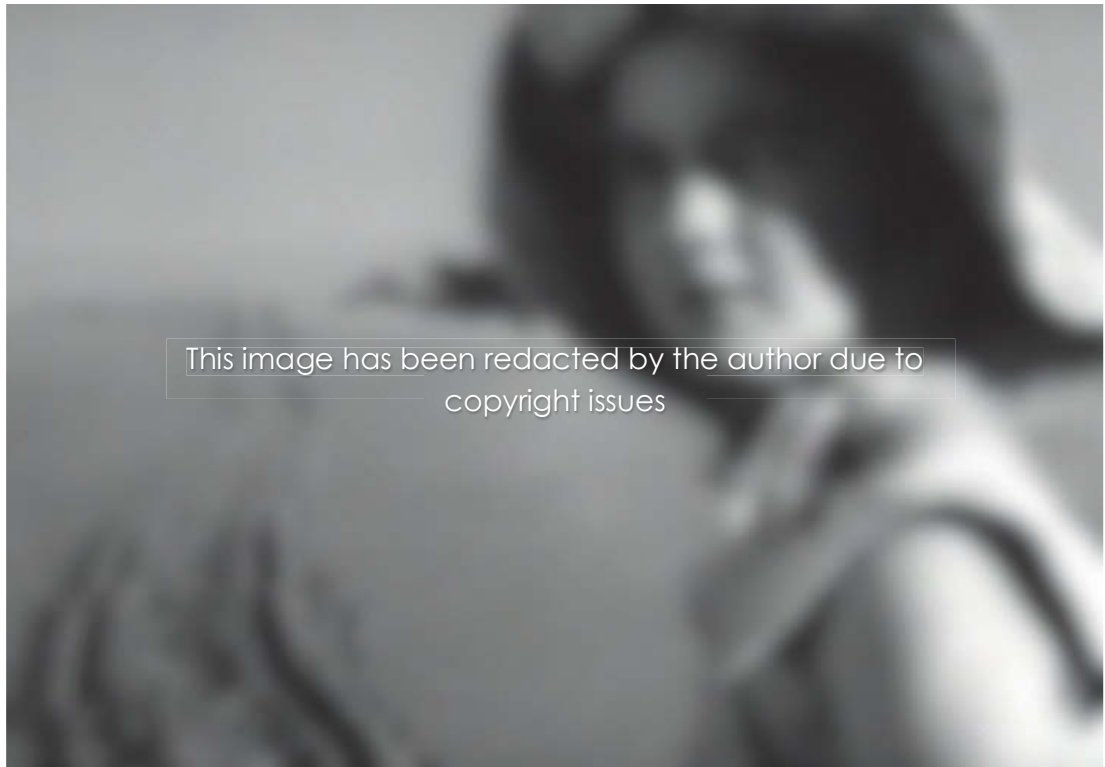


FIG. 33: Still from the film *The Back of Beyond*, showing the Australian landscape as desolate, hostile and empty, John Heyer, 1954 (Screen Australia 2017)⁴⁹



FIG. 34: *Something More #9*, Tracey Moffatt, 1989 (Moffatt n.d.)

As one enters these dis-locations, these any-spaces-whatever, these becoming-spaces, one might sense the dispersed narrative traces of characters passed and the potential for what might lie ahead. These spooky landscapes surround us in our everyday lives, threatening when we least expect.

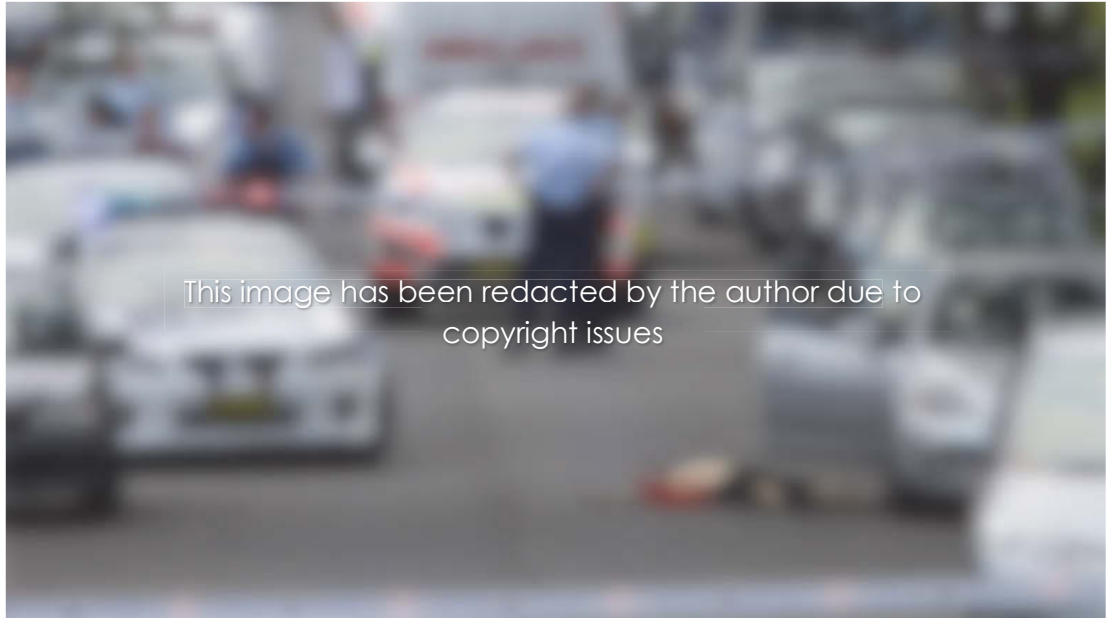


FIG. 35: *Man Shot Dead in South West Sydney Suburb of Greenacre, 2013, The Australian* (Frost 2013) (see [Appendix 8](#) & [9](#))



FIG. 36: Spooky suburbs: Greenacre. *Duplicity, Plate #5*, J. Janson-Moore, 2016

Wilbur Street in Greenacre in western suburban Sydney, the site of a gangland shooting (Figs. 35 and 36), or under the Tibby Cotter Bridge, a popular place for addicts to inject (Fig. 39), or on the shoreline at Coogee Beach, where a man's drowned body was retrieved (Fig. 14 and Appendix 4) are all such examples of dis-locations represented in *Duplicity*, where landscapes are unexpectedly infused with death and desire.

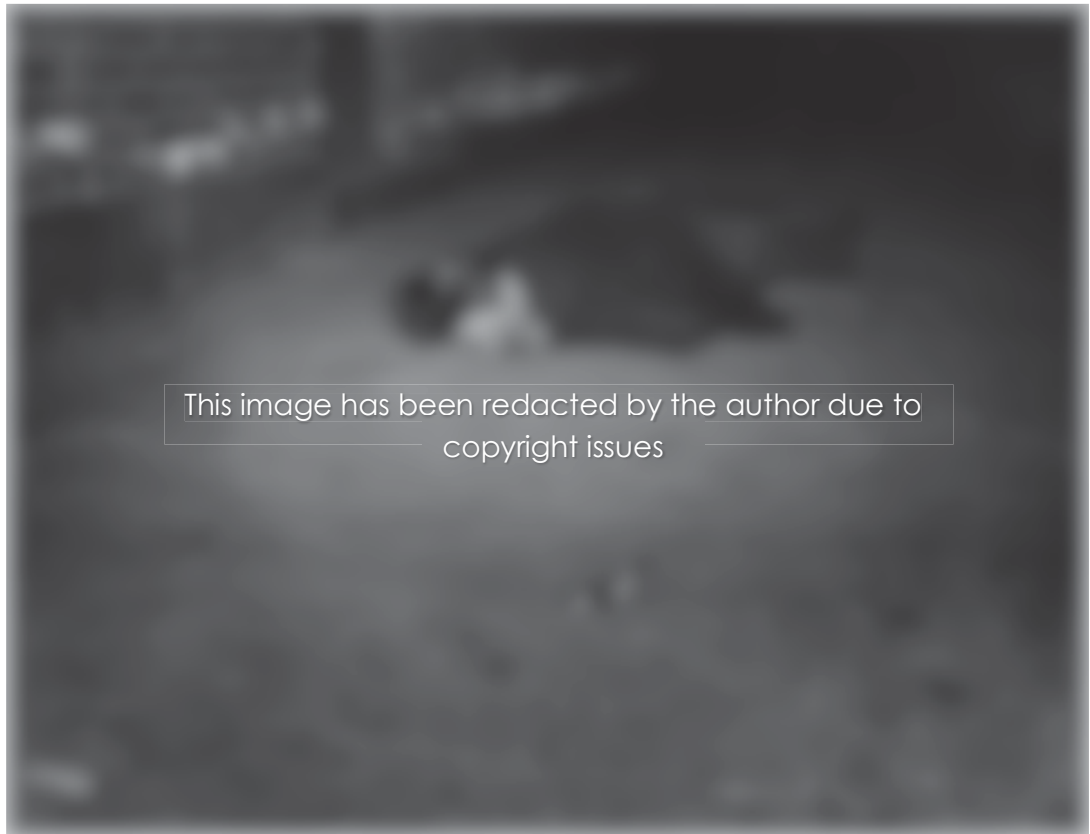


FIG. 37: *Corpse with Revolver*, Arthur Fellig, c.1940 (The Metropolitan Museum of Art n.d.)

The photographs of crime reporter, Arthur Fellig (Weegee), resonate with a number of themes explored in *Duplicity*. Much of his work from the 1930s to the 1950s centres on the violence and vice of New York's seedy underbelly. Underworld executions and prostitution were both favoured subjects of Fellig's photographs, which were often located at everyday yet unexpected sites: near suburban shopping strips, in cheap hotel rooms but, mostly, simply by the roadsides. Nondescript dis-locations lie at the heart of Fellig's *Naked City* (Fellig 2002).⁵⁰ His distinctive noir style combines the stark unflinching immediacy of tabloid reportage and photojournalism with an aesthetic and technical sophistication, which hints at artifice and pretense, perhaps even cinema. It is an

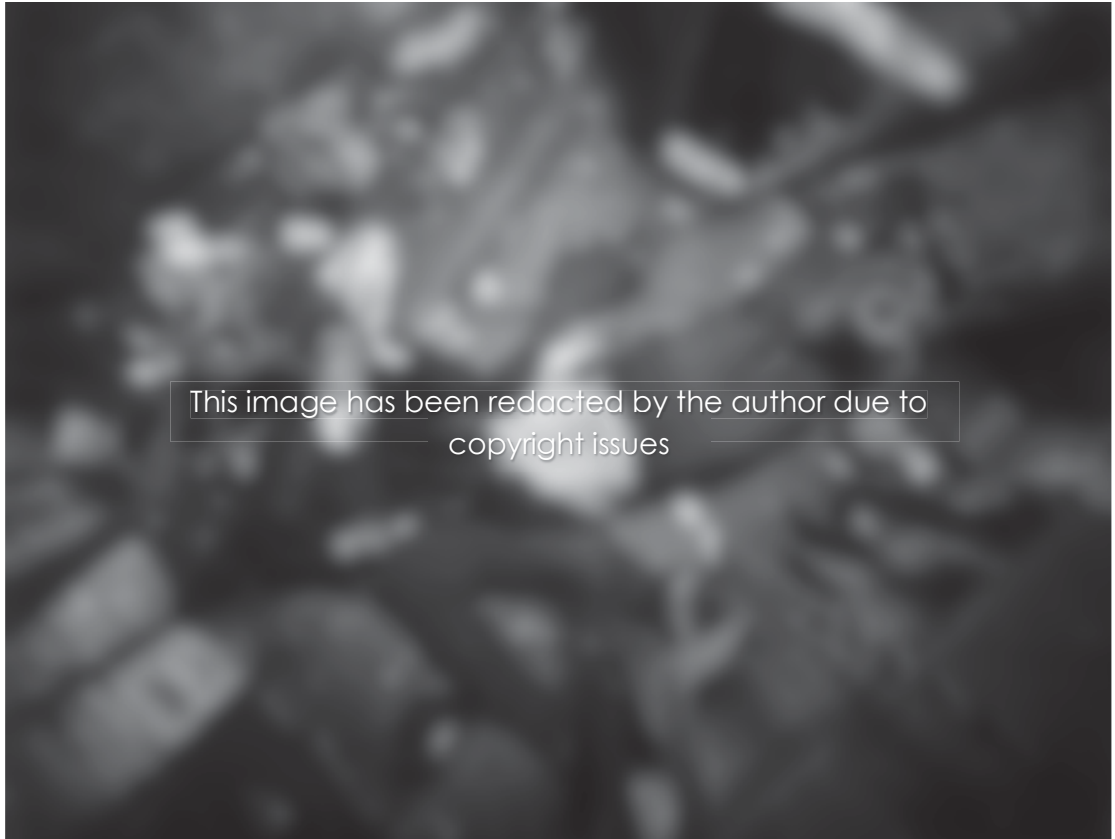


FIG. 38: Macabre pieta: brutality and grace, violence and desire, life and death.
Untitled, Arthur Fellig, c.1930s (McCormack 2017).



FIG. 39: Bridge to nowhere: site of life & death.
Duplicity, Plate #6, John Janson-Moore, 2016 (see [Appendix 10](#))

approach that belies the gruesome nature of much of his subject matter and reflects the aesthetic strategy that I employ in my work *Duplicity*. The murder victims portrayed in many of Fellig's 'true crime' photographs are often captured in a way that, paradoxically, suggests brutality and grace, violence and desire, life and death – the deceased bodies sometimes splayed out in an embrace that resembles a kind of macabre entangled pieta.

The implications of quantum physics are profound, in that they challenge conventional notions of space, realism and causality. Through nonlocality, we can understand how far-off actions can determine the very essence of another distant state, undermining the independence and agency of discrete entities. By extrapolating this phenomenon to the everyday macroscopic world, doubts are cast over our ability to retain complete control over our own lives, particularly when encountering so-called dis-locations, where the possibility of spooky behaviour is all too real. Gilles Deleuze's post-structuralist approach to ontology and identity is helpful in understanding this in a philosophical sense because it, too, opens up ways of thinking about the volatile nature of materiality and space. Deleuze's concept of 'any-space-whatever' is particularly relevant, given its specific focus on space within a media-arts context. The landscape images of the photomedia components of *Duplicity* demonstrate how these ideas can be applied to the photographic form.

3. THE PHOTOGRAPHIC ACT WITHIN THE CRYSTAL-IMAGE Embodiment, Interval & Many Worlds

We are returned once more to the first form of the any-space-whatever: disconnected space. The connection of the parts of space is not given, because it can come about only from the subjective point of view of a character who is, nevertheless, absent, or has even disappeared, not simply out of frame, but passed into the void.

– Gilles Deleuze (1989, p.8)

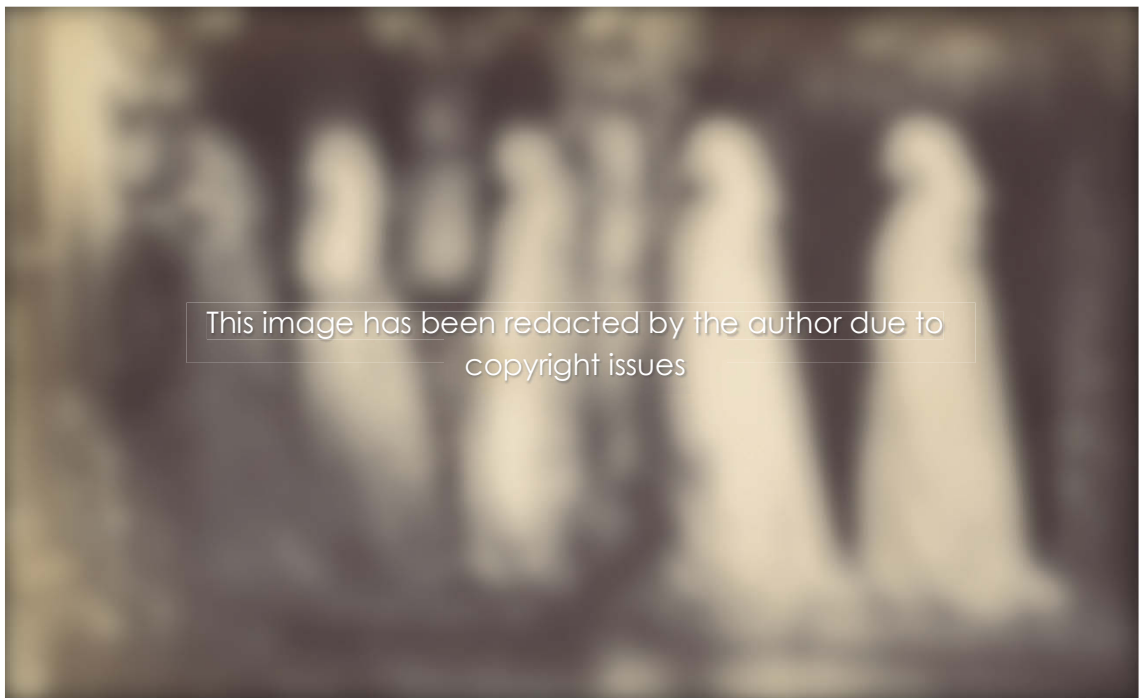


FIG. 40: Characters passing into the void, 19th century spirit photography (Cook n.d.)

Having discussed the concept of how space is considered in the background landscape images of the photomedia works of *Duplicity*, this chapter turns to the foreground portrait elements. It explores the notion of embodiment and its temporal relationship within the photographic image. The portraits are drawn originally from real-life interactions between two people – exchanges of either violence or desire, which are then reimagined and restaged within the artifice of a photographic studio. The role of gesture and pose within the extended photographic act is considered in a narrative sense and under the framework of

Deleuze's crystal-image. As a pure, direct form of what Deleuze calls the 'time-image' (Deleuze 1989), the crystal-image is characterised by the emphasis on time rather than movement. Hesitation, interval and *durée* are central to this discussion.

3.1 THE TIMELINESS OF PHOTOGRAPHY

As space is demarcated by time and vice versa, when a dis-location is encountered, rather than asking, 'What is it?' or 'Where am I?', one might instead ask, 'What happened before?' or 'What comes next?' since the present object is always dematerialised by the flow of time: as a memory, a history or a past; or as an anticipation, a prophecy or a future. Deleuze's conception of duration, after Bergson, is 'always flowing, overtaking what might be called the "not yet" and passing away in the "already"' (Stagoll 2005, p. 79). Dis-locations are subordinated by the qualities of this 'not yet-ness' and of 'already-ness', haunted by the trace of characters passed or with the potential of characters to come. As such, photography, as a time-honouring practice, presents opportunities to explore such notions, even more so than cinema. The 'intense immobility' (Barthes 2000, p.49) of the photograph belies its compounded temporal qualities, both as a past enactment (what Deleuze refers to as 'the virtual') as well as a perceived object of the present (the Deleuzian 'actual' [Deleuze 1989]). Every object, claims Deleuze, 'is double without it being the case that the two halves resemble one another, one being a virtual image and the other, an actual image' (2004, p.209). As such, a photograph simultaneously consists of a virtual 'side' and an actual 'side', in which an open-ended and dynamic duration prevails.

For Deleuze, time is central to his concept of the crystal-image. He writes,

What constitutes the crystal-image is the most fundamental operation of time ... time has to split itself in two at each moment as present and past ... into two heterogeneous directions, one of which is launched

towards the future while the other falls into the past' (Deleuze 1989, p.81).

Under the operation of the many-worlds interpretation, this splitting of past and future-present is also extended to space, where the process of decoherence sees the splintering of space-time. Here, the virtual past of one world is embedded simultaneously into the actual present of other multiple worlds, in what could be construed as 'crystal-universes'. Therefore, space-time does not merely extend towards *the* future, but rather *many* futures, as well as back towards many pasts.

The photographic act is dominated by time: exposure, shutter speeds, strobe durations, film sensitivities, fixing and developing times all impact the image. But beyond these mechanics and metrics, the photograph is an embodiment of time itself. In early photography, the photographic act was a protracted one. Primitive photosensitive chemicals meant that proto-photographs required extremely long exposure times. For example, Nicéphore Niépce's *View from Window at Le Gras* (c.1826), considered to be the first-ever fixed photograph, took several days to expose. Such was the length of the exposure times, in the emergent days of photography, that any moving objects in the field of view (for example, a walking person) were rendered imperceptible, leaving only the completely stationary able to be captured by the camera. Buildings, landscapes and other static items were, therefore, exclusively represented in the very earliest of photographs. The absence of characters, having passed into the void of time and space, meant only any-space-whatevers were rendered.

The invention of the daguerreotype saw these exposure times significantly reduce to a matter of minutes, so that that people could finally be photographed. Even though the 1838 daguerreotype, *Boulevard du Temple* (Fig. 41), is considered to be the first photograph to have captured the image of a living person, the exposure time was still at least 10 minutes long. It meant that the horse-drawn buggies and bustling crowds milling around the shops at the moment the photograph was taken were not recorded, providing the scene with an eerie absence. The two men pictured in the bottom left of the frame are a

cobbler and a man having his shoes shined, an act requiring both to remain still enough that they were captured by the camera. By performing this most mundane of acts, rather than the first people ever to be photographed, they seem more like the last people on Earth.

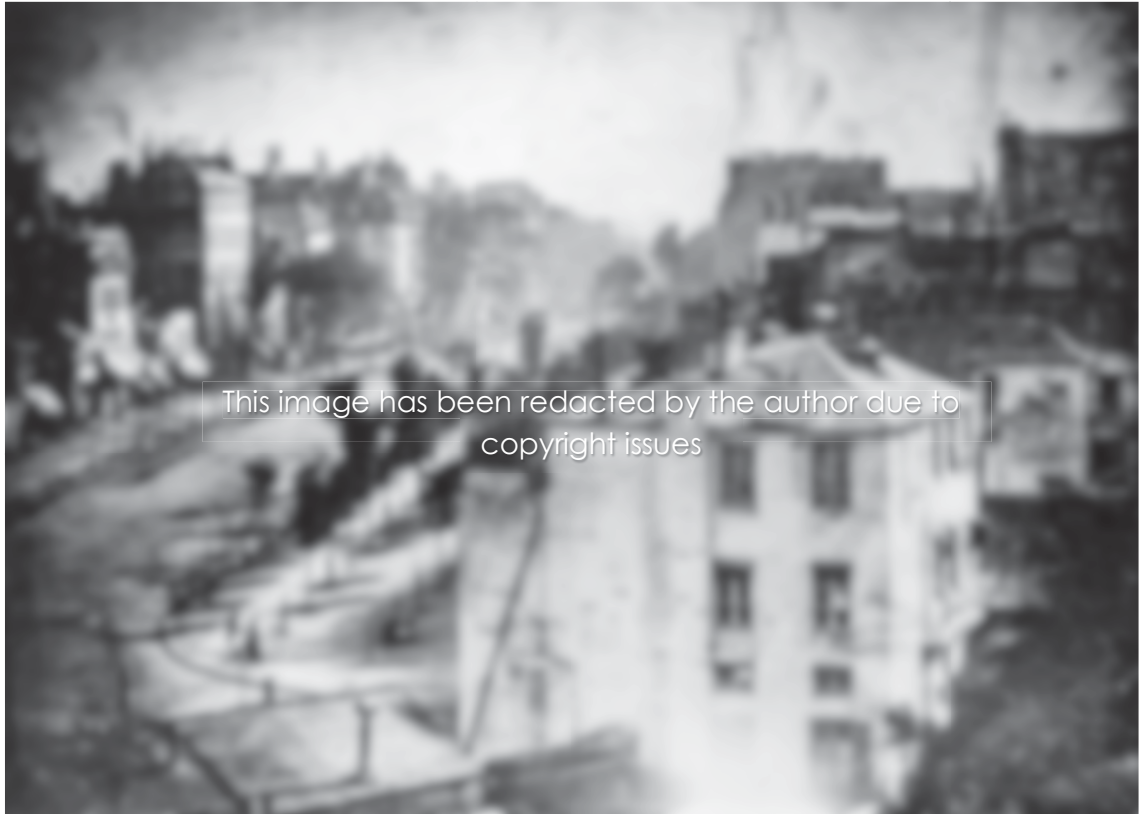


FIG. 41: *Boulevard du Temple* by Louis Daguerre, 1838 (Louis Daguerre 2011)

By the second half of the nineteenth century, with the improvement of light sensitive chemicals, faster lenses and better camera mechanics, exposure times continued to reduce, enough so that people could be adequately photographed, but not so much so that the subjects didn't have to keep physically still for several minutes at a time. Over the subsequent years, as the development of photographic technology advanced, and as exposure times steadily shortened, this stillness persevered. Even in today's digital age, of incredibly high ISOs and of ultra-rapid shutter speeds, this momentary bodily pause and hesitation endures. What we know as the 'pose' is a persistent residue of this stasis. We cry, 'Say cheese!' or 'Hold it!' in pursuit of capturing that frozen smile; or 'One, two, three ...' to synchronise the camera with the fixed gesture. And, in front of the lens, there comes an instant of anxiety, vulnerability and

aporia: 'Has she taken the shot yet?' or 'How do I look?' or 'Can I move now?' This phenomenon can be found commonly in the rather prosaic 'Kodak Moment' but is in stark contrast to the freewheeling Cartier-Bressonian 'decisive moment' where motionless gesture and hesitation is wrapped up within a flow.

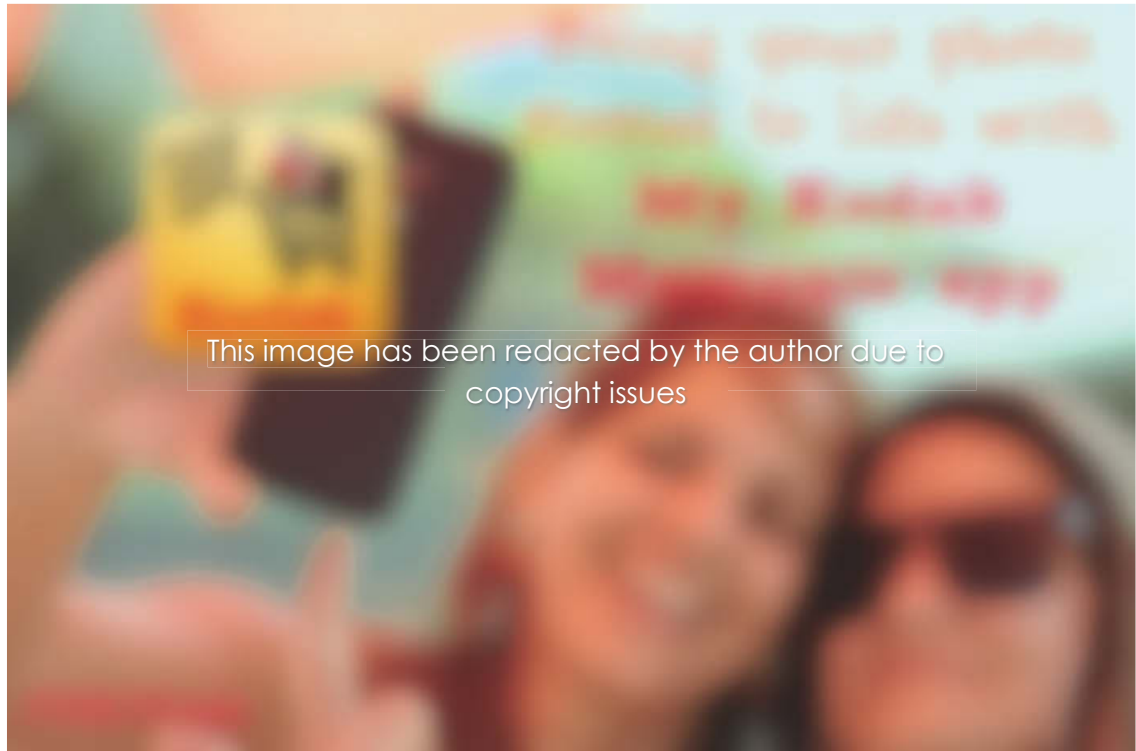


FIG. 42: Enlivening the deadening banality of the everyday.
Bring Your Photo Stories to Life, the Kodak Moment, advert (Kodak) (Swedoski 2016)

In such fleeting and spontaneous instances as the decisive moment, the extended interval is still at play as the process of photography continues to unfold, from the shutter release to the darkroom, to gallery walls or social media newsfeeds, and beyond. This elongated process becomes even more accentuated in the light of recent technological developments, leading to the photographic act becoming progressively skewed towards post-production. Increasingly, for example, in-camera settings are merely an approximation to what will be the finished photograph, with much of the photographic process accomplished later in post. Digital technology has resulted in staggering advances such as the increased dynamic range of RAW files, meaning that the



FIG. 43: The decisive moment: *Derrière La Gare Saint-Lazare*, Henri Cartier-Bresson, 1932
(Cartier-Bresson 2014)

exact exposure can be determined in programs such as Adobe Lightroom. The incredible resolving power of sensors in modern cameras means that composition can be approximated then decided after the shot is taken, through cropping and shifting the frame anywhere within the original shot, while still maintaining adequate resolution. Focus and depth of field can be set with the application of technology such as Lytro cameras and post-production software. Even mobile phones come with easy-to-use filter settings, which post-process images instantaneously before they are sent out on the Internet. While much of this digital technology mimics older analogue darkroom techniques, its scale and power has seen photography move to a new 'post'-focused era.

Robert Shore goes further, suggesting that not only has digital technology moved photography towards post-production, but that the process of image-making is increasingly extending towards the functions that occur prior to creating the work itself. Shore identifies the use of 'found-imagery' sourced from the ever-burgeoning photographic archive that predominates on the Internet (Shore 2014, p.13). New approaches of collage (digital or otherwise) and other forms of photographic art derived and constructed from pre-existing works are becoming a widely accepted form of photography. The work of artists such as John Heartfield, Hannah Höch and Patrick Pound are forerunners of such approaches in the analogue sphere of image production, as Shore concedes. However, he contends that digital technologies are accelerating and intensifying a shift towards the 'picture-hunters' and 'photographic appropriationists' to an unprecedented degree (Shore 2014, p.13). He writes,

Given the abundance of pre-existing visual material in our hyper-documented world, it's unsurprising that an increasing amount of photographic art begins with someone else's pictures. There's nothing new about appropriating found imagery for fine-art purposes. But the sources, methods, and goals are fast-evolving. If digital culture has transformed photographic practice – that is, how pictures are taken and displayed – it has had no less profound an impact on how found materials are sought and then manipulated (Shore 2014, p.13).

Shore describes this trend of working with pre-existing materials as the transformation of the photographer into the 'editor-curator' (Shore 2014, p.8), an approach that harks back to Duchamp's 'readymades' and Warhol's photographic screenprints. In this mode, the interval of the photographic act (incorporating the photographer, the image, as well as its process of production) is not only becoming drawn-out, but also increasingly difficult to distinguish.

The act of photography is not only a prolonged phenomenon; it is also a fragmented one, made of many intricate parts. Where it commences and where it finishes is difficult to ascertain, but it most certainly begins well before one reaches for the camera and ends well after one puts it down. Perhaps a state of aporia joins the process at both ends, tying it together as an infinite circuit? In any case, how the photograph is generated lies beyond the simple physical act of pressing the shutter release or working the darkroom. Instead, an ongoing process is at the very heart of photography, where the photograph is dynamic and agential, that is, intra-active. From where the photograph originates, and by whom, becomes contested.

In 2011, Michael Wolf controversially received an honourable mention in the World Press Photo Awards for his project, *A Series of Unfortunate Events* (Wolf 2010) (Fig. 44). Wolf spent hundreds of hours scouring the Internet for images created by Google's Street View camera, which roams cities and suburbs to produce photographs used in its online applications, such as Google Maps. Among these millions of photographs, Wolf came across a series of accidentally captured images of everyday moments that hark back to the spontaneity and synchronicity of circumstance of Cartier-Bresson: a man falling off his bicycle, a woman urinating behind a car, kids giving 'the finger' and other curiously mundane images. The accidental discovery of incidents echoes the works in *Duplicity*, where (murderous, rather than mundane) events were coincidentally encountered as news reports on the web or stumbled across in the course of everyday life. The discovery of the body of business woman, Wei Chen, in a park in Sydney's west by a dog walker is a case in point (Appendix 11). During the production of *Duplicity*, real-life narratives were incidentally found on news sites, restaged and then reworked as photographic images for the installation (Fig. 45).

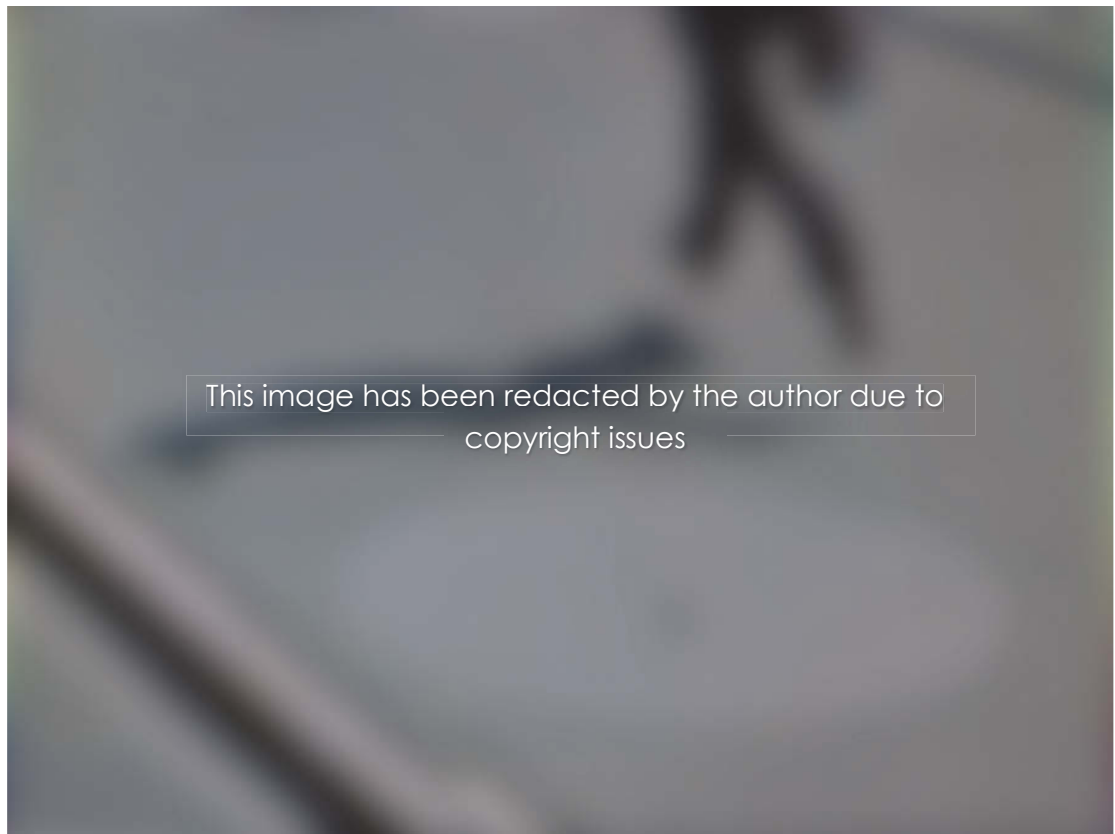


FIG. 44: The decisive moment extended:
A Series of Unfortunate Events, Michael Wolf, 2010 (Wolf n.d.)



FIG. 45: The unfortunate synchronicity of circumstances.
Duplicity, Plate #1b, John Janson-Moore, 2016 (see [Appendix 11](#))

In his work, Wolf set about collating images from Google's Street View and photographing them off his computer screen, then printing and exhibiting them as a photographic series. It is a process that provides commentary, not only on the mediated day-to-day life that is the twenty-first century, but also on the pervasiveness of surveillance in this technological age. The incidental capturing of unfortunate events via surveillance and their re-imaging also resonates with the process undertaken by *Duplicity*, particularly in the case of the Yue Yue incident, where a fatal traffic accident was captured on CCTV, restaged and then re-photographed for the installation (Figs. 62 and 63). The TV monitors in Zone 3 of the installation, also speak to this idea (Figs. 90 and 91) where the original CCTV footage was reworked and re-presented.

A Series of Unfortunate Events was a controversial selection in the World Press Awards,⁵¹ not only because it challenged the notion of photojournalism (one of most jealously enforced conditions of entry into the competition) but also because it challenged the very concepts of photography and authorship. Where do these two things begin and end? What happened before? What comes next? How does one photograph? What is a photograph? What is a photographer? *A Series of Unfortunate Events*, like *Duplicity*, rhetorically asks these questions and through this process, characterises Deleuze's crystal-image. Michael Wolf's work brings together the virtual (the Google Maps images) and the actual (his own photographic process) into a tight circuit of 'becoming', typical of the crystal-image and in a way that is also resonant with *Duplicity's* incorporation of past events and pre-existing materials, such news reports, CCTV footage and maps.

More recently, the contentious artist Richard Prince has also operated in this space. His 2014 exhibition, provocatively entitled, *New Portraits* used pre-existing work by other photographers sourced directly from their Instagram accounts and without their permission. Prince exhibited these original photographs as his own work, with no modification, except for presenting them within the Instagram interface design, accompanied by a short, texted online post. While there are ethical and legal implications for *New Portraits*, the exhibition nevertheless poses questions about the origin, integrity, authorship and identity of a photographic

work, in similar ways to *A Series of Unfortunate Events* and even Duchamp's 'readymades'.

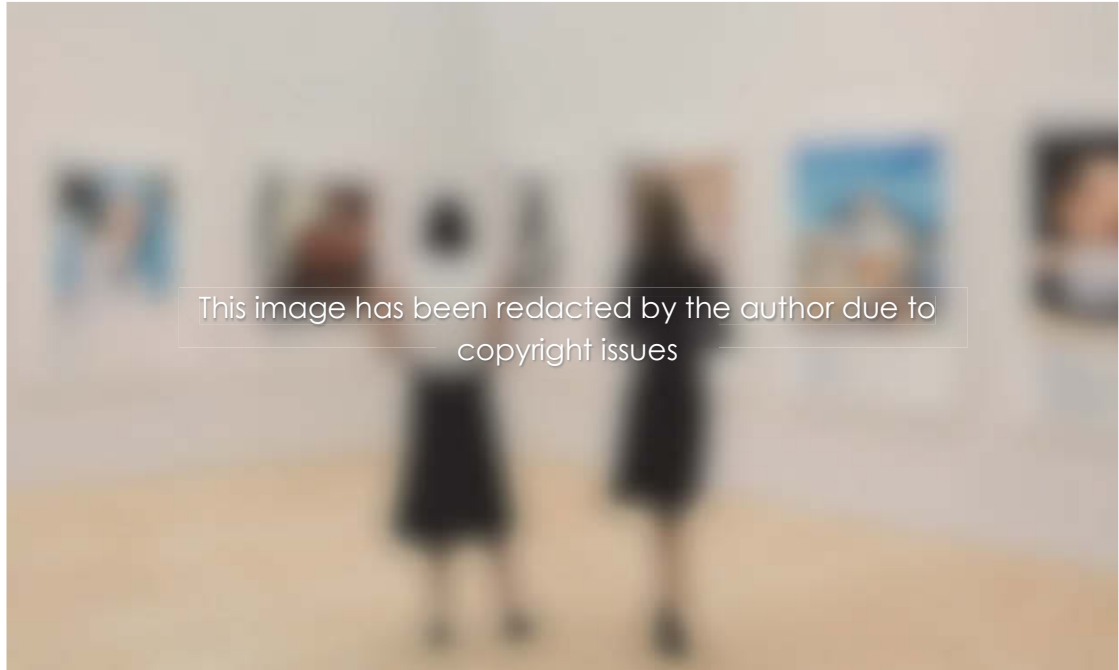


FIG. 46: *New Portraits*, Richard Prince, 2014 (Gafen 2017)

Maternal Line (Fig. 47) by Justine Varga goes one step further in exploring the identity of a photographic work. Her contentious abstracted portrait consists of saliva and pen etchings – derided as 'scribbles' (Lakin 2017) – worked into the emulsion of a frame of photographic film by her grandmother. Varga then took the film frame into the darkroom and hand-printed it to photographic paper. The result is an aniconic work of dark greens, purples and blues, with Varga's grandmother's marks scattered across the print. It is formally more reminiscent of Rothko's work than, say, Moffat's. *Maternal Line* was the controversial winner of the Olive Cotton Award in 2017 – it was controversial not only because it challenged the notion of portraiture and even of photography itself, but also because serious doubts were raised about the author of the work. Was it Varga, or her grandmother? In a withering, but ultimately flawed critique, North Sullivan, a former president of the Australian Commercial and Media Photographers Association said, 'I believe there is a very real concern that Ms Varga has misappropriated her vulnerable grandmother's copyright in a work the old lady reportedly created' (Taylor 2017). The creation of the work certainly involved 'the old lady' but Varga's process of producing the print after the initial inscriptions

were made cannot be denied. Where the creative act begins and ends is difficult to discern. Indeed, the unbroken relation between Varga and her grandmother goes to the very heart of *Maternal Line*. Furthermore, Shaune Lakin, who judged the award, acknowledged, 'how powerful I found the confluence of influence, ambition and collaboration in the experience of the print itself' (2017). By referring to the 'experience' of the image, Lakin seems to be alluding to a collaboration – not just between Varga and her grandmother – but also with Lakin himself, as a spectator.

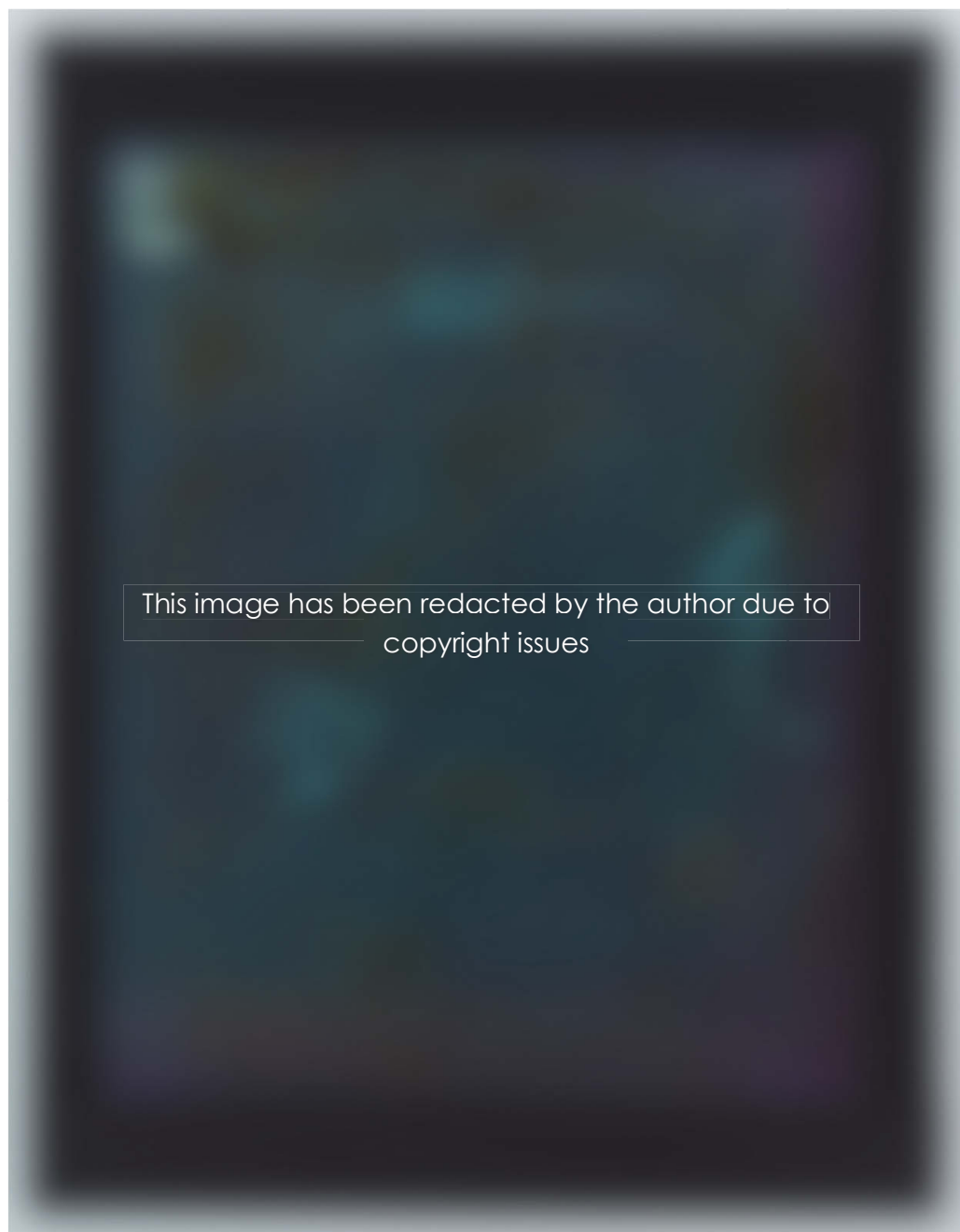


FIG. 47: *Maternal Line*, Justine Varga, 2017 (Lakin 2017)

Perhaps North Sullivan might have the same reservations about the authorship and provenance of Wolf's *A Series of Unfortunate Events*, or (possibly with more justification) of Prince's *New Portraits*, or even of *Duplicity*. In all these examples, the creative works originate from pre-existing materials, but with varying degrees of production and interpretation. In the case of *Duplicity*, already existing photographs, video, news reports and narratives are 'remixed' and reinterpreted. Wolf, Prince and Varga pursue a similar postmodernist vein. The identity of these works – where the works begin and end – goes to the central argument of this doctorate. Rather than a discrete phenomenon, the photograph is argued as an open-ended assemblage. What comes before and after, is not delineated from the image itself, but rather considered as part of the relational process – an idea which is further examined below.

3.2 THE PHOTOGRAPHIC ASSEMBLAGE

Karen Barad's 'agential realism' (2007) is a useful concept in considering photography as a process of Deleuzian 'becoming', where photographer, subject, image and spectator are all entwined in a series of relations and processes, within what could be considered a photographic assemblage that I term the *intra-image*. Roland Barthes' essay, *The Death of the Author* (1977) argues that there are other factors at play, apart from the author, when considering a creative work. Barthes nominates the defining role of the reader but, under both Barad and Deleuze, we could also contemplate a more far-reaching and complex approach: the 'author-becoming-reader', the 'photographer-becoming-subject', the 'subject-becoming-image' or even the 'image-becoming-spectator'. The photograph is therefore dynamic, rather than static; conceived from and perceived through a set of ongoing intra-active relations; an *assemblage* whose progenitor is 'unattributable'⁵² (Deleuze & Guattari 2005).

Ariella Azoulay in her book, *The Civil Contract of Photography*, contends that 'there is something that extends beyond the photographer's action, and no photographer, even the most gifted, can claim ownership of what appears in

the photograph' (2008, p.11). Like Deleuze and Barad, Azoulay's 'civil contract' focuses on relations rather than relata, although she is more concerned with political relations, rather than material or aesthetic ones.⁵³ The photograph, she writes, is:

the product of an encounter – even if a violent one – between a photographer, a photographed subject, and a camera, an encounter whose involuntary traces in the photograph transform the latter into a document that is not the creation of an individual and can never belong to any one person or narrative exclusively (Azoulay 2008, p.13).

In the context of the photograph as an assemblage, and like *A Series of Unfortunate Events*, *Duplicity* draws from pre-existing images, narratives, events and moments. Much of this material is sourced from the Internet but anchored in everyday life; once removed through the online world then reconstituted into an extended interval of the virtual and actual. It is part Kodak Moment, part decisive moment, where the everyday is wrapped up in the uncanny; 'Kodak Moment-becoming-decisive-moment', 'mundane-becoming-murder'. Stasis and flow, the palpable and the evanescent are bound in an amalgam, like particle and wave. Emerging from this understanding is a photographic assemblage of intra-active relations between author, image and spectator.



FIG. 48: Observing the photographic process
Duplicity, Plate #5, John Janson-Moore, 2016 (see [Appendix 19](#))

3.3 REVIVING THE DEAD

It is as if the Photograph always carries its referent with itself, both affected by the same amorous or funereal immobility, at the very heart of the moving world: they are glued together, limb by limb, like the condemned man and the corpse in certain tortures; or even like those pairs of [sharks] which navigate in convoy, as though united by an eternal coitus.

– Roland Barthes, *Camera Lucida* (2000, pp.5–6)

The extended interval of the photographic pose immobilises the body, suggesting a moment of death, a rigor mortis of sorts. And yet while the pose may seem forever interred in this 'amorous funereal immobility' within the photograph (or at least for as long as the photograph exists), there nevertheless stubbornly remains that frozen smile, or that goofy expression, or that inviting look proclaiming from beyond the grave (perhaps in vain), 'See, I am alive!' The photographers of the Victorian era realised this exclamation through 'memento moris': portraits taken of the recently deceased, often with their still-living kin, dressed in their Sunday finest and presented in tableau, feigning life – propped up in an armchair, hoisted against a wall, reclining delicately in a chaise longue.

Again, the protracted exposure requirements of the age presented challenges for the early studio photographer, who had to come up with inventive ways to steady the deceased body in a sustained animated gesture. Ironically, once arranged and fastened, the dead provided fewer difficulties for the photographer than the living. As a result of the slightest movements during these minutes-long exposures, images of the living were often subtly distorted due to motion blur, creating a kind of ghosting effect. Meanwhile, the dead, firmly secured, remained motionless and therefore were rendered with clarity (Fig.49). These images were as much *memento vivo* (literally, 'remember to live') as they were *memento mori* (literally, 'remember to die'). So, here we find the living dead and the ghostly living, entombed within the photograph, like Schrödinger's cat enclosed in its box, simultaneously both dead and alive.

The most supreme feat of photography, then, is to revive, rather than to murder, something that the spirit photographers of the nineteenth century were also all too aware of, calling on the dearly departed to return to the earthly realm via the chicanery of their photography. As a metaphor, the spirit world and its state of limbo serves as a useful trope for this doctorate to explore notions of multiplicity, identity and time within the photographic image. The 'undead', the 'zombie' and the 'possessed' embody these qualities, of states of suspended animation and mortality, where there is a spooky doubling within the singular body, of mutant characters eternally becoming, entangled, at once observers and the observed. 'And in these any-spaces-whatever a new race of characters was stirring,' writes Deleuze, 'kind of mutant: they saw rather than acted, they were seers' (1989, p.xi).

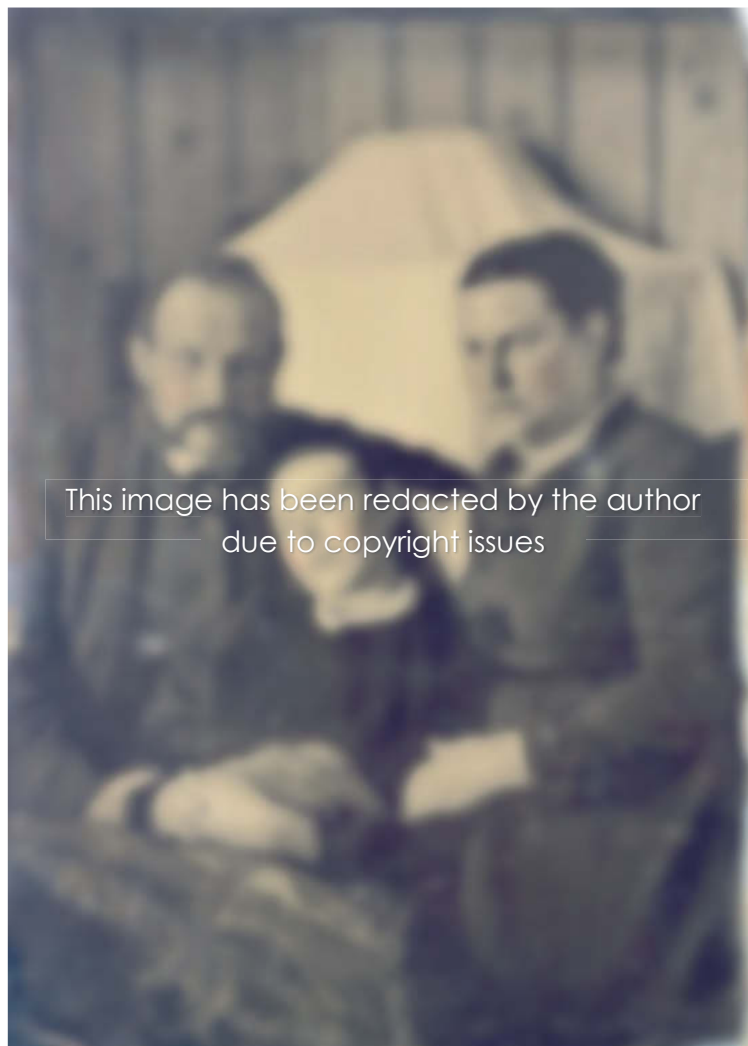


FIG. 49: The clear vividness of the dead, 'ghosted' images of living (unknown)
(Wikimedia Commons 2014)

These reinvigorated figures are the kind that haunts the portrait photographs of *Duplicity*, where both time and gesture play an important role. Even though these portraits contrast formally with the landscape components, the two operate under the same modality: they are drawn from real-life events – the characters and their stories are sourced from news reports and eyewitness accounts – then transposed to a reimagined narrative space.



This image has been redacted by the author due to copyright issues

FIG. 50: Spirit photography, Thiebault Eugene Henri Robin, 1863 (Thibault 2008)

Rather than photographed in-situ with long exposures, like their landscape counterparts, the characters portrayed in *Duplicity*'s portraits are instead 'passed into the void' (Deleuze 1989, p.8) that is the infinitely white cyclorama of the photographic studio. Their bodily poses, which allude to their narrative origin, are frozen by flash photography functioning at 1/8000th of a second. As an individual plate, they are caught in a kind of state of limbo until they reappear, composited into the lenticulated landscape shots that are the final, entangled culmination of the finished photomedia works of *Duplicity*. In these series of gestures, the narratives of desire, violence, life and death are expressed with equivocal neutrality, reminiscent of Crewdson's depictions, prompting an aporetic moment where the viewer might ask once more, 'What happened before?' and 'What comes next?' The poses suggest that these characters stand at some kind of vertiginous precipice but, on first viewing, one might wonder, 'At the edge of a balcony? Or at a matrimonial threshold?'; 'A rescue? Or a murder?'; 'A bride? Or a corpse?'; 'Reality? Or imagination?' It is here, enmeshed in these indeterminate states, that the striking of the pose within the photograph endures.

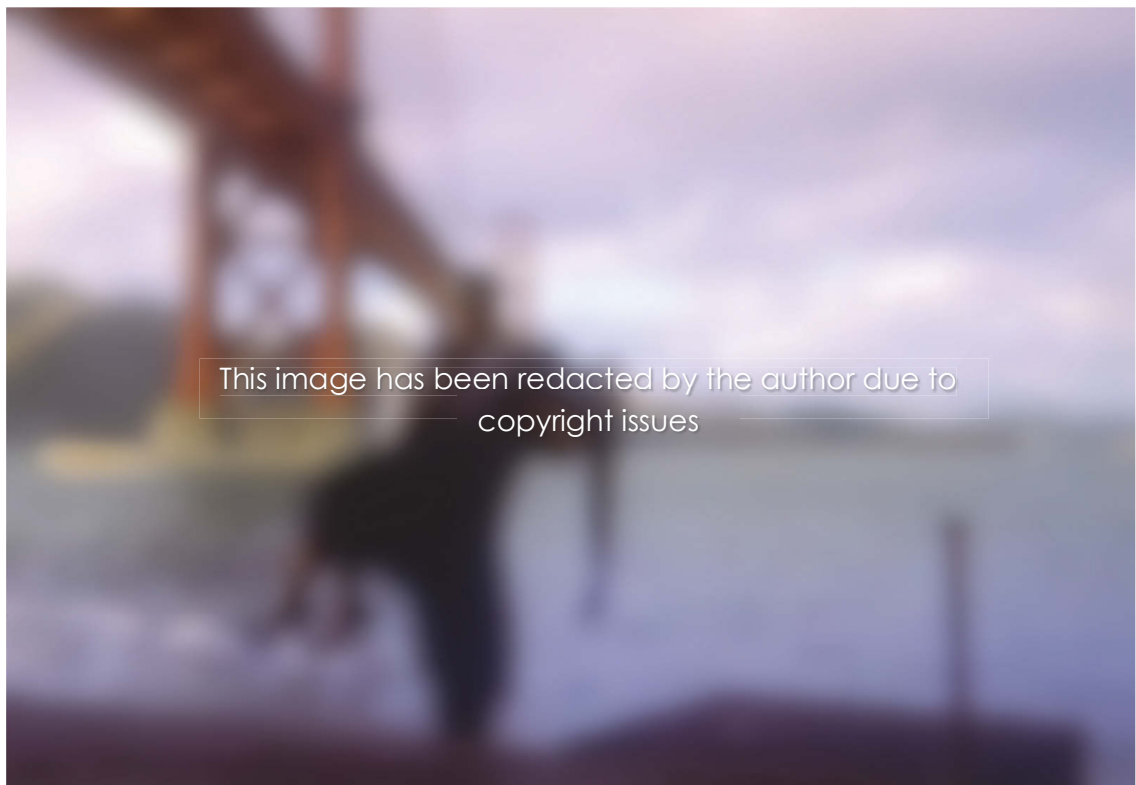


FIG. 51: Real or imaginary?

Still from *Vertigo*, Alfred Hitchcock, Paramount Pictures, 1958 (Pyxurz n.d.)

Take plate #2b of *Duplicity* (Fig. 52), which relates the story of ballerina, Lisa Harnum, whose fiancé, Simon Gittany, threw her from a fifteenth story balcony in central Sydney to her death. Gittany insisted that he had tried to rescue her from suicide. While the pose represented in *Duplicity* alludes to these events, it also recalls the moment that Scotty retrieves the body of Madeline in Hitchcock's *Vertigo* (1958) (Fig. 51 above). In both cases, this indeterminate pose could be construed either as an act of rescue or of murder, of desire or death, again posing the question, 'What happened before?' or 'What comes next?'



FIG. 52: Rescue or murder? Death or desire? Bride or corpse?

Duplicity, Plate #2b, John Janson-Moore, 2016 (see [Appendix 12](#), [13](#) & [14](#))

Although they might seem the antitheses of each other, the bride and the zombie are, notionally at least, not so different. After all, they both occupy a liminal state: the zombie between life and death; the bride between virginity and consummation. Since the 1990s, Australian conceptual artist Mike Parr has used his character of the 'Bride' extensively in his work, in which the bride:

implies the threshold state that a person enters into during a ritual or custom; a fragile point at which a person no longer possesses their pre-ritual status but is yet to acquire the new one they will hold once the

ritual is complete ... she exists in a delicate space between gender, language, life and death (*Mike Parr: Foreign Looking* 2016).

In this way, like the undead, s/he is superposed with the indeterminacy and equivocality of both 'What happened before?' and 'What comes next?', between 'not yet-ness' and 'already-ness', disrupting the homogeneity of identity in a bodily and temporal way that 'breaks the symbolic order' (*Mike Parr: Foreign Looking* 2016). Parr's Bride achieves this by personifying both the female and the male as one; through the simultaneity of absence and presence (his/her gilded arm in *Best Man* [2006], for example, as a symbol of both castrated loss and phallic potency); and by the representation of the expressive physical form, which is worn down through the 'repetitive duration of the Bride performances' (*Mike Parr: Foreign Looking* 2016).



FIG. 53: *Wax Bride*, Mike Parr, 1998 (front) & *Best Man*, Mike Parr, 2006 (rear), (Janson-Moore, 2016)

'The Bride is a constructed image ...' Parr continues, and the 'breaking of the image is very important to me' (*Mike Parr: Foreign Looking* 2016). He enacts this 'break' through his often-confronting durational performances where the body-as-image is simultaneously annihilated and reformed, destroyed and revived via

the process of physical transformation, mutation, brutalisation and celebration. In *The End of Nature* (Parr 1998), for example, Parr's Bride stumbles across the ice of the frozen Baltic Sea for three excruciating hours – a phantom dressed in taffeta, enduring the unforgiving Arctic conditions until s/he collapses from exposure, a devastated figure overcome and consumed by the most desolate of landscapes (Fig. 54). It is a performance and extended gesture that is subsequently returned, eternally, within the confines of the art gallery, projected onto its white frigid walls in looped video. Or even more so, enduring until the Bride is revived once again for her next incarnation, perhaps as *Wax Bride* (1998), a to-scale waxed replica that is exhibited on a mortuary table, forever lying in state in life-like deathliness (see Fig. 53 above). It is this relentless celebration of the body-as-image, one that is broken yet sustained, that lies at the heart of Mike Parr's oeuvre and that taps into the notion of the timeliness of the image.

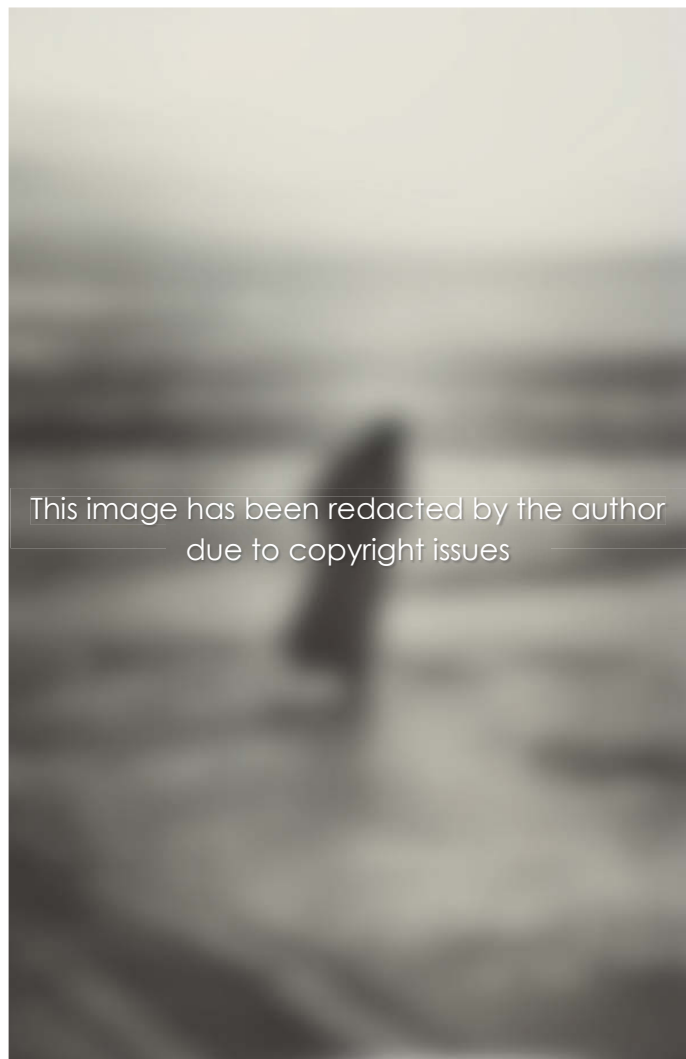


FIG. 54: Still from *The End of Nature*, looped video, Mike Parr, 1998 (Inigo 2016)

The body is also a site of inquiry for Sally Mann, particularly in her photographic series, *Body Farm* (2000–01), although, unlike Mike Parr, it is the bodies of others rather than her own that most interests her. Mann worked with the University of Tennessee's anthropological facility, which researches the effects of atmospheric exposure on cadavers. These bodies are left out in a specially fenced-off woodland plot for a number of days, weeks or months to see how they decay in different climatic conditions and over time. The results are used for forensic purposes to help investigators of murders and other crimes understand how human corpses respond biologically to the environment.

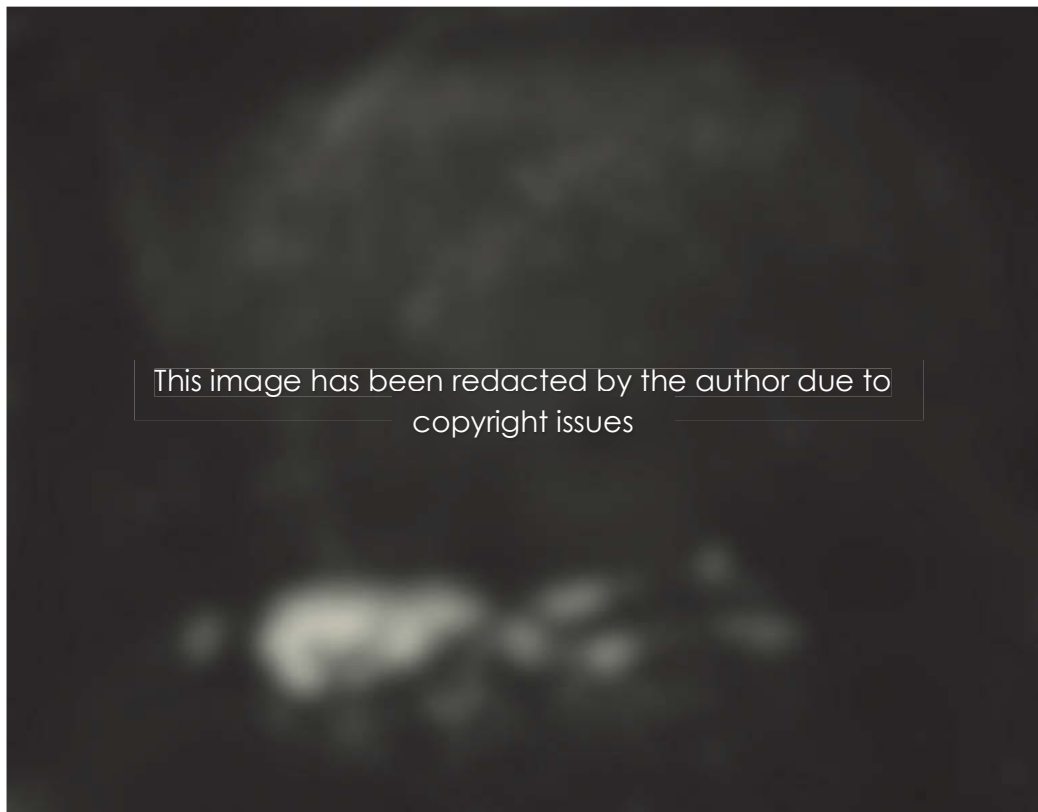


FIG. 55: *Body Farm* by Sally Mann, 2000–01 (Mann n.d.)

Mann's photographic series depicts these bodies with great sensitivity, employing her technique of prolonged shutter speeds – an extension of time that seems to soak up any residual trace of life, and that results in a soft ghostly aesthetic that echoes nineteenth century spirit photography and memento mori. This deliberate approach pays homage to the university's slowly unfolding scientific experiment, the prostrate bodies decomposing, firstly into a gentle recline, as though in some macabre deep slumber, then towards nothingness,

consumed by the landscape, characters passing into the void, disappearing before Mann's very eyes, like the darkroom process in reverse.

Mann's delicate, respectful and poignant approach to her cadaverous subjects is handled with such sensitivity that she re-humanises them. No longer just rotting pieces of flesh in the landscape, the viewer is provoked to ask, 'Who are these people?', 'What are their stories?', 'How did they get here?', 'What happened before?' and 'What comes next?' So, as these 'corpses-becoming-characters' decompose, and pass into the void, they reappear, revived and embodied once more, preserved in their final repose by Sally Mann's haunting photographs that are imbued with a set of narrative questions that, although asked, remain unanswered.

The photo of the corpse of a three-year-old, lying face down in the sand on the coast of Turkey, was widely publicised in the media in 2015 (Fig. 56). Before the public knew his name, he was just a photo, a little boy laid down as though asleep like any other boy of that age, snuggling into the soft damp sand, red T-shirt and blue shorts, shoes still on, as though collapsed in exhaustion from an afternoon running around at the local park, or after a day of excitement visiting the zoo or the beach. His repose and demeanour recall one of Sally Mann's corpses: gentle, delicate, familiar.

Although most will never know his full story, he did have one. His name was Aylan Kurdi and he was a Syrian boy who drowned on his way to seek refuge in Europe, fleeing with his family from a far-off war. Unlike most anonymous corpses portrayed in the media, what makes this photo remarkable is its familiarity – perhaps evoked by the boy's tranquil repose. In some strange way, it is, like many of Mann's images, an empathetic photo – not just a dead body, but a 'corpse-becoming-character'. In another photograph (Fig. 57), taken soon after the first, we see a Turkish gendarme carrying Aylan's body, retrieving him from the encroaching waves to the deathly calm of a hearse waiting to whisk him away to the local mortuary, like a father putting his child down to bed. It is a scene alluded to in *Duplicity* (Fig. 58), one that is ultimately transplanted and set against the shores of a local suburban beach in Australia (Fig. 81).

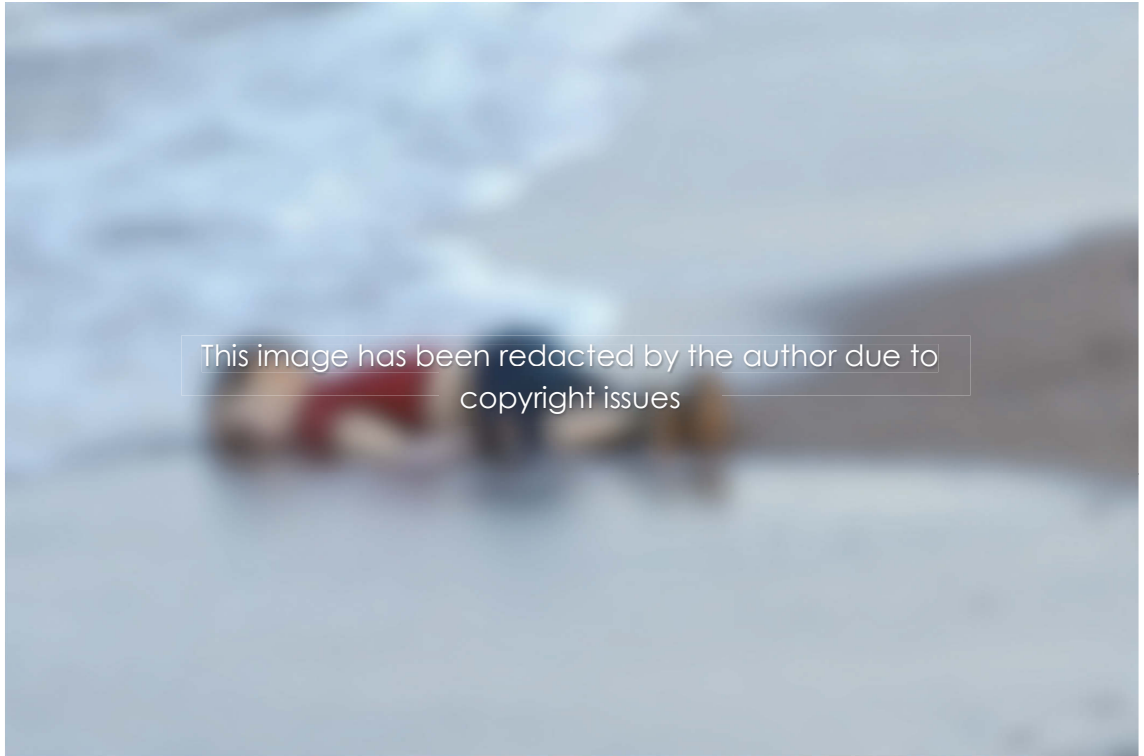


FIG. 56: Aylan Kurdi's body washed up on the shores of Turkey, MSNBC (Vinograd & Omar 2015)

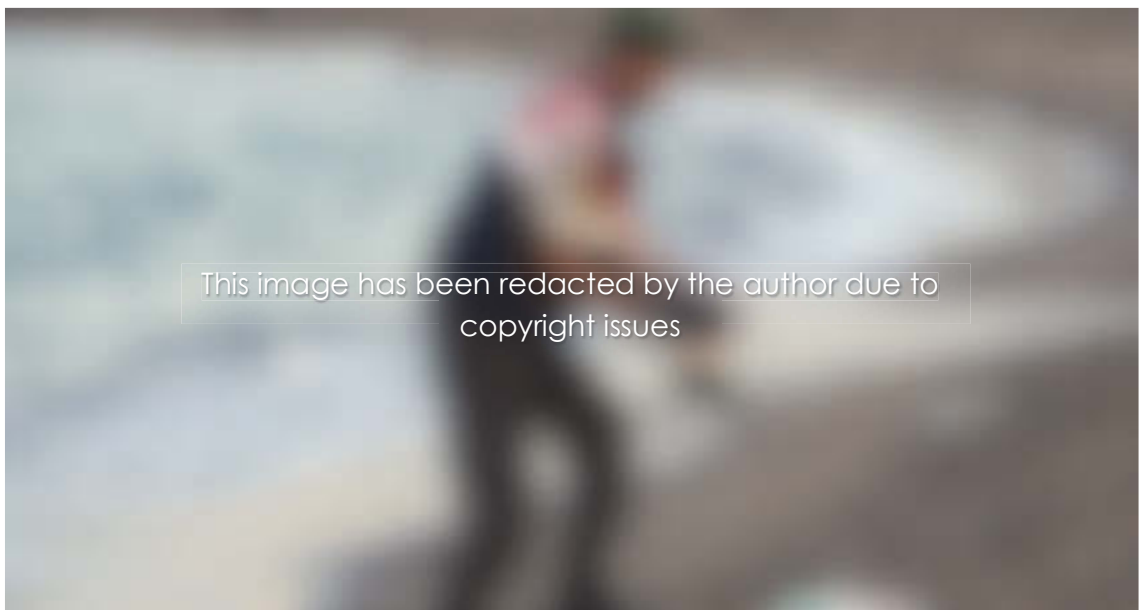


FIG. 57: Asleep or dead? Image from news report of Aylan Kurdi's death (Daily Sabah 2015) (see [Appendix 15](#))



FIG. 58: Rescuing Aylan.

Duplicity, Plate #3b, John Janson-Moore, 2016 (see [Appendix 15](#))

3.4 DECOHERING CHARACTERS

a particular instant or act ... is the result of an insertion of the corporeal into the event – the recognition of a gesture in a revolution that, once made, constitutes an awareness that things cannot be the same again.

– Damien Sutton (2009, p.10)

Occupying an overlapping conceptual field with *Body Farm*, but operating in a different formal register, the portrait images depicted in the photomedia works of *Duplicity* invoke the dead in a narrative sense, recomposing their real life-and-death scenarios in a semi-fictional, highly constructed setting, shifting from one lenticulated landscape to the next through the 'forking' of time (Deleuze 1989, p.xii),⁵⁴ as though their lives were decohered from one world into another. Rather than photographing the original, as Mann does, I employ the imitative, in the manner of Jeff Wall, using actors and gestures to allude to the real and the

imaginary, the actual and the virtual. These traditional polarities are fused into a tight circuit so that one is difficult to discern from the other: 'people-becoming-characters'. These decohered characters are stripped of all expressive force, apart from their referential pose, fixed in their neutral but life-like vividness like shopfront dummies or the waxed mannequins of Madame Tussauds, cyphers standing or reposing in state inside the crystal-image.

So, who are these characters and how have they come to be? In *Duplicity*, these characters are him and her, or you and I; the 'mundane-becoming-murderers' and '-murdered', unexpectedly encountered in the tabloid papers or simply on a twilight stroll. At the heart of this project lies the possibility of the 'ordinary-becoming-extraordinary'; of deferred madness and desire, violence and ecstasy lurking just beneath the surface, repressed by the social plane of the everyday, where all our potentially pathological and schizophrenic lives wait to lead us off on strange adventures into multiple worlds when we least expect it.

Deleuze writes,

Some characters, caught in certain pure optical and sound situations, find themselves condemned to wander about or go off on a trip. These are pure seers, who no longer exist except in the interval of movement, and do not even have the consolation of the sublime ... They are rather given over to something intolerable which is simply their everydayness itself (1989, p.41).

By examining such situations, which 'could be extremes, or, on the contrary, those of everyday banality, or both at once' (Deleuze 1989, p.xi), the terrifying possibility arises that we, as spectators, might just catch a glimpse of our aberrant selves, reflected and grotesquely distorted in the crystal-image. Terrifying because we may realise that we might not be exceptional individuals; that we might not be what Ross Gibson alludes to as 'a very special breed of people', of 'heroic individualism' (1992, p. 73), travelling Joseph Campbell's monomythical 'hero's journey' (1968). Rather than the extraordinary, we might instead be the everyday cast into crisis⁵⁵ – bricklayers and businessmen, children and the frail,

the homeless and the well-to-do, artists and academics. These 'saviours-becoming-villains', stumbling across the badlands of the commonplace, across the dis-locations of any-spaces-whatever, like Parr's Bride condemned to the Arctic sea ice, frozen in the space of time, banished to the circuitry of the eternal return.

As fate or fortune, or coincidence or providence, directs – or through agency or intent, or want or neglect – an encounter takes place in these dis-locations, among all this ordinariness, where characters meet and entangle in an act of violence or desire, or of compassion or cruelty, where the potential for lives to decohere in death and life is realised; a point of crisis that is observed through the camera in the studio *ex post facto*. It is through these portrait images that these characters and their gestures are restaged. By compositing them into the background landscape images, I relocate them, taking them on 'a trip' (Deleuze 1989, p.41), not only reanimating them but also realising the possibilities of alternate worlds. By twist of fate, for example, a housewife becomes a poster-child for U.S. acts of torture at Iraq's most infamous war-time prison, Abu Ghraib (see Figs. 59 and 60).

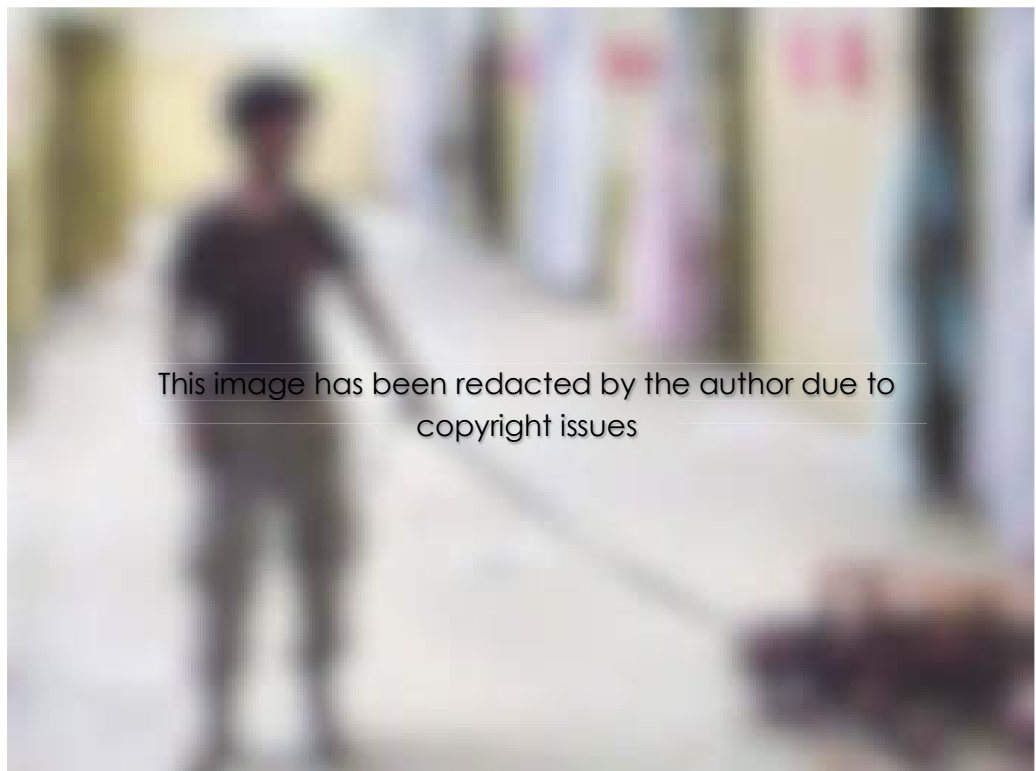


FIG.59: Lynndie England, Abu Ghraib, Iraq, AP Photo/Washington Post (Zetter 2008)



FIG. 60: Lynndie England resituated in an alternate world.

Duplicity, Plate #4b, John Janson-Moore, 2016 (see Fig. 58 & [Appendix 16](#))

3.5 THE ACT OF SEEING

The intra-active act of observation that is part of the photographic assemblage can be further considered through the lens of quantum physics. This is particularly evident in relation to 'the observer effect', which can be traced to Schrödinger's opening of the box in his cat experiment, consequently triggering the moment where a superposed 'state of potentialities' decohere (Shimony 1989, p.374). The act of observation is, therefore, not a passive, dissociated one, but rather a productive one that stands at the intersection of many worlds. Extrapolating this process sees characters driven into some sort of crisis, passing through the void and into alternative states.

This kind of disruptive observation can even occur through the mediated process of photography, or film, where the split-second mechanical (or digital) act of seeing via the camera prompts an enduring entrapment of the body-as-image within a photograph, or within a series of film frames. Even more so, within the

quantum paradigm, the 'observer effect' precipitated by photography can physically split one world into many. Under this framework, the power of Dziga Vertov's *Kino-Glaz* (1924) (Fig. 61) is surpassed because photography does not merely faithfully perceive reality;⁵⁶ it creates it.

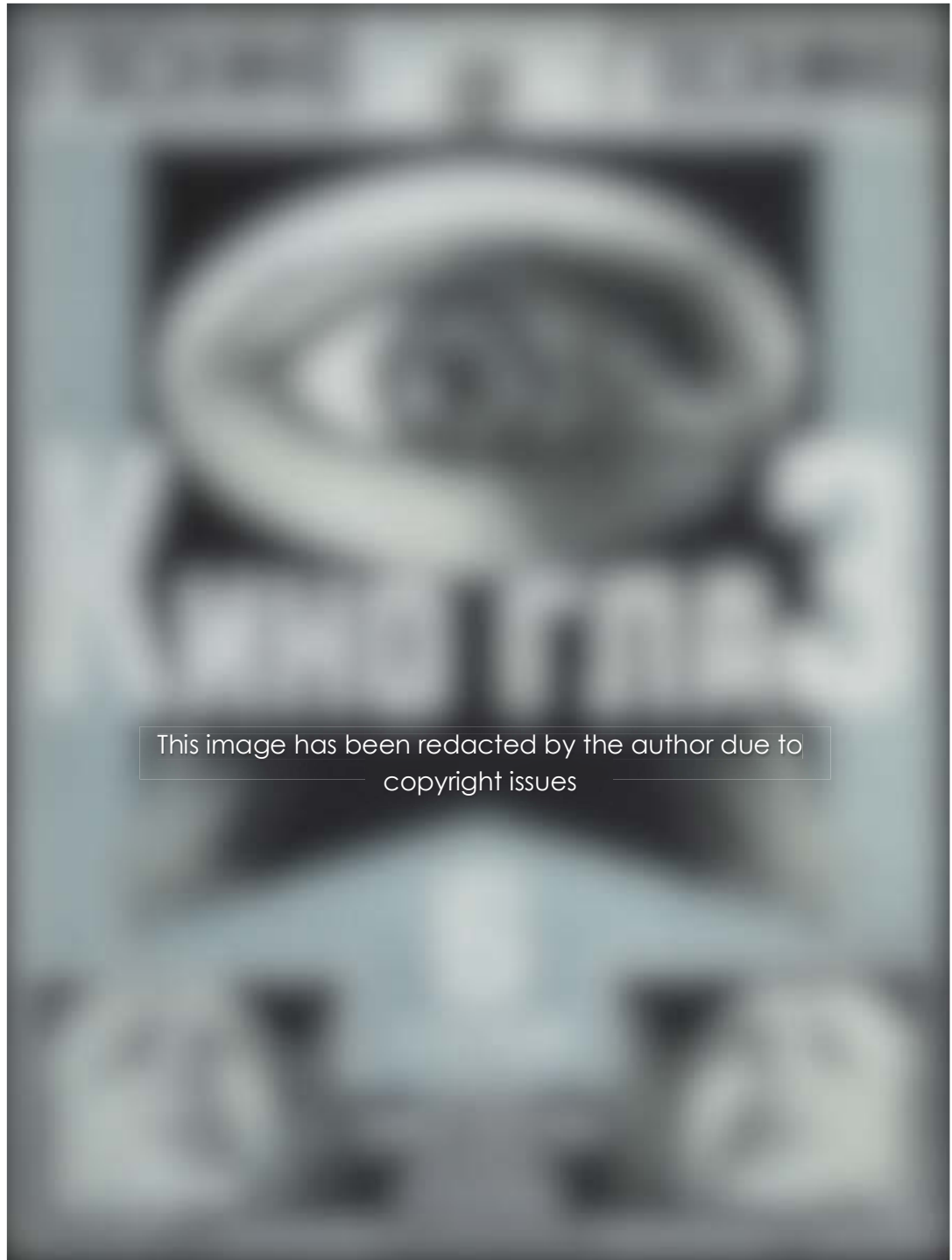


FIG. 61: Poster for the film *Cine-Eye (Kino Glaz)* by Dziga Vertov, 1924 (Rodchenko n.d.)

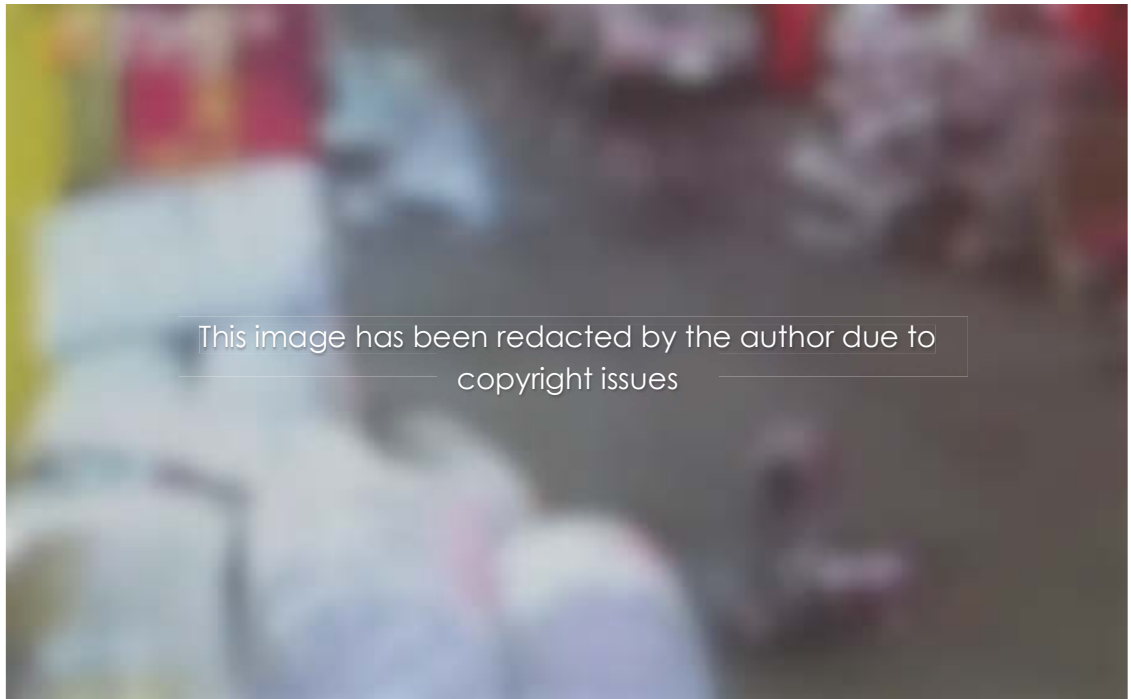


FIG. 62: The unrelenting, watching eye of CCTV:
Footage of the rescue and death of Yue Yue (Moore 2011)



FIG. 63: Resurrecting Yue Yue.
Duplicity, Plate #5b, John Janson-Moore, 2016

What can happen at the moment of imaging? In the case of Yue Yue (Figs. 62 and 63), the unrelenting eye of the CCTV camera looks on as a small child wanders across a road in the suburban outskirts of a provincial city in southern China. What unfolds next is a range of potentially horrifying possibilities and probabilities realised at 25 frames a second (see Appendix 18 and 19).

The act of seeing within the photographic assemblage can also be understood in Deleuzian terms, as a productive, creative process, where the virtual is actualised into one of many possible ongoing outcomes. In this way, Ariella Azoulay (2015) contemplates the photograph, not as an object, but rather as an 'event'; furthermore, that photography is a series of ongoing events, which includes the spectator as a proactive participant in which looking can be understood as a 'gesture' (Azoulay 2008, p.11). This sense of continuation and movement not only ascribes a temporal quality to photographs (to the extent that Azoulay suggests still images can be 'watched' [Azoulay 2008, p.14],⁵⁷ as one does with cinema), but also asserts that the spectator plays an integral and productive role. The spectator 'can become not only [the photograph's] addressee,' writes Azoulay, 'but also its addresser, one who can produce a meaning for it and disseminate this meaning further' (2008, p.14). According to Azoulay, this process is not just about a judgement of what is visible in a photograph, but rather what is seen by the spectator, a distinction that she draws to underline the productive role of viewing as 'reconstructing' the photograph. The 'heterogeneity' of the spectators' address 'turns the photographic sign into an active statement that can never be completely and ultimately sealed' (Azoulay 2008, p.199).

With that, each different spectator is a creator, splitting the photographic assemblage out to an ever-proliferating network of rhizomatic relations. The photograph as event is an ongoing process of Deleuzian 'becoming' that echoes Karen Barad's concept of 'intra-action'. It is not just meaning that is being actualised here but, given the physical power of observation as a productive force under the quantum paradigm, it is also an ontological process that is enacted with each watching encounter.

William J.T. Mitchell goes one step further, claiming that not only are spectators active agents in the photographic assemblage, but that his concept of the 'metapicture ... helps to explain the often-observed uncanniness of images, their ghostliness or spectrality, their tendency to look back at the beholder, to "want something" from the beholder.' He continues, 'I don't think we can properly understand images without some reckoning with vitalism or animism' (Grønstad & Vågnes 2006). Mitchell seems to be bestowing an agency on the image, or even some kind of sentience. The ability of the picture to 'look back' at the spectator implies the potential of the image to be a desirous, productive force and, through the same quantum mechanism given to the spectator's ability to affect the image through the act of observation, the image is, in turn, empowered with the ability to affect the spectator.

This idea of an agential image is a radial extension of Merleau-Ponty's examination of perception, where,

'...he talks about how in a museum your body is led by a picture to move to the optimal distance where you see the maximum richness, as he puts it, of the detail and the maximum clarity of the form. And when you perceive ordinary objects there's a further thing, you move around them, and so forth, and you are led by the object calling on your body.' (Dreyfus 2005)

The phenomenon of pictures leading the spectator's body through space is one that is witnessed in the *Duplicity* installation, as the lenticulated photographs 'shift' the spectator to the right angle of view. Movement is an important aspect of the work and will be discussed in the next chapter. What arises from the combination of Azoulay's notion of the spectator as 'addresser' and William J.T. Mitchell's claim that the image has the ability to 'look back' is a sense of the multi-directional, rhizomatic nature of relations that makes up the intra-image.

4. THE INTRA-IMAGE

Death & Rebirth of the Image in the Uncanny Valley

I really don't know why we stick to the word photography any more.
There should be a different term, but nobody cared about finding it.

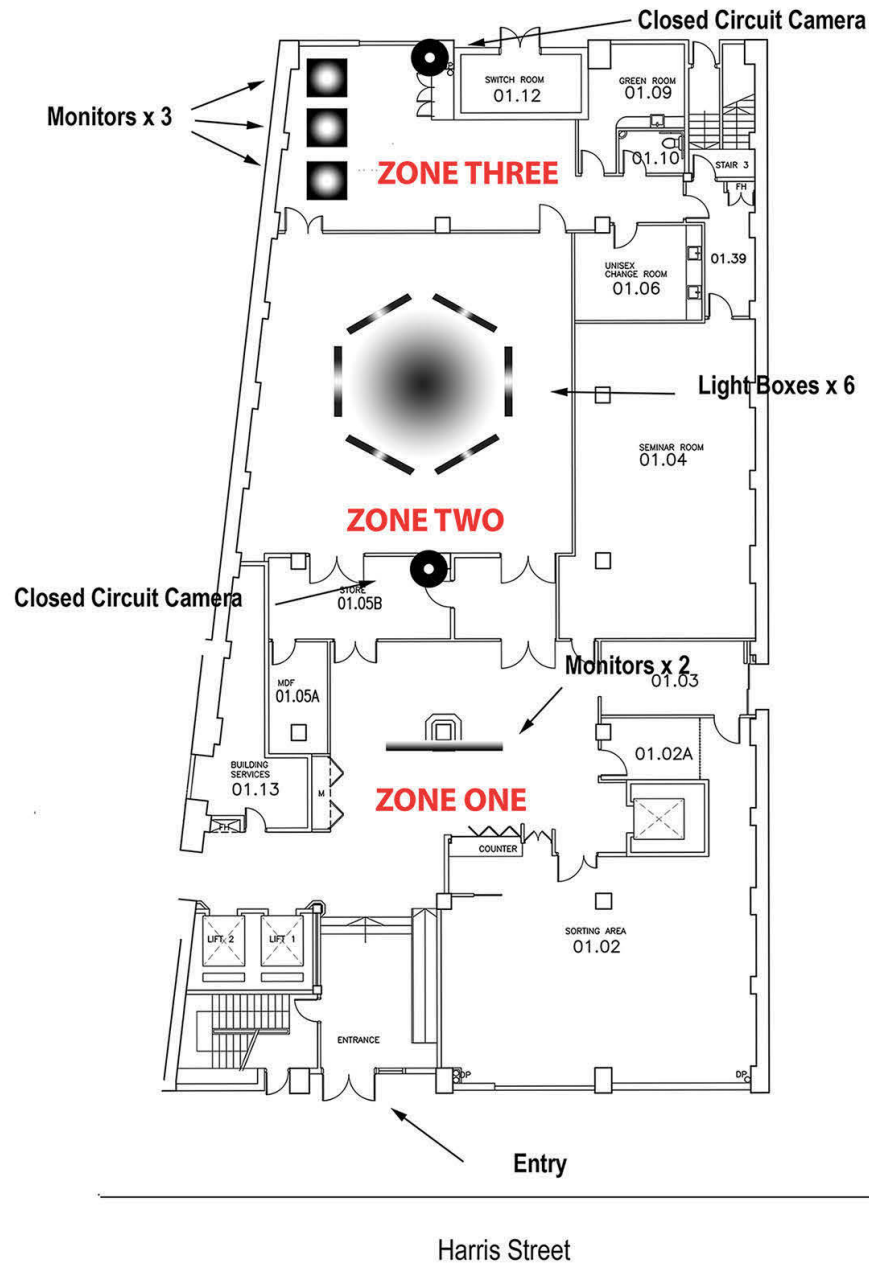
– Wim Wenders (O'Hagan 2017)

Having considered the functions of space and time within the landscape and the portrait components of the photomedia works in *Duplicity*, this final chapter brings these elements together, coalescing their seemingly polarised characteristics into a whole that is the culminating iteration of the practice-led work, a major exhibition held in the Bon March Studio at the University of Technology Sydney (UTS) in December 2016. Tendered here is the idea of the photographic assemblage, the 'intra-image', an expanded photography where the photograph emerges from its orthodox two-dimensional object-centric focus into a multidimensional, relations-centred installation that incorporates both still and moving images, space and time, philosophy and sensation.

The multiplex that is *Duplicity* is developed out of the concept of Deleuze's crystal-image, in that:

the real object is reflected in a mirror-image as in the virtual object which, from its side and simultaneously, envelops or reflects the real: there is 'coalescence' between the two. There is a formation of an image with two sides, actual *and* virtual. It is as if an image in a mirror, a photo or a postcard came to life, assumed independence and passed into the actual, even if this meant that the actual image returned into the mirror and resumed its place in the postcard or photo, following a double movement of liberation and capture. (Deleuze 1989, p.68)

DUPLICITY FLOOR PLAN



University of Technology Sydney
Bon Marche, Building 3

FIG. 64: Floor plan, *Duplicity*, Bon Marche Studio, UTS, 2016

In this chapter, the affective and psychological roles that narrative plays in *Duplicity* are discussed, particularly in how the concept of the 'uncanny valley' is used to create shifts in the meaning, perception and subjectivity of the work, where the spectator is characterised as 'The Spectator'. The concepts of quantum theory and of Deleuze's crystal-image are adapted and most fully realised through the installation, where the virtual and actual, past and present, and factual and fictive are brought together in a tight circuit of fragmented but interwoven narrative spaces, or 'zones'.

Andrei Tarkovsky's dystopian science-fiction film, *Stalker* (1979) provided some inspiration for *Duplicity*. Set inside a series of abandoned industrial spaces (what could be identified as dis-locations) called 'The Zone', the film's characters embark on a journey to attain their innermost desires. Instead, they are confronted by their deepest-held fears. Tarkovsky's film is a brooding meditation on how desire is wrapped up with fear, logic with impulse, memory with yearning and future with past, in what is a complex amalgam that is the human condition. *Duplicity* resonates in many ways with *Stalker*, not least in its themes, but also in how it portrays The Zone as a multilayered set of psychological spaces. *Duplicity* consists of three discrete 'zones' that are entangled by intersecting narratives and themes so that they become circular iterations of each other – a singular, fractured body of work that feeds back on itself, unfolding into an open whole that is the intra-image.

4.1 ZONE 1

The Spectator enters the installation at UTS directly off Harris Street, a busy road in central Sydney. It seems that one does not go to or stay on Harris Street – it is a major thoroughfare mainly for cars and trucks. A dis-location of sorts, the noise and fumes make it an unpleasant place for those on foot bar the odd furtive cigarette smoker: workers ducking out quickly during a short break in production from the Australian Broadcasting Corporation, which stands diagonally opposite; or students seeking respite between classes with a double hit of nicotine and



FIG. 65: *Duplicity* installation, Zone 2, opening night, Bon Marche Studio, UTS, 2016



FIG. 66: The Stalker, the Writer and the Professor inside The Zone, *Stalker*, Tarkovsky, 1979 (Marvelli 2016)

carbon monoxide. Instead, one tends to scamper *through*, by or down Harris Street.

As The Spectator enters Building 3 of UTS to escape the traffic, she might catch a glimpse of superposed images in the sliding-glass doors, perhaps even a distorted half-reflection of herself (as she might, peering at a shopfront windowpane of a department store, or catching her eye passing by the Museum of Modern Art, as Cartier-Bresson did in Fig. 68); of exterior and interior, a composited mix of banality and desire. Banality because of the non-descript nature of Harris Street outside; desire because, inside, Building 3 houses UTS' filmmaking department. It's no accident that the Bon Marche Studio was chosen as the space to install *Duplicity* – the 'dream factory' aspect of filmmaking and its propensity for illusion, fantasy and artifice in the face of the mundane, its promise of an escape *from* the everyday while providing comment *on* the everyday, plays into some of the themes of the work, where truth and deceit, and fact and fiction, become difficult to distinguish. As such, the work is site specific.

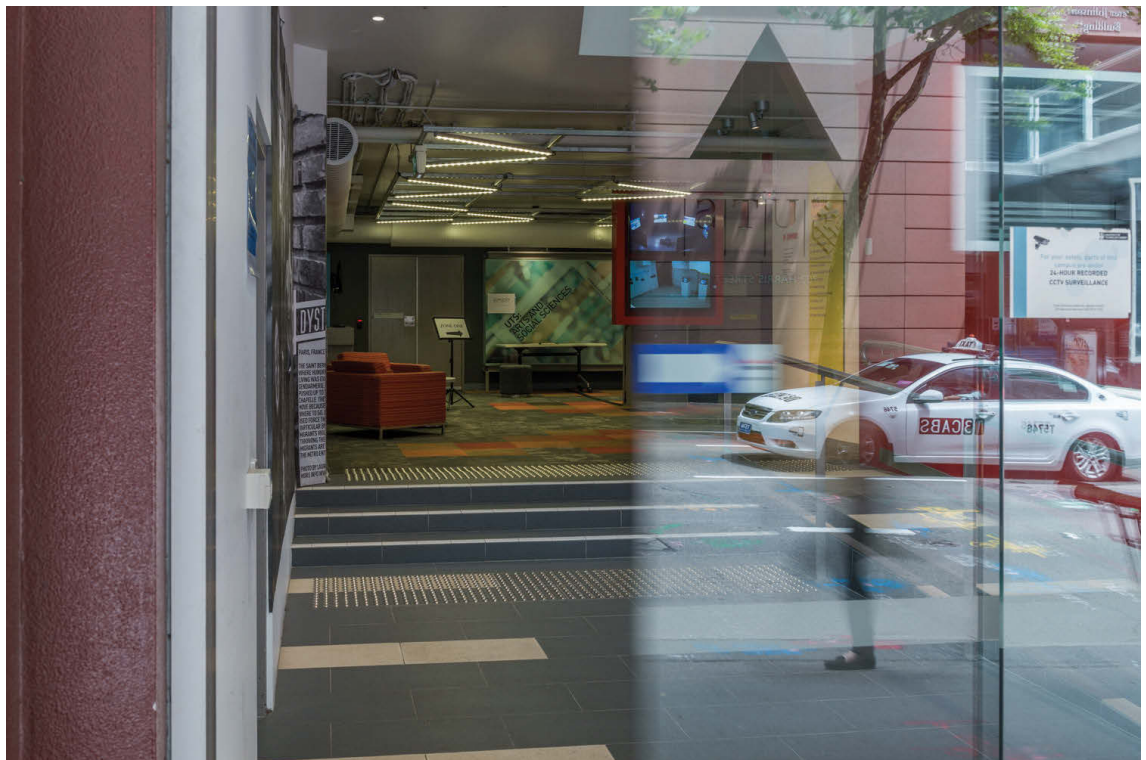


FIG. 67: Entering UTS off Harris Street through sliding-glass doors,
Duplicity installation, 2016



FIG. 68 *An Eye at the Museum of Modern Art*, Henri Cartier-Bresson, 1947
(Cartier-Bresson 2010)



FIG. 69: Spectators-becoming-characters (top). Closed-circuit monitors, Zone 1, *Duplicity* installation, Bon Marche Studio, UTS, 2016

Once inside, The Spectator finds herself in what is ostensibly the foyer of Building 3 of the university. But she has also entered the first of several spaces that make up the work itself. Perhaps she is unsure that this is the case until she notices a sign, indicating 'Zone 1'. The Spectator is oriented towards two large television monitors. The screens display separate video feeds hooked up to CCTV cameras, which monitor the other two spaces that make up the installation, Zones 2 and 3. This closed circuit of observation entangles all three spaces in a series of endless long takes. Here, in Zone 1, as The Spectator contemplates the images on the two monitors, she might imagine her future-self wandering across the screens, passing from one Zone to the next, filmed by the CCTV cameras in a self-fulfilling feedback loop where the audience is complicit in the work: the observer observed, the 'audience-becoming-characters', the 'spectator-becoming-spectacle'.

This kind of entangled multiplicity is the underlying argument of *Duplicity*, which brings together a variety of different elements (spaces, intervals, characters, images and narratives) to challenge conventional notions of identity in ways that align with the equivocal ontology of quantum physics and post-structuralism. Zone 1 is an entrée into these ideas, pre-empting the work's major themes, which are explored with greater complexity in Zones 2 and 3.

4.2 ZONE 2

Zone 2 is situated in a large film studio that doubles as a cinema and is the installation's predominant space. It measures approximately 12 metres by 10 metres and is blacked out with a cyclorama running around the entirety of the room. The only illumination is provided by six large light boxes that hang at eye level in a circular formation, facing inward, creating a kind of softly lit stage or set. The light boxes are suspended from a lighting grid 5 metres above, accentuating the sense of the room's volume and breadth. In the expansive darkness, this gives the impression that the images are floating in space, an effect that is further underscored by a drifting fog, which hovers just above floor level, suggesting a dreamscape, multiverse, wormhole or void.

Each light box measures about 1200 mm by 850 mm and is powered by 3000 lumens of LED light. The photomedia works presented inside these light boxes are composites of the landscape and portrait images discussed in the preceding chapters. Using a meticulous process of digital compositing in Photoshop, two background landscape images and a single portrait image are cut out and synthesised together as one. Post-production lighting effects, including shadowing, colour matching and blending, are used to create a seamless illusion of singularity, betraying the tripartite nature of the image.

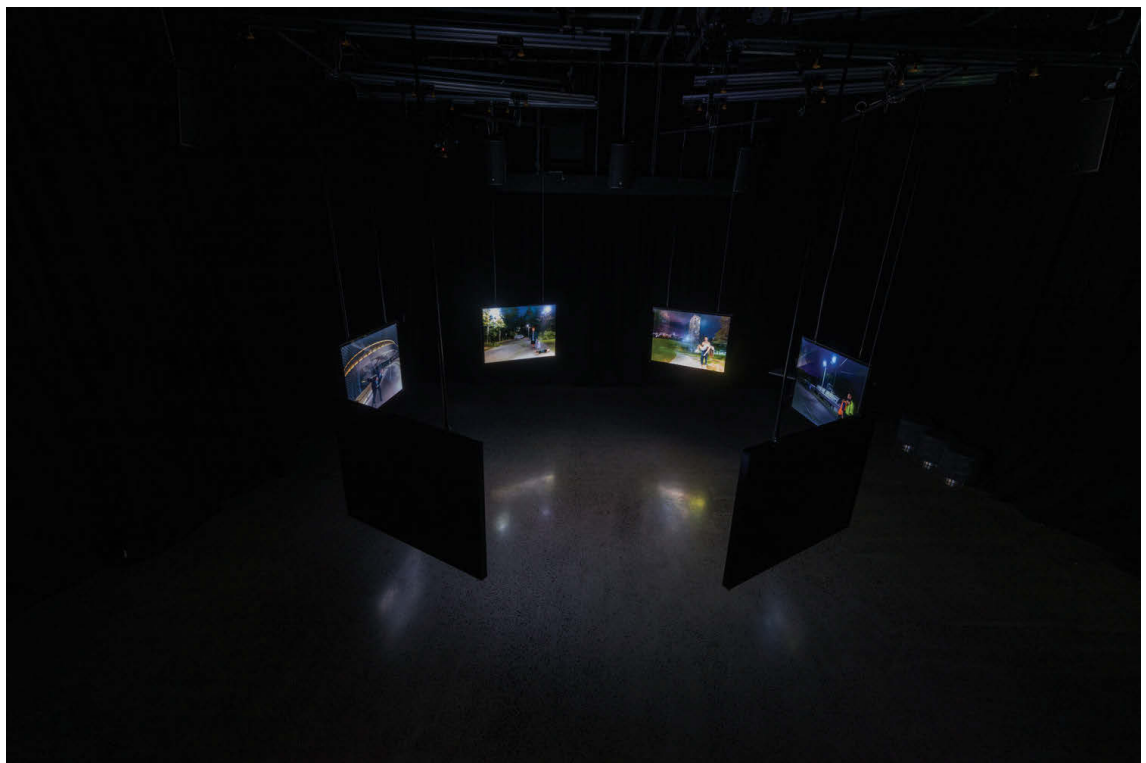


FIG. 70: Zone 2, *Duplicity*, Bon Marche Studio, UTS, 2016

The photographs themselves are produced as lenticular prints, a process whereby multiple images are interlaced with each other, then printed on a series of very fine vertical lenses that run down a translucent polycarbonate medium. In this case, the result is a single photograph consisting of three distinct images that alternately reveal themselves when the angle of view aligns.

Movement is an important and necessary task for The Spectator if she is to fully appreciate the various aspects of *Duplicity*. To properly view the works in Zone 2, she must enter the inward-facing circular formation of hanging light boxes, an

act that, from the outside (or via the closed-circuit camera fed in to Zone 1), focuses the attention on The Spectator, rather than the works themselves. Perhaps without realising, The Spectator has taken on the role of a character to those who might be watching on – if not to other spectators, then at least to the always attending Invigilator, who is permanently stationed in one corner of the room.⁵⁸ And so, as she moves across the illuminated 'stage', studying one light box then another, absorbed in the works,⁵⁹ she is unwittingly participating in a performance: part Stalker, part Writer and part Professor,⁶⁰ like the characters entering The Room in the penultimate scene of Tarkovsky's masterpiece, confronted by both death and desire. 'Spectator-becoming-character', 'subject-becoming-object', 'body-becoming-image'. From her perspective, The Spectator is surrounded by shimmering phantasms, immersed in a sea of images, trapped inside a crystal looking out, or as though inside a camera obscura, shards of light refracting from the outside in.

This type of cinema-cum-gallery space is one that follows the Minimalist and Post-minimalist phenomenological approach that Chrissie Iles describes, in that it 'invites participation, movement, the sharing of multiple viewpoints, the dismantling of the frontal screen ...' where the 'prising of the viewer's gaze from the single screen into the surrounding space mimics the inherent mobility of the camera itself' (Iles 2001, p.33), as a kind of spectator-becoming-camera, or spectator-becoming-artist.

This approach of 'participation', 'movement', 'multiple viewpoints' and the 'dismantling of the frontal screen' has its precedents in the history of the lenticular process. In the sixteenth century, William Shakespeare alluded to a kind of picture that Allan Shickman contends was a corrugated, double-edged, lenticular-like painting, a 'curious art of anamorphic perspective, a type of picture that requires the beholder to view it from an oblique angle, rather than head on as one usually looks at a picture' (Shickman 1977, p.67). These works became known as 'turning pictures', a term that not only implies change and movement, but one that also bestows an active role on otherwise considered passive images. *Aporia*, confusion and *ostranenie* were all characterized in such works, as the viewer endeavoured to resolve the interlaced images through movement. 'In such a

work', writes Shickman, 'pleasure and surprise result when a confused, perplexing image - for so it appears when "rightly gazed upon" - suddenly assumes a proper form before one's eyes as one discovers the correct angle from which to view it' (Shickman 1977, p.67). These types of images continued to be something of a novelty well into the seventeenth century. In 1692, for example, court artist, Gaspar Antoine de Boir-Clair, painted a 'double portrait' of Frederick IV and his sister, Sophie Hedevig (Fig. 71).

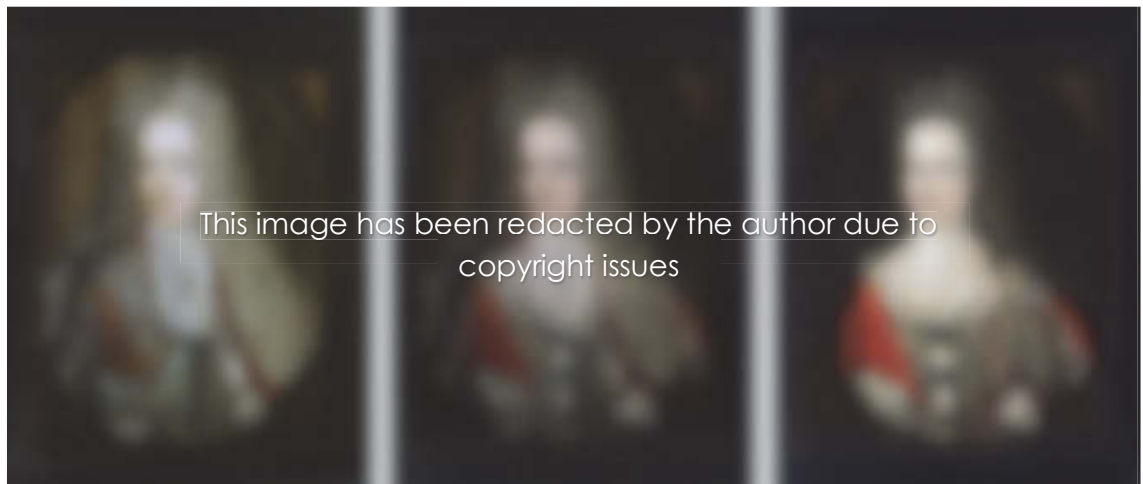


FIG. 71: Turning Pictures: double portrait by Gaspar Antoine de Bois-Clair
(Masia, B. et al 2013)

In 1927, Soviet, Lithuanian Jewish artist, El Lissitzky, created *Abstract Cabinet* (Fig. 72), an exhibition space (or what he termed a 'demonstration room') for constructivist and abstract paintings at the Provinzialmuseum in Hannover. *Abstract Cabinet* was an early example of a modernist installation work, as well as a conceptual forerunner to the lenticulation process. El Lissitzky was not only a painter and artist, he also held an interest in architecture, interior design and furniture, so his concerns laid very much with the spatial, materiality and three-dimensionality. *Abstract Cabinet* incorporated these themes, integrating, amongst other devices, a series of long, rectangular floor to ceiling batons that ran vertically up and down the walls on which the exhibited paintings were hung. The batons themselves, were painted white, black and grey on each corresponding exposed face. When viewed directly front on, the walls gave the impression of one colour; when viewed from one side, another colour; and when viewed from the other side, yet another colour. This technique exhibited a kind

of proto-lenticulation that promoted 'participation', 'movement', 'multiple viewpoints' and the undermining of the singular primacy of the 'frontal screen' that Illes describes and that also operates in *Duplicity*. 'If on previous occasions in his march in front of the picture walls, he was lulled by the painting into a certain passivity', wrote Lissitzky, 'now our design should make the man active.' (McShine 1999, p.46). Figure 73, shows the two inverted but integrated viewpoints in Lissitzky's conceptual design illustration for *Abstract Cabinet*: 'Blick A' and 'Blick B' (View A and View B).

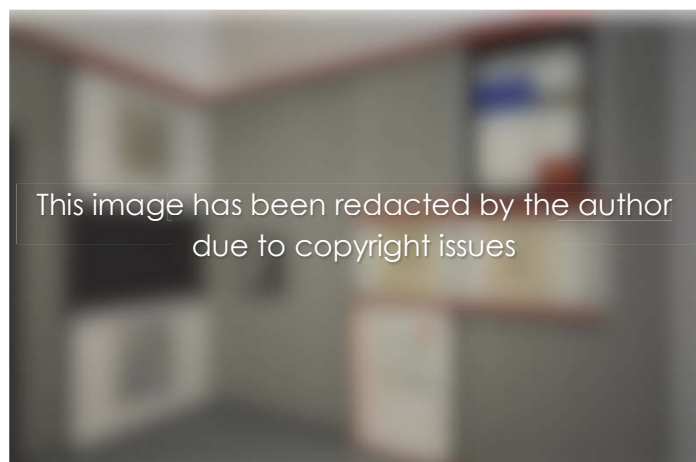


FIG. 72: *Abstract Cabinet*, 1927 (El Lissitzky 2015)

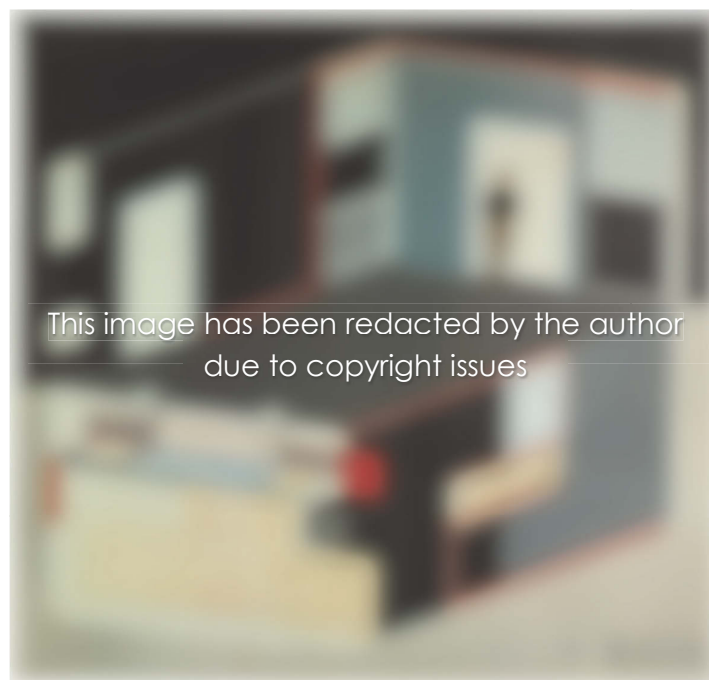


FIG. 73: Multiple viewpoints: *Entwurf zum Kabinett der Abstrakten*, 1926, Blick B/Blick A (View B/View A) (El Lissitzky 2017)

By the mid-twentieth century, the lenticular technique had become popularised in photography, in the form of novelty toys and stationary, 'tilt cards' in breakfast cereal packs, and the once ubiquitous 'flip' post card. The kitsch, lenticulated postcard of the *Shroud of Turin*⁶¹ provides one such example (Fig. 74). From one angle, an image of Jesus Christ, can be seen, bright-eyed and alive; from the other angle an exhumed, ashen likeness from the shroud is revealed; and when observed from head on, a ghostly living-dead composite spookily stares back at the viewer.

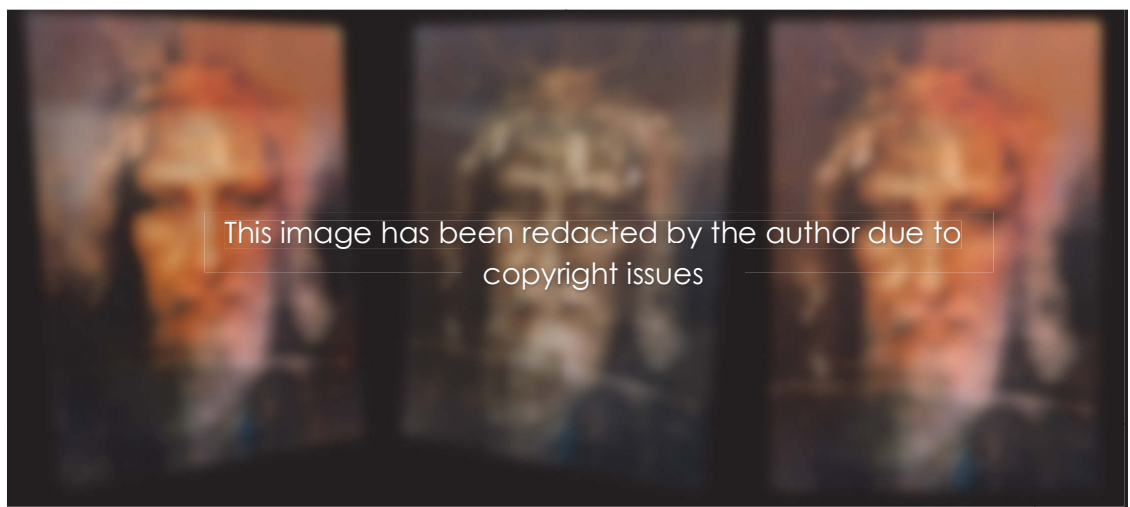


FIG. 74: The 'Shroud of Turin' postcard where Jesus Christ can be 'resurrected' by the simple act of viewing the card from different angles (eBay 2018)

So, as The Spectator walks past each photograph in the Duplicity installation, the lenticulars 'animate', leading The Spectator, so that each background landscape image is alternately revealed, shifting back and forth (perhaps, as William J.T. Mitchell would have it, even 'looking back') with each few steps The Spectator takes. The portrait of the characters remains ever-present, moving from one landscape to the next, like an unfolding jump cut or dissolve, decohering from one world to another. The result of this animation is a moving still image, a kind of analogue cinemagraph, where the 'amorous funeral immobility' (Barthes 2000, p.5–6) of the photograph is brought to life in a kinetic, participatory act that demands what Ariella Azoulay would call 'watching' as opposed to just 'looking' (2008). At first, the design of the light boxes and the accompanying movement of the lenticular prints might suggest the works are



FIG. 75: The Invigilator, *Duplicity* installation, Bon Marche Studio, UTS, 2016

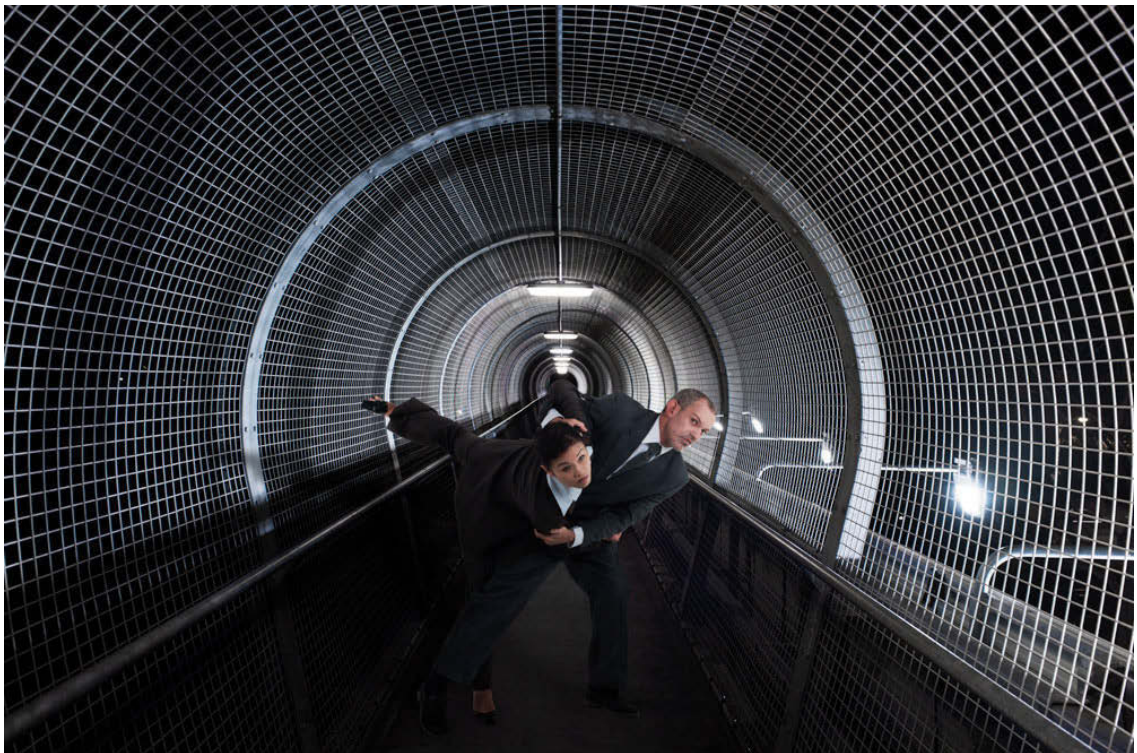


FIG. 76: Composited Photoshop file, *Duplicity*, John Janson-Moore 2016

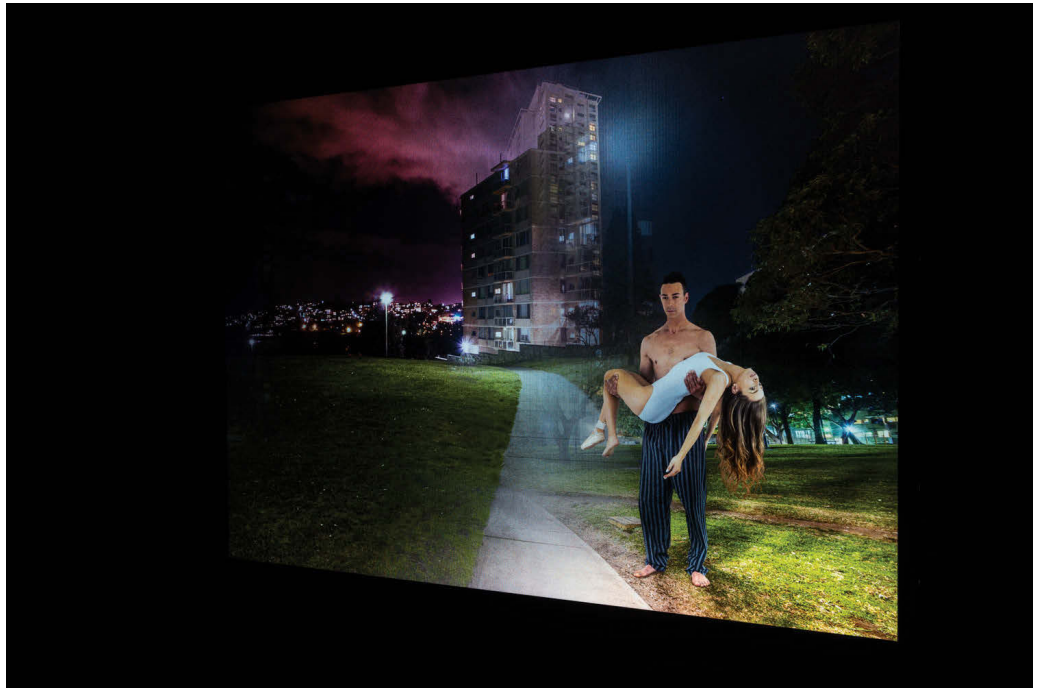


FIG. 77: Fractured narratives. *Duplicity* installation, Bon Marche Studio, UTS, 2016

flat-screen televisions (like those of Zone 1) rather than works of a purely photographic nature. They are, instead, an intersection of motion and stasis.

The symbiotic movement of both *The Spectator* and the image invokes a shift in time and space, requiring an active participation by *The Spectator* physically and psychologically. To recall Merleau-Ponty once again, her 'body is led by a picture to move to the optimal distance where [she] see[s] the maximum richness... of the detail and the maximum clarity of the form. And when [she] perceive[s] ordinary objects there's a further thing, [she] move[s] around them, and so forth, and [she is] led by the object calling on [her] body' (Dreyfus 2005).

However, in the case of *Duplicity*, as *The Spectator* is moved by the images, the individual landscapes are never resolved as fully discrete, or with 'maximum clarity'. There are always remnants of the alternate image bleeding into the other, superposed then decohering with each watching movement, leaving the characters located in a suspended 'crisis' at the threshold of two possible equivocating worlds, caught between one 'strange adventure' and the next. Image and identity are in continuous flux – a 'fuzzy' set of potentialities is always present, neither completely one thing nor the other, like a photon behaving under Heisenberg's uncertainty principle.

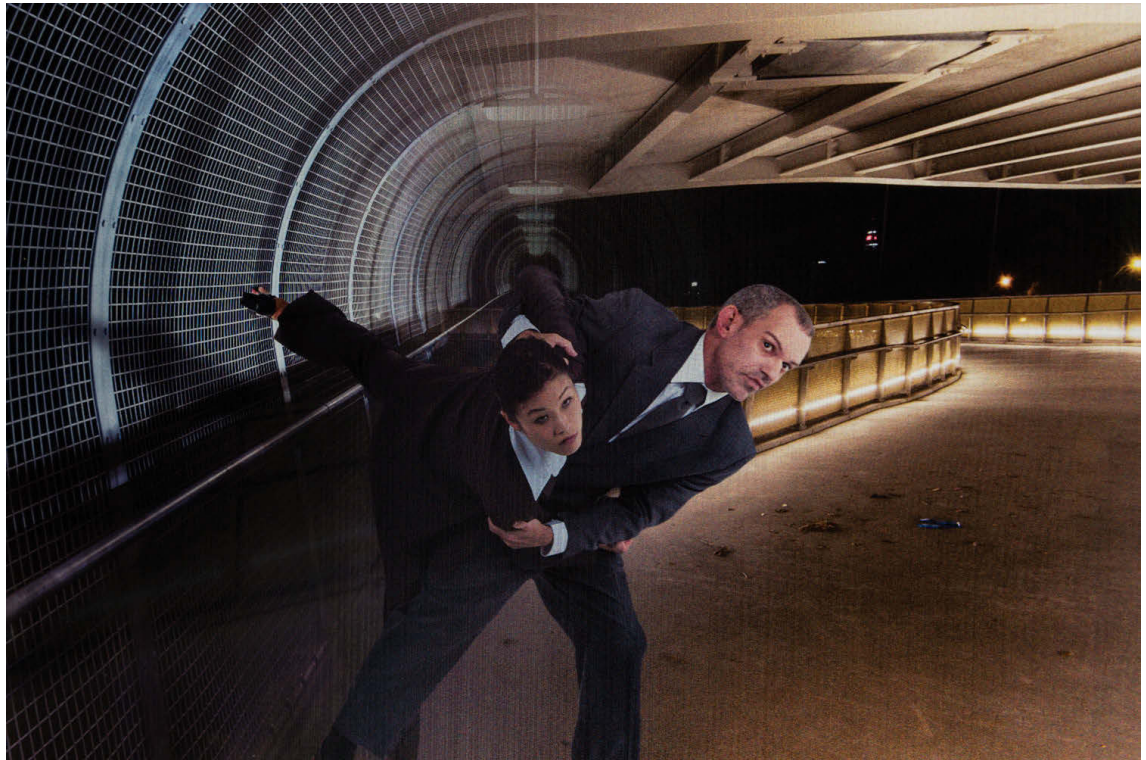


FIG. 78: Caught between worlds, lenticular prints in light box (detail)
Duplicity installation, Bon Marche Studio, UTS, 2016

The large-scale multi-screen nature of the installation resonates with the film and video works of artists such as Doug Aitken and Isaac Julien. Julien's work in particular is a key reference, not just because there are aesthetic and formal similarities with *Duplicity*, but because much of his work also springs from historical and documentary sources that are reimagined as highly constructed screen-based installations. *True North* (2004) is one example, loosely based on an expedition to the North Pole in 1909 by the African-American explorer, Matthew Henson. In Julien's interpretive treatment of events, an African-American woman wanders across the Arctic sea ice in the stead of Henson, an enduring image whose narrative is splintered across three screens; a figure in the landscape recalling Mike Parr's *Bride* in *End of Nature*. Julien, like Parr and as with *Duplicity*, is preoccupied with contesting identity. In Julien's case, his focus is on race, sexuality and historicity. While *True North* presents a single world spread across three screens, *Duplicity* presents many worlds across and within multiple screens. As The Spectator drifts around the space, she might notice reflections of some light boxes bouncing off the Perspex surfaces of others, creating a further layering and re-versioning of the images in a cascading *mise en abîme* effect (Fig. 81).

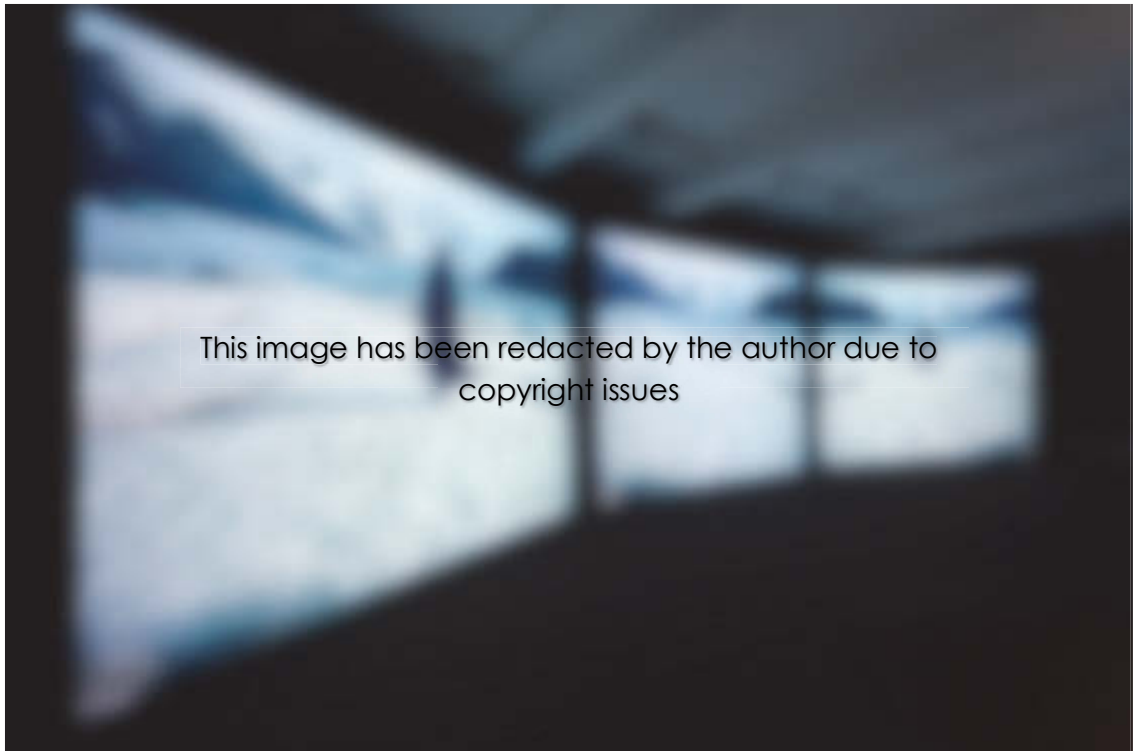


FIG. 79: *True North*, Isaac Julien, 2004 (Strøm-Olsen 2011)



FIG. 80: Light boxes, Zone 2, *Duplicity* installation, Bon Marche Studio, UTS, 2016



FIG. 81: *Mise en abîme: reflections on Perspex*. Lenticular prints in light box, *Duplicity* installation, Bon Marche Studio, UTS, 2016

Watching the photographs over time, The Spectator might become aware of an incongruity. Despite their apparent life-likeness, there is an artifice implied in these photographs. This is plainly not a work of photojournalism, but rather a work of 'Photoshopism'. The overall heightened aesthetic of the photographic approach hints at pretence and artifice, a veneer distinguished by a restrained plasticity applied to the skin texture of the characters' deadpan faces. This approach is further reinforced by the use of subtle post-production lighting and by the saturated colours of the lenticular prints. Given consideration to such technical qualities, the represented figures take on an appearance as much like mannequins captured behind shopfront windows as they do images of real-life models. The result is an incongruous mix of realism and fakery.

In a news context, it's an approach that Stephen Cooper might denounce as 'fauxtography' (2007), an example of which outraged the international photojournalism community in 2017, when Souvid Datta admitted to appropriating a figure from one of Mary Ellen Mark's famous photos and

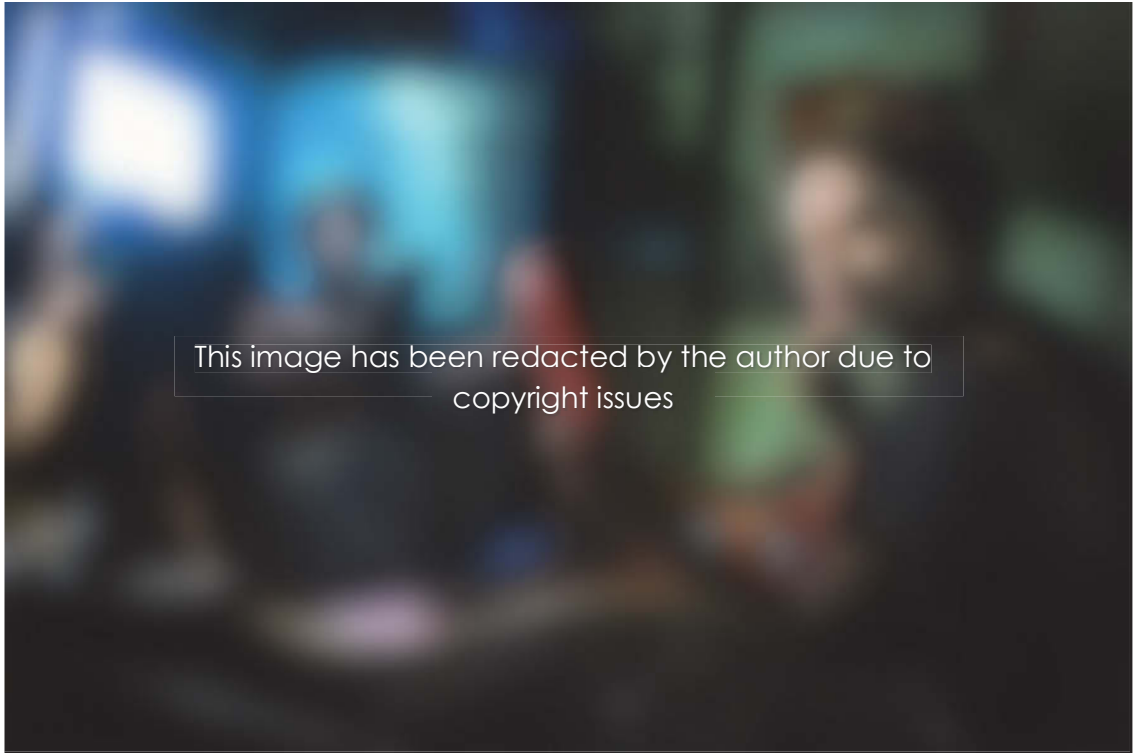


FIG. 82: Figure (centre) composited from Mary Ellen Mark's original photo, 1978, into Souvid Datta's work, *In the Shadows of Kolkata*, 2014 (Zhang 2017)

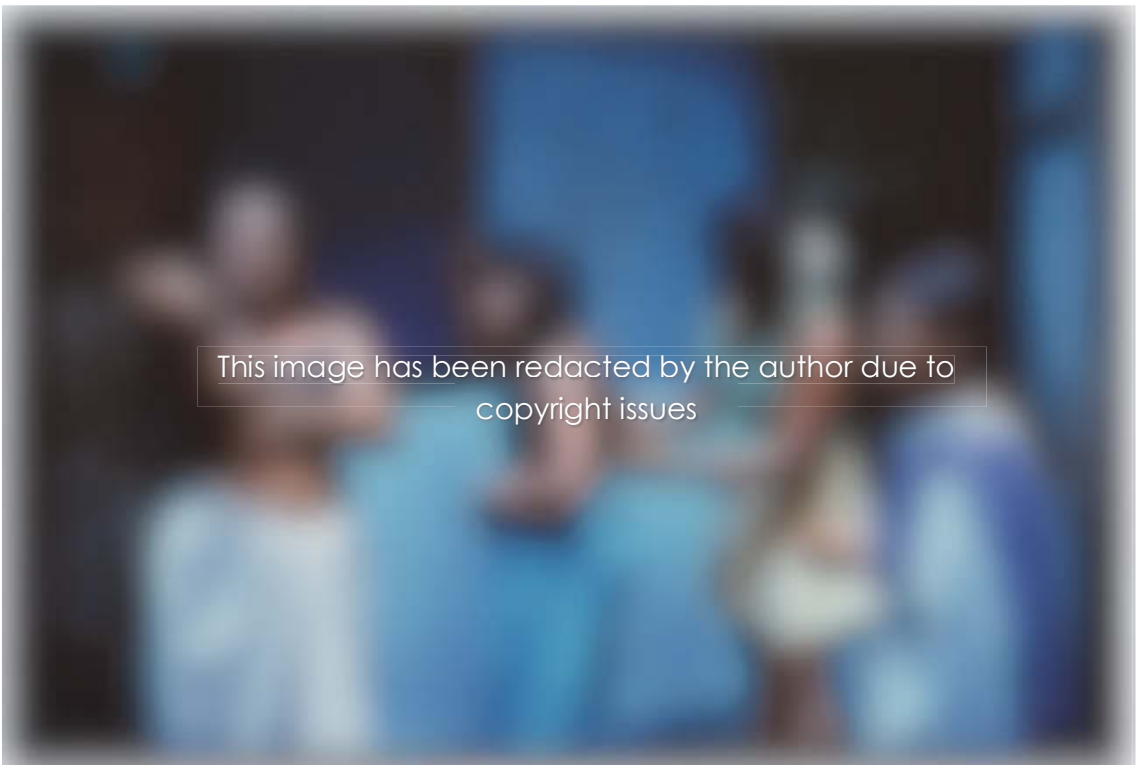


FIG. 83: Mary Ellen Mark's original photo, *Transvestites Getting Dressed in a Courtyard*, 1978 (Mark n.d.)

Photoshopping it into one of his own (Laurent 2017) (see Fig. 82 above). Datta was subsequently castigated in online magazines, blogs and on social media once the news broke of his deceit. In the context of an arts project like *Duplicity*, however, the concept of deceit and the use of pre-existing materials are employed at the very forefront of the creative process, as a device to deconstruct and challenge the notion of identity.

As The Spectator confronts the incongruity of the artifice and life-likeness of the photographic works, she might find herself experiencing a feeling of unease, perhaps slipping into what Masahiro Mori called the 'uncanny valley'. In his essay of the same name, Mori (2012) outlines how robots that resemble humans too closely can evoke a feeling of revulsion, whereas robots that are only moderately human-like can evoke feelings of affinity. Those forms that are so lifelike that they become monstrous, such as a prosthetic hand, fall into what he calls the 'uncanny valley', as represented in the diagram below (Fig. 84).



FIG. 84: Masahiro Mori's Uncanny Valley (Smurrayinchester 2008)

Mori places the 'zombie' at the nadir of this trough since it encapsulates the human form as cypher: life-like yet horrific, both dead and alive, a combination of both the virtual and actual. Mori's ideas can be applied to *Duplicity* by regarding the works in Zone 2 as 'images-as-bodies' or 'images-becoming-bodies'. Feelings of uncanniness increase as The Spectator recognises the convergence of artifice and fidelity within the works. There is an unsettling life-likeness in these images, yet The Spectator knows that digital chicanery is also at play.

In the darkened setting of Zone 2, there is a dream-like quality to these luminescent works that suggest a surrealist edge, accentuating this uneasy blend of realism and fantasy, where fear and desire go hand in hand. As The Spectator moves around, constantly observed, a tension emerges as a result of the works straddling authenticity and deceit, where the 'vivid and continuous fictional dream' (Gardener 2001, p.5) is again undermined – a tension realised more fully as The Spectator moves to Zone 3.

Reverberating from the speakers situated high above, the sound design creates another layer of intrigue. At first, the audio seems quite benign – a conversation between a man and woman, a lovers' tiff over the most banal aspects of their relationship: he spends too much time with his mates; she is too needy. It's a conversation that predictably descends into tears and anguish, but beyond the quite unremarkable words being spoken, one can sense something more: a subtext that suggests a subtle but powerful controlling interplay between the two. The tension is underscored by the audio design, which pans 360 degrees around the room, taking advantage of the 7.1 surround sound system, encircling The Spectator and furthering the immersive nature of the installation. A slow and unrelenting rhythmic beat punctuates the unfolding conversation, ominously moving The Spectator around the space to more of a death march than a jig. Perhaps The Spectator might think she is reading too much into what she hears as she wanders around the room, trying to link the audio to the images. This distinct incongruity raises questions, but without more context, a suspicion lingers. To whom do these disembodied voices belong? And how might they connect to the characters portrayed in the lenticulated images? To find out, The

Spectator must eventually continue her journey into Zone 3. As it turns out, the recording is taken from the *Free Simon Gittany* website (*Free Simon* n.d.) and was originally presented to court as evidence in the Gittany case in 2013 (see Appendix 13 and 14). Ultimately tried and found guilty of throwing his fiancée, Lisa Harnum, from the 15th-floor balcony of their apartment building, Gittany was sentenced to at least 18 years imprisonment for murder. Harnum had secretly recorded her conversation with Gittany on her phone, only weeks before her death. This disturbing context is something that is not explicitly revealed in the installation work, although it is hinted at when *The Spectator* moves into Zone 3.

From the original recording, a minimalist version of the sound design was created, which was then handed over to nine different local and international sound artists to remix the original version. These artists were Jon Evans (Berlin/Sydney), Bob King (UK/Berlin), Terry McDermott (Melbourne), Adrienne Mitchell (Melbourne), Outburst (Kiev/Berlin), Sönke Rickertsen (Frankfurt/Melbourne), Andrew Rusker (Melbourne), Miguel Valenzuela (Sydney), Nicholas Wishart (Sydney) and Ai Yamamoto (Japan).⁶² My original mix played on opening and closing nights, while the remixes by each of the other sound artists played on different days during the exhibition run. The idea behind this approach was to further explore the notion of authorship as a smeared and entangled concept, where origin and identity are contested. Who is the progenitor of the work, if such a thing exists? Me? The remix artists? Lisa Harnum? It's an approach that harks back to the previous discussion in Chapter 3 of Michael Wolf's work, *A Series of Unfortunate Events*, Richard Prince's *New Portraits* and Justine Varga's *Maternal Line*, where there is a contemplation of authorship and identity as a process of 'becoming', and as an assemblage that is 'unattributable' (Deleuze & Guattari 2005).

Like the sound design, the images in Zone 2 are suggestive of something left unsaid, untold or not shown, existing beyond the frame, in a way that Tracey Moffatt explores in *Something More* (see Fig. 34). The elliptical nature of art through the ages is something that has been widely discussed. In relation to the image, for example, Serge Daney writes, 'The image always occurs on the border between two force fields; its purpose is to testify to a certain alterity, and

although the core is always there, something is always missing. The image is always both more and less than itself' (Blumlinger 2003, p.113). It is this kind of absence and 'alterity' of identity that is explored in *Duplicity*; one that provokes questions without the promise of answers, providing fragments of narratives without resolution or immediate context, leaving the spectator in a state of curious doubt. 'Who are these characters?' 'Where have they come from?' 'What happened before?' 'What comes next?' The work suggests something more: narratives without resolution, spaces implying externality, replete with references to that which is 'neither seen nor understood, but nevertheless perfectly present' (Deleuze 1997, p.16).

In Deleuze's first book on cinema, *Cinema 1: The Movement Image* (1997), he identifies the absent presence that lies both outside and within the frame as the 'out-of-field'. He writes,

In one case, the out-of-field designates that which exists elsewhere, to one side or around; in the other case, the out-of-field testifies to a more disturbing presence, one which cannot even be said to exist, but rather to 'insist' or 'subsist', a more radical Elsewhere, outside homogenous space and time. Undoubtedly, these two aspects of the out-of-field intermingle constantly (Deleuze 1997, p.17).

If the light boxes in Zone 2 represent one type of frame, then the room in which they hang represents another. In either case, they are incomplete manifestations of frames 'insisting' and 'subsisting' within and outside of various other frames in a 'radical Elsewhere', a cascading, infinite *mise en abîme*. Deleuze continues,

In itself, or as such, the out-of-field already has two qualitatively different aspects: a relative aspect by means of which a closed system refers in space to a set which is not seen, and which can in turn be seen, even if this gives rise to a new unseen set, on to infinity; and an absolute aspect by which the closed system opens on to a duration which is immanent to the whole universe, which is no longer

a set and does not belong to the order of the visible (Deleuze 1997, p.17).

In *Duplicity*, images, spaces, narratives, characters and spectators all represent 'sets', simultaneously seen and unseen, each set leading to others, intermingling, or, rather, entangled. This is an open-ended, intra-active system, defined by relations – what Deleuze refers to as a connecting 'thread'. 'The whole is therefore thread', he writes, 'which traverses sets and gives each one the possibility, which is necessarily realised, of communicating with another, to infinity. Thus the whole is the Open, and relates back to time or even to spirit rather than to content and to space' (Deleuze 1997, pp.16–17). If Zone 2 represents one 'set', then its 'disturbing presence' 'gives rise to a new unseen set', that is Zone 3.

4.3 ZONE 3

To the far extremity of Zone 2, a spot-lit passageway beckons The Spectator. As she passes into Zone 3, from one world or one 'set' to another, a sudden shift in ambience occurs. Stark fluorescent lights momentarily disorient. She finds herself in a far more modest space. The walls and floor are rough concrete painted white. The ceiling is low. A large air-conditioning duct runs along the side of a wall. A roller door stands at one end and safety-warning signs hang at odd corners of the room.

The space is unapologetically semi-industrial, almost sci-fi (one of the walls is constructed from a discarded science-fiction set and painted gallery-white). A camera is positioned up high in one corner, providing an entangling video feed back to Zone 1, so that The Spectator is again under a constant gaze, as though being watched like a character in the third act of an unfolding film. In its everyday use, the area serves as a back-of-house, storage space and loading dock for the Bon Marche Studio. It is a dis-location, existing, yet not – it is not even distinguished with a room number on the official UTS floor plan (see Fig. 64 above).

In contrast to the moody artifice of Zone 2, the aesthetic of Zone 3 is raw and unrefined. A series of maps and newspaper articles are pasted up across the two main walls, like a Hollywood detective's office. Presented here is a collection of fragmented and unresolved real-life narratives – more noir crime scene investigation than gallery space, as much documentary evidence as art (Fig. 87).

As The Spectator begins to browse the material, an air of familiarity descends. The article headlines proclaim, 'Simon Gittany Found Guilty of Murdering Lisa Harnum', 'Man Charged with Stabbing Death at Building Site', 'Suspicious: Body Found in Sydney Park', and so on. Google Maps and satellite images are also on display. They show a collection of commonplace sites: a residential street in the suburb of Greenacre in Western Sydney, a car park in Caramar, a pedestrian overpass across a busy highway, and so forth. As she sifts through the material, perhaps The Spectator vaguely recognises some of these places. Perhaps she has walked along one of these streets, crossed one of these bridges, or driven past one of these car parks. Or at least ones similar: on her way to work, coming back from the shops, or perhaps on a Sunday stroll. And so, through these thoughts and connections, The Spectator again places herself in the position of subject: spectator-becoming-character.



FIG. 85: Zone 3, *Duplicity* installation, Bon Marche Studio, UTS, 2016



FIG. 86: Crime wall, Zone 3, *Duplicity* installation, Bon Marche Studio, UTS, 2016

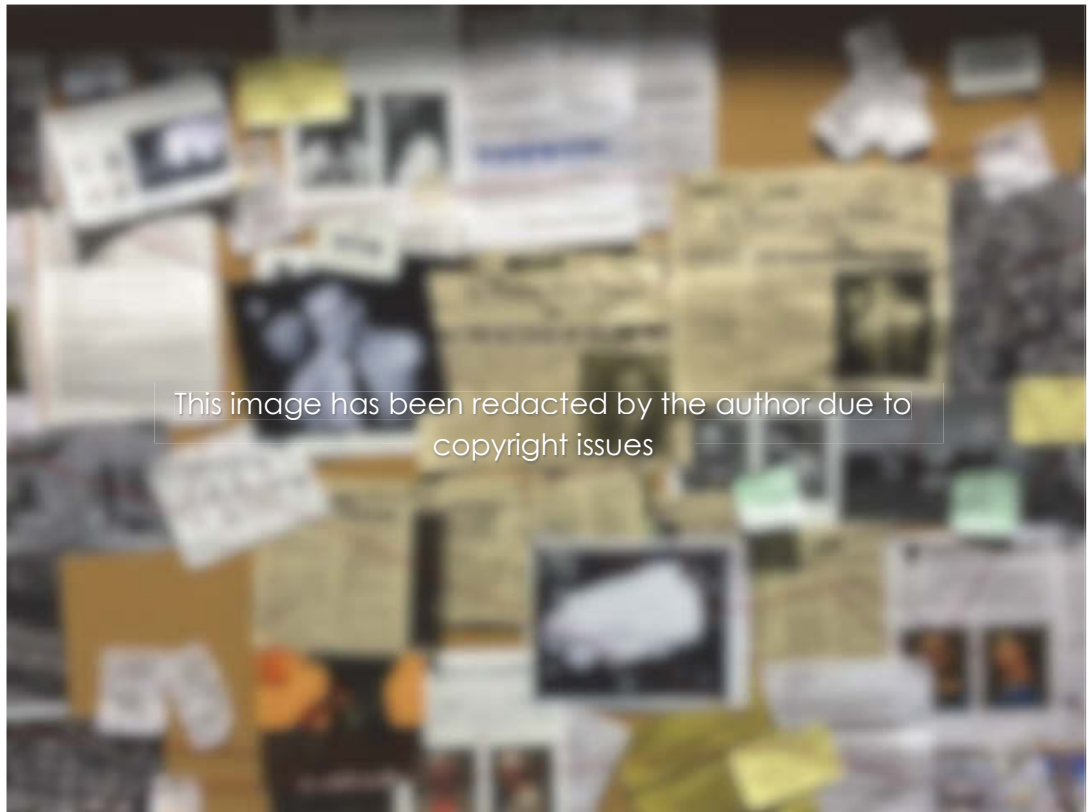


FIG. 87: Fragmented and unresolved narratives. The crime wall in *The Flash*, television series, 2014 ('Explore *The Flash*, Long Beach and more!' n.d.)

Sophie Calle's oeuvre since the 1980s has consistently subverted the conventions of 'the subject' and 'the author' in her photographic work, often casting herself as the central protagonist. Many of the themes Calle investigates resonate with those of *Duplicity*. For her 1981 project, *The Shadow* (also known as *The Detective*), Calle asked her mother to hire a private detective to follow her around Paris and take photographs and notes of her activities over the course of a day. While the detective was unaware of this arrangement, Calle obviously was not, leading her 'shadow' around the streets of Paris to places of personal significance for her, in a charade of the stalker being stalked. The detective's resulting photographs and notes, along with Calle's own diary entries of the experience were exhibited at the Guggenheim Museum in Bilbao (Fig.88). *The Shadow* is a fascinating self-reflexive piece that plays with the idea of the observer being observed, and the photographer being photographed. Fact and fiction are interweaved as the narrative plays out like a perverse film noir. The question of authorship is also raised – the detective's images are baldly presented as part of the work. Like *A Series of Unfortunate Events* and elements of *Duplicity*, authorship is blurred.



FIG. 88: *The Shadow*, Sophie Calle, 1981 (Calle 2017)

The most significant aim of both *The Shadow* and *Duplicity* is the exploration and subversion of conventional notions of identity, where the distinction between subject, object and author is indeterminate. While Calle casts herself as the author-becoming-character in her work, *Duplicity* instead presents the spectator-becoming-character.

So, as The Spectator contemplates the newspaper clippings, maps and photographs presented to her in Zone 3, perhaps a moment of aporia sets in, as she realises that her feelings of creeping familiarity might also lie in the fact that this documentary material resonates with the photomedia works she has just seen in Zone 2. As a result, she might experience a kind of stultifying déjà-vu, caught between remembering and forgetting, the virtual and actual, the past and present; what Deleuze refers to as 'the disturbances of memory and the failures of recognition' (1989, p.55), like characters in a scene from Alain Resnais' enigmatic film, *Last Year at Marienbad* (1961).

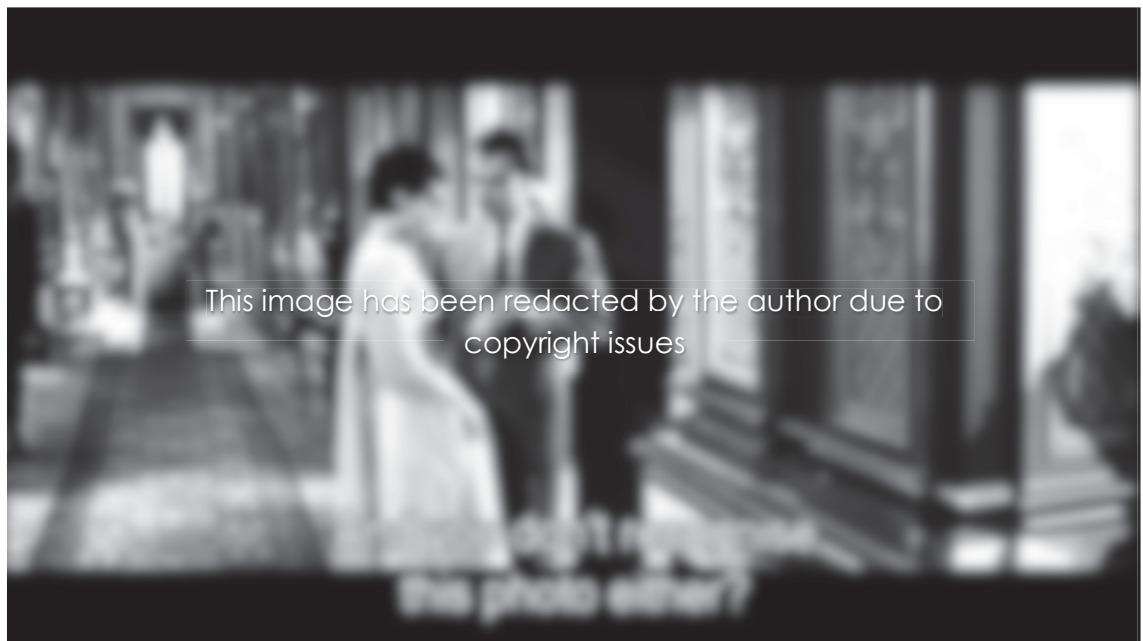


FIG. 89: Caught between remembering and forgetting:
Still from the film *Last Year at Marienbad*, 1961 (Munger 2015)

The more The Spectator reads, the more resonances emerge: a man carries a dead child from the surf, a little girl lies lifeless on the ground, a woman stands threateningly over a naked body, and so on. It's as though these characters and

their narratives have decohered from their documentary variant and been given new life in the re-imagined, lenticulated worlds of Zone 2. The lush hyper-aestheticised light-boxed images begin to take on a new gravitas as The Spectator contemplates where the 'real' begins and where it ends, further entrenching herself in the 'uncanny valley'. Here, the mimetic and original are bound together in a tight circuit of becoming, mirroring and enveloping each other in a coalescing 'double movement of liberation and capture' (Deleuze 1989, p.68). The disparate images in Zones 2 and 3 can be considered as ontologically singular through their relations with each other, rather than as *relata*. Together, the works are contributing elements of the photographic assemblage, the intra-Image.

Pasted across the walls of Zone 3 are also a series of short written works fashioned as though excerpts from a novel or scenes from a film script. These brief works are dramatised, fractured versions of real-life events, which further play with the notion of 'the real' – as much abbreviated scenes from a movie as they are descriptions of actual events: gunshots echo across a suburban cul-de-sac, someone overdoses under a bridge at night, a middle-aged man ends his life over the cliffs, and so forth. Again, these semi-fictionalised narratives resonate uncannily with some of the works in Zone 2 and play off the newspaper clippings on the adjacent walls, further destabilising what is being presented, drawing the real and the imaginary into a tighter, ambiguous circuit that is the crystal-image.

Across to the other side of the room, three television monitors sit on plinths playing looped CCTV video of real-life events. Like Michael Wolf's work, *A Series of Unfortunate Events*, the video clips were sourced from the Internet and reworked. And like the soundtrack running in Zone 2, they examine the concepts of identity, truth and authorship as diffuse by 'remixing' pre-existing documentary material. The footage is layered and slowed down so that it plays one frame at a time; simultaneously still and moving images that are super-imposed onto themselves, giving a doubling effect, like two out of sync worlds slowly decohering from each other. The video is grainy and the colours over-saturated so that, at times, it is difficult to discern what is unfolding. This gives a gritty quality to the footage,

paradoxically both abstracting the images on one hand, while also underlining their real-life documentary origins.

One monitor shows CCTV footage of Simon Gittany violently struggling with Lisa Harnum in the hotel lobby, then of Gittany alone in an elevator just moments after her murder. Another monitor shows Yue Yue's excruciating death as a van runs her over and the aftermath as a homeless woman removes her body to the roadside. The third monitor shows a shooting in a car park, the bleeding victim desperately escaping with his life. The footage on all three monitors is unflinching and disturbing, the CCTV camera having captured each frame with a calculated yet horrifying relentlessness. The narrative connections with Zone 2 are evident but, even more so, these TV screens act as a kind of terrifying antithetical mirror of the light boxes: still-moving images rather than moving-still images, a grainy low-fi aesthetic rather than high-res production values and a gritty reality counter to Photoshopped artifice. Yet the footage is reworked just enough to suggest contrivance and provide a blurring between the real and the manufactured.

In fact, the entirety of Zone 3 is a perverse mirror of Zone 2, and vice-versa. Considered together with Zone 1, these three components make up an echoing *mise en abîme*: they are infinitely reflecting versions of each other, like a hall of mirrors. As a whole, they form a crystal-image, in which, as Todd May writes, 'the past ... is actualized at every moment ... A person, through action or memory or perception, brings the past to bear upon the present moment ... Actualization is not only psychological; it is also ontological' (2005, p.52). What May is suggesting here resonates with the power of the observer effect, and where walking, remembering or watching can physically 'actualize'.

As The Spectator engages with the works – walking, remembering and watching – she also becomes an active participant in this process of actualisation within the work, as though peeking at a cat in a box peeking back at her. She becomes part of the work itself – a 'body-becoming-image', a 'subject-becoming-object' whose 'affective force ... lies between perception and action' (Herzog 2000).



FIG. 90: CCTV footage, Zone 3, *Duplicity* installation, Bon Marche Studio, UTS, 2016



FIG. 91: Still-moving:
CCTV footage, Yue Yue, Zone 3, *Duplicity*, Bon Marche Studio, UTS, 2016

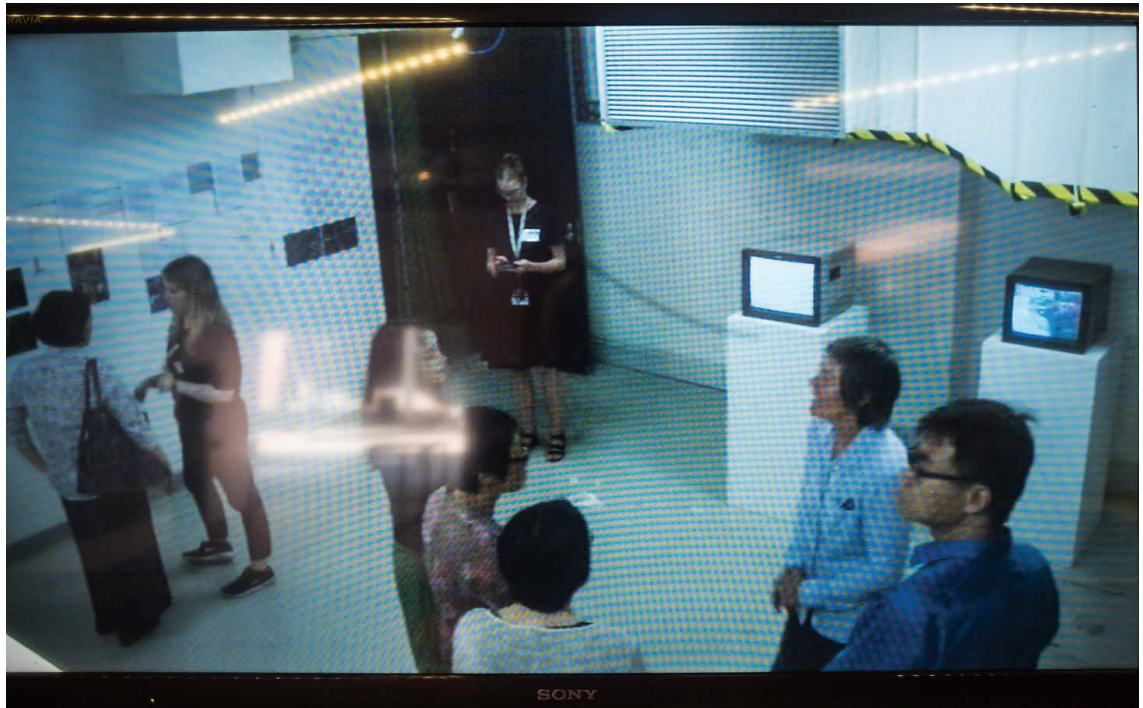


FIG. 92: *Mise en abîme*: Walking, remembering, watching. View of Zone 3 through a CCTV feed to Zone 1, *Duplicity* installation, Bon Marche Studio, UTS, 2016

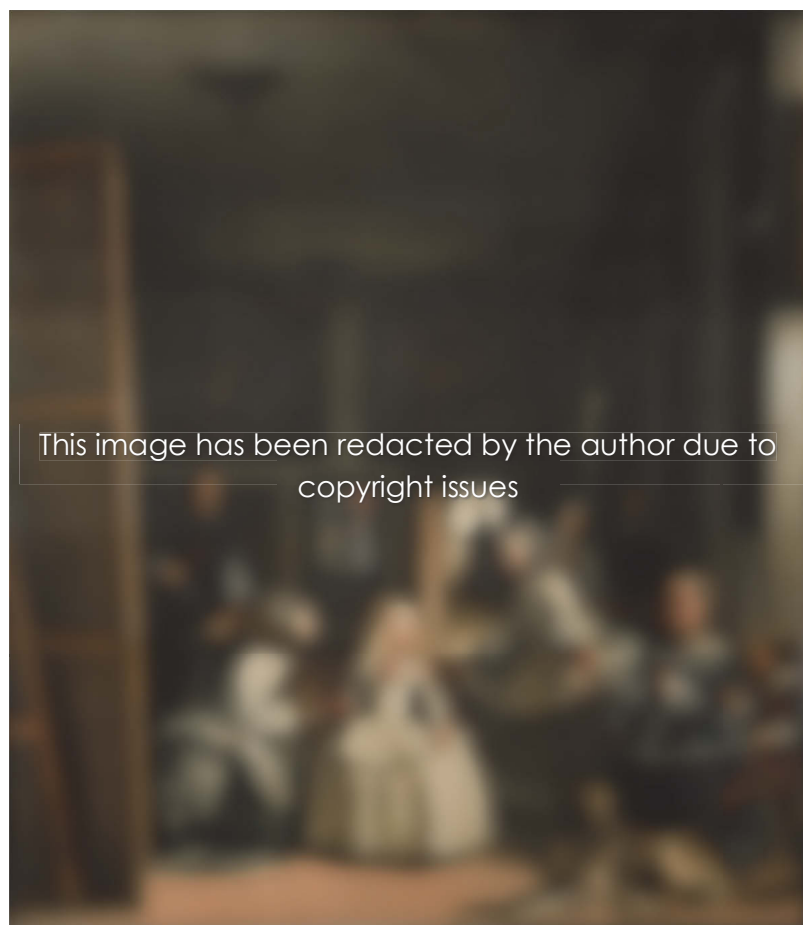


FIG. 93: *Mise en abîme*: *Las Meninas*, Diego Velázquez, 1656 ('Las meninas' n.d.)

The phenomenon of 'subject-becoming-object' is also considered by Michel Foucault's study of Diego Velázquez's painting *Las Meninas* (1656) (Fig. 93) in his book *The Order of Things* (2005). In it, Foucault closely examines the position of the spectator and his relationship with the characters depicted in the painting, particularly with the self-portrayed character of the painter, Velázquez.

He writes,

the painter's gaze, addressed to the void confronting him outside the picture, accepts as many models as there are spectators; in this precise but neutral place, the observer and the observed take part in a ceaseless exchange. No gaze is stable, or rather, in the neutral furrow of the gaze piercing at a right angle through the canvas, subject and object, the spectator and the model, reverse their roles to infinity (Foucault 2005, p. 5).

What Foucault points to in this *mise en abîme* of 'ceaseless exchange', these sets of frames within frames, is the problematisation of the spectator's position in the painting, collapsing the interiority and exteriority of the image and dissolving its surface in an ongoing process of 'becoming-out-of-field'. As the gaze of the painter directly addresses the spectator, the spectator becomes a character, implicated not just as someone standing outside the frame looking in, but as a reflected image depicted within the painting itself. The question arises: Who is the spectator? The person standing in front of the painting? The royal couple, whose image is reflected in the mirror at the back of the room? The unseen figure being portrayed on the canvas to the left of the frame? The painter, Velázquez, himself? 'We are observing ourselves being observed,' writes Foucault, 'it isn't a picture: it is a mirror. It offers us at last that enchantment of the double that until now has been denied us' (2005, p. 7).

While The Spectator contemplates the works in Zone 3, she might turn to the closed-circuit camera perched up high, confronting not just the cine-eye, but also those at the other end of the video feed in Zone 1. She observes us, the observers: watching the watchers. 'They are no longer only viewers of the

cinema,' writes Shelagh Rowan-Legg of the crystal-image, 'but characters in their own cinema' (2012, p.35). The 'spectator-becoming-spectacle'.



FIG. 94: CCTV camera, Zone 3, *Duplicity* installation, Bon Marche Studio, UTS, 2016

4.4 THE RETURN

The approach that I am proposing [is an] appeal for a return to the 'close reading' of images ... My general pedagogical aim is to slow down the reception of the image, to encourage prolonged contemplation, second and third looks

– William J.T. Mitchell (Grønstad & Vågnes 2006)

After The Spectator contemplates the works in Zone 3, she must return through Zone 2 before exiting the installation, since the space is configured in this way. She must run the circuit. In doing so, she is encouraged to reconsider the highly aestheticised light box images of Zone 2 in an extended double take, having just encountered their documentary counterparts. How differently might The

Spectator experience this re-viewing, given the implied connection between 'the real' in Zone 3 and 'the imaginary' in Zone 2?

Deleuze is interested in this process of repetition and difference. His interpretation of the eternal return is not merely about replicating previous states, experiences or structures, but rather about a process of creating the 'new' as a productive force. There can be no 'same', only difference and it is upon this difference that Deleuze's concept of identity and ontology is founded. So, the return to Zone 2 demands a re-evaluation of its dissonant images – not as unchanged but as different, as novel, as the virtual-becoming-actualised. The walking, remembering and watching continue but now, informed by Zone 3, and operating as a crystal-image, the works take on a new, more perplexing and perhaps sinister edge. 'Instead of a linear development', writes John Marks of the crystal-image, 'we get a circuit in which the two images are constantly chasing each other around a point where the real and imaginary become indistinguishable. The actual and the virtual crystalize, so to speak' (Marks 1998, p.150). The works themselves become abstracted, estranged, new, 'present-at-hand'.

Perhaps The Spectator is repulsed by the newly uncanny photographs of Zone 2, or perhaps she instead finds some kind of new affinity with them. Either way, in a moment of aporia, she might try to make sense of these entangled images, of these ruptured and amalgamated narratives, where characters go on 'strange adventures' from one any-space-whatever to the next in a series of rhizomatic 'what ifs?' These narratives result from 'false continuity and irrational cuts' (Deleuze 1989, p.xi), typical of the crystal-image. They need not resolve – the emphasis lies in how they relate with each other, how they intra-act, and what affect or meaning, or even confusion, that might hold for the spectator.

Deleuze sees value in such uncertainty because it allows for a fuller description of life's experience. Of the crystal-image, he writes,

We run in fact into a principle of indeterminability, of indiscernibility; we no longer know what is imaginary or real, physical or mental, in the

situation, not because they are confused, but because we do not have to know and there is no longer even a place from which to ask. It is as if the real and the imaginary were running after each other as if each were being reflected in the other, around a point of indiscernibility (Deleuze 1989, p. 7).

On the other hand, William J. Mitchell strikes a more pessimistic tone towards the indiscernibility between the real and the imaginary in his book, *The Reconfigured Eye*. In it, he bemoans the advent of digital photography and declares the passing of the photographic age. He writes, 'Today, as we enter the post-photographic era, we must face once again the ineradicable fragility of our ontological distinctions between the imaginary and the real' (Mitchell 1992, p.225).

As the spectre of realising this distinction - or of the aporia caused by it - descends upon The Spectator, the circuit pulls her back again to Zone 1, back again to another 'out-of-field'. Once there, she might again gaze up to the two monitors, observing other 'spectators-becoming-characters' travelling their own circuits; watching the watchers watch.

And so, The Spectator has almost come full circle, but not before she passes through the glass doors of Building 3 at UTS, back out into the cacophony of Harris Street, leaving *Duplicity* behind. As she walks down Harris Street, watching and remembering, perhaps she also wonders if she might one day come across that street, bridge or carpark, that all too familiar but unsettling dis-location, where life might decohere in deathly, desirous or just plain-old mundane ways. Perhaps The Spectator might then find the full circuit of this 'strange adventure' complete, only to discover that, subsequently, a new one has begun.

CONCLUSION

It's not just the meaning of the image that has changed – the act of looking does not have the same meaning. Now, it's about showing, sending and maybe remembering. It is no longer essentially about the image. The image for me was always linked to the idea of uniqueness, to a frame and to composition. You produced something that was, in itself, a singular moment. As such, it had a certain sacredness. That whole notion is gone.

- Wim Wenders (O'Hagan 2017)

This doctorate identifies parallels between quantum physics and the philosophy of Gilles Deleuze, contributing towards a new understanding of photography and contemporary image-making forms and practices. It finds that quantum theories such as 'entanglement', the 'uncertainty principle', 'nonlocality' and the 'many-worlds interpretation' resonate with Deleuzian concepts such as 'becoming', the 'rhizome', 'any-space-whatever' and the 'crystal-image'. Rather than a classical understanding of ontology as discrete, unitary and stable, both these frameworks assert an identity that is diffuse, multidimensional and in flux. In this context, the notion of 'reality' is contested and layered. To paraphrase Deleuze and Guattari, reality, representation and subjectivity dissolve into one another to allow the opening up of multiplicities (2005, p.23).

Karen Barad's quantum notion of 'agential realism', with its emphasis on relations, and Deleuze's post-structuralist concept of the 'crystal-image', with its emphasis on time, are brought together and extended into a photographic context to develop what I have proposed as the 'intra-image' – a model for understanding photography not just as material, but as procedural and relational. It is a concept that also partly draws from the ideas of Ariella Azoulay, who has variously described the photograph as an 'encounter' and an 'event', and of William J.T. Mitchell, who empowers the image with agency. The intra-image considers the photograph to be an assemblage that extends beyond its frame, encompassing the subject, photographer and spectator, as well as the

photograph itself. The intra-image is not considered simply as a picture, but rather as an extending set of rhizomatic relations; whereby identity is layered, always hard to pinpoint and never entirely resolved. The intra-image is, therefore, an analysis of the photographic process as much as it is of the image.

Although any image can be interrogated through the lens of the 'intra-image', it can be more precisely understood by way of example through the practice-led component of this doctorate. *Duplicity* is a large-scale, site-specific and multifaceted photomedia installation. The relationships between the various sets of images, narratives, spaces, characters, spectators and authors within the work are its central features. Characteristics of Deleuze's crystal-image can be detected within *Duplicity*, where the real and the imaginary are simultaneously encountered, and where past, present and future fuse together into a multidimensional open-ended singularity. The lenticulated images featured in the work epitomise this fusion, blending multiple real-life events into an imaginary and entangled space. The result is an amalgam of unresolved narratives where characters move unexpectedly from one context to another, as though decohering from one world to the next. Conventional notions of narrative are undermined, in favour of non-linear, interrupted and multilayered alternatives.

While this doctorate focuses its efforts mainly on photography, much of its underlying approach can be applied to other media forms – for example, to documentary film, cinema, media arts and the arts more broadly. The fragmented nature of the intra-image holds a particular currency in today's digital world, given the non-linear and often fractured characteristics of new media technologies and the Internet. The emergence of de-centred, participatory and multi-authored online storytelling via social media applications is one example. In this context, there is often an interchange between the roles of content creators and audiences, as well as a self-reflexive performative mode (Redford 2008) that echoes the spectator-becoming-character-becoming-author aspect of the intra-image. Gaming, virtual and augmented reality, locative media and online environments also have relevance here, considering their open-source, open-platform, immersive and interactive nature. As photographs proliferate exponentially in this new online, interactive world, it is

more important than ever to recognise that the interrogation of image-making cannot be left to wither, nor go unchallenged. This work, therefore, aims to contribute to other research in these fields and beyond. Given that the nature of identity is examined throughout this doctorate, this research might even be extended and applied to the fields of science, design or even cultural studies.

Examining the image is a worthwhile pursuit, since we are 'accustomed to thinking of reality in terms of images' (Ferris 2005, p.271). Striving to understand reality is a primal urge because it provides us with a sense of structure and certainty in an uncertain world – even if, paradoxically, that certainty (in the context of quantum science) is uncertain. Images are just one way of comprehending the world around us – but it is an important one. It is why images have been (and continue to be) so prevalent in human culture, from the rock walls in far northern Australia to the digital walls on our social media feeds and mobile devices.

The many-worlds interpretation of quantum physics affirms the concept of realism, but it brings a complexity to it that suggests the simultaneous existence of multiple and entwined realities. Barad's agential realism goes a step further, declaring that realism moves beyond matter – that reality is better defined by immaterial relations. There are no objects. Everything is media.

This doctorate used the concepts of quantum physics as a theoretical springboard to reveal a new understanding of the photographic image. Gilles Deleuze's post-structuralist ideas were also harnessed to further this exploration. The central finding of this research is that quantum physics, in conjunction with Deleuzian theory, can indeed be used to provide new ways of thinking about the forms and practices of photography. It allows for a less dogmatic, less absolutist and more nuanced understanding of identity. The photographic image is presented as a rhizomatic system in continuous flux; in itself, it is as much a set of connections as it is a series of constituent parts, as it is an open whole. Photography is, therefore, a fragmented, entangled and relational phenomenon. Thinking about the photographic image in this manner opens up possibilities for understanding and generating photography in new ways, at a

time and in an environment where many proclaim its demise. Rather than, yet again, pronouncing the death of photography, this doctorate has endeavoured to breathe new life into understanding the photographic form.

APPENDICES

APPENDIX 1

SCENE: IN FRONT OF THE APARTMENT BLOCK NIGHT

He had decided to take the back way, cutting around park.

He strolls across the grass, collecting the night dew on his suede shoes as he goes, then makes his way slowly along back path. He stands there, in the middle of that pathway under the light, looking up at the apartment block, hands in pockets. Just looking. Looking at the lives of others.

He had achieved quite a lot in his life, he thinks to himself. Some quite substantial things. He was proud of his achievements. He may not have hit the heights he'd hoped for in his younger days, but then whoever did?

Idealism is a young man's game, after all, he thinks.

He wouldn't have achieved all that he had, had he stuck to his guns and pursued the unlikely dreams of his youth. He probably would've ended up in disappointment, alone and destitute. He wouldn't have met his wife and married, had he not conceded a little. Or had his two beautiful children. Put them through university, paid the deposits on their houses. Helped them a little with their mortgages. Led them down the path of his own success.

He had sacrificed much. For them. He had worked hard for this success. A forty-year career. Respected. Admired. Feared. Perhaps even hated.

He allows himself a small smile.

Even his own family had that same glint of respect for him. That same admiration. Fear. Perhaps even a little hate.

After all, he had sacrificed much. For them.

His daughter was working in London. His son, now running a business up north.

He received the occasional email from them, telling him their news – their success. They even wrote to him that they'd met up with their mother recently. And her new man. He was in real estate. *Real estate.*

He shakes his head.

They were all having a grand time, they wrote. Together. A grand time on the back of his hard work.

His forty-year career.

His success.

He had achieved much. There was nothing more left to achieve. Nothing more to prove.

The salt air brings him to his senses.

There he finds himself, on that path, facing that building, slowly sobering. Looking at the lives of others.

Drawing himself up, he turns quietly.

Towards the sea.

Towards the cliffs.

Into the darkness.

APPENDIX 2

Call Outs to Sydney Metropolitan Beaches – 2011/12

Ambulance Services of NSW

(NSW 2013)

AMBULANCE SERVICE OF NSW
CALL OUTS TO SYDNEY METROPOLITAN BEACHES - 2011/12

	A	B	C	D	E	F
	Priority_Description	Location_Name	Suburb	Problem	Response Date	Response time (Mins)
94	1B Emergency	COOGEE BAY KIOSK	COOGEE	FALL NOT ALERT	3/06/2012	4.55
95	1C Emergency	COOGEE BEACH	COOGEE	PT ON GROUND POSS DANG AREA	20/11/2011	6.77
96	1CE Emergency	COOGEE BEACH	COOGEE	TRAUMATIC PROXIMAL INJURY	4/01/2012	12.28
97	1B Emergency	COOGEE BEACH	COOGEE	DROWN/DIVING NOT ALERT	29/01/2012	11.68
98	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	4/02/2012	8.38
99	1CE Emergency	COOGEE BEACH	COOGEE	TRAUMATIC PROXIMAL INJURY	5/02/2012	14.67
100	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	12/02/2012	10.23
101	1B Emergency	COOGEE BEACH	COOGEE	UNCON/FAINT NOT ALERT	28/02/2012	6.83
102	2A Emergency 30min	COOGEE BEACH	COOGEE	TRAUMATIC INJURIES OVERRIDE	10/03/2012	5.10
103	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	23/03/2012	12.82
104	1B Emergency	COOGEE BEACH	COOGEE	TRAUMATIC NOT ALERT	31/03/2012	11.78
105	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	6/04/2012	4.77
106	1C Emergency	COOGEE BEACH	COOGEE	DIVING OR SUSP NECK INJ	19/04/2012	8.12
107	1B Emergency	COOGEE BEACH	COOGEE	ASSAULT UNCON/ARREST	5/05/2012	8.45
108	1C Emergency	COOGEE BEACH	COOGEE	UNCON/FAINT (NEAR) ABNL BREATH	13/05/2012	6.72
109	1B Emergency	COOGEE BEACH - LIFEGUARDS	COOGEE	FITTING BREATH NOT VERIFIE >35	20/06/2012	1.02
110	2BHE Emergency HAC/ECP 60min	COOGEE BEACH NEAR FEMALE TOILETS	COOGEE	NOT DANGEROUS HAEM/LAC	28/12/2011	11.97
111	1B Emergency	COOGEE BEACH	COOGEE	FOCAL FIT NOT ALERT	15/02/2012	11.55
112	1B Emergency	COOGEE BEACH	COOGEE	UNCON/FAINT NOT ALERT	26/07/2011	7.60
113	1C Emergency	COOGEE BEACH	COOGEE	INTENTION OD/POISON UNK STATUS	14/10/2011	3.32
114	1C Emergency	COOGEE BEACH	COOGEE	INTENTIONAL OD/POISON NOT ALER	24/10/2011	10.28
115	1CE Emergency	COOGEE BEACH	COOGEE	TRAUMATIC PROXIMAL INJURY	31/10/2011	7.38
116	1C Emergency	COOGEE BEACH	COOGEE	PT ON GROUND POSS DANG AREA	2/11/2011	8.28
117	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	6/11/2011	6.00
118	1C Emergency	COOGEE BEACH	COOGEE	HEAT EXPOSURE UNK STATUS	27/11/2011	5.35
119	1C Emergency	COOGEE BEACH	COOGEE	COLD EXPOSURE UNK STATUS	27/11/2011	5.35
120	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	3/01/2012	7.52
121	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	22/01/2012	4.32
122	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	10/02/2012	3.50
123	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	26/02/2012	19.68
124	1C Emergency	COOGEE BEACH	COOGEE	TRAUMATIC POSS DANG AREA	10/03/2012	10.42
125	1B Emergency	COOGEE BEACH	COOGEE	DROWN/DIVING NOT ALERT	16/06/2012	4.20
126	1C Emergency	NORTHERN END OF BEACH	COOGEE	FAINT ALERT <35 NO CARDIAC HX	28/02/2012	41.63
127	2B Emergency 60min	ON BEACH	COOGEE	PERSON UNWELL / ILL	19/05/2012	18.68
128	1C Emergency	ON BEACH FRONT	COOGEE	TRAUMATIC POSS DANG AREA	25/12/2011	5.28
129	1C Emergency	PARK NEAR COOGEE BEACH	COOGEE	THREATENING SUICIDE	27/03/2012	18.38
130	1B Emergency	CARPARK COOGEE BEACH	COOGEE	PSYC /SUICIDE NOT ALERT	19/09/2011	9.92
131	1C Emergency	ON BEACH	COOGEE BEACH	TRAUMATIC POSS DANG AREA	18/12/2011	9.97
132	1C Emergency	CRONULLA BEACH	CRONULLA	SICK PERSON ABNORMAL BREATHING	5/02/2012	17.85
133	2A Emergency 30min	CRONULLA BEACH	CRONULLA	FAINT ALERT >35 NO CARDIAC HX	24/02/2012	19.02
134	1B Emergency	CRONULLA BEACH	CRONULLA	ASSAULT UNCON/ARREST	17/03/2012	13.63
135	1C Emergency	CRONULLA BEACH	CRONULLA	TRAUMATIC POSS DANG AREA	7/05/2012	10.88
136	1C Emergency	CRONULLA BEACH	CRONULLA	UNCONSCIOUS EFFECTIVE BREATH	12/05/2012	9.33
137	1C Emergency	WANDA BEACH	CRONULLA	TRAUMATIC POSS DANG AREA	10/02/2012	30.53
138	1C Emergency	AT DAROOK BEACH	CRONULLA	ALRGY/ENVEN HX OF SVRE REACT	24/02/2012	12.47
139	1C Emergency	CRONULLA BEACH	CRONULLA	TRAUMATIC POSS DANG AREA	10/01/2012	16.17

APPENDIX 3

SCENE:

AT THE BEACH

EARLY MORNING

It is barely 4.30 am and, although the sun is not yet up, the sky threatens.

Red sky at night, shepherd's delight. Red sky at morning, shepherd's warning, I murmur to myself. It was something taught to me as a young child. Since then, it's been my habit to look towards the heavens to try to make some sense of the impending day.

It's been too damn hot to sleep. Fourth night in a row, and I've completely surrendered to wretched insomnia – the bed sheets have been terribly manhandled. The mercury hasn't dipped below 30° Celsius in a week. Another record, they say.

I step lethargically along the beachfront – some respite from the suffocating confines of my apartment. It'll be my first sober sunrise in a very long time. The air is still and heavy with humidity. And it's quiet. Desolate. I shallow breathe and plod on. One can't but help do so in such heat. A middle-aged woman wearing pyjamas and thongs shuffles past. We glance at each other and attempt to smile but, instead, only manage vague sweaty grimaces. I catch a weariness in her face that matches mine: slumber is futile.

I stop and turn towards the flat, insipid ocean – a far cry from the fury that the Pacific usually proffers. There's a weariness there, too. The gloom of night is dissipating, yielding to pink, orange and blue pastels feathering across the firmament, echoed in the listless waters below, severed by the barely perceivable horizon. In that moment, the hues gradually saturate, like a polaroid image developing before my eyes.

Red sky at night, shepherd's delight. Red sky at morning, shepherd's warning.

A zephyr sweeps across my face and is gone.

Then, a muffled cry in the distance. I swing around. Far off at the other end of the beach, I make out a man emerging from the water. He is dragging something, heaving it ashore. Two men appear, scurrying across the sand.

I hesitate. Already, I hear the distant wail of sirens.

APPENDIX 4

Man's Body Pulled from Water at Coogee

The Daily Telegraph, 12 February 2014

(AAP 2014)

News
dailytelegraph.com.au

Man's body pulled from water at Coogee Beach

By [Name]
12 Feb 2014



This image has been redacted by the author due to copyright issues

Coogee, near Sydney Harbour, on Tuesday. Photo: AAP

The body of a 38-year-old man has been pulled from the water at Coogee Beach in Sydney's east.

Police were called to the beach about 11.30am on Wednesday when the man was spotted near the lifeguard stand by the water's edge.

Police say it is not clear how the man ended up in the water or what happened to the lifeguard.

Coogee will be prepared for the worst.

APPENDIX 5 ⁶³

SCENE:

ON THE OVERPASS

NIGHT

As the streetlight sweeps across her face, she is briefly illuminated, etched in thought, before she once again dips into shadow. A stillness surrounds her as she walks home, having left early from the usual Friday night staff drinks.

Her colleagues had eased their week's burdens over a bottle of house red, while she ruminated over a soda. She tried to engage in their banter, office politics and football but, as the wine flowed, she felt an increasing awkwardness. When the conversation edged towards personal life, she made her excuses adeptly – something vague about meeting her father in the morning – and departed.

Her pace is brisk as she fights off the chill in the air, each determined footfall echoing crisply across the concrete pavement, arms braced around her, cradling her secret close to her, deep within.

But tonight, as she climbs the stairs to the overpass, she decides she can keep her secret no longer. She's going to tell him. She's going to tell him she's going to keep it.

From the overpass, the traffic rumbles below. For an instant, transfixed by the glare of headlights, she forgets. She forgets everything – her work, her colleagues, her secret, him – finding momentary refuge in this forgetfulness, in a nothingness that relieves her from her anxiety, comforted only by the lights. Just the lights, shimmering below like gently falling snowflakes.

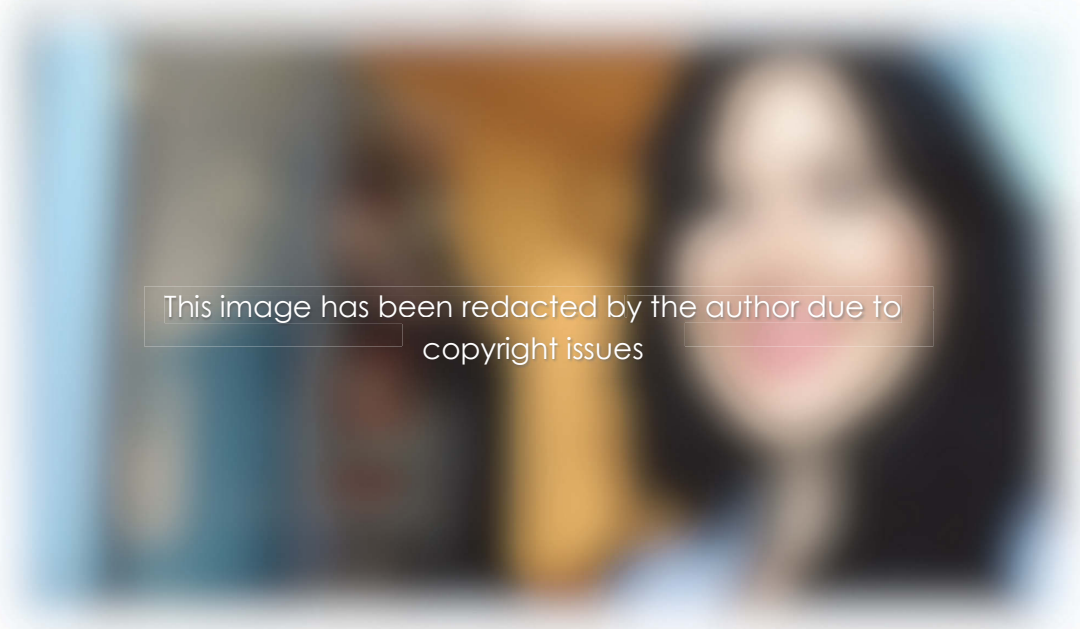
Then, she turns towards the approaching footsteps, and is followed into the darkness.

APPENDIX 6

Two Worlds Collide: The Night Jill Meagher Crossed Paths with a Killer

The Australian newspaper (excerpt), 6 July 2013

(Legge 2013)



This image has been redacted by the author due to copyright issues

APPENDIX 7

SCENE :

BEHIND THE 7-ELEVEN

NIGHT

The night is still as they pull in behind the 7-Eleven and sidle up to the LPG gas tank. There's a bite in the air. A nearby streetlight illuminates the beaded sheen on the duco of the front bonnet.

The rain has finally stopped.

For a moment, the car idles. Then the headlights dim as he cuts the engine.

A dog barks in the middle distance; an occasional roar of dead-at-night trucks from the highway.

It's 3 am. The enveloping darkness is punctuated starkly by the store's gaudy luminescence. Fluorescent green, orange and white light up the building like some strange spacecraft that has landed in a field.

From their car, they can make out the station attendant, obscured somewhat by racks of sealed girly magazines and shelves of 2-for-1 chocolate bars. He's lost in animated conversation on his phone, oblivious to their presence.

The light inside the car softly falls on the side of her made-up face. He is in silhouette.

She takes a ball of chewing gum from between her lips and deposits it into the car's ashtray.

He stares at her, nervous and uncertain. "Here?" he ventures.

"Yes," she replies, "Here."

APPENDIX 8

SCENE:

THE CUL DE SAC

NIGHT

The bins sit out neatly on the curb and the smell of roast lamb makes its way across the house, as they settle down for another quiet night in.

The Dogs are playing the Warriors at seven and the tele is already warming up out in the lounge.

It's news time. From the kitchen, she can hear something about interest rates – chance of a recession or something or other. She tenses. She knows he's out there, sitting in his chair, stone-cold staring at the TV, cursing hotly under his breath.

Things have got worse since he was put on the casual roster at work. She never knows what to expect each time he returns home from a shift. At least the footy is on tonight. She can only hope for a win.

She checks the shank, slowly inserting the knife into the flesh, twisting and peeling away a small portion. Not quite. He likes it well done. Not nearly well done. Not a little well done. And not too well done. Just, well done. She closed the oven door quietly.

And then the sound of voices, yelling. Not from the lounge room. From outside. Young men. Just audible above the blare of the TV.

Then, in rapid succession: POP! POP! POP!

A car-door slams and tyres screech.

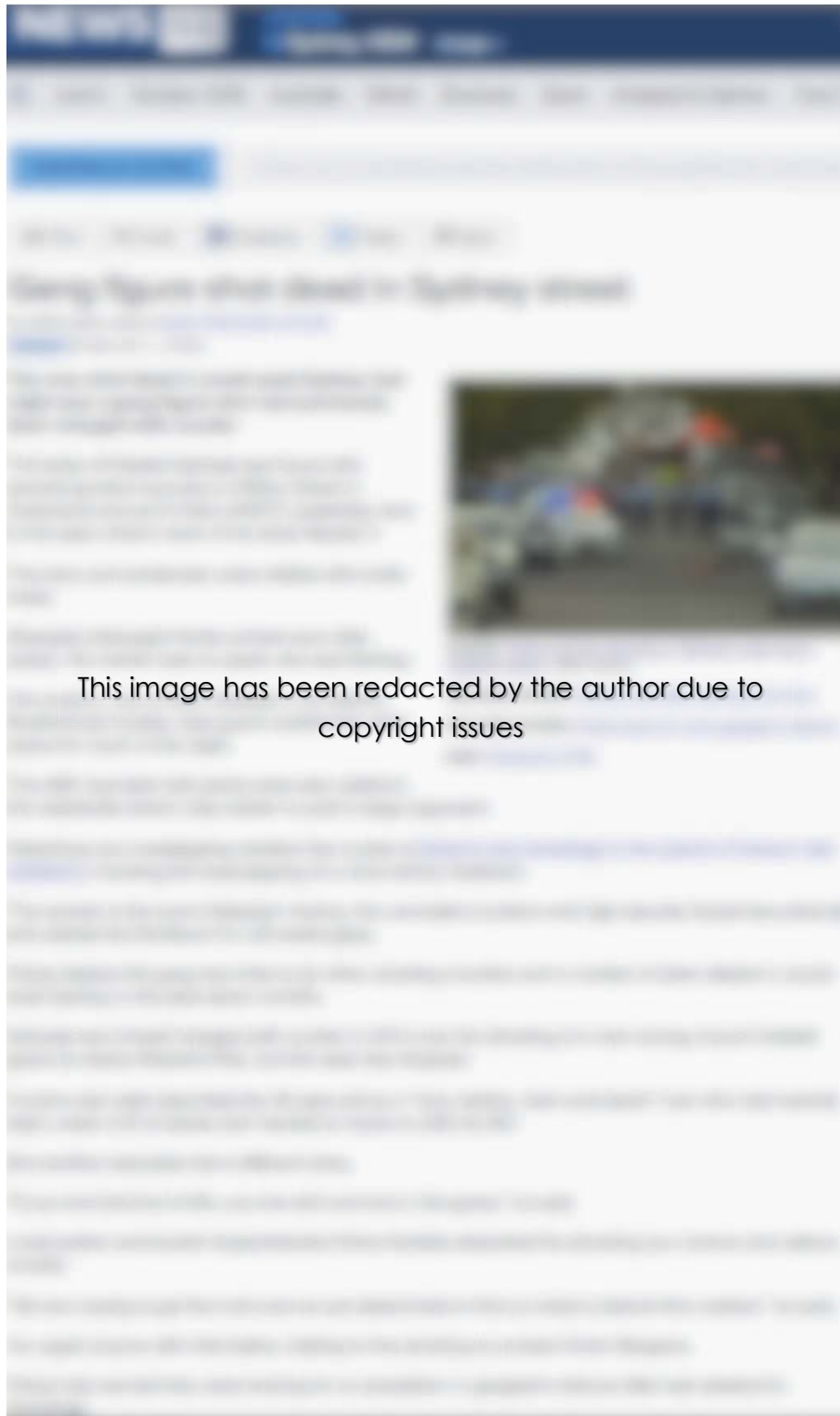
She rushes into the lounge room. And they stare at each other, mouths agape.

APPENDIX 9

Gang Figure Shot Dead in Sydney Street

Australian Broadcasting Corporation News, 15 March 2013

(Rubensztein-Dunlop 2013)



APPENDIX 10

SCENE: UNDER THE BRIDGE TO NOWHERE NIGHT

The car's headlights disappear into the distance as he scurries towards the bridge.

"Where the FUCK's Billy? Always FUCKING late! Fucking junkie scumbag."

He holds the gear tight in his fist, plunged deep into his jeans pockets. His dark eyes dart back and forth beneath the peak of his cap, pulled down close over his face.

"Fucking Billy! He'd better have the right fucking amount with him this time."

The cold bites at him.

"Fucking junkie scumbag cunt."

The truth was, that he knew he couldn't afford a no-show. This deal would keep off the dogs for another week until he could get something more substantial together. He'd heard that there was a shipment coming to town soon. If he could cut in on that, well then ...

He pulls the small foil from his pocket and stares at it bitterly.

"Fucking Billy."

He pauses for a moment, scouring the surrounding parkland. Then, with a weary look, he retreats into the shadows, underneath the bridge and takes out his fit. He taps out a hit from the foil, dissolving it into a few mills of water then draws it back up into the syringe, slowly, ever so carefully. He holds the needle up to the light, flicking it with his forefinger, and rolls up the left

leg of his jeans. He feels around for the vein on his inner thigh. He knows it by touch. His mouth dries.

"Fucking Billy," he whispers.

As he edges the needle in, he feels the gear rush through his veins to the back of his throat. He draws breath and stares blankly into the distant streetlights, glistening in the night sky – stars on the vast horizon heralding the edge of the universe. For a moment, he wonders if some glowing spacecraft might suddenly arrive, landing right there and then, and whisk him away, up, over and away – perhaps to one of those faraway stars in the night sky. Away. Away from it all.

As he slouches there, staring into space, he senses a figure emerging from the gloom.

But it's too late. The world around him dims.

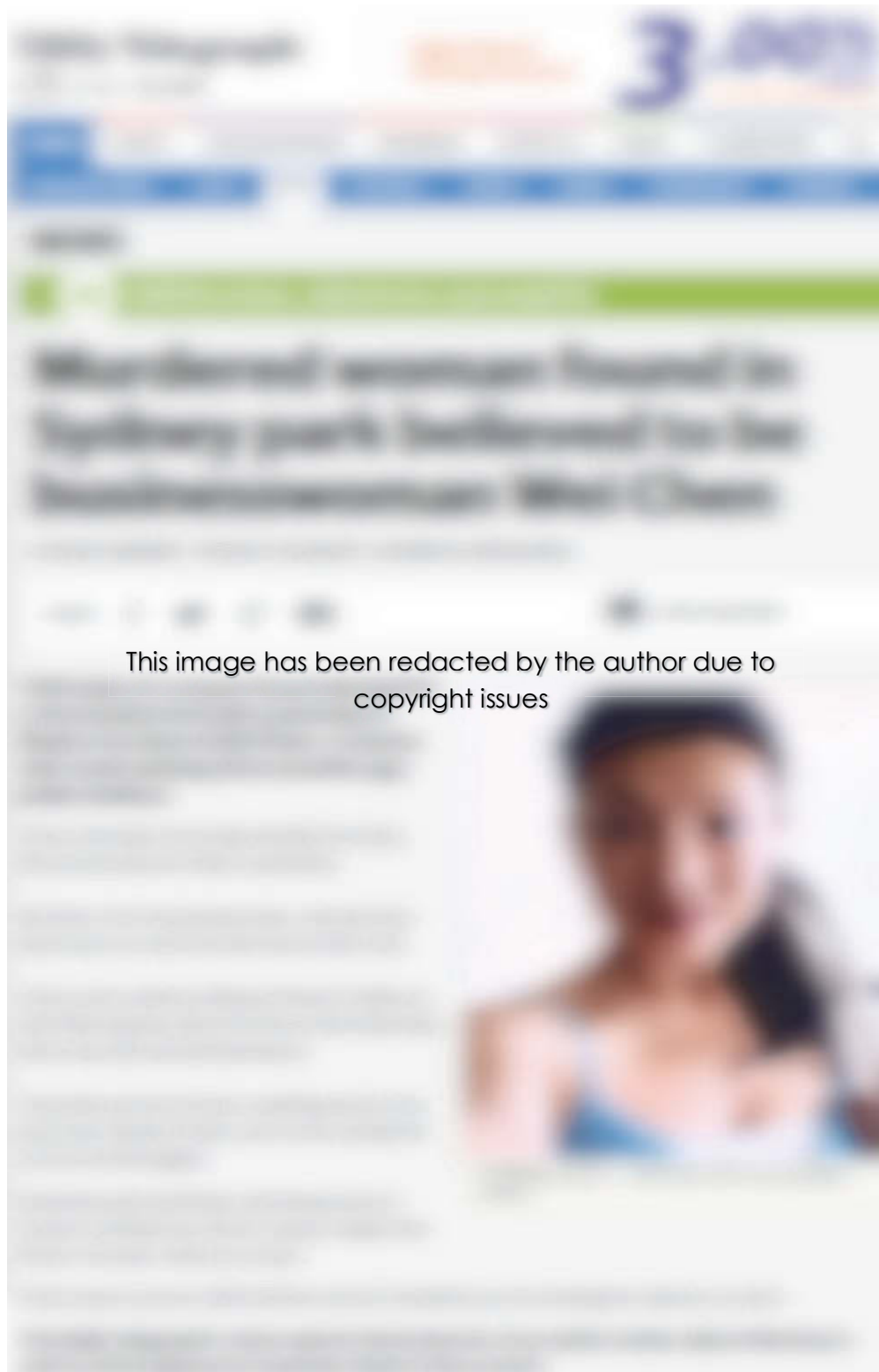
"Fucking Billy."

APPENDIX 11

Murdered Woman Found in Sydney Park Believed to Be Business Woman Wei Chen

The Daily Telegraph, 15 October 2009

(Lawrence 2009)



This image has been redacted by the author due to
copyright issues

APPENDIX 12

SCENE:

THE FIFTEENTH FLOOR

DAY

It's mid-afternoon and, after a brief but violent scuffle in the foyer, he forces her into their apartment that overlooks Hyde Park on Liverpool Street, in Sydney's CBD.

The couple are engaged to be married, but his increasingly erratic and controlling behaviour spooks her.

On this clear July day, she tells him she's leaving him. In a fit of fury, he grabs her, dragging her to the window ledge, forcing her further and further out towards the abyss. He stares at her one last time, but all he can feel is betrayal and total revulsion.

And then, he seizes her, lifting her over the edge and throws his bride-to-be from their 15th floor balcony, where she plummets to her death.

Surveillance cameras record him, rushing from his apartment door to the nearest elevator in a distressed state. As he descends, another camera captures him, trying to compose himself, drawing deep breaths with every passing floor.

14 ... 13 ... 12 ... 3 ... 2 ... 1 ... G ...

He appears at street level and rushes to the side of his fiancé's shattered body, as horrified crowds gather around.

He passionately proclaims the incident is suicide. Sirens wail in the distance.

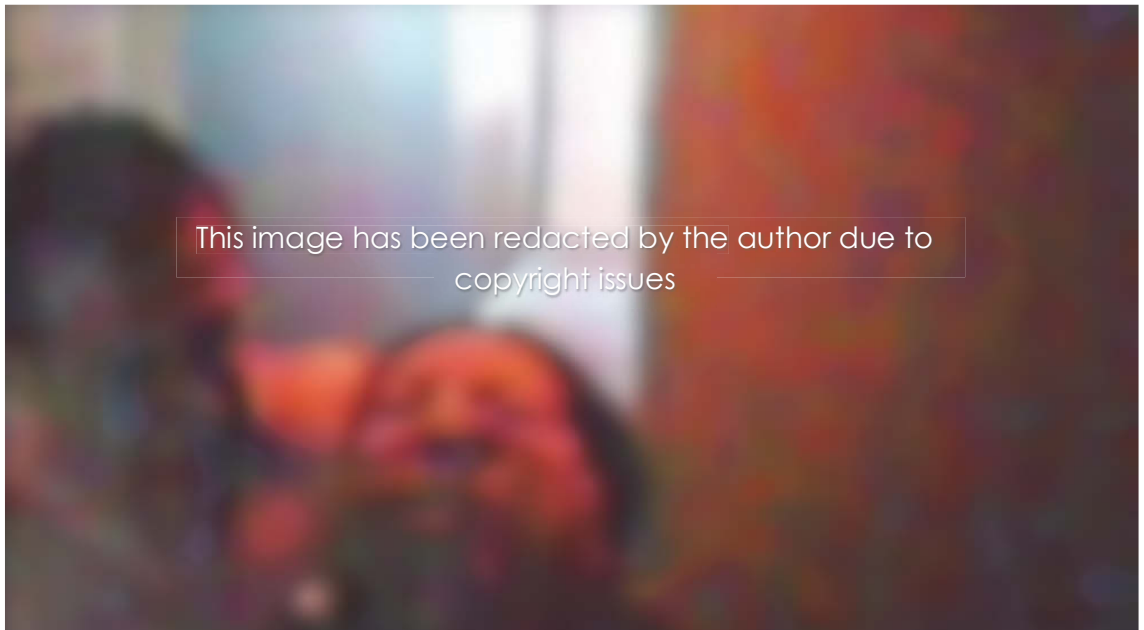
Four years later, after exhausting the court system and transfixing the nation's media, he is found guilty of murder and sentenced to a non-parole period of 18 years imprisonment.

APPENDIX 13

Still from CCTV footage administered to the Supreme Court

National Nine News, 2015

(Nine News 2015)

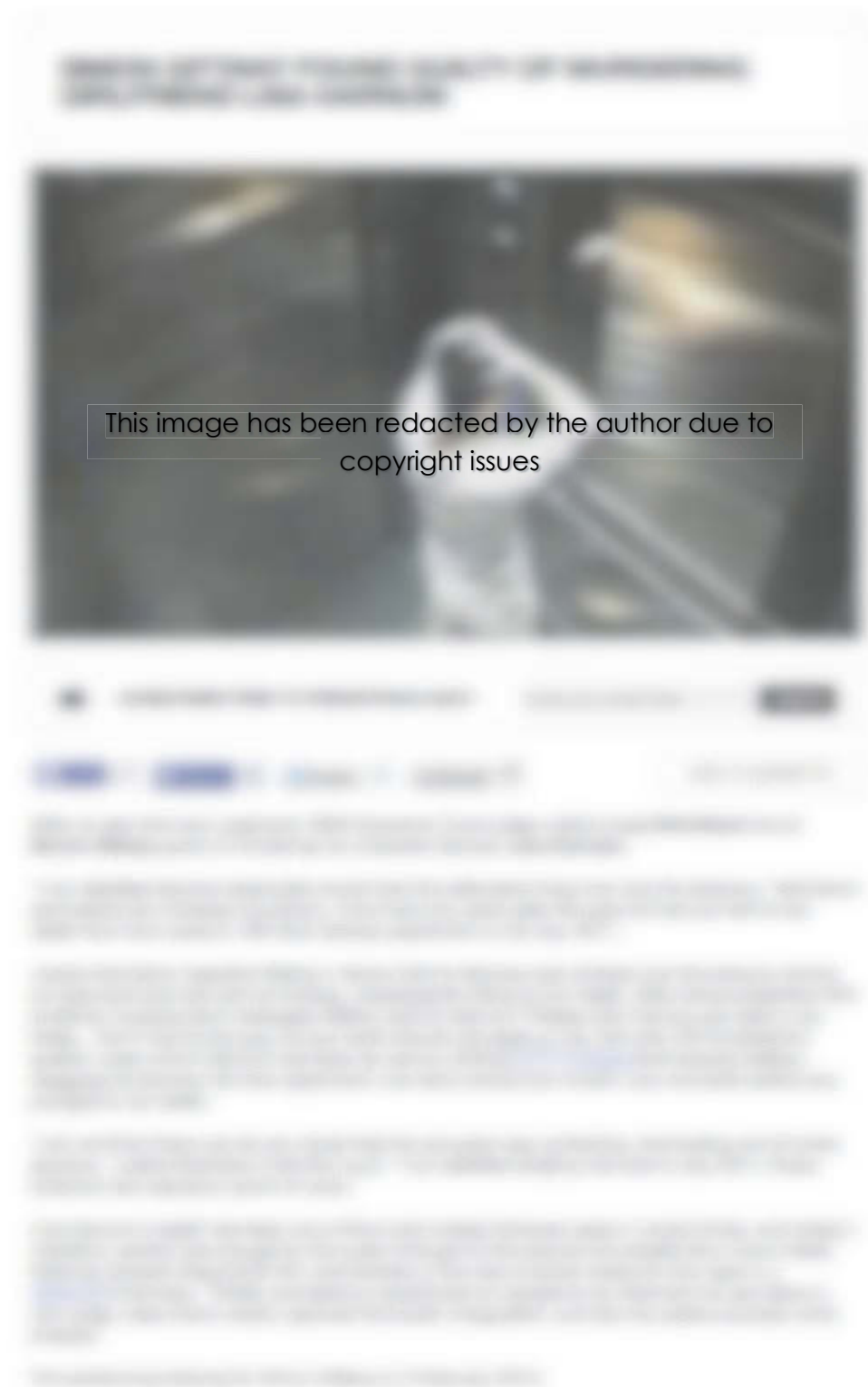


APPENDIX 14

Simon Giffany Found Guilty of Murdering Girlfriend Lisa Harnum

Pedestrian.TV (excerpt), 27 November 2013

(Pedestrian TV 2013)

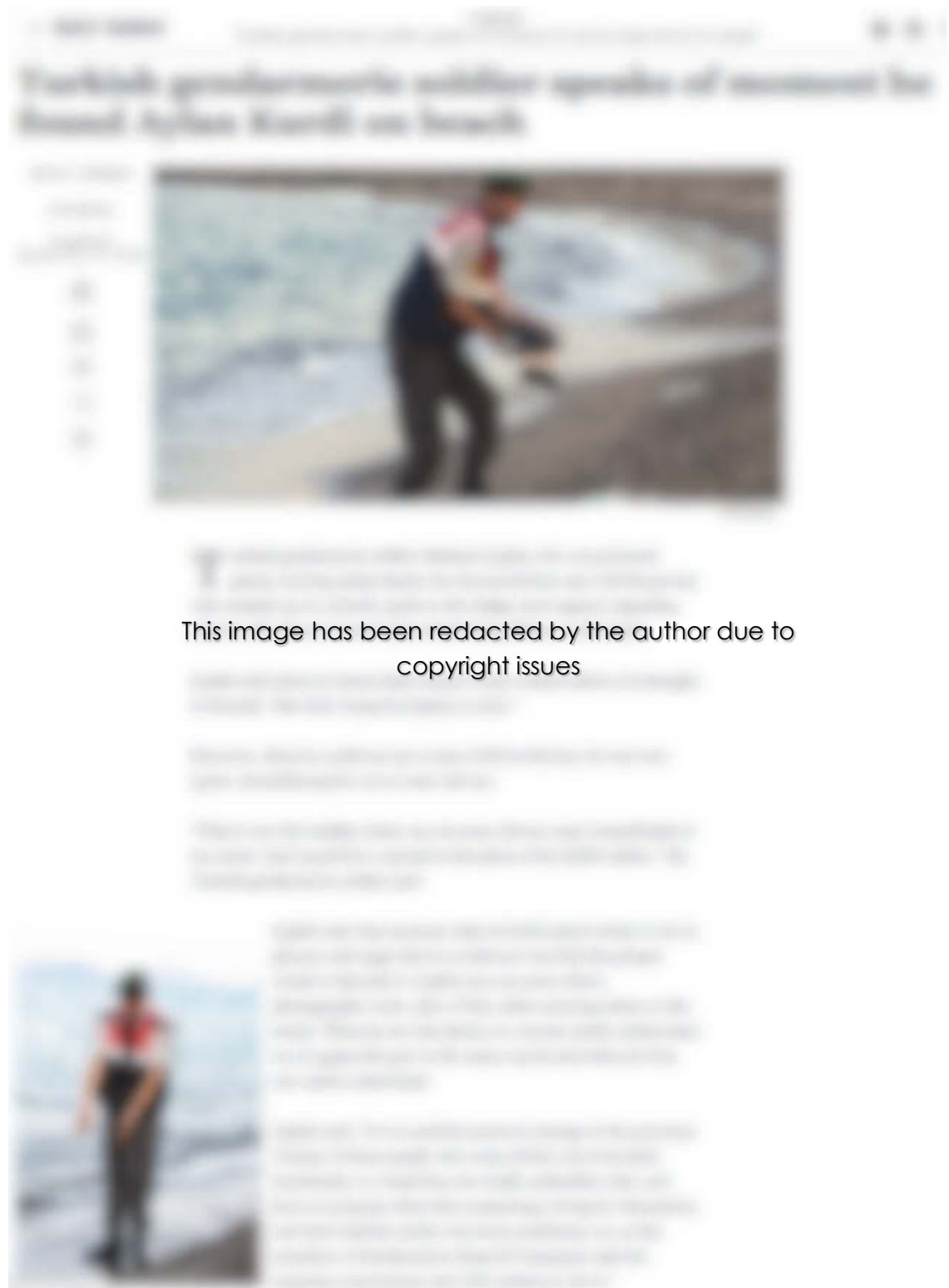


APPENDIX 15

Turkish Gendarmerie Soldier Speaks of Moment He Found Aylan Kurdi on Beach

Daily Sabah, 6 September 2015

(Daily Sabah 2015)



Journal of Management Education 35(1) 1-15
Copyright © 2011 Sage Publications
10.1177/0022032110388888
http://jme.sagepub.com

Journal of Management Education 35(1) 1-15
Copyright © 2011 Sage Publications
10.1177/0022032110388888
http://jme.sagepub.com

This image has been redacted by the author due to
copyright issues

Journal of Management Education 35(1) 1-15
Copyright © 2011 Sage Publications
10.1177/0022032110388888
http://jme.sagepub.com

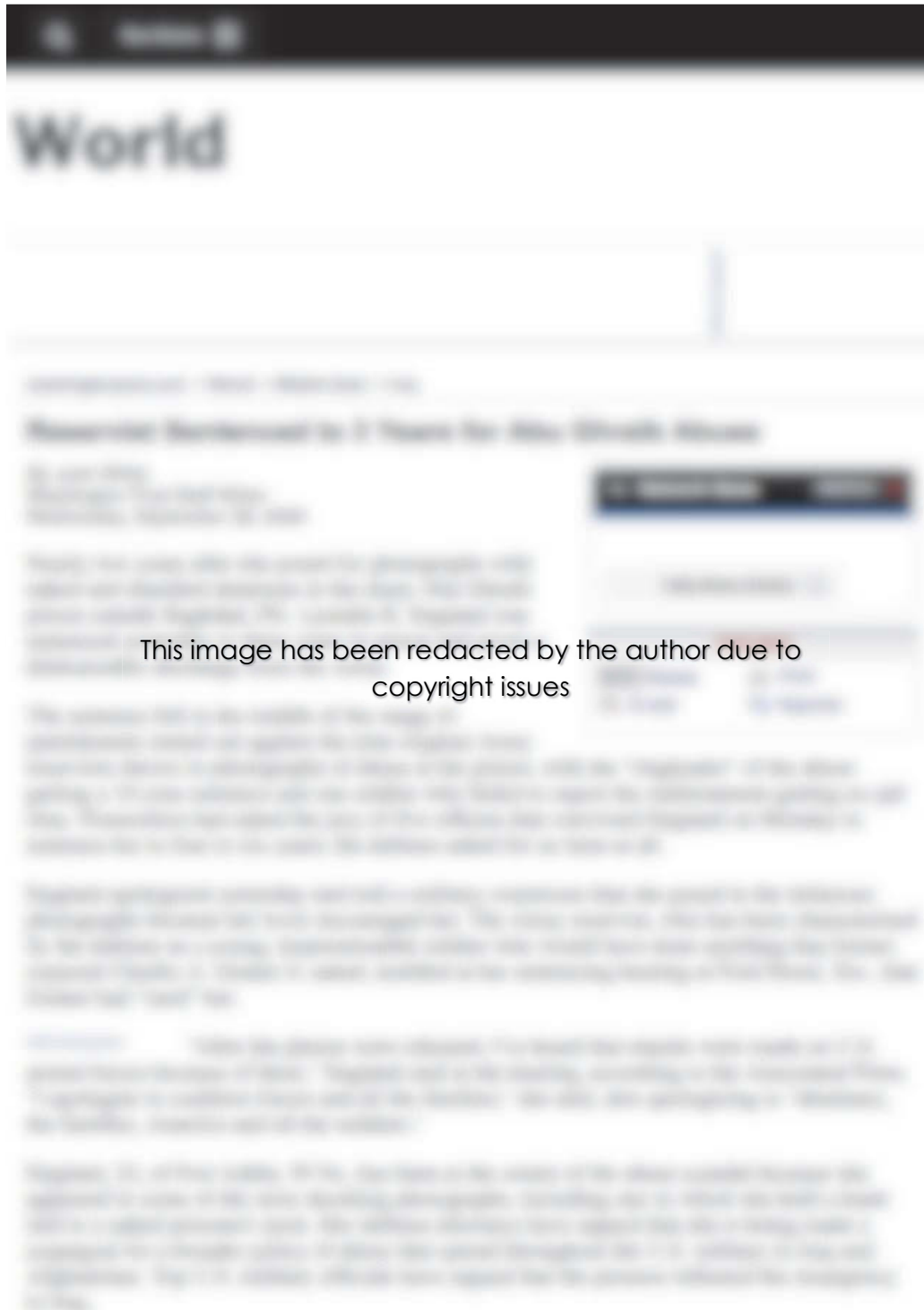
Journal of Management Education 35(1) 1-15
Copyright © 2011 Sage Publications
10.1177/0022032110388888
http://jme.sagepub.com

APPENDIX 16

Reservist Sentenced to 3 Years for Abu Ghraib Abuse

The Washington Post, 28 September 2005

(White 2015)



APPENDIX 17

Dis-Location: Satellite Map and Floor Plan, Abu Ghraib Prison (Black Site)

(Google Maps 2015; Wikileaks 2003)



APPENDIX 18

SCENE: THERE ARE NO CAR IN HAVEN⁶⁴ NIGHT

A narrow laneway, off the main local market square in the city of Foshan, Guangdong Province, Southern China.

It has been an unremarkable day.

The autumnal light is fading quickly into gloom as people scurry in their attempt to beat the descending chill.

Large white canvas bags, stuffed with linen or rice or clothing, are stacked up by the curb.

The hum of florescent lighting permeates.

From nowhere, a young child, possibly 3 or 4 years old, or perhaps only 2, totters onto the road.

Her name is Yue Yue. She looks lost, as though searching for her mother.

Closed-circuit television camera Number 4 records her awkward gait. The vision is low-resolution and heavily compressed, making it difficult to discern the precise detail. The high contrast, oversaturated colours bleed into each other, rendering a pixelated impression of the unfolding scene.

A white van approaches from top left of frame. Its movement is slow, steady and unrelenting as it bears down on the little child. She turns and raises her arms towards the oncoming vehicle. Just before impact, she looks up, as though pleading for her mother to whisk her up into safe arms. And then she gone, devoured, a bloody bleeding mess trapped under the van's front wheels. The driver stops, either in a moment of panic or failing to realise he has struck the child. This only prolongs the agony. And then he drives

on, the back wheels catching the legs of the haemorrhaging toddler.

Through all this, the CCTV camera continues to observe, recording the scene with a cold, calculated detachment that compounds the unfolding horror.

The remaining video footage is less graphic but no less disturbing.

Over the course of the next seven long minutes, 18 people walk past the dying toddler as she lies by the side of the road, bleeding profusely. Not one passer-by stops to assist.

It is only in the eighth minute that an elderly homeless woman, carrying a large white calico sack of modest trinkets, stops, frantically waves for help and drags the shattered body of Yue Yue from the road.

A distraught mother finally arrives. Wailing, she carries away the fatally wounded child, now practically a bag of broken bones, for medical attention.

Yue Yue dies three days later in hospital.

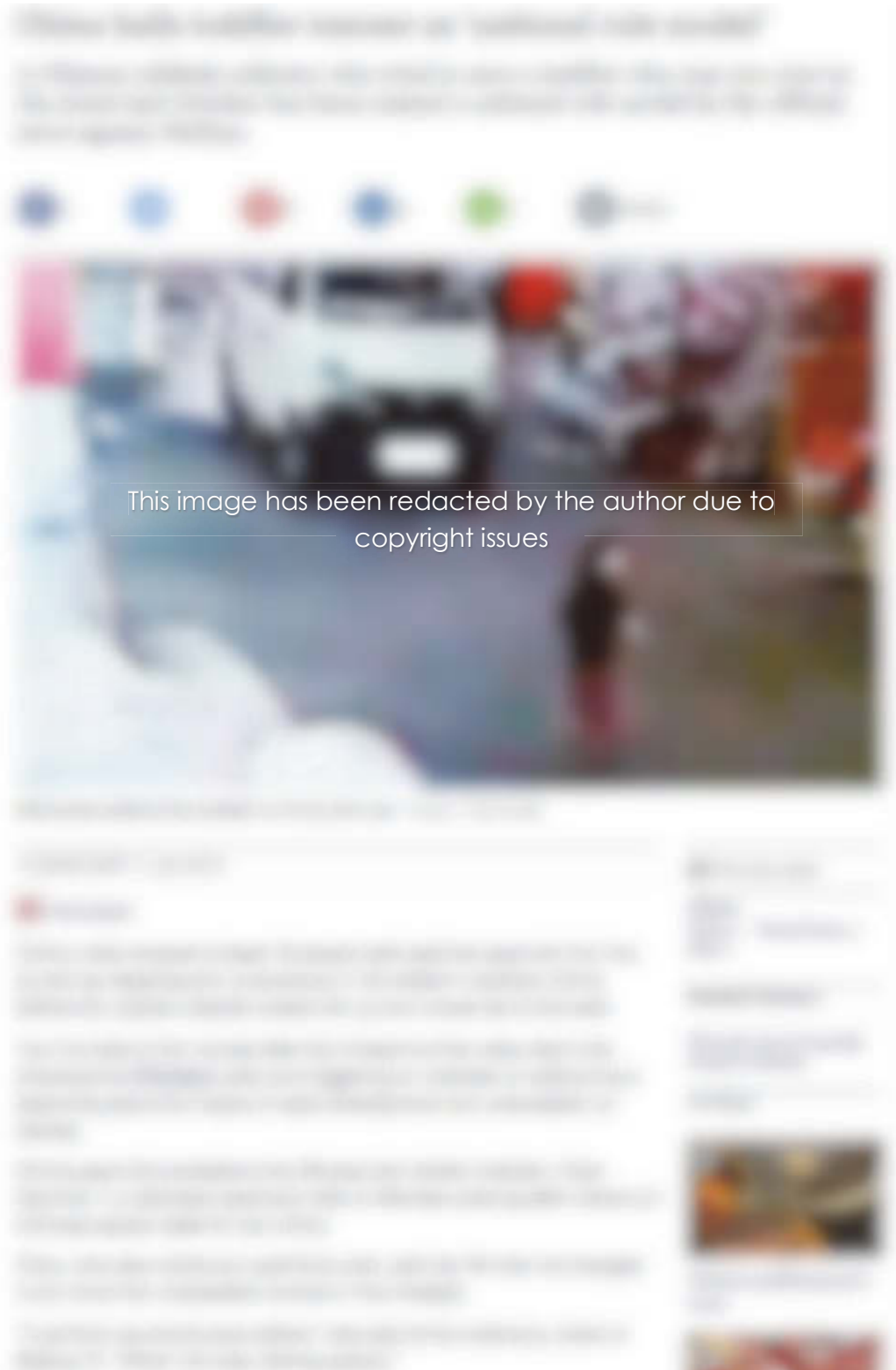
The case outrages the nation, sporing thousands of news reports, television documentaries and YouTube fan videos.

APPENDIX 19

China Hails Toddler Rescuer as 'National Role Model'

The Telegraph (UK), 17 January 2012

(The Telegraph 2012)

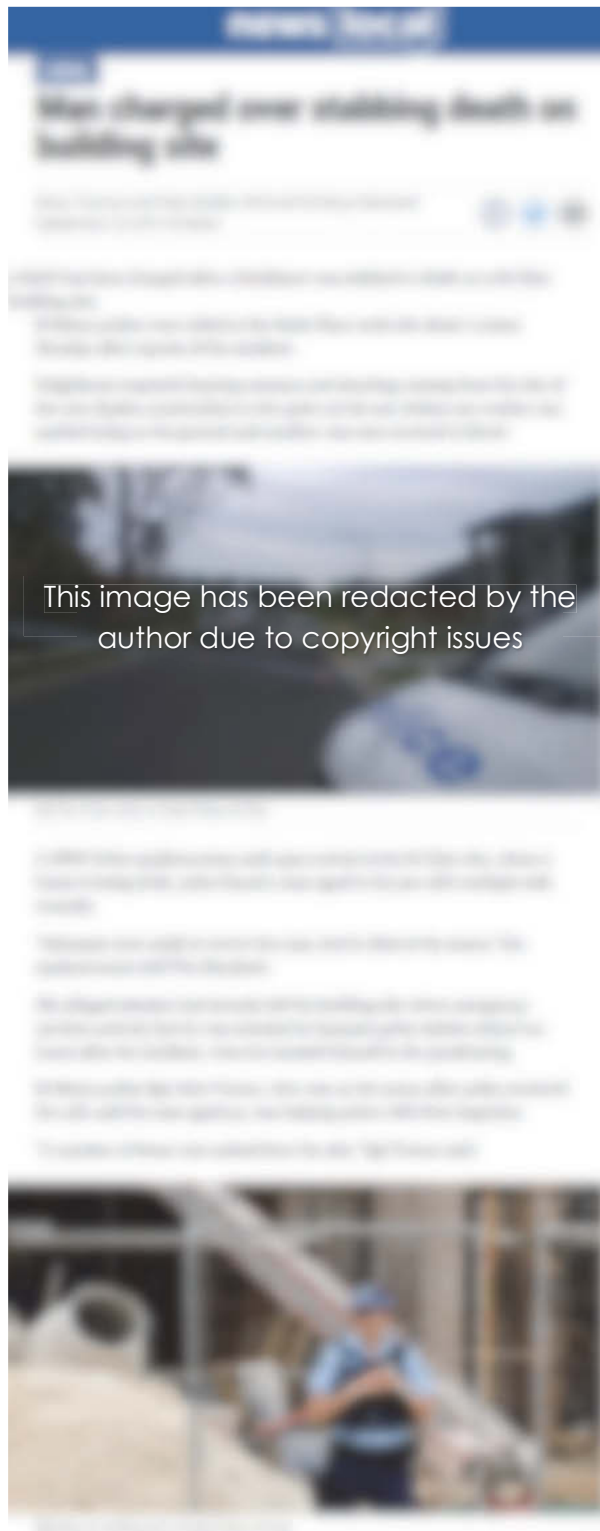


APPENDIX 20

Man Charged Over Stabbing Death on Building Site

The Mt Drutt & St Marys Standard, (excerpt), 10 September 2013

(Thomas & Bodkin 2013)



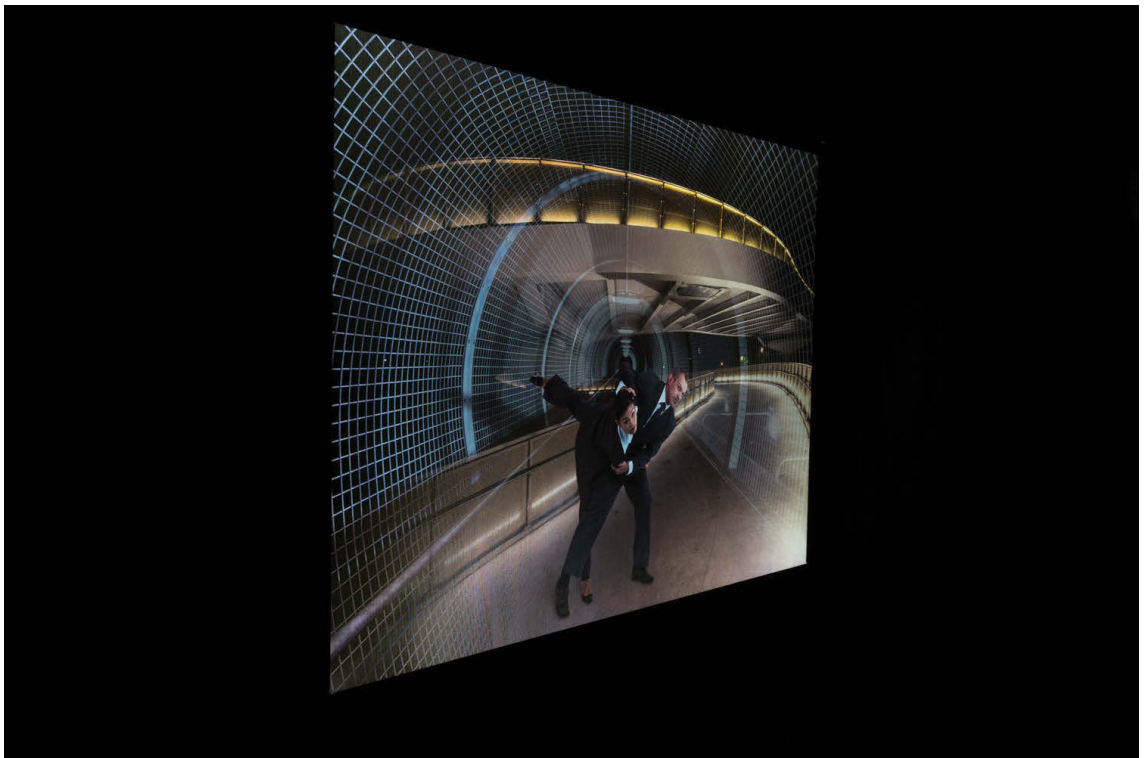
APPENDIX 21

DOCUMENTATION OF ZONE 1



APPENDIX 22

DOCUMENTATION OF ZONE 2

















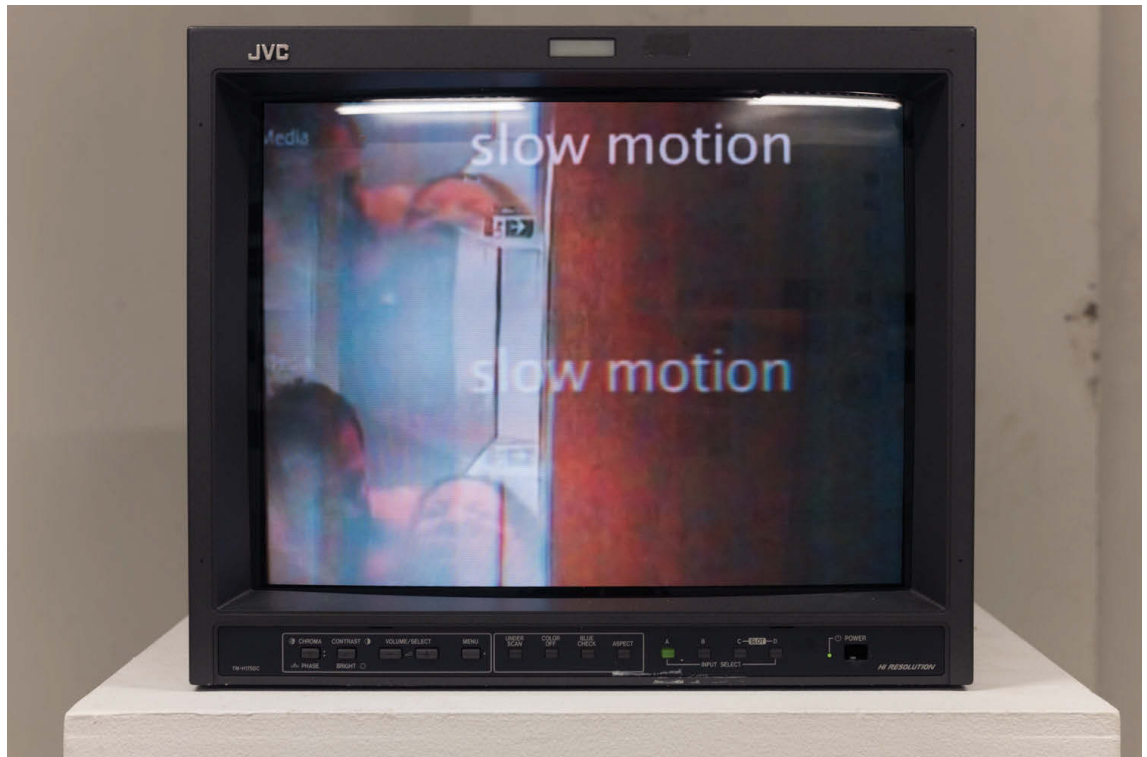
APPENDIX 23

DOCUMENTATION OF ZONE 3









REFERENCE LIST

- AAP 2014, 'Man's Body Pulled From Water at Coogee', *The Daily Telegraph*, viewed 30 April 2016, <<http://www.dailytelegraph.com.au/news/nsw/mans-body-pulled-from-water-at-coogee-beach/story-fni0cx12-1226824343709>>.
- Allen, N. 1993, 'The Methods and Techniques Employed in the Manufacture of the Shroud of Turin', PhD thesis, University of Durban-Westville.
- Ambulance Services of NSW 2013, 'Ambulance Services of NSW, Call Outs to Sydney Metropolitan Beaches – 2011/12', *Ambulance Services of NSW*, viewed 5 May 2016, <<http://www.ambulance.nsw.gov.au/Media/docs/BeachCallouts-d5c29112-c226-4be4-bfd1-1bf02d796f33-0.pdf>>.
- Atget, E. 2017, 'Eugène Atget-Maestri della Fotografia', *Fotografia Artistica*, viewed 2 June 2018, <<https://fotografiaartistica.it/2017/04/eugene-atget-maestri-della-fotografia/>>.
- Augé, M. 1995, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. J. Howe, Verso, London, New York.
- Azoulay, A. 2015, *Civil Imagination : A Political Ontology of Photography*, Verso, London.
- Azoulay, A. 2008, *The Civil Contract of Photography*, Zone Books, New York.
- Barad, K. 2007, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, Duke University Press, Durham & London.
- Barad, K. 2003, 'Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter', *Signs*, vol. 28, no. 3, pp. 801–31.
- Barthes, R. 2000, *Camera Lucida: Reflections on Photography*, Vintage, Reading, Berkshire.
- Barthes, R. 1977, *Image Music Text*, trans. S. Heath, Fontana Press, London.
- Bazin, A. 1967, *What Is Cinema*, trans. H. Gray, Univesity of California Press, Berkeley.
- Bell, J. 1997, 'Thinking with Cinema: Deleuze and Film Theory', D.N. Rodowick (ed.), *Film-Philosophy*, vol. 23, no. 1.
- Bell, J.S. 1964, 'On the Einstein–Podolsky–Rosen Paradox', *Physics*, vol. 1, no. 3,

pp. 195–200.

Blázquez, E. 2016, 'LAS ESPIRALES DE ALFRED HITCHCOCK', *Tribuna Valladolid*, viewed 4 July 2017, <<https://www.tribunavalladolid.com/blogs/el-jardin-de-hercules/posts/las-espirales-de-alfred-hitchcock>>.

Blumlinger, C. 2003, 'Harun Farocki: critical strategies', *Parachute: Contemporary Art Magazine*, July.

Boi, L. & Kerszberg, P. 2007, *Rediscovering Phenomenology*, L. Boi, P. Kerszberg & F. Patras (eds), vol. 182, Springer Netherlands, Dordrecht.

Born, M. 1971, *The Born-Einstein Letters*, trans. I. Born, Macmillan, London and Basingstoke.

Buchanan, I. & MacCormack, P. 2008, *Deleuze and the Schizoanalysis of Cinema*, Bloomsbury Publishing PLC, London.

Burke, E. 1987, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, Basil Blackwell, Oxford.

C4 Contemporary Art n.d., 'On Form & Typology', *C4 Contemporary Art*, viewed 17 August 2017, <<http://c4gallery.com/artist/database/bernd-hilla-becher/bernd-hilla-becher.html>>.

Calle, S. 2017, 'Sophie Calle: "The Shadow" (1981)', *Perrotin*, viewed 16 August 2017, <https://www.perrotin.com/artists/Sophie_Calle/1/the-shadow/6687>.

Campbell, J. 1968, *The Hero with a Thousand Faces*, Princeton University Press, Princeton, NJ.

Cartier-Bresson, H. 2014, 'The Decisive Moment as Henri Cartier-Bresson Truly Meant It', *FotoRoom*, viewed 16 April 2015, <<http://fotografiamagazine.com/decisive-moment-henri-cartier-bresson/>>.

Cartier-Bresson, H. 1947, 'An Eye at the Museum of Modern Art', MoMA, viewed 2 June 2018, <<https://www.moma.org/interactives/exhibitions/2010/henricartierbresson/#/themes/11/264.html>>.

Christiaens, W.A. 2014, *The Deleuzian Concept of Structure and Quantum Mechanics*, Centre Leo Apostel, Vrije Universiteit Brussel, Brussels.

Churchard, G. 2013, 'Wikimedia Commons', *Wikimedia Commons*, viewed 5 July 2015, <<https://commons.wikimedia.org/w/index.php?curid=30873440>>.

Colebrook, C. 2001, *Gilles Deleuze*, Routledge, New York, London.

- Cook, A. n.d., 'The Lore of Doppelganger Ghosts', Odessey, viewed 11 December 2017, <<https://www.theodysseyonline.com/the-lore-of-doppelganger-ghosts>>.
- Cooper, S.D. 2007, 'A Concise History of the Fauxtography Blogstorm in the 2006 Lebanon War', *American Communication Journal*, vol. 9, no. 2 Summer.
- Daguerre, L.J.M. 2011, 'File:Boulevard du Temple by Daguerre.jpg', *Wikimedia Commons*, viewed 8 August 2016, <<https://commons.wikimedia.org/w/index.php?curid=5005681>>.
- Daily Sabah 2015, 'Turkish Gendarmerie Soldier Speaks of Moment He Found Aylan Kurdi on Beach', *Daily Sabah*, viewed 16 July 2016, <<http://www.dailysabah.com/nation/2015/09/06/turkish-gendarmerie-soldier-speaks-of-moment-he-found-aylan-kurdi-on-beach>>.
- Deleuze, G. 1997, *Cinema 1: The Movement Image*, Fifth Edn, University of Minnesota Press, Minneapolis.
- Deleuze, G. 1989, *Cinema 2 – The Time Image*, The University of Minnesota Press, Minneapolis.
- Deleuze, G. 2004, *Difference and Repetition*, Continuum International Publishing, London.
- Deleuze, G. 1991, *Empiricism and Subjectivity*, Columbia University Press, Columbia.
- Deleuze, G. & Guattari, F. 2005, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis.
- Derrida, J. 2001, *Writing and Difference*, Revised, Taylor & Francis Ltd, London.
- DeWitt, B.S. & Graham, N. (eds) 1973, *Many-Worlds Interpretation of Quantum Mechanics*, Princeton University Press, Princeton.
- Dreyfus, H.L. 2005, 'Meaning, Relevance and the Limits of Technology', *University of California Berkely*, viewed 11 June 2018, <<https://globetrotter.berkeley.edu/people5/Dreyfus/dreyfus-con0.html>>.
- Duncan, M.L. 2016, 'When Your Heroes Let You Down', Odessey, viewed 16 August 2017, <<https://www.theodysseyonline.com/when-your-heroes-down>>.
- Ebay 2018, 'Poster Decoration Hologram Lenticular the Holy Shroud of Turin Face Jesus', *Ebay*, viewed 1 June 2018, <<https://www.ebay.co.uk/itm/Poster-decoration-hologram-lenticular-the>>.

- Holy-Shroud-of-Turin-Face-Jesus-/152943718962>.
- Einstein, A. & Rosen, N. 1935, *The Particle Problem in the General Theory of Relativity*, Institute for Advanced Study, Princeton.
- 'Explore The Flash, Long Beach and more!' n.d., *pinterest*, viewed 27 July 2017, <<https://au.pinterest.com/pin/94294185926887268/>>.
- Fellig, A. 2002, *Naked City*, The Perseus Books Group, Cambridge.
- Ferris, T. 2005, *The Whole Shebang: A State-of-the-Universe(s) Report*, Simon and Schuster, New York.
- Filmap 2014, 'Filmap', *Filmap*, viewed 20 August 2015, <<http://filmap.tumblr.com/post/80708942600/vertigo-alfred-hitchcock-1958-scottie-and>>.
- Film Society of Lincoln Centre 2015, 'Landscape Suicide', *Filmlinc*, viewed 20 June 2016, <<https://www.filmlinc.org/films/landscape-suicide/>>.
- Foucault, M. 1986, 'Of Other Spaces', trans. J. Miskowiec, *Diacritics*, vol. 16, no. 1, Spring 1986, pp. 22–7.
- Foucault, M. 2005, *The Order of Things*, Routledge, New York, London.
- Free Simon n.d., viewed 3 May 2015, <<http://freesimon.info/analysis/lisas-secret-recording/>>.
- Fried, M. 1988, *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*, The University of Chicago Press, Chicago.
- Frost, C. 2013, 'Man Shot Dead in South West Sydney Suburb of Greenacre', *The Australian*, viewed 15 March 2013, <<http://www.theaustralian.com.au/news/man-shot-dead-in-a-south-west-sydney-street/story-e6frg6n6-1226598500524>>.
- Gafen, M. 2017, 'Will copyright law finally catch up with Richard Prince?', *Capture*, viewed 2 August 2017, <<http://www.capturemag.com.au/latest/will-copyright-law-finally-catch-up-with-richard-prince>>.
- Gardener, J. 2001, *The Art of Fiction*, Random House, New York.
- Gibson, R. 2002, *Seven Versions of an Australian Badland*, University of Queensland Press, St. Lucia, Queensland.
- Gibson, R. 1992, *South By Southwest: Postcolonialism and the Narrative Construction of Australia*, Indiana University Press, Bloomington.
- Gilles Deleuze & Parnet, C. 2007, *The Actual and the Virtual*, trans. E.R. Albert,

- Dialogues II*, Columbia University Press, New York.
- Google Maps 2015, *Google Maps*, viewed <www.google.maps.com>.
- Gribbin, J. 2009, *In Search of the Multiverse*, John Wiley & Sons, Hoboken, New Jersey.
- Grønstad, A. & Vågnes, Ø. 2006, 'An Interview with W.J.T. Mitchell', *Image & Narrative*, vol. November, no. 15.
- Gursky, A. 2011, 'File:Rhein II.jpg', *Wikipedia*, viewed 3 December 2015, <https://en.wikipedia.org/wiki/File:Rhein_II.jpg>.
- Hall, M.J.W., Deckert, D.-A. & Wiseman, H.M. 2014, 'Quantum Phenomena Modeled by Interactions between Many Classical Worlds', *PHYSICAL REVIEW X*, vol. 4, no. 4.
- Haraway, D.J. 2008, *When Species Meet*, University of Minnesota Press, Minneapolis.
- Hardy, L. 1998, 'Spooky Action at a Distance in Quantum Mechanics', *Contemporary Physics*, vol. 39, no. 6, pp. 419–29.
- Hatfield, D. 2008, 'Wikimedia Commons', *Wikimedia Commons*, viewed 2 August 2014, <<https://commons.wikimedia.org/w/index.php?curid=4279886>>.
- Hawking, S. 2008, *A Brief History of Time*, 20th Anniversary Edn, Bantam, New York.
- Hawking, S.W. & Hartle, J.B. 1983, 'Wave function of the Universe', *Physical Review*, vol. 28, no. 12.
- Herzog, A. 2000, 'Images of Thoughts and Acts of Creation: Deleuze, Bergson and the Question of Cinema', *In visible Culture: An Electronic Journal for Visual Studies*, vol. 3.
- Heyer, J. 1954, *The Back of Beyond*, Umbrella Entertainment, Australia.
- Hitchcock, A. 1958, *Vertigo*, Paramount Pictures, USA.
- Iles, C. 2001, *Into the Light: The Project Image in American Art 1964–1977*, Whitney Museum of American Art, New York.
- Inigo 2016, 'Australian artist Mike Parr exhibits 50 years of provocative art', *Lost At E Minor*, viewed 12 December 2016, <<http://www.lostateminor.com/2016/08/16/australian-artist-mike-parr-exhibits-50-years-of-provocative-art/>>.
- J. A. Wheeler & Zurek, W.H. 1983, *Quantum Theory and Measurement*, New

Jersey Princeton University Press, Princeton.

Johnson, M. 2010, 'European Venues for the New Topographics Show', *The Online Photographer*, viewed 23 October 2015,
<http://theonlinephotographer.typepad.com/the_online_photographer/2010/03/european-venues-for-the-new-topographics-show.html>.

Lakin, S. 2017, 'Why I Chose the "Spit and Scribble" Photograph: Olive Cotton Judge on the Global Furore', *The Guardian*, viewed 2 August 2017,
<<https://www.theguardian.com/artanddesign/2017/aug/02/why-i-chose-the-spit-and-scribble-photograph-olive-cotton-judge-on-the-global-furore>>.

'Las meninas' n.d., *Museo Del Prado*, viewed 16 May 2016,
<<https://www.museodelprado.es/coleccion/obra-de-arte/las-meninas/9fdc7800-9ade-48b0-ab8b-edee94ea877f>>.

Laurent, O. 2017, 'Souvid Datta: I Foolishly Doctored Images', *Time*, May.

Lawrence, K. 2009, 'Murdered Woman Found in Sydney Park Believed to be Business Woman Wei Chen', *The Daily Telegraph*, viewed 28 August 2016,
<<http://www.dailytelegraph.com.au/news/nsw/murdered-woman-found-in-sydney-park-believed-to-be-businesswoman-wei-chen/story-e6freuzi-1225786898963>>.

Legge, K. 2013, 'Two Worlds Collide: The Night Jill Meagher Crossed Paths with a Killer', *The Australian*, viewed 8 May 2016,
<<http://www.theaustralian.com.au/life/weekend-australian-magazine/two-worlds-collide/story-e6frg8h6-1226673609589>>.

Lissitzky, E. 2015, 'El Lissitzky's Cabinet of Abstraction', *Socks*, viewed 2 June 2018,
<<https://www.socks-studio.com/2015/08/29/el-lissitzkys-cabinet-of-abstraction/>>.

Lissitzky, E. 2017, 'El Lissitzky The Abstract Cabinet The New Reconstruction', *Sprengel Museum Hannover*, viewed 2 June 2018, <<https://www.sprengel-museum.com/exhibitions/el-lissitzky-the-abstract-cabinet-the-new-reconstruction.htm>>.

Lyotard, J.-F. 1994, *Lessons on the Analytic of the Sublime*, trans. E. Rottenberg, Stanford University Press, Stanford.

Mackay, A.L. (ed.) 1991, *A Dictionary of Scientific Quotations*, CRC Press, Boca Raton.

- Maldacena, J. & Susskind, L. n.d., *Cool Horizons for Entangled Black Holes*.
- Malevich, K. 2005, 'File:Black circle.jpg', *Wikipedia Commons*, viewed 24 October 2016, <https://commons.wikimedia.org/wiki/File:Black_circle.jpg>.
- Masia, B. et al, 2013, 'A Survey on Computational Displays: Pushing the Boundaries of Optics, Computation, and Perception', *Computers and Graphic*, vol. 37, no. 8, p. 1013
- Mann, S. n.d., 'Body Farm', *Sally Mann*, viewed 20 November 2016a, <<http://sallymann.com/selected-works/body-farm>>.
- Mann, S. n.d., 'Sally Mann', *Sally Mann*, viewed 20 May 2016b, <<http://sallymann.com/selected-works/southern-landscapes>>.
- Mann, S. n.d., 'Sally Mann', *Sally Mann*.
- Mark, M.E. n.d., 'Transvestites Getting Dressed in a Courtyard', *Mary Ellen Mark*, viewed 1 February 2017, <http://www.maryellenmark.com/books/titles/falkland_road/300D-003-041_falkrd_520.html>.
- Marks, J. 1998, *Gilles Deleuze: Vitalism and Multiplicity*, Pluto Press, London.
- Marvelly, P. 2016, 'Andrei Tarkovsky: Cinematic Genius', *The Culturium*, viewed 3 October 2016, <<https://www.theculturium.com/andrei-tarkovsky-cinematic-genius/>>.
- Massumi, B. 1992, *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*, MIT Press, Cambridge, Massachusetts, London.
- Massumi, B. 1998, 'Sensing the Virtual, Building the Insensible', *Architectural Design*, vol. 68, no. 5/6, pp. 16–24.
- May, T. 2005, *Gilles Deleuze: An Introduction*, Cambridge University Press, Cambridge.
- McCormack, J.W. 2017, 'Tot im Fahrstuhlschacht und Ehebett: 100 Jahre alte Tatortfotos aus New York', *Vice*, viewed 14 July 2017, <<https://www.vice.com/de/article/vbmyy3/tot-im-fahrstuhlschacht-und-ehebett-100-jahre-alte-tatortfotos-aus-new-york>>.
- McShine, K. 1999, *The Museum as Muse: Artists Reflect*, Museum of Modern Art, New York.
- Menezes, C. 2009, 'Mark Rothko: The Retrospective', *Studio International*, viewed 30 March 2014, <<http://www.studiointernational.com/index.php/mark-rothko-the->

retrospective>.

Mensvoort, K. van 2012, 'Next Nature Network', *Next Nature Network*, viewed 4 April 2016, <<https://www.nextnature.net/2012/09/desire-paths/>>.

Merleau-Ponty, M. 1970, *The Concept of Nature, I, Themes from the Lectures at the Collège de France 1952–1960*, J. O'Neil (ed.), Northwestern University Press, Illinois.

Meyers, P. 2000, 'The Third City', *Architecture Australia*, vol. 89, no. 1.

Michael, B. 2003, 'The Hyper-Dialectical in Merleau-Ponty's Ontology of the Flesh', *Philosophy Today*, vol. 47, no. 4, pp. 404–20.

'Mike Parr: Foreign Looking' 2016, National Gallery of Australia, Canberra.

Mitchell, W.J. 1992, *The Reconfigured Eye*, MIT Press, Cambridge.

Mitchell, W.J.T. 1984, 'What Is an Image?', *New Literary History*, vol. 15, no. 3, pp. 503–37.

Moffatt, T. n.d., 'Tracey Moffatt Something More #1 1989', *Museum of Contemporary Art*, viewed 20 May 2017, <<https://www.mca.com.au/collection/work/1992.144.1/>>.

Montaigne, M.E. De 1993, *The Complete Essays*, Penguin Books Ltd, London.

Moore, M. 2011, 'As Chinese Hit-and-Run Girl Dies, Passersby Claim They Did Not See Her', *The Telegraph*, viewed 24 April 2013, <<http://www.telegraph.co.uk/news/worldnews/asia/china/8841840/As-Chinese-hit-and-run-girl-dies-passersby-claim-they-did-not-see-her.html>>.

Mori, M. 2012, 'The Uncanny Valley', *IEEE Robotics & Automation Magazine*, no. June, pp. 98–100.

Morrow, B. 1997, 'Gregory Crewdson', *BOMB – Artists in Conversation*, no. 61.

Munger, S. 2015, 'Masterpiece or Bomb? The Baffling Experience of "Last Year At Marienbad."', *SeanMunger.com*, viewed 23 February 2017, <<https://seanmunger.com/2015/10/04/masterpiece-or-bomb-the-baffling-experience-of-last-year-at-marienbad/>>.

Myhill, C. 2004, 'Commercial Success by Looking for Desire Lines', in M. Masoodian, S. Jones & B. Rogers (eds), *Computer Human interaction: 6th Asia Pacific Conference, APCHI 2004*, Springer Heidelberg, Rotorua, pp. 293–304.

Nairz, O., Arndt, M. & Zeilinger, A. 2003, 'Quantum Interference Experiments In Large Molecules', *American Journal of Physics*, vol. 71, no. 4, pp. 319–25.

- Nge, ye' yint 2012, 'Farewell To Little Yue Yue, There Are No Car In Haven', YouTube, viewed <<https://www.youtube.com/watch?v=2c60z2mG8WM>>.
- Nine News 2015, 'Gittany Appeal Says Key Witness Unreliable', *Nine News*, viewed 16 July 2016, <<http://www.9news.com.au/national/2016/06/10/13/57/simon-gittany-appeal-starts-in-nsw-court>>.
- NSW Government n.d., 'Myall Creek Massacre and Memorial Site: Statement of Significance', *NSW Government*, viewed 13 February 2015, <<http://www.baseline.nsw.gov.au/heritage/heritageProperty/15?ref=d-5912750-p%3D5%26heritagePropertyName%3D>>.
- Nyhof, R. n.d., 'Fine Art America', *Fine Art America*, viewed 14 February 2016, <<https://fineartamerica.com/products/black-and-white-photograph-of-a-mannequin-in-lingerie-in-storefront-window-display-randall-nyhof-poster.html>>.
- O'Hagan, S. 2017, 'Wim Wenders on his Polaroids – and Why Photography Is Now Over', *The Guardian*, viewed 12 October 2017, <https://www.theguardian.com/artanddesign/2017/oct/12/wim-wenders-interview-polaroids-instant-stories-photographers-gallery?CMP=Share_iOSApp_Other>.
- Paddock, L. 2016, *Susan Sontag: The Making of an Icon*, University Press of Mississippi, Jackson.
- Parr, E. by A. 2005, *The Deleuze Diary*, A. Parr (ed.), Edinburgh University Press, Edinburgh.
- Parr, M. 1998, *The End of Nature*.
- Pedestrian TV 2013, 'Simon Gittany Found Guilty of Murdering Girlfriend', *Pedestrian TV*, viewed 16 July 2016, <<https://www.pedestrian.tv/news/arts-and-culture/simon-gittany-found-guilty-of-murdering-girlfriend/bd50a5afc61c-45bc-9243-b62ce388379b.htm>>.
- Perspectiva Conica 2013, viewed 1 May 2016, <<http://www.perspectivaconica.com/la-foto-mas-cara-de-la-historia/>>.
- Pincus, D. 2005, 'Jeff Wall: Room Guide, Room 8', *Tate*, viewed 31 March 2013, <<http://www.tate.org.uk/whats-on/tate-modern/exhibition/jeff-wall/room-guide/jeff-wall-room-8>>.
- Polt, P.R. 2005, *Heidegger's Being and Time: Critical Essays*, Rowman & Littlefield

- Publishers, Lanham.
- Pratt, G. & San Juan, R.M. 2014, *Film and Urban Space: Critical Possibilities*, Edinburgh University Press, Edinburgh.
- Pyxurz n.d., 'Vertigo (page 5 of 10)', Pyxurz, viewed 29 September 2016, <<http://pyxurz.blogspot.com.au/2014/01/vertigo-page-5-of-10.html>>.
- Redford, S. 2008, 'You Are the Content: Forget the Uber-Curators', *Photofile*, no. 82, pp. 26–9.
- Rescher, N. 2009, *Aporetics: Rational Deliberation in the Face of Inconsistency*, University of Pittsburgh Press, Pittsburgh.
- Resnais, A. 1961, *Last Year at Marienbad*.
- Rodchenko, A. n.d., 'ALEXANDER RODCHENKO', *Reframing Photography*, viewed 17 January 2017, <<http://www.reframingphotography.com/resources/alexander-rodchenko>>.
- Rong, J. 2015, 'American Suburban X', <<http://www.americansuburbx.com>>.
- Rowan-Legg, S.M. 2012, 'Deleuze and the Time-Image: A Cinema of the Virtual Mind', *Philament: An Online Journal of the Arts & Culture*, vol. Nov 2012, p. 33.
- Rubensztein-Dunlop, S. 2013, 'Gang Figure Shot Dead In Sydney Street', *The Australian Broadcasting Corporation*, viewed 15 March 2013, <<http://www.abc.net.au/news/2013-03-15/man-killed-in-sydney-shooting/4576548>>.
- Sanger, A. 2009, *Tate Gallery*, viewed 17 July 2017, <<http://www.tate.org.uk/art/artworks/kapoor-no-title-p78613>>.
- Santner, E.L. 2011, *Stranded Objects: Mourning, Memory, and Film in Postwar Germany*, Cornell University Press, Ithaca.
- Scannell, J. 2009, 'Music and the Any-Space-Whatever: Translating Existential Chaos into Artistic Composition', *Transforming Cultures eJournal*, vol. 4, no. 1, pp. 199–211.
- Schilpp, P.A. (ed.) 1998, *Albert Einstein, Philosopher-Scientist: The Library of Living Philosophers Volume VII*, Open Court Publishing Co., Chicago.
- Schlosshauer, M., Kofler, J. & Zeilinger, A. 2013, 'A Snapshot of Foundational Attitudes Toward Quantum Mechanics', *Studies in History and Philosophy of Science Part B: Studies in History and Philosophy of Modern Physics*, vol. 44,

- no. 3, pp. 222–30.
- Schopenhauer, A. 2005, *Essay on the Freedom of the Will*, Dover Publications, New York.
- Screen Australia 2017, *The Back of Beyond*, Screen Australia, viewed 10 August 2017, <<http://aso.gov.au/titles/documentaries/back-of-beyond/>>.
- Shickman, A. 1977, 'Turning Pictures' in Shakespeare's England'. *The Art Bulletin*, vol. 59, no. 1, March 1977, pp. 67-70.
- Shimony, A. 1989, 'Conceptual Foundations of Quantum Mechanics', in P. Davies (ed.), *New Physics*, Cambridge University Press, Cambridge.
- Shore, R. 2014, *Post-Photography: The Artist with a Camera*, Laurence King Publishing, London.
- Smith, D. 2012, *Essays On Deleuze*, Edinburgh University Press, Edinburgh.
- Smith, H. & Dean, R.T. 2009, *Practice-Led Research, Research-Led Practice in the Creative Arts*, Edinburgh University Press, Edinburgh.
- Smurrayinchester 2008, 'File:Mori Uncanny Valley.svg', *Wikimedia Commons*, viewed 5 June 2014, <commons.wikimedia.org/wiki/File:Mori_Uncanny_Valley.svg#/media/File:Mori_Uncanny_Valley.svg>.
- Sontag, S. 1977, *On Photography*, Farrar, Straus and Giroux, New York.
- Stagoll, C. 2005, *The Deleuze Dictionary*, A. Parr (ed.), Columbia University Press.
- Strøm-Olsen, N. 2011, 'Se til fortiden for å se nåtiden', *KunstForum*, viewed 18 July 2016, <<http://kunstforum.as/2011/07/se-til-fortiden-for-a-se-natiden/>>.
- Sutton, D. 2009, *Photography, Cinema, Memory – The Crystal Image of Time*, University of Minnesota Press, Minneapolis.
- Sutton, D. & D.M.-J. 2008, *Deleuze Reframed*, I.B. Tauris & Co. Ltd., London, New York.
- Swedoski, M. 2016, 'My Kodak Moments App Brings Your Photo Stories to Life', *Home On Deranged*, viewed <<http://www.homeonderanged.com/2015/07/my-kodak-moments-app-brings-your-photo-stories-to-life/>>.
- Tarkovsky, A. 1979, *Stalker*, Mosfilm.
- Taylor, A. 2017, 'Olive Cotton Award: Is It a Photo? Is It a Portrait? Should Justine Varga's Grandmother Be Given the Prize Money?', *The Sydney Morning Herald*, viewed 27 July 2017, <<http://www.smh.com.au/nsw/olive-cotton->

award-is-it-a-photo-is-it-a-portrait-should-justine-vargas-grandmother-be-given-the-prizemoney-20170726-gxj8n5.html>.

The Herald Sun 2013, 'Jill Meagher's Family and Associates Reveal the Depth of Their Grief', *The Herald Sun*, viewed 8 May 2016,

<<http://www.heraldsun.com.au/news/law-order/jill-meaghers-family-and-associates-reveal-the-depth-of-their-grief/story-fni0ffnk-1226662040429>>.

The Met n.d., 'Corpse with Revolver', *The Met*, viewed 17 August 2017,

<<http://metmuseum.org/art/collection/search/263630>>.

The Telegraph 2012, 'China Hails Toddler Rescuer as "National Role Model"', *The Telegraph*, viewed 16 July 2016,

<<http://www.telegraph.co.uk/news/worldnews/asia/china/9019924/China-hails-toddler-rescuer-as-national-role-model.html>>.

Thibault, E. 2008, 'L'Invisible: Mondes Parallèles', *Voir*.

Thomas, S. & Bodkin, P. 2013, 'Man Charged over Stabbing Death on Building Site', *The Mount Druitt & St Mary's Standard*, viewed 9 November 2017,

<<http://www.dailytelegraph.com.au/newslocal/west/man-charged-over-stabbing-death-on-building-site/news-story/c3630c412522e8a536a32d6e562ceb07>>.

Thorne, K. 1995, *Black Holes and Time Warps: Einstein's Outrageous Legacy*, W.W. Norton & Company, New York.

Time 2014, 'This Is Officially the Most Expensive Photo Ever', viewed 17 July 2017, <<http://time.com/3628565/most-expensive-photo-peter-lik/>>.

Time 2011, 'And Here's the Most Expensive Photograph in the World', viewed 17 July 2017, <<http://newsfeed.time.com/2011/11/11/and-heres-the-most-expensive-photograph-in-the-world/>>.

Vertov, D. 1995, *Kino-Eye: The Writings of Dziga Vertov*, trans. Kevin O'Brien, University of California Press, Berkeley.

Vinograd, C. & Omar, A.C. 2015, 'Aylan Kurdi Is the Syrian Toddler Drowned on Bodrum Beach', MSNBC, viewed 11 July 2016,

<<http://www.msnbc.com/msnbc/aylan-kurdi-the-syrian-toddler-drowned-bodrum-beach>>.

Wallace, D.F. 1997, 'David Lynch Keeps His Head', *A Supposedly Fun Think I'll Never Do Again*, Abacus, London.

Wheeler, J.A. & Zurek, W.H. 1983, *Quantum Theory and Measurement*, New

- Jersey Princeton University Press, Princeton.
- White, J. 2015, 'Reservist Sentenced to 3 Years for Abu Ghraib Abuse', *The Washington Post*, viewed 16 July 2016, <<http://www.washingtonpost.com/wp-dyn/content/article/2005/09/27/AR2005092701603.html>>.
- Wikileaks 2003, 'Wikipedia', *Wikimedia2*.
- Wikimedia Commons 2008, 'File:Confederate dead gathered for burial at Antietam.jpg', *Wikimedia Commons*, viewed 5 September 2013, <https://commons.wikimedia.org/wiki/File:Confederate_dead_gathered_for_burial_at_Antietam.jpg>.
- Wikimedia Commons 2014, 'File:Victorian era post-mortem family portrait of parents with their deceased daughter.jpg', *Wikimedia Commons*, viewed 19 May 2016, <https://commons.wikimedia.org/wiki/File:Victorian_era_post-mortem_family_portrait_of_parents_with_their_deceased_daughter.jpg>.
- Wikipedia 2005, 'File:Gregory Crewdson untitled photo.jpg', *Wikipedia*, viewed 12 July 2014, <https://en.wikipedia.org/wiki/File:Gregory_Crewdson_untitled_photo.jpg>.
- Williams, J. 2016, *Music's Immanent Future: The Deleuzean Turn in Music Studies*, S. Macarthur, J. Lockhead & J. Shaw (eds), Routledge, London.
- Williams, J. 2005, *Understanding Poststructuralism*, Acumen, Chesham.
- Włodzik, M. 2013, *Technological Stripping and Meaning Production in Duchamp's The Large Glass*, Nicolaus Copernicus University in Toruń.
- Wolf, M. 2010, *A Series of Unfortunate Events*, Peperoni Books, Berlin.
- Wolf, M. n.d., 'A Series of Unfortunate Events', *Michael Wolf*, viewed 17 July 2016, <<http://photomichaelwolf.com/#asoue/3>>.
- Zetter, K. 2008, 'Convicted Abu Ghraib Guard Lynndie England Blames Media For Controversy', *Wired*, 19 March.
- Zhang, M. 2017, 'Souvid Datta Admits to Doctoring and Appropriating Photos', *PetaPixel*, viewed 31 May 2017, <<https://petapixel.com/2017/05/04/souvid-datta-admits-doctoring-appropriating-photos/>>.
- Zizek, S. 2004, *Organs without Bodies: Deleuze and Consequences*, Routledge, New York, London.

END NOTES

¹ 'But there is more to life than just science, and we all, scientists included, live in a world that we are accustomed to making sense of. Scientists aren't really content just to wield equations; they expect them to relate, not just to one another, but to the 'real' world of experience. And they are, like the rest of us, accustomed to thinking of reality in terms of images-metaphors, really drawn from experience.' (Ferris 2005, p.271)

² Wave-particle duality is a concept that describes quantum phenomena, such as photons (light particles), as behaving as both particles and as waves. Paradoxically, it means that a singular object can be characterised by two distinct and seemingly opposing behaviours. This is demonstrated by the interference pattern in what is known as the 'double slit experiment'.

³ The Nazi leader Hermann Goering is rumoured to have said, 'Whenever I hear the word 'culture', I reach for my revolver.' Hawking's witticism was made with reference to Goering's aside in a conversation with Timothy Ferris in 1983, as follows:

Hawking: I regard [the many-worlds interpretation] as self-evidently correct.

Timothy Ferris.: Yet some don't find it evident to themselves.

Hawking: Yeah, well, there are some people who spend an awful lot of time talking about the interpretation of quantum mechanics. My attitude – I would paraphrase Goering – is that when I hear of Schrodinger's cat, I reach for my gun.' (Ferris 2005, p.345)

⁴ 'Wave-function collapse' is a process whereby a wave-function (a mathematical description of a quantum system, e.g. an electron) that is superposed in multiple states resolves itself into a singularity. It is the fundamental concept behind the Copenhagen interpretation of quantum physics, devised by Niels Bohr and illustrated by Schrödinger's cat experiment.

⁵ In 1935, Albert Einstein and Nathan Rosen published a paper outlining their ideas of 'bridge-like' connections between black holes. Juan Maldaena and Leonard Susskind later expanded on this phenomenon in their thesis, *Cool Horizons for Entangled Black Holes*. (Maldacena & Susskind n.d.)

⁶ John Archibald Wheeler coined the term 'wormhole' in 1957, although Herman Wyle first published on the idea of wormholes in relation to electromagnetic field energy in 1921. In 1935, Albert Eisenstein and Nathan Rosen suggested the existence of 'shortcuts' or 'bridges' between two different spacetimes. Kip Thorne was one of the first to theorise on the idea of traversable wormholes, popularised in his book *Black Holes and Time Warps: Einstein's Outrageous Legacy* (Thorne 1995).

⁷ A team from Griffith University has formulated a more recent interpretation of quantum physics. The *many interacting worlds* interpretation is based on the many-worlds interpretation, but proposes a scenario where these parallel universes are able to interact with each other (Hall, Deckert & Wiseman 2014).

⁸ The 'rhizome', a reoccurring concept in Deleuze and Guattari's writings (2005), is a critique and counter-analysis of the arboreal structure of history, culture, knowledge and ontology, where all things lead back to a single origin and extend out towards rational ends. The family tree is an example of such an arboreal structure, as is the dialectics of Marxist theory: they are linear, vertical, hierarchical and teleological. Strictly speaking, this is also the model upon which Everett's linear many-worlds interpretation can be mapped, where each

quantum decoherence splits off into its own discrete binary. The rhizome, on the other hand, presents an alternative understanding, one that resembles a subterranean, root-like structure that extends out in all directions and doubles back on itself. Its structure is non-linear and horizontal. There is no beginning or end, just what Deleuze and Guattari term, 'intermezzo' (2005). The correlate to the rhizome in terms of quantum theory might be the addition of Hawking-Hartle wormholes to the many-worlds interpretation, enabling a structure that is disparate rather than linear, with the ability to disrupt the continuum and link across strata, opening up the possibility for multiplicity and heterogeneity.

⁹ Quantum 'fuzziness' arises out of Werner Heisenberg's 'uncertainty principle', where both position (x) and momentum (p) of a particle cannot be known simultaneously. Only one value can be precisely measured at a time, while the other can only be rendered as a *probability*. When trying to describe the location *and* state of a particle, the result is therefore indeterminate and approximate, hence leading to a 'fuzzy' entity rather than a precise one. It is not just the data that is indeterminate, however. Since, for example, position can only be approximated, a physical entity is impossible to definitively delineate. An object is therefore materially rendered 'fuzzy' – there is no 'hard' edge between one body and another.

¹⁰ In antiquity, there are multiple examples of the inquiry into the material nature of the universe. Plato proffered his idea of 'aether' and Aristotle furthered with his 'fifth element', while Democritus's discussed the notion of the 'atom' and the 'void'. (Barad 2007, p.48) Other examples include the Pythagorean 'monad' and, during the Enlightenment, Cartesian 'atomism' versus Spinoza's 'goo'.

¹¹ In 1924, Louis-Victor de Broglie, first postulated that all matter, including particles, had wave-like properties. This was one of the earliest discussions of what would eventually become known as the paradox of wave-particle duality (see Endnote 2).

¹² In a letter to fellow physicist, Max Born, on 4 December 1926, Albert Einstein stated his suspicions about the philosophical validity of quantum theory, writing, 'Quantum mechanics is certainly imposing. But an inner voice tells me that it is not yet the real thing. The theory says a lot, but does not really bring us any closer to the secret of the "old one". I, at any rate, am convinced that *He* does not throw dice.' (Born 1971, p.91)

¹³ 'All of these 'quantum mysteries' imply that, in an experiment, the possibility of having a position is often the only objective reality in contrast to the property of having a well-defined position.' (Nairz, Arndt & Zeilinger 2003)

¹⁴ Einstein coined the phrase 'spooky action at a distance' (in German, 'spukhafte Fernwirkung') in his 1935 critique of quantum theory, along with Boris Podolsky and Nathan Rosen. The EPR Paradox, as it became known, refers to the yet to be fully explained behavior of two entangled quantum systems, that when separated, seem to act as a single entity. The phenomenon is more fully explored in in Chapter 2.

¹⁵ There is a surprising divergence of opinion expressed within the scientific community regarding the fundamental workings of quantum physics (and, therefore, of reality). In a 2011 poll of 33 leading scientists, mathematicians and philosophers, only 42% of respondents nominated the standard model (the Copenhagen interpretation) as the best explanation of the physical world. The third-most popular nomination was the far more controversial, yet still credible, many-worlds interpretation with 18% (Schlosshauer, Kofler & Zeilinger 2013).

¹⁶ This inextricable link between the body and the environment has resonances with Karen Barad's concept of

'agential realism', in that both suggest a radical ontology based on relations, which transcends the subject-object dialectic.

¹⁷ Although Deleuze does not explicitly delve into quantum theory to any great extent, he nevertheless may have been inspired by the quantum world. In his unfinished work, *The Actual and the Virtual*, he writes: 'Purely actual objects do not exist. Every actual surrounds itself with a cloud of virtual images. This cloud is composed of a series of more or less extensive coexisting circuits, along which the virtual images are distributed, and around which they run. These virtuals vary in kind as well as in their degree of proximity from the actual particles by which they are both emitted and absorbed. They are called virtual in so far as their emission and absorption, creation and destruction, occur in a period of time shorter than the shortest continuous period imaginable; it is this very brevity that keeps them subject to a principle of uncertainty or indetermination ... It is the dramatic identity of their dynamics that makes a perception resemble a particle: an actual perception surrounds itself with a cloud of virtual images...' (Gilles Deleuze & Parnet 2007, p.148). This analysis of the 'actual' realised through a 'cloud' of virtual potentialities echoes Heisenberg's uncertainty principle and the idea of quantum 'fuzziness'. In *Organs without Bodies: Deleuze and Consequences*, Slavoj Žižek makes Deleuze's allusion to quantum physics more explicit (2004).

¹⁸ In *A Thousand Plateaus*, Deleuze and Guattari describe the virtual nature of identity as a collection of fluid potentialities that make up assemblages – or 'Bodies without Organs' (BwO). The concept emphasises processes, attributes and intensities rather than the things in themselves – a mechanism of dematerialisation and becoming (Deleuze & Guattari 2005). In reference to BwO, Brian Massumi writes, 'Think of the body without organs as the body outside any determinate state, poised for any action in its repertory; this is the body from the point of view of its potential, or virtuality. Now freeze it as it passes through a threshold state on the way from one determinate state to another ... the potential states involved in the bifurcation from the preceding state to the next are effectively superposed in the threshold state' (1992, p.70). This kind of superposition is reminiscent of the quantum state of entanglement because it suggests a range of virtual possibilities, any one of which can be actualized (or decohered).

¹⁹ In his books on cinema, Deleuze talks about the 'any-space-whatever', a concept that examines space as disconnected from space-time action, devoid of characters who are absent, removed or 'disappeared, not simply out of frame, but passed into the void' (1989, p.8). These spaces are 'deserted exteriors or landscapes in nature' (Deleuze 1989, p.16). This concept will be returned to in more detail later in Chapter 2.

²⁰ A somewhat dubious assertion by Deleuze and Guattari, given that Einstein's Special Law of Relativity – still almost universally held to be true by physicists – states that nothing can travel faster than the speed of light.

²¹ William J.T. Mitchell argues that there are historical precedents here, writing, 'This notion of "picturing the invisible" may seem a bit less paradoxical if we remind ourselves that painters have always claimed to present us with "more than meets the eye," generally under the rubric of terms like "expression." And we have seen in our brief look at the ancient concept of the image as a spiritual "likeness" that there was always a sense, a primary sense in fact, in which images were to be understood as something inward and invisible' (Mitchell, 1984, p.526).

²² The sensory-motor schema relates to the causal model of cinema, which is led by action. A character, for instance, perceives/reacts to his/her environment/circumstances, which has a causal effect in some kind of resulting action or movement. Deleuze suggests that classical cinema is driven by such a schema, where linear narrative dominates and where time is subordinate to movement. The sensory-motor schema typifies what he calls the 'movement-image' (Deleuze 1997).

²³ Henri Bergson's writings on time and duration were a key influence on Deleuze. Bergson's idea of *la durée* was an analysis that saw time as subjective rather than objective. According to Bergson, time is not only perceived rather than measured, but also internalises us. Deleuze, in *Cinema 2*, writes, 'Bergson's major theses on time are as follows: the past coexists with the present that it has been; the past is preserved in itself, as past in general (non-chronological); at each moment time splits itself into present and past, present that passes and past which is preserved. Bergsonism has often been reduced to the following idea: duration is subjective, and constitutes our internal life. And it is true that Bergson had to express himself in this way, at least at the outset. But, increasingly, he came to say something quite different: the only subjectivity is time, non-chronological time grasped in its foundation, and it is we who are internal to time, not the other way around. That we are in time it looks like a commonplace, yet it is the highest paradox. Time is not the interior in us, but just the opposite, the interiority in which we are, in which we move, live and change ... Subjectivity is never hours, it is time, that is, the sole or the spirit, the virtual. The actual is always objective but the virtual is subjective: it was initially the affect, that which we experience in time; then time itself, pure virtuality which divides itself in two as affector and affected, "the affection of self by self" as definition of time' (Deleuze 1989, p.82–3).

²⁴ Deleuze and Guattari write of two types of time: 'Chronos' (the type of spatialised time measured by the clock and space) and 'Aeon' (a multidimensional time that is lived, experienced and simultaneously actual and virtual). The Aeon, they write, is 'the indefinite time of the event, the floating line that knows only speeds and continually divides that which transpires into an already-there that is at the same time not-yet-here, a simultaneous too-late and too-early, a something that is both going to happen and has just happened' (2005, p. 262).

²⁵ This phrase refers to John Gardener's discussion on an audience's willing suspension of disbelief in narrative: the conditioning of the audience to believe rather than doubt, even in the face of non-fiction and documentary works.

²⁶ The 'affective' and the 'aporetic' occupy a similar indeterminate space between perception and action. Amy Herzog writes, 'The notion of affect, for Bergson, arises from an interval between perception and action. For both Deleuze and Bergson this interval is a "center of indetermination", a delay brought about by the living being who subtracts from the chaotic swirl of images that comprise the world just those perceptions that are of interest, those things that the being can act upon, or which might act upon the being. This delay or space marks the seat of lived existence, what Deleuze calls "a coincidence of subject and object", a mixing of sensations from the outside and the experience of the being from the inside.' (Buchanan & MacCormack 2008, p.66)

²⁷ 'Spin' is an intrinsic characteristic of a particle's angular (directional) momentum. For example, a particle can be said to have a property of either 'up' spin or 'down' spin.

²⁸ One of the postulates of Einstein's Special Relativity is that, in a vacuum, light travels uniformly at a constant speed; and that nothing can travel faster than the speed of light (around 300 million metres per second).

²⁹ The Hidden Variables theory was later developed by John Bell and further by David Bohm. It argues that quantum theory is incomplete and unable to fully describe a physical system (such as two entangled particles). It suggests that the strange behavior of such as system can only be explained by the existence of some hidden information that is yet to be accounted for by quantum theory. This was Einstein's argument, which he developed with Boris Podolsky and Nathan Rosen (the EPR Paradox).

³⁰ In 1964, John Stewart Bell wrote a paper entitled 'On the Einstein–Podolsky–Rosen Paradox', which confirmed the phenomenon of nonlocality through what became known as Bell's Theorem and, as a consequence, discounted Einstein's notion of Hidden Variables.

³¹ In researching for this doctorate, I searched Google Maps (satellite view) for Abu Ghraib but could not find it. Using an architectural floor plan of the prison found on the Internet, I matched this shape with what seemed to be a censored (erased) section of the satellite photo in the Abu Ghraib area. This is an example of a site that exists but does not. It is a 'dis-location'. The Google Maps satellite view and the floor plan of Abu Ghraib were downloaded and displayed in Zone 3. They are included here as Appendix 17.

³² The doubled image witnessed when light hits a glass window is not just a superimposition of images, but rather is an example of wave-particle duality and superposition. This is demonstrated through Richard Feynman's 'double slit experiment'. In the case of the shopfront window, some photons pass through the glass to illuminate the interior, while other photons do not, giving form to the reflected image on the surface of the glass. Examples of this 'spooky' phenomenon are given in Figures 8 and 9.

³³ In *Capitalism and Schizophrenia* (2005), Gilles Deleuze and Felix Guattari refer to the process of 're' and 'de-territorialization', where cultural, social, historical and political 'space' is continually contested and fluid. 'Territorialization', in this sense, is a transformational process that can also be applied to a physical context, including physical terrain.

³⁴ 'Desire paths' are trails or tracks made by people or animals that circumvent the constructed pathways designed to control the flow of movement along predetermined lines, spaces and directions. Alternatively identified as goat tracks, beaten tracks or hunting trails, these paths develop through the urge of some kind of desire, often to short cut the more circuitous formal routes for a range of different reasons. For example, for quicker or more efficient, pleasurable or discreet journeys. Desire paths can also be applied to non-physical spaces, such as in business or the computer sciences (Myhill 2004).

³⁵ The word *unheimlich* is a psychoanalytical term that Sigmund Freud used, and which can mean 'uncanny', 'strange' or 'unhidden'. It derives from the German language word *Heimlich* meaning 'secret', with etymological roots in the word *das heim*, meaning 'home'. In this sense then, I use *unheimlich* to mean both strange and unhidden (in plain view, everyday), but to also suggest 'unhomeliness', vulnerability and danger.

³⁶ Nicholas Rescher describes aporia as 'any cognitive situation in which the threat of inconsistency confronts us' (2009). Rescher gives the scenario of the illusion where a half-submerged stick seems as though it is bent once entering the water. This phenomenon requires a process of reasoning to comprehend this inconsistency: the eyes see a bent stick in the water (as a result of refraction); the hand, through touch, insists that the stick is straight. A rationalisation process relieves us from a state of doubt and restores a sense of consistency and plausibility to the mind.

³⁷ The term 'punctum' was coined by Roland Barthes in his book *Camera Lucida*, and refers to a detail within a photograph that eventually emerges to 'puncture' (jolt, or shock) the spectator in a way that wounds, or disturbs, demanding an expanded understanding of the image (Barthes 2000).

³⁸ Gursky's *Rhein II* held the record for the most expensive photograph ever sold, until Peter Lik's *Phantom* (2014) sold for USD\$6.5 million (*Time* 2014). *Rhein II* sold for just over USD\$4.3 million in 2011 (*Time* 2011).

³⁹ Kazimir Malevich pioneered non-objective art in the early twentieth century, painting stark geometric forms, decrying an anthropocentric or even object-centric representation. Instead, his Suprematist works aimed at communicating pure feeling, or pure spirituality.

⁴⁰ Anish Kapoor, speaking on the sublime said, 'I have always been drawn toward some notion of fear in a very visual space, towards sensations of falling, of being pulled inwards, of losing one's sense of self' (Sanger 2009).

⁴¹ In his 1927 book, *Time and Being*, Heidegger writes of how when using a hammer, there is not much thought about the hammer as an object – it exists in its own flow and context of time and space. It is 'ready-at-hand' (*Zuhandenheit*), used as an everyday functional tool, to hammer nails, etc. If the hammer breaks however, thought must be directed to it as a problem that must be solved and, therefore, it is viewed quite differently. It becomes 'present-at-hand', or *Vorhandenheit*' (Polt 2005). It changes from a simple object (a hammer) to something that must be thought and 'theorised' about. Marcel Duchamp was one of the first contemporary artists to understand how objects can be quite different to what they appear to be, using everyday objects such as a bicycle wheel (*Bicycle Wheel*, 1913) or a snow shovel (*In Advance of a Broken Arm*, 1915) and directing thought towards these 'readymade' objects by placing them in a gallery (arts) context.

⁴² *New Topographics: Photographs of a Man-altered Landscape* was a pivotal exhibition by American landscape photographers, curated in 1975 by William Jenkins at George Eastman House, New York. It brought together eight photographers who presented a range of landscape work focussed on the American urban and suburban settings. Their cool, detached and somewhat ironic semi-documentary approach provided a new form of critique of modern America.

⁴³ After the films of David Lynch such as *Blue Velvet* (1987), David Foster Wallace describes the term 'Lynchian' as a 'particular kind of irony where the very macabre and the very mundane combine in such a way as to reveal the former's perpetual containment within the latter' (1997, p.161).

⁴⁴ Fromelles, Pozieres and the opium poppy fields of Afghanistan are other examples of plantations-becoming-battlefields-becoming-cemetaries-becoming-planations.

⁴⁵ An Aboriginal (Warlpiri) word for 'Dream-time', or 'Dreaming': in part, a social, cultural, historical, religious and divine relationship with the land.

⁴⁶ Deleuze and Guattari use the oft-cited 'wolf' as a trope to explore their concept of 'becoming', and as a way to interrogate the notion of the fluidity of identity. In the context of Aboriginal Australia, 'becoming-dingo' can be considered more appropriate, as a both a totem and as a wild animal that has been semi-domesticised (as camp dogs). This approach also partly ameliorates the criticism Donna Haraway makes in *When Species Meet* (2008), which condemns Deleuze and Guattari's dichotomy of exalting the wolf as a sublime embodiment of the 'wild', while dismissing the ordinariness of domesticated animals. Here, Haraway quotes Deleuze and Guattari when they declare, 'Anyone who likes cats or dogs is a fool' (2008, p.29).

⁴⁷ Architect Peter Myers asserts that a substantial polis existed in Sydney before Europeans arrived in 1788, made up of Aboriginal sacred sites, 'shell monuments' and other civic structures, on top of which the European city was overlaid. He writes, 'Every important colonial building was placed upon a significant First City site, and that goes for both Sydney University and Gladesville Asylum, for example: if you consider their sightlines, and then look at the map in Campbell, it is obvious that these sites have been occupied since remote antiquity' (Meyers 2000). This assertion may not seem so bold when one considers, for example, the long history of co-opting

pagan sites in the Judeo-Christian-Islamic tradition: the Kaaba at Mecca, the Vatican in Rome, or the Mexico City Metropolitan Cathedral (which was built upon an Aztec temple).

⁴⁸ Myall Creek, in north-western New South Wales, Australia, is the site where twenty-eight Aboriginal men, women and children were slaughtered by a posse of stockmen in 1838. The victims were beheaded and their bodies ultimately burnt. After initially being found innocent, the stockmen were retried and ultimately found guilty. Seven were hanged. It was the first time Europeans had been punished for the killing of Aboriginal people, which caused outrage among the white invaders. As a result, their approach to and methods of killing Aboriginal people became more clandestine and circumspect.

⁴⁹ *The Back of Beyond* (Heyer 1954) is the 'real-life' story of Tom Kruse (playing himself), as he battles across the unforgiving Australian outback to deliver mail to remote towns, overcoming heat and the harsh terrain. It is an early example of what today might be considered a 'hybrid documentary', a mixture of non-fiction and dramatised elements. This form of hybridity has resonances with *Duplicity* with its use of both documentary and fiction.

⁵⁰ Weegee's first photo book was entitled *Naked City* (1945).

⁵¹ The World Press Photo Awards is the pre-eminent competition for photojournalism. It prides itself on authenticity and realism. Over the past few years, the awards have been steeped in controversy as a result of entries that have challenged the notion of 'photojournalism' and 'documentary' photography. Consequently, more stringent guidelines have been enforced that restrict post-production work, such as cloning.

⁵² Deleuze and Guattari write, 'A book is an assemblage of this kind, and as such is unattributable. It is a multiplicity ...' (2005).

⁵³ Azoulay is critical of Barthes and Sontag for their analysis of photography, in that they ignore political implications. She writes, 'When and where the subject of the photograph is a person who has suffered some form of injury, a viewing of the photograph that reconstructs the photographic situation and allows a reading of the injury inflicted on others becomes a civic skill, not an exercise of aesthetic appreciation' (Azoulay 2008, p.14).

⁵⁴ Deleuze refers to such situations in cinema, citing Joseph Mankiewicz's use of "'forking" time [as] recapturing the moment when time could have taken a different course ...' (Deleuze 1989, p.xii).

⁵⁵ 'the "any space whatsoever", functions in much the same manner that the time-image does: it places the identity of character, plot, etc., into crisis' (Bell 1997).

⁵⁶ Soviet film theorist and filmmaker Dziga Vertov claimed that the 'Kino-Glaz' could surpass the human eye in terms of accurately perceiving reality. In 1923, he declared, 'I am kino-eye, I am mechanical eye. I, a machine, show you the world as only I can see it. Now and forever, I free myself from human immobility ... free from the limits of time and space I put together any given points of the universe, no matter where I have recorded them. My path leads to the creation of a fresh perception of the world. I decipher in a new way a world unknown to you' (Vertov 1995).

⁵⁷ 'The photograph bears the seal of the photographic event, and reconstructing this event requires more than just identifying what is shown in the photograph. One needs to stop looking at the photograph and instead

start watching it. The verb 'to watch' is usually used for regarding phenomena or moving pictures. It entails dimensions of time and movement that need to be reinscribed in the interpretation of the still photographic image' (Azoulay 2008, p.14).

⁵⁸ The 'Invigilator' is a character played by an actor who was present throughout the exhibition's run. He served a dual role: both as an actual invigilator (gallery minder) and as an always-present character, providing an added layer of observation and surveillance to the installation.

⁵⁹ Michael Fried identifies two different 'modes' of representing characters in painting: 'the absorptive', where characters are unaware of the spectator and engrossed in their actions; and 'the theatrical', where characters are performing for/to the spectator (1988). In this case, the Spectator is represented by the former approach.

⁶⁰ The Stalker, the Writer and the Professor are the three main characters in *Stalker*, the film (Tarkovsky 1979).

⁶¹ The *Shroud of Turin* has been contentiously cited as an early form of medieval photography (Allan 1993).

⁶² The Original mix and subsequent nine remixes, along with a film documenting the *Duplicity* installation, can be found at:

John Janson-Moore (original): <https://www.youtube.com/watch?v=xET0poOcWzw>

Jon Evans: <https://www.youtube.com/watch?v=vtVdX7CH4tk>

Bob King: <https://www.youtube.com/watch?v=4ZP-3cFOiY0>

Terry McDermott: <https://www.youtube.com/watch?v=4yeKldFl8-w>

Adrienne Mitchell: <https://www.youtube.com/watch?v=4zAxf8wTmPU>

Outburst: <https://www.youtube.com/watch?v=Tiir-rFslZI>

Sönke Rickertsen: <https://www.youtube.com/watch?v=HCM6ldF9ntQ>

Andrew Rusker: <https://www.youtube.com/watch?v=2Ot8-qNq96M>

Nick Wishart: <https://www.youtube.com/watch?v=vtVdX7CH4tk>

Ai Yamamoto: <https://www.youtube.com/watch?v=BZ9iwiVC3Ww>

Miguel Felipe Valenzuela: <https://youtu.be/AFmt3UDdA9o>

⁶³ The following victim impact statement by Jill Meagher's father George McKeon forms the background research around which Appendix 5 was written:

'Sir, I am George McKeon, the father of Jill Meagher. Normally we called her Gillian.

These items are only some of the items that will fill my mind for the rest of my life. At the outset, it is hard to say, but it is just not okay to rape and murder my child. That is an absolute.

I am only 55 years of age, my mother is 82, and my daughter is dead.

In September 2012, I had a stroke and Gillian came over because I had the stroke and to help me get through it and extracted a promise from me that I would live and the reason she wanted me to live, which she said quite smartly, was she wanted her children to have a young granddad to run around with.

She loved life.

What happened? She walked, what was outlined to the court happened and she died. It was a brutal ending to her life and something that will live with me for the rest of my life.

I will never see my daughter bearing and rearing her children. I have no other daughters.

My wife of 30 years will never be a maternal grandmother, a distinction between a mother's bp99

with the child and the children's, so she'll never be – that maternal line has ended.

We often – that is my wife and I in particular – we live in a lovely place in Western Australia.

We actually live opposite a park on the river, where daily there is young mothers and their children.

Every young child, small baby less than three months old, they just remind me of Jillian and they remind me of what would have been, that, by now, Jillian would be three to four months' pregnant, we would be engrossed in the life of the babies coming along, and yet this – and she would have had children, presumably more than one.

This is a victim impact statement, so this is the impact on my wife and I. That is a life we will just never have.

We can't have it. We can't have any more children. Thank you.'

(The Herald Sun 2013)

⁶⁴ The title of a Chinese 'tribute' video to Yue Yue found on YouTube. The full title of the video is *Farewell To Little Yue Yue, There Are No Car In Haven* [sic]. Uploaded by ye' yint nge (Nge 2012).