_dear memo-ry, please don't forget me...

A practice-based enquiry into the hauntology
of nostalgic memory & broken narrative
via the digital print

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This document is submitted as a partial completion of the requirements to the
BVA (Honours) degree at Southern Cross University, 2013.

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_Acknowledgements

I would like to dedicate my project to my father, for whom non-it would have been possible. I am everything because of you...

Very special thanks is extended to Leonie Lane for her insightful guidance, and compassionate understanding.

Warmth and gratitude is also extended to John Smith for his compassionate understanding; Mark Searle for his gift of veener and assistance; and Dr. Greyson Cooke for his philosophical discussions.

_Abstract

_key words

Digital (Inkjet) Printing; Hauntology; Disembodiment; Re-Storying

At its core, my project is about aesthetics, or at least the experiential aesthetic dissatisfaction of the digital print. Notions of disembodiment and re-storying are employed and developed to address the amputation that occurs when working with the digital medium as a creative tool from both a physical and aesthetically perspective. Via a hauntological analysis and *re*construction of discarded glass plate negatives from the early 1900's, I aim to create multi-layered digital prints that retain the spectre of their creative process.

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_Introduction

At its core, my project is about aesthetics, or at least the experiential aesthetic dissatisfaction of the digital print. Whilst I find digital technology a thing of wonderment and limitless possibilities in the onscreen (virtual) environment, the overall sterility, flatness and homoginised effect of the digital print, is prompting a misleading utopia. Coupled with the nature of the digital creative process, where the mind is engaged while the body is left gesture-less, notions of disembodiment and re-storying are employed and developed to address the amputation that occurs when working with the digital medium as a creative tool.

The nucleus of the project stems around 'found' glass plate negatives from the Angus McNeil Collection (1887-1945), which where discovered on route to the local tip of my childhood town. Working as a restorer for the collection I was concerned with the amputation of the patina of the negatives life, thus, counter to the process of 'restoring', I have developed and employed the notion of 're-storying' my digital prints. By developing multi-layered digital prints, the projects overall aim is to re-embody the (non-existent) 'virtual' image by reinstating it as an object that evokes the patina of the creative process.

Employing a Derridian 'hauntological' analysis for the *re*construction of the glass plate negatives via the digital print, this post-structural framework has provided the lens for an initial selection of approx. 300 unidentified children ('foundlings') from the collection, utilised as a metaphor for the infancy of digital technology particularly within artistic practice, and of 'childhoodism'…a time of limitless possibilities, wonderness, hope, bewilderment and enchantment.

_Project Background

_The past_Angus McNeil glass plate collection

The catalyst of my project is my experience with the Angus McNeil Glass Plate Negative Collection, located at the Macleay Valley Historical Society (MVHS) & Museum in Kempsey on the Mid North Coast of NSW.

McNeil arrived in my childhood town of Kempsey with his family in 1897 and established the **'Federal Photographic Studios'** for some 48 years**.** During his time on the Macleay, he would witness the town's transition from a developing colonial timber & dairy settlement into a prosperous and modern regional center, visually chronicling this time of extraordinary change and momentous events through the bodies, faces and eyes of the men, women and children (Fig. 1) of the town in his studio[1].

Figure 1

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[1] During McNeil's time, mechanisation developed rapidly to replace old methods & technologies…The horse gave way to the motor vehicle; Steamships gave way to steam trains and road transport; Electricity was introduced with all its devices; There were the extreme droughts, fires and highly destructive floods; There was also the Great Depression and two World Wars. (Adamson, 2008, p 5-6)

Working exclusively with a large wooden camera and delicate glass plate negatives (10x8", 8x6" or 7x5" in size and approx. 2mm thick), it was often advertised in newspapers at the time[2] on how McNeil embraced the 'new' advancing technologies of the day (e.g. adapting the dry plate process over the wet plate process, the latest enlargers, specialized lighting etc)[3]. For decades McNeil took his photographs, archiving and storing his negatives on shelves at his studio, up until McNeil retirement in 1945[4], where he had accumulated an incredible quarter of a million negatives (Packer, 1994, 38) that gathered dust, cobwebs and silently gained in historical value[5].

The McNeil collection was found when a developer bought the neglected small-cobwebbed studio in 1969. It was full of dusty selves still stacked with all of McNeil's glass plate negatives…"*the 'junk' on the selves simply had to go, so the developer hired a local handyman, Mr Ron Bourke to take the two and half tonnes of plates to the Kempsey tip*" (Adamson 2008, p 75). Bourke realised the possibility of historical value and with the assistance of the MVHS members, piled them into cardboard boxes and stored them under old farmhouses and in sheds. For over 25 years the negatives remained neglected, going through floods, accumulating more dust, dirt and cow manure, until two differing grants[6] for the MHVS to purchase a computer, scanner & inkjet printer allowed for the digitisation and cataloguing of the collection to commence. *"It now appeared technology was the answer and the only way the Angus McNeil collection of prints could continue to grow…Printing by computer is a cheaper method, and the images are of a good quality"* (Waters, 2006, p 25).

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[2] Eg. Macleay Argus – 25/2/1969, pp 4, 7.

[3] Humbly, in many ways this correlates to my project, in where I am embracing 'new' digital technology and accompanying digital printing mediums.

[4] McNeil's son Earl, who used the newly developed plastic film negatives instead of the glass plates his father used, took over the business for seven more years before he himself retired, selling the studio (and everything in it) to another photographer who continued the business into the 1960's.

[5] McNeil had a mysterious filing (coding) system for his thousands and thousands of negatives…*"An elderly man from Grafton asked Angus some 40 years after he had taken his photograph for another copy. To his amazement, McNeil disappeared into the back of his studio and came out wiping dust off the glass negative…what a great filing system, what ever it was."* (Waters, 2006, p 12)

[6] 1992: State Government Grant; 1999: NSW Heritage Assistance Program.

As each plate had been inscribed on one side with the name of the client, one would think that the identification process would at least be straightforward. Unfortunately, whilst some names could be deciphered, in most cases, *'if the emulsion had not been damaged, due to the negatives having gone through ever major flood in Kempsey over 70 years, the edge of the plate, where the name was inscribed, had. Many of the names were lost or indecipherable because of this'* (Waters, 2006, p. 19). Despite considerable national television, press[7] and radio coverage, national and state exhibitions, and with accolades such as Alan Davis, curator of photographs at the State Library of NSW, describing the Angus McNeil Collection *'as a national treasure'* (Smith, 1994, p. 72), a considerable percentage of the collection remains unidentified to this day.[8]

Being introduced to the collection by my father[9], and assisting him at various times around the turn of the millennium (1998-2005; scanning, restoring, and cataloguing the collection) under the 'direction' of the MVHS members, I became increasingly perplexed at the accepted value and supposed quality that the MVHS members had in the transformation of the glass plate negatives into digital images[10]. Despite there being very few actual 'positive' prints of Angus McNeil's photographs to compare the resulting digital prints too*,* the loss in not only quality but character was very noticeable…at least to my father and myself.[11] The restoration process[12] added to the additional loss of patina and the engrained character the negatives developed by time and the ageing process was thus an amputation of the life of the object.

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[7] Eg. Australian Geographic (Jan-Mar 1994), Australian Photographer (May 1994).

[8] Thus, it is important to clarify at this point that in utilizing images that are unidentified for my project, I am exempt from having to apply for ethics approval (Please refer to Appendix 1). Additionally, as the images were taken before 1955 they are now out of copyright and are classified as public domain images (Please refer to Appendix 2).

[9] My father who was working professionally as a (digital) photographic restorer volunteered his time to the MVHS due to his love of old photography.

[10] Upon my fathers arrival at the MVHS museum, a good portion of the negatives had already been (naively) scanned, touched up and catalogued…most of which where scanned incorrectly (under or over exposed) &/or saved at less than adequate resolution and size.

[11] But an experiential reaction I am sure that would be shared by others if they had seen them.

[12] Digital removal of scratches, blemishes, stains etc. from the scanned negatives.

An objects patina emerges through the interaction of its material to its world, its self-expression. Through ageing the object comes to be itself, or comes to settle into itself. We might think of patina as a kind of truth, or integrity, or honesty of an object…its surface reflects its depths; it expresses its real nature and history; and thus it introduces a yearning that is part nostalgia, part pure visual pleasure.

In this light, Walter Benjamin's discussion pertaining to the loss of 'aura'[13] in mechanical reproduction has been useful in my analysis of the process of translating the analog to the digital, a sentiment that is echoed also by Bernadette Flynn stating that *"The original photograph can be scanned, digitally simulated, and in so doing, it becomes a less fragile memory trace of its analogue image, becoming a dilution of and a less precious link to the past by losing some of its original symbolic or mythological power"* (Flynn 2002).

Jacques Derrida in establishing the role of the archive to society, and most importantly to people, states that the archive is *'an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement'* (Derrida 1995, p. 57), and that ultimately it is *'a pledge, and like every pledge, a token of the future…'* (Derrida 1995, p. 18). In becoming a token of the future, the archive moves beyond itself as an object (eg glass plates) and it's content (eg foundlings) as the primary source of communication to the viewer, to the additional information of the 'graphic mark' (eg patina). Derrida states that *the graphic mark "is also the document of an archive…It has, in appearance, primarily to do with a private inscription, an extraordinary exegetical or hermeneutic apparatus'* (Derrida 1995, p. 19). Thus the 'graphic mark' links (back) to Benjamin's notion of 'Aura' and its importance to the story of the object.

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[13] Benjamin highlights that *"Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership"* (Benjamin 1935, p3).

Relating to this importance of the 'graphic mark', Mark Godfrey promotes, which is of specific relevance to my project, the notion of *'De-skilling…in which artists separate the anti-aesthetic* (mistakes, stains, and scratches) *of analog-photography from the photographer's "fine art" ambitions for the medium'* (Godfrey, 2005, p. 97). Thus, counter to the process of 'restoring' a photograph, I have developed and employed the notion of 're-storying' my digital prints. By promoting the imperfections via the translation process of analog to digital and by the gestural application of digital grounds &/or use of substrate, these various 'graphic marks' will tempt us to re-think and question the temporality of not only photography but also of the digital.

Due to ethical reasons revolving around public accessibility to the collection[14], my father and myself withdrew our assistance from the MVHS…however departing with our own collection of 'memorable' images from the collection, some of which we had scanned, but some of which had already become digitised. It is from this personal collection of the Angus McNeil collection that I have sourced my imagery, and not from scans off the original negatives.

Via the initial selection of approx. 300 children (unidentified 'foundlings') from my collection, I have aimed to utilise them as a metaphor for the infancy of digital technology, particularly within artistic practice, and of 'childhoodism'…a time of limitless possibilities, wonderness, hope, bewilderment and enchantment.
Via the 're-storying' process the foundlings used are seen through the digital medium and the resulting imperfections and 'graphic marks' of the digital print. This is aimed to provide a new broken narrative for the foundlings as they confront digital technology, just as they confronted the new medium of photography back in the early 1900's…all of which alludes also to our current use of the digital in a society.

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[14] The MVHS members continue to this day to charge a large amount of money to purchase the (digital) prints and for people to view a digital catalogue of the collection (which my father constructed), which as public domain images legally should be free. This prohibitive arrangement leaves the collection accumulating more dust and cobwebs and remains somewhat 'hidden' from public accessibility.

An invaluable reference point for this strategy has been the work of Christian Boltanski. Commenting on Boltanski's work 'Children of Djion' (Fig. 2), Donald Kuspit states that *"Boltanski transforms faces estranged from their own meaning – unconscious of their own subtly terrifying appearance (it is as if we are being initiated into our own death, which is foreshadowed in every face) – into symbols of self-understanding and wisdom"* (Semin, Garb, Kuspit 1997, p.97). Thus, the foundlings selected aim to trigger memories not of themselves, but from the people who view them. Through the digitalisation and re-storying of the foundlings, the patina of their life could become extinct, and thus the viewer confronts multiple deaths…of the foundlings in the image, of a mode of photography & nostalgic memory, and the consequential possibility of something inevitability dying within the viewer as well.

Figure 2

_The present

_The digital {print}

The second reality of my project is the digital. Having a strong background in both painting & printmaking disciplines, where I have relished the creative intersection of both conceptual (mind) and intuitive gestural (body) modes of creation, I have sought to bring something of my own 'nostalgic' aesthetics from both disciplines to digital printing…that is the layered depth & tactility of painting and the subtlety of surface quality from printmaking (both being akin to the wonders of 'mark making' a child encounters). Whilst I find digital technology a thing of wonderment and limitless possibilities (akin to the playfulness & imagination of childhood) in the onscreen (virtual) environment, the disembodied nature of the creative process, where the mind is engaged while the body is left gesture-less; coupled with the overall experiential aesthetic dissatisfaction of digital output (lack of surface quality) is prompting a misleading utopia…this dissatisfaction is a shared concern by many digital practitioners.

From research thus far, this dissatisfaction is being addressed in two main methodological strategies. The first by incorporating the digital print with 'traditional media'[15] (eg printmaking), a method Kathryn Reeves develops as an *'infinite palimpsest'*[16], and which Milan Milojevic describes as creating a 'hybrid'[17].

Reeves elaborates upon her notion by then allowing the 'infinite palimpsest' to act as a metaphor for the printmaker/human being, as it speaks to the embodied experience of creation…*"The body itself is a repository of cultural meaning and*

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[15] A technical resource offering more of craft based application has been Karin Schminke, Dorothy Krause, and Bonny Lhotka's publication 'Digital Art Studio: Techniques for Creating Inkjet Printing with Traditional Media' (2004).

[16] Reeves establishes that as printmakers *'we identify our work by media process*…(in utilising the digital) *material meaning has therefore been located in the invisible'* (Reeves 2001, p. 2-3). She proposes that the current issue is to protect and maintain analog/traditional printmaking whilst also incorporating the digital (Reeves, 2001, p. 9)…and thus creating 'the infinite palimpsest'.

[17] Milojevic, an Australian forerunner in digital printmaking, describes the digital print as having an *'homogenised effect'* (Milojevic 1999, p. 113), with an overall flatness and lack of surface quality due to the digital printer (inkjet) being unable to create multi-layered print effects. He thus employs the notion of a *'hybrid'* (Milojevic 1999, p. 115) to describe his experience of immigration, and also of applying and layering traditional printmaking methods to new digital technologies.

actual lived experience, bearing visible and invisible scars, a living palimpsest"
(Reeves, 2001, p. 5). Recognition that our bodies are a part of the medium and that
materials are subject to tactile manipulation reveals additional layers of invisibility
and intimacy, a concept very close to my own project as I have aimed to displace the
disembodiment of working with the digital, and re-embody my digital prints with the
joy of the 'childhoodism' of creative gesture.

The second main methodological strategy is more of a paradigm shift, where the
computer screen itself has been reconsidered as part of the final surface structure[18].
While this research has been valuable in informing my own project, namely the
consideration of the computer screen as 'surface' and assertion of the pixel as
substructure to the digital image, the resulting amputation of the object and
disembodying nature of process are factors that I have aimed to address in my body
of work.

Other research examined varies between a photographic fine art approach to digital
printing[19], or has gone into the 'back end' programming and coding to construct and
deconstruct imagery, such as Sean Dack's work (Fig. 3) into the *"pursuit of the
cryptography of digital images and the unpredicted errors intrinsic to their
transmission"* (Pixelife, 2008), to reveal &/or create 'aesthetic imperfections' and
reveal the substructure or the '*apparatus poetics*' of the digital image, some of
which I have employed in the development of my digital images (re '{broken}
memory code', p.38).

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[18] Paul Caldwell states, *"the surface can also be seen as the focus for issues of authorship and
authenticity and questioning the role of the computer screen as matrix, intermediary or as the site for
the final artwork"* (Caldwell, 2008). Marylin Kushner adds, *"what comes below the apparent surface of
a digital work, that is what may be still in the computer, can be essential to our consideration of the
importance of that surface. If we keep breaking down the surface of the digital image we will
eventually reach the pixels that comprise the image. Perhaps one might say 'that' surface is the only
digital reality"* (Kushner 2009, p 28).
[19] Eg. Jeremy Daalder's (RMIT) continual online development of *The Digital Fine Print Book* (2012).
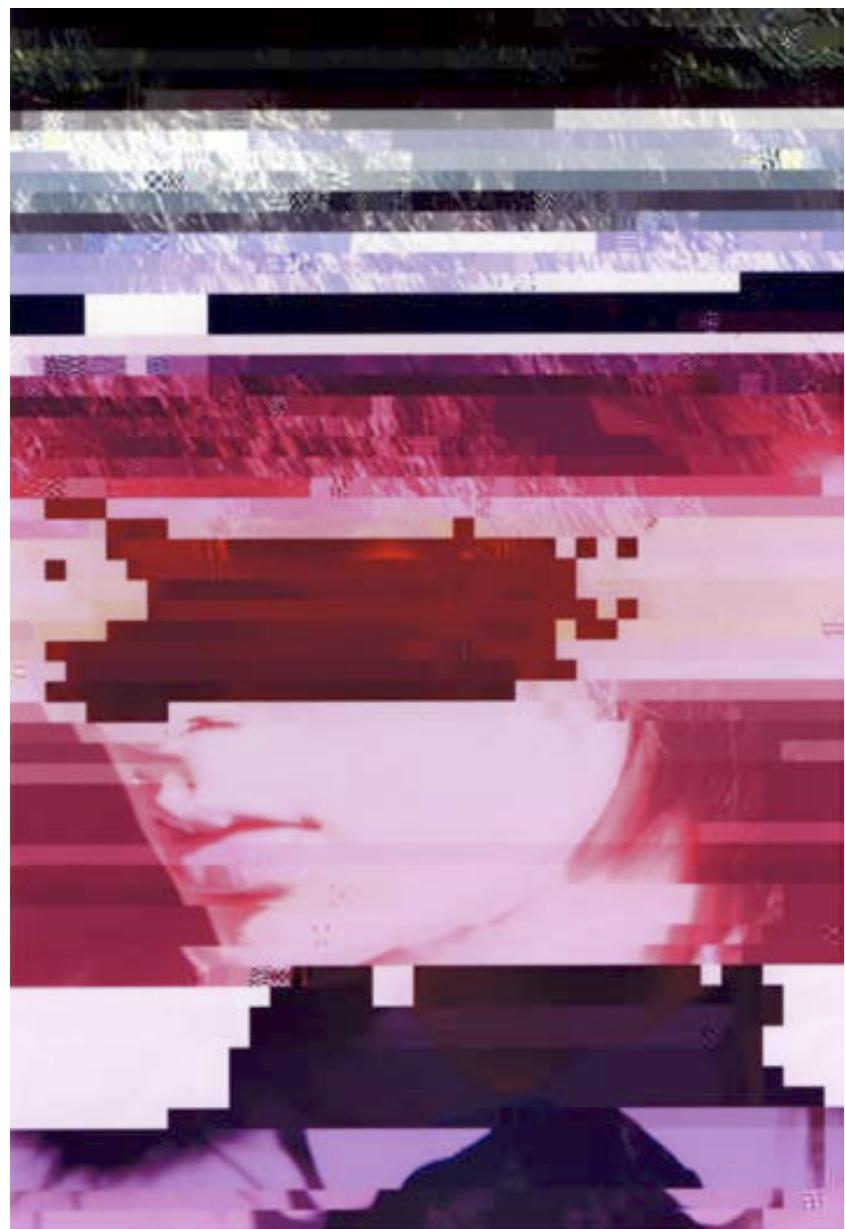
Figure 3

_methodological design

_hauntology & post-structural analysis

Through an emergent *'practice-based'* enquiry (Candy 2006, p. 3. Sullivan 2005, p. 84-85), and utilising qualitative textual analysis via the *'performative interpretation'* methodology which Brad Haseman qualifies as *'symbolic data collection'* (Haseman 2006, p. 6), my project will be undertaken within the Interpretive paradigm. A specific and foundational tool within this methodological framework is Jacques Derrida's notion of Hauntology[20] which is a theoretical and methodological derivative of Post-Structuralist and Deconstructionist analysis[21], and which stems from the Hermeneutic and Existential Phenomenology traditions[22].

Hauntology acknowledges the presence of a spectre, from the past or future, which influences the present. This influence or *'element itself, is neither living nor dead, present nor absent'* (Derrida 1994, p. 63) and resides in the recesses of Being (existence) as a spectre. In utilising a hauntological framework, which through the process of creation becomes a *"performative interpretation, that is, of an interpretation that transforms the very thing it interprets"* (Derrida 1994, p. 63), hauntology has provided me with a metaphoric lens in the analysis of the past (ie McNeil foundlings) for the transformative multi-layered reconstruction of them in the present via the digital image & digital printmaking.

This 'performative interpretation' has resulted in my project being a visualization of my methodology…the transformation of the analog into the digital, and viewing the past inside the present by enforcing an exploration of the sub-structural facets of the digital image and an examination/analysis of the digital as a tool in artistic production, which is still very much in its infancy and evolving day-by-day…*"The role of computers in creativity is a relatively new and largely unexplored avenue"*

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[20] Hauntology was developed in Derrida's 1994 book '*Specters of Marx: The State of the Debt, the Work of Mourning and the New International'*.
[21] Eg. Roland Barthes, 1981, *Camera Lucida: Reflections on Photography*, 1960
[22] Eg. Maurice Merleau-Ponty, *Eye & Mind*, 1960

(Edmonds Candy, Fell, Pauletto and Weakley, 2005, p.1).

Using this methodological framework, I have aimed to evoke two stages, or layers, within my digital prints. The first stage presents something which is in some way idealised, in this case the past as seen via the McNeil foundlings, which symbolise the infancy of digital technology &/or 'childhoodism'. The second 'hauntological' stage/layer, is the present substructure of the digital, which deconstructs, contextualises and obscures the first stage by evoking the apparatus of it's medium. As a result of this merging and multi-layering of spectres of the past and present, whereby the past can only be seen through the medium of the present, possible future social specters have been indirectly alluded to. Social concerns pertaining to, for example, digital data collection; identity corruption/loss; or the disembodying nature of using the digital medium; float in and around the resulting body of work without having been the specific catalyst of a particular piece.

Assisting greatly in this hauntological methodological development, and of very pertinent interest is the recent Derivatives of Derrida's 'hauntological' analysis, which include the sound/musical genre of Sonic Hauntology[23]. Mark Fisher[24] describes Sonic Hauntology as *'unsettling the very distinction between surface and depth, between background and foreground through layers of fizz, crackle, hiss, and white noise; where there is no presence except mythologically, no myth without a recording surface which both refers to a (lost) presence and blocks us from attaining it'* (Fisher 2006). The inherit nature of re-recording in music/sound work has prompted a greater exploration of the deconstructive and reconstructive framework of hauntology being used in a practice based application, and thus has proven to be an invaluable reference and inspiration point.

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[23] William Banski's 'Disintegration Loops' are a example of sonic hauntology < https://soundcloud.com/temporary-residence-ltd-1/william-basinski-dlp-1-3 > or Leyland Kirby (aka The Caretaker) < https://soundcloud.com/leylandkirby/sets/the-caretaker-an-empty-bliss>

[24] aka 'k-punk', < http://k-punk.abstractdynamics.org >

To establish a visual reconstructive version of hauntolgical analysis, I have utilised the identified structures that comprise the hauntological aesthetics of a text. Assisting greatly in this endeavor is the recent contemporary culture analysis by Steen Christiansen[25], where he provides specific attributes that constitute a hauntological text, with these being: *"textural, apparatus poetics, displacement, spatialization (uncanny spaces), liminalisation',* and ultimately, *'spectralizing.'* (Christiansen, 2011). Specific strategies that are most prevalent to the reconstruction of my work have been…

- *Textural - depends on several layers of aesthetic modes, particularly the tension between the frame of media materiality and the frame of content… forming three levels to work with – form, content and medium* (Christiansen, 2011).

These three layers are used and seen to inform, fluctuate & fold back on each other, shaping and re-shaping the interpretation of the work. Layering is therefore reinforced here as a key strategy employed in the reconstruction of my digital prints, so as to engage with all three aspects of a work's existence…be this in the form of the reconstruction of them as an object, multi-layered prints, or prints that utilise a specific 'symbolic' or metaphoric substrate as a layer of meaning.

- *Apparatus poetics – Hauntology emphasizes the productive interplay between form, content and medium and so are engaged in how the apparatus – that is, any form of inscription technology or container technology – may generate new aesthetic forms. In this way, hauntological texts make clear through their poetics of the apparatus that these effects are not in the medium but rather off the medium* (Christiansen, 2011)*.*

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[25] aka 'Dissemination'< http://www.dissemination.dk >

By bringing the materiality of the medium into the foreground, the 'apparatus poetics' of the digital image, and making the usually invisible, 'in-the-visible'[26] the usual distinctive divisions between a works content (foundlings[27]) and the digital medium dissolve and in fact are seen to now inform one another, where new interpretive dialogues and layers of meaning emerge.

- **Liminal –** *Hauntological texts are liminal texts, exploiting the in-between gap between medium and content. The liminal state is a liberating in-between state where the texts are engaged on a complex and ambiguous process of projection and introjection* (Christiansen, 2011).

By instilling a transitional or initial stage of process to the work, evoking this 'in-between' state, the McNeil foundlings are confronted with an uncanny void, that they cannot help but try to fill, yet which inevitably also fills the viewer...thus in engaging these 'liminal' spaces the spectre of the foundlings informs the spectralising extension of ourselves into the work[28].

This 'spectralising' process simply underscores the fact that the medium is as imperative in the conceptual reading of a work as the content or the form...

> *"We must constantly pay attention to the textural ghosts that are conjured up in this assemblage between aesthetics and media*

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[26] Meleau-Ponty develops in Eye & Mind (1960) what he calls *Invisibility*, which literally means In-the-visible, and refers to *'noticing the hidden things'* (Johnson, 1993, p. 52)

[27] Amanda Hampson of Panorama magazine comments that the McNeil photographs are taken *"with a technical precision and an aesthetic simplicity that allows his subjects to tell their own stories"* (Hampson, pp 27).

[28] This notion can be also seen in Barthes 'Punctum' and Merlau-Ponty's 'Reversibility'. Barthes believed an image, through the *Punctum*, had the power of expansion thus moves beyond itself as medium, and takes the spectator/viewer out of the frame, and into their own imagination &/or existence (Barthes 1981, pp. 26-27). Merlau-Ponty's develops the notion of *'Reversibility'*, where the role between the viewer and the visible switch, the object seen is actually seeing the viewer, therefore acknowledging that rather than seeing purely with the eye, we see according to our imagination, our memory...(Merleau-Ponty 1960, p.136).

materiality. This argument, however, is a form of meta-argument

because we are used to arguing that the more transparent a medium

becomes, the closer it is to achieving its primary function. However,

hauntological texts set up different standards than the typical art

function of emotional response and instead interrogate and investigate

the meaning potentials inherent in allowing the media frame to intrude

upon content…Aesthetic objects thus become uncanny as they intensify

their own media status and employ media processes for aesthetic

effects; this is the hauntological effect" (Christiansen, 2011).

This hauntological reconstructive strategy and emphasis on the symbolic/semiotic use of the medium can also been found in numerous other philosophical &/or theoretical derivatives, from, for example, Marshall McLuhan's famous notion of the 'medium is the message'[29], to Hal Fosters notions of the 'anti-aesthetic and of a postmodernism of resistance'[30], to Paul Carters more recent developments pertaining to 'material thinking'.

Carter asks the question *"What is the material of thought?"* (Carter 2004, p xi) which he then addresses and expands upon in what he describes under the banner of 'collaboration'. Under this notion he places great emphasis on the development of *"a recognition of the creative intelligence of the materials"* (Carter 2004, p xiii) and following from that, *"the process of making the work becomes inseparable from what is produced"* (Carter 2004, p 11). Here then one can see a direct linage to Christiansen's hauntological strategies of liminality and apparatus poetics.

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[29] *"The 'message' of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs"* (McLuhan 1964, p10).

[30] Hal Foster describes a 'postmodernism of resistance' having the "*desire to change the object and its social context*" (Foster 1983, xii). He describes this under the notion of the 'anti-aesthetic' in that it becomes "*a critique which destructures the order of representations in order to reinscribe them*" (Foster 1983, p xv).

Of particular interest also within Carter's methodological strategies is his discussions relating to 'dismemberment' and 're-membered'[31]. Carter describes the act of dismemberment, the first stage of his methodology for creative research, as a deconstruction of the "*the stories ideas, locations and materials*" of the project…as well as "*the resistance to intellectual manipulate the materials used*". The second stage, the 're-membered' reconstructive process, are where they are "*put back together, re-membered, in a way that is new*"…and where "*the ideological fictional character of those natural places and their associated ideas are recognised. The collaboration process of re-placing them constitutes the work of art itself*". (Carter 2004, p. 11).

Figure 4

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[31] As so often happens, working in hindsight is far more productive and coherent than working in foresight, and it has only been towards the conclusion of my project that this methodological strategy has come to light…well after I developed the notion of disembodiment to metaphorically describe my process, and of which I can see a naïve correlation to Carter's.

A key visual reference point exploring these notions and thus has been an invaluable for source of inspiration for my project is the work of Anselm Kiefer (Fig 4). Kiefer works upon those suppressed residues that are excluded from his and our collected memory, so that *"the material presence of his work becomes the privileged, enchanted place where the threads of time from the most remote past to the present day, come to the surface in the visible world"* (Arasse 2001, p.286). Kiefer's search for artistic identity and the emphasis on the creative process, where the thematic of the work is often the process of making it; where use of medium as a symbolic reference point where it switches between the 'signified' and the 'signifier'[32]; where use of disjointed (broken) narrative via believing history as existing and being entwined in the past and present, and via memory as a living and growing entity for both himself and the viewer; are all specific points of reference that I have contemplated on during the development of my project.

Elaborating upon the disembodiment between mind & body which working with the digital evokes, but one which I have sought to re-embody via the process of physically constructing my digital prints[33], I have identified with what Marshall McLuhan describes as the use and acceptance of any technology becoming an extension of our bodies, with numbness and amputation as counterpart. I have aimed to discover, yes, what has been 'amputated', but also what has emerged and grown from the use of digital technology in nostalgic (aesthetic) reflection of traditional modes of creation (ie painting and printmaking). As McLuhan states *"Any invention or technology is an extension or self-amputation of our physical bodies, and such extension also demands new ratios or new equilibriums among the other organs and extensions of the body"* (McLuhan 1964, p55).

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[32] Photography used for its indexical relationship to memory; books as a storehouse of cultural and personal memory; Kiefer's use of lead conveys and presents the memory of ageing and time by preserving traces of the transformations it has undergone, and with its association *"with Saturn, as a planetary god, has come to stand for the Contemplative Life"* (Zweite 1989, pg 92).

[33] Please refer to the project outcomes for exemplars on the physical construction of my digital prints.

The use of the 'digital' has engrained within it a preconception of endless (virtual) possibilities, process orientated speed, uncontaminated reproducibility, incorruptible memory, and flawless quality…to identify a few of its marketable features. McLuhan states: "*the 'message' of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs*" (McLuhan 1964, p10). Thus it is these engrained preconceptions that through my own physical process &/or resulting prints that I have aimed to raise a question mark. It concerns me what has been lost artistically and aesthetically, especially pertaining to the sterile, flat and homoginised effect of the digital print compared to the digital image, which within the virtual environment has depth, layers and texture (albeit simulated).

In describing the impossible and yet necessary task of translating one medium to another, Rosemary Hawker refers to Derrida's concept of the idiom, where she argues that we only ever know things through translation, and, by implication, that there is nothing that we can know in some original form. Derrida tells us that *"the original is always modified through translation but, importantly, survives as well…but what does not survive of the original in its translation is idiom, and therefore it is idiom that distinguishes the original and the new form"* (Derrida 1985, p192). Thus, the translation will always fail to communicate all that is engrained in the other medium. Yet, it is this failure which enables translation to produce meaning when the original medium is seen through the new medium. This failure of translation, reinforces for my practice, that I am not trying to recreate the aesthetics of the glass plate negatives, it's idiom, nor am I trying to recreate the traditional aesthetics of printmaking or painting…I am trying to discover and create a (uniquely) digital idiom.

Gerhard Richter's painted photographs (Fig. 5) have been a great reference point for the process of translation & re-inscription of one medium to another. In his statement *"I'm not trying to imitate a photograph; I'm trying to make one"* (Richter 1995, p73), his distinction between imitation and making is important. To imitate photography would simply be to reproduce its appearance, even the appearance of its idiom, whereas to make a photograph is to claim its idiom as your own…it is another medium, another language. As Rosemary Hawker observes on Richter's

translated paintings, *"it is only through translation that we can know painting or photography because what is essential to a medium is lost in translation. Having been lost it becomes visible"*. (Hawker 2007, p49).

Figure 5

Another version of this translation process can be see in Christian Boltanski's methodology of perceiving subjects (photos) as objects and is thus of great relevance to my project. Boltanski states in an interview with Didier Semin *"One of the subjects that interest me is the transformation of subject into the object...in my use of photographs of children, there are people I know nothing about, who were subjects, and who have become objects, corpses. They are no longer anything, I can manipulate them, tear them, pierce them"* (Semin et al 1997, p.86). It is this transformation in perception of subject to object, and acknowledgment of presence through the absence (death) of the subject, that is aimed to resonate and 're-story' the digital medium.

Additionally, Boltanski's work, whilst not digital, has provided valuable references points for this notion of the importance on the patina of his works, a de-skilling of the photograph that has occurred via the process of reproduction...*"The photographs he uses are by now the 'nth' generation prints, reprints of reprints; the loss of focus and cleanness that results from mechanical reproduction adds mystery and aura rather than taking them away"* (Semin, et al 1997, p88). The resulting blurriness and chiaroscuro adds to Boltanski's reinstatement of 'aura'[34] that is also evident in his distressing and rusting of tin cans for example, where he moves his 'found objects' into *"the creation of relics"* (Semin et al 1997, p.17) as Tamar Garb describes them (Fig 6). Boltanski's theatrical use of lighting to create of an environment that viewers enter into, to experience his work; the aim of creating a (broken) narrative that is informed by the subject-to-object transformation, and between individual works informed by the viewers own experience and interaction; are all strategies I to wish to employ and evoke in my final installation.

Figure 6

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[34] Referring here to Benjamin's notion of aura, as discussed previously.

_{practice-based} outcomes

Having previously undertaken projects/work under the supervisory advice of Milan Milojevic (UTAS), where I have researched and experimented with his 'hybrid' methodological approach,[35] one parameter for this project was that I restricted myself to only using imagery (and text) that could be printed from an inkjet printer[36]. Thus I could not combine 'traditional' methods (eg. printmaking and/or painting) of achieving layering and surface tactility/quality). Thus, the only other mediums at my disposal where differing substrates, digital grounds and a sealing agent, which were either an archival spray varnish or shellac[37]. The ultimate goal of producing multi-layered digital prints is not only the 'holy grail' for countering the experiential aesthetic dissatisfaction as mentioned previously, but is also seen as a key metaphoric strategy in uniting the past to the present, or at least seeing the present through the spectre of the past. It is for these reasons that I enforced the 'digital printing' parameter, believing a more authentic digital (print) aesthetic could be obtained. Specifically, my project has employed the following technical strategies and materials…

_output:

- Epson 3880 A2 inkjet printer
- Hahnemuehle Photo Rag – 500gsm[38]
- Non-traditional substrates: aluminum, (transparent) polycarbonate[39], mirrored stainless steel, and wood veneer (hoop pine).
- Porous and Nonporous digital grounds ('Golden Mediums' & 'InkAid')[40].

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[35] Eg. creating Solar plate etchings and photo emulsion silk screenings via a digital negative.

[36] During the early stages of my project, I explored and researched the potentials of 'outsourcing' my prints to a commercial printing &/or signage facility, but it was found that the restriction in being able to experiment and essentially make 'creative mistakes' was just not available.

[37] Shellac being my only 'weakness' as it also utilisied to provide the visual referencing point of ageing/staining.

[38] A wide selection of paper based substrates where experimented with in the early stages of my project, the Hahnemuehle Photo Rag and the Museo Portfolio Rag where found to offer the best tonal ranges and support for additional paper sizing (ie digital grounds). The Hahnemuehle Photo Rag had advantage over the Museo Portfolio Rag for the one reason that a 500gsm option was available, which when printing and sizing up to 8 times on a single sheet with additional water erasure and sanding, provided much needed weight and support.

[39] Unfortunately in referencing the glass plates, the thinnest glass I could source was 2mm thick, which is 0.5mm thicker than could fit through the front feed path of the printer.

_works on non traditional substrates

These methodologically inspired works on non-traditional media evoke the process of translation from the analog to the digital. Presented in one room, we can envisage this 'translation' room as in the (analog) computer…or the studio of McNeil's the spectre. The resulting works echo, trace and comment upon differing processes, symbolic motifs, patinas and notions that have been derived from the hauntological analysis of my project background.

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[40] Overall, it was found that the Golden digital grounds produced the better prints (greatest tonal range, image quality/detail etc) on porous materials, but on non-porous substrates they remained very delicate with the prints being easily scratched or removed (which can be an advantage). The InkAid digital grounds still offered good print quality and where found to be the most stable on non-porous substrates. ICC profiles where able to be produced for all digital grounds used (something which is not mentioned on either website or affiliated forums/blogs).

_reflections

Illustration 1a

The use of the mirrored stainless steel (SS) creates the illusion of depth which is metaphorically akin to the digital 'virtual' environment, but also as a means of highlighting the 'spectalisation' in looking and mediating with the past, in where we are actually looking for something within ourselves.

The doubled, flipped and merged image is seen to represent the merging of the digital and analog, in where the upside down image references the image as seen through a camera obscura (the past), while the digital (present) is the correct way up. By cropping and merging the face only to leave the eyes (f_Ø_002 and f_Ø_019) it is also seen to envisage a horizon line where the muted foundling representing the infancy of the use the digital, is just peaking over a mirrored (glass) surface. In f_Ø_186 where evocative fragments of 'punctum' like clothing remain, the foundling is concerned with the potential loss of 'childhoodism', and has become disorientated

in the present but remains strong and engaged within the past where she is confronting the viewer, as they also confront themselves in there own reflection…

Having the printed image on both the clear polycarbonate and the mirrored SS, the reflection of the polycarbonate image in the actual mirrored surface achieves volume, depth and 3-dimensional (holographic) like quality. On the 'past' (bottom) side of the image, this is seen as reference to the 'object'. However, with the removal of the 'present' (top) half from the mirrored SS with water, thus only leaving the print on the polycarbonate, the reflection in the mirrored SS just reminds us that the 'depth' achieved in the digital (virtual) world is merely an illusion and has no actual substance or body.

Illustration 1b

Illustration 1c

_the present past

Illustration 2a

Referencing the daguerreotype as the precursory to the glass plate negatives, the symbolism of using corroded aluminum[41] embodies the notion of the medium remembering the act of its material process and its 'aura'. The gestural act of corroding, tearing and bending retains the liminal gesture of searching, discovery and creation.

Aluminum also references the somewhat mythological notion that aluminum causes or contributes to memory loss or Alzheimer's[42]. It also plays upon the concept/symbolism of aluminum being a 'contemporary' medium that the modern world has relied upon (eg the computer industry, eg my macbook pro)...thus the corrosion and use of the aluminum is seen to run counter to the perfection of the digital image by embracing the corrosion of the digital substrate.

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[41] Corroded with sea salt, copper sulfate and saw dust.
[42] Although initial studies linked aluminium toxicity with Alzheimer's disease, the link has not been proven despite continuing investigation (Holmes 2012).

By including images of mothers/grandmothers with children (the past and the present together) in my body of work I see it as a visual symbol of my project and methodology…the past (aesthetic) technology nurturing, supporting and guiding the present (infant) technology. By layering the final pieces with 2-3 prints then tearing at symbolic points (eg hands that hold; books that symbolise a vessel of knowledge; or the disembodiment of the figures) to reveal the 'original' (bottom) image…is an attempt to evoke the gestural implications of searching through the medium of modernity for an enduring and nostalgic yearning of something that is always there but has never really been known.

Illustration 2b

Illustration 2c

_am-n boxes

Illustration 3a

Illustration 3b

_naming protocol[43]: The 'head' boxes are labeled with the same 'code' reference name as the corresponding 'body' box, for example…

- *AM_N 191097*

The disembodied foundlings are separated by comparison between the analog negative sizes that McNeil used (body) against the medium format sensor sizes of a digital camera (head). This highlights the compression of data that occurs in the translation process, and also provides a physical representation of the concerns revolving around the disembodying nature of working with the digital medium.

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[43] Referencing the story of McNeil's mysterious filing (coding) system…the 'AM_N' can represent 'Angus McNeil_Negatives', but also evokes the word 'Amen'. The numbers represent a random number below 250, 000 (approx. size of his original archive), but also reference a random date within the years McNeil worked as a photographer 1897-1945 (ie day-month-year eg AM-N 241245). When 'all' the numbers added together it makes 9 (2+4+1+2+4+5 = 18; 1+8 = 9), which is also the number of boxes for each of the differing sizes. 9 was chosen for the fact that it continuously folds back to create itself again no matter what it is multiplied by (eg 9x28 = 252; 2+5+2 = 9)…thus (very subtly) this is seen to evoke the enduring nature and mysterious quality of the negatives.

The black boxes[44] reference the traditional camera that McNeil used, or even the cardboard boxes that where used to store the negatives after they where diverted from being discarded from the tip. Each box is presented with a 'positive' image on the outside, whilst the 'negative' or code is on the inside of the box. By tearing pieces off some of the box backs, it is aimed to reflect the search for the structure of an image, the apparatus poetics.

Within the final installation, it is aimed to stack the body boxes so that they form pillar like structures, representing that the past is what supports the present. As 'pillars', they will also equate in height to the physical size of a viewer and even tower above them, thus emphasising the physicality of an object and the AM archive. The corresponding head boxes will mirror the pillared structure of the body boxes, where the viewer will thus either tower over them or (hopefully) kneel down to view them. In this way it may appear as though they are worshipping the 'digital' head boxes[45], which would thus represent the general unquestioning embracement and use of current digital technology.

Illustration 3c
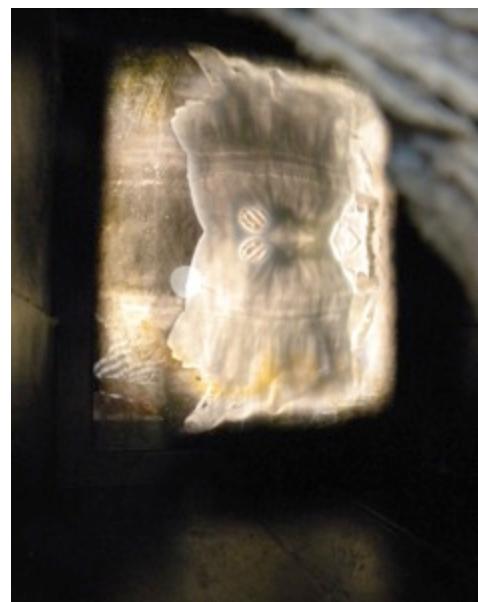
Illustration 3d

[44] The black boxes also resonate specifically with Vilém Flusser's black box apparatus analysis (Flusser, 1983, pp12-13). They could also thus be seen to reference the 'black box' of the digital printer/computer, or the 'black box' of in-flight recording, for example.
[45] Naively, this notion of the viewer becoming an active participant in the reading of the work, corresponds to the 'relational aesthetics' proposed by Nicolas Bourriaud (2002).

_f_Ø_books

Illustration 4a

_naming protocol[46]: example…

- *f_Ø_360*
- *χċφf* (back reference code using x y axis to reconstruct foundling face)

Seeking to evoke the inscription of the digital medium by hand creating pixelated face sections of the selected foundlings, I discovered that you can access the code of an image by opening it into 'TextEdit'[47]. The quantity of data generated for each image[48] coupled with the pixelated face of the unidentified foundlings, indirectly alludes to the social concern with data collection[49].

The intensive process of binding the books[50], became a process of metaphor in

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[46] The abbreviated title 'f_Ø' alludes to the notion of them being a 'facebook'. The numbering is my own file management number for the foundlings, with the last set of books and the total of books made being 360…the recommended dpi for printing with the Epson 3880.

[47] Apple's text editing program.

[48] An average A4 image @ 300ppi generates approx. 500p pdf file as a jpeg, a tiff approx. 15,000p.

[49] Eg. "*FaceBook inadvertently exposed the private information of 6 million users when Facebook's previously unknown shadow profiles accidentally merged with user accounts in data history record requests*" (zdnet, 23-6-13).

[50] The metaphoric extension of the binding thread could either allude to the notions that hair continues to grow after we die; the interconnected network of the digital environment; or McNeil's cobwebbed studio.

binding the past to the present. By the code of the image 'in-the-visible', which in theory could be inputted into a computer and encoded to produce the whole image, the books, presented in handmade wooden data files, develop the notion of being a future hand crafted digital archive. Thus it paradoxically raises the question, what will the future archive look like (personal or national) if their isn't an object &/or will we be able to read or understand it (eg digital storage devices[51]).

Illustration 4b

Within the final installation 2-3 sets of books will be available for viewers to reconstruct as images by trial and error which encompasses notion of play and discovery (ie akin to childhoodism), or via the x-y axis coding system on the back of each book. Viewing the work in this way, the resulting installation aims to play upon the notion of them being, yes an archive of the future, but an interactive, hands on accessible archive, which counters my own experience of the AM collection.
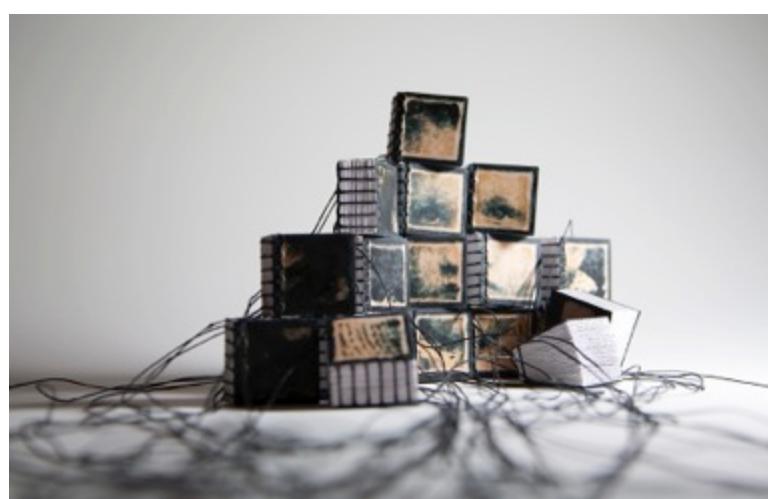
Illustration 4c

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[51] I personally own floppy discs that I cannot retrieve the data from.

_pi_Π

Illustration 5

Printing onto wood veneer was aimed not only to provide a tactile and warm return to the object that evokes the craftsmanship of the past, but to also use the substrate's inherit symbolism of time and growth[52] to allude to the continual evolution of creative digital process and the embracement of the enduring aesthetic effects of time. Making the final prints into a light-box is to enhance this quality and evoke the inner and intuitive world.

Formatting and constructing the final three image panels to reference the form of the symbol pi_Π, reinforces the notion of the enduring pursuit of aesthetic quality, in this case, in digital printing. The reference to pi_Π also refers to the foundational use of it in creating computer-based algorithms[53], especially for the continuing

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[52] Indexed by a trees growth rings.

[53] *"Through the evolution of sophisticated algorithms computers are now capable of converting all things human into a machine interpreted world...a world devoid of ethics and accepted human morals".* (Knuth 1977, p.65)

development of 'identification' software[54] (eg face recognition) where an infinite number of variables is needed.

Thus, by formatting the final image of 'foundlings_Ø_115', so that their face, particularly their eyes[55] have been lost within the structure of the pi_Π symbol, it not only references the fact that the foundlings are unidentified, but also alludes to the loss of personal privacy as a result of the 'identification' software being developed in the online environment.

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[54] "Facebook is developing deep learning software to understand what its users say and do online, a spokesman confirmed for *Singularity Hub*…Notable deep learning projects have already allowed computers to recognize in photos and videos the faces of humans and cats and to identify the emotions behind written content even when they're not stated explicitly. Face.com claimed its software could identify which photographed smiles were genuine and which were fake." (Scott 2013)

[55] Which refers to the notion that 'eyes are the windows to the soul'.

_{broken} memory code

Illustration 6

In an attempt to learn how Sean Dack creates his digitally glitched images, I found that simply by inputting my own words/thoughts on the image into the code it produced similar but unpredictable results[56]. Seeing it as a possible poetic act/process of combining a fictitious memory or personal response to the foundling into the computers memory, that in-turn evokes and expands upon the notion of personal spectralisation, the title of my project[57] was inputted to produce the coloured lines[58].

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[56] Splitting, moving, and flipping differing sections of the image occurred, or the introduction of thin coloured lines across the image were produced.
[57] Dear memo-
   -ry, please don't forget me…
[58] With the erratic nature of the process, attempts to produce these coloured lines on other images have been unsuccessful at the time of writing.

Presenting the image (4 sheets of polycarbonate) in a light-box, with just a single source of illumination from the top evokes the notion of an idea &/or hope (reinforced by the glance of the foundling). The structure of the final light-box references the computer screen or tablet (eg enlarged iPad). Thus I feel the work also offers a counter take on the paradigm shift to accept the computer screen as surface and the resulting amputation of the object. Further practice-based research is planned for this process, thus the work marks for me the (hopeful) future of my use of the digital and digital printmaking, where there is a seamless and transparent re-embodiment of the mind and the body in the creation and reinstatement of the virtual image as an object that still retains the depth, layers and process of creation.

_works on paper

Presented in a differing room to the methodologically inspired works on non-traditional media the works on paper are seen as the traditional notion of the digital printed image. In this way, if the 'translation' room is in the computer, the works on paper are it's output and can be interpreted as the culmination of seeking to re-embody the creative (bodily) gesture to the digital print and the re-storying of the foundling images.

The core aim for the works on paper from a technical point was to achieve multi-layered digital prints. Recommended and more importantly experimental use (ie not what is described in product descriptions) was embraced in the use of porous digital grounds made by Golden Mediums[59].

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[59] By combining Golden's white matte medium on top of a layer applied with Golden's gloss digital ground, a crazing/cracking effect is achieved which one could compare to the 'fat over lean' principle of painting (ie lean over fat produces cracks), or the cracking of varnish on paintings over time. Initial concerns obviously arose at the durability &/or fragility of this crackling effect, but having scratched and sanded the white ground I found no sign of flaking, peeling or movement of the grounds. Additionally, more so than the gloss digital ground, the white matte ground retained, when dry, the process of application/creation...a 'liminal' state.

_sense*less*

Illustration 7

Concerns revolving around data loss and the loss &/or compression of quality for the human sensorium (ie smell, taste, touch, hearing, sight), were instigators in the development of this piece. Nostalgic memory and emotions are stimulated by the senses…and digital technology does little to stimulate the senses other than offering a simulation of what was. It offers nothing to the primary senses of touch and smell, and more often than not offers a steralised &/or compressed version of sound and sight.

Referencing the data books of the 'f_book' series, only the separated facial sensory organs of foundling_Ø_002 are portrayed. Layered over 5 printing runs, the images moved from being constructed with code, to the data being erased via the addition of a white digital ground, leaving tactile fragments of the facial features alongside holes and sections of code to reveal the image structure (re apparatus poetics). This

process, along with the final incorporation of a wood-grained texture, references the traditional notion of erasure or information (data) loss over time. But this form of data loss is actually the addition of nostalgic information pertaining to the life of the object as seen in the objects patina, and not a loss in quality or sensory triggers that is inherit in digital data loss or compression.

_forced

Illustration 8a

Illustration 8b

A companion series to the themes in 'sense*less*' and also 'pi', the foundlings in 'forced', comment upon my methodological process and provide another take on data compression &/or loss. Technically executed similar to 'sense*less*', in aiming to instill a patina of process and time, coupled with the compression of information that occurs in the translation of the analog to the digital, only the platform of the digital pixel is available for this translation to occur…a forcing of information into this small non-existent medium. Thus the foundlings now view the world only via this small square window, while all the other data/information…the patina of life, their cropped facial features, their clothing and background, is presented on differing textural layers and remain lost &/or discarded around the vessel which is the digital pixel.

_disembodiment

Illustration 9a

Illustration 9b

Mirroring and providing a literal translation of the disembodiment of the body and head (mind) of the 'AM_N boxes', the foundlings in 'disembodiment' have further explored the notion via the dramatic use of chiaroscuro to highlight the separation of either the mind or the body from each other. The encompassing use of black with subtle to strong variations in density and patina (matte to gloss) fills the darkened void of the removed entity (face, body or background), which is comprised of the digital code of that image for (possible) future re-embodiment.

Illustration 9c

Built up over 8 layers, the notion of re-storying the images via erasure and by addition (reprinting the same image over and over) resembles the process of memory itself, in where we do not remember our initial memory of something, but create a memory of a memory of a memory. Focusing my use of the white matte digital ground on the separated face or body provides the emersion of the foundling spectre as it confronts the viewer in seeking to be re-membered.

Illustration 9d

Illustration 9e

_conclusion

The potentials of the re-storying process have only begun, with numerous threads of conceptual and technical possibilities emerging from the conclusion of this project, especially within the translation, reinstatement and inscription of the digital as a handmade object. Intended to provide a foundation for future project/s under a (hopeful) masters or PhD candidature, whilst this aim has been driven by subjective concerns, the resulting body of work and exegesis, is also seen to provide an objective reference for other creative practitioners working with digital printmaking and digital imagery, who have also felt the disembodiment nature of working with the medium and the aesthetic dissatisfaction of the digital print. While in it's infancy, my practice-based research thus far has proven to myself, that it is possible to re-embody the creative process by only using the digital print. It's time now to embody possible future spectre's from there past…

_List of Images

Figure 1: *foundlings_Ø_017,* 15 x 20cm, digital image. Courtesy of Angus McNeil Glass Palte Negative Collection, Macleay Valley Historical Society and Museum.

Figure 2: Christian Boltanski, *Monument: The Children of Dijon* (detail), 1986, 142 black and white photographs, metal frames, glass, lightbulbs, wire, 20.5 x 15cm each. Sourced, Semin D, Garb T, Kuspit D 1997, *Christian Boltanski*, Phaidon Press Limited, Regents Warf, London, p. 95.

Figure 3: Sean Dack, *Girl Next Door*, 2008, Inkjet Print, size unknown. Sourced 17 January 2012, < http://www.artslant.com/ny/articles/show/1486 >

Figure 4: Anselm Kiefer, *Elizabeth of Austria,* 1988, hair, original photograph, lead, 170 x 130cm. Sourced, Celeant, G 2011, *Anselm Kiefer: Salt of the Earth,* Skira Editore, Milan, p. 149.

Figure 5: Gerhard Richter, *3.3.2000 Florence,* 1999-2000, oil on colour photograph, 12 x 12cm. Sourced, Hawker, R 2007, *Painting over Photography: Questions of Medium in Richter's Overpaintings*, Australian and New Zealand Journal of Art, Vol. 8, No. 1, 2007, p 58. Viewed 21 January, 2012, <http://www98.griffith.edu.au/dspace/handle/10072/25289>

Figure 6: Christian Boltanski, *Alter to the Chases High School,* 1987, biscuit tins, photographs, lamps, approx. 205 x 220 x 23cm, Collection, Museum of Jerusalem. Sourced, Semin D, Garb T, Kuspit D 1997, *Christian Boltanski*, Phaidon Press Limited, Regents Warf, London, p. 83.

_List of Plates

Cover Illustration: *foundling_Ø_206_present past,* inkjet print on corroded aluminum with InkAid type II precoat, 12 x 16cm

Illustration 1a: *foundling_Ø_019_reflections,* inkjet print on mirrored stainless steel and polycarbonate with InkAid type II precoat, 57.5 x 40.5cm

Illustration 1b: *foundling_Ø_002_reflections,* inkjet print on mirrored stainless steel and polycarbonate with InkAid type II precoat, 57.5 x 40.5cm

Illustration 1c: *foundlings_Ø_186_reflections,* inkjet print on mirrored stainless steel and polycarbonate with InkAid type II precoat, 40.5 x 57.5cm

Illustration 2a: *foundlings_Ø_207_present past*, inkjet print on corroded aluminum with InkAid type II precoat, 57.5 x 40.5cm

Illustration 2b: *foundlings_Ø_208_present past*, inkjet print on corroded aluminum with InkAid type II precoat, 57.5 x 40.5cm

Illustration 2c: *foundlings_Ø_206_present past*, inkjet print on corroded aluminum with InkAid type II precoat, 57.5 x 40.5cm

Illustration 3a: *AM_N (body) boxes,* inkjet print on polycarbonate with Golden non-porous digital ground, InkAid type II and iridescent silver precoat, cardboard, shellac, and bees wax, referencing the AM glass plate negative sizes of 10 x 8", 8 x 6" and 6 x 4" (25.4 x 20.3cm, 20.3 x 15.2 and 15.2 x 10.1cm)_set of 27.

Illustration 3b: *AM_N (head) boxes*, inkjet print on polycarbonate with Golden non-porous digital ground, InkAid type II and iridescent silver precoat, cardboard, shellac,

and bees wax, referencing three medium format digital sensor sizes of 5 x 3.8cm, 3.8 x 2.6cm and 2.6 x 2cm_set of 27

Illustration 3c: *AM_N 241245* (head & body box), inkjet print on polycarbonate with Golden non-porous digital ground, InkAid type II and iridescent silver precoat, cardboard, shellac, and bees wax_25.4 x 20.3cm

Illustration 3c: *AM_N 241245* (body box inside), inkjet print on polycarbonate with Golden non-porous digital ground, InkAid type II and iridescent silver precoat, cardboard, shellac, and bees wax_25.4 x 20.3cm

Illustration 4a: *ƒ_Ø_360*, inkjet print on Fabriano & Parchment paper and corroded aluminum, shellac, waxed linen thread, wood, black acrylic_ 4.6 x 80 x 4.6cm {shelf}, 3.1 x 3.1cm {books}_set of 36 books.

Illustration 4b: *ƒ_Ø_133* {book χċφﬁ}, inkjet print on Fabriano & Parchment paper and corroded aluminum, shellac, waxed linen thread_3.1 x 3.1cm, 1 of 36 books.

Illustration 4c: *ƒ_Ø_133*, inkjet print on Fabriano & Parchment paper and corroded aluminum, shellac, waxed linen thread, wood, black acrylic_3.1 x 3.1cm, 14 of 36 books.

Illustration 5: *foundlings_Ø_115_pi,* inkjet print on veneered hoop pine, shellac, InkAid clear matte and iridescent silver precoat, polycarbonate, wood, florescent lights_set of three, 40 x 9.5 x 9.5cm each.

Illustration 6: *foundling_Ø_001_{broken} memory code,* inkjet print on polycarbonate with InkAid type II and iridescent silver precoat, wood, shellac, florescent light_59.5 x 42.5cm

Illustration 7: *foundling_Ø_055_senseless,* inkjet print on Hahnemuehle Photo Rag (500gsm) with Golden Gloss and White Matte digital grounds_set of three_57.5 x 30.5cm each

Illustration 8a: *foundlings_Ø_020_forced,* 1st layer, inkjet print on Hahnemuehle Photo Rag (500gsm)_set of three, one of three_57.5 x 40.5cm each

Illustration 8b: *foundlings_Ø_020_forced,* 5th layer, inkjet print on Hahnemuehle Photo Rag (500gsm) with Golden Gloss and White Matte digital grounds_set of three, one of three_57.5 x 40.5cm each

Illustration 9a: *foundling_Ø_055_disembodiment {head},* 1st layer, inkjet print on Hahnemuehle Photo Rag (500gsm)_set of ten, one of ten_57.5 x 40.5cm each

Illustration 9b: *foundling_Ø_055_disembodiment {head},* 8th layer, inkjet print on Hahnemuehle Photo Rag (500gsm) with Golden Gloss and White Matte digital grounds_set of ten, one of ten_57.5 x 40.5cm each

Illustration 9c: *foundling_Ø_055_disembodiment {body},* 8th layer, inkjet print on Hahnemuehle Photo Rag (500gsm) with Golden Gloss and White Matte digital grounds_set of ten, one of ten_57.5 x 40.5cm each

Illustration 9d: *foundling_Ø_166_disembodiment {head},* 8th layer, inkjet print on Hahnemuehle Photo Rag (500gsm) with Golden Gloss and White Matte digital grounds_set of ten, one of ten_57.5 x 40.5cm each

Illustration 9e: *foundling_Ø_055_disembodiment {head},* detail, 8th layer, inkjet print on Hahnemuehle Photo Rag (500gsm) with Golden Gloss and White Matte digital grounds_set of ten, one of ten_57.5 x 40.5cm each

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_appendix 1

_ethics

…What is human research? (p. 8)

Human research is conducted with or about people, or their data or tissue. Human participation in research is therefore to be understood broadly, to include the involvement of human beings through:

• taking part in surveys, interviews or focus groups;

• undergoing psychological, physiological or medical testing or treatment;

• being observed by researchers;

• *researchers having access to their personal documents or other materials;*

• the collection and use of their body organs, tissues or fluids (eg skin, blood, urine, saliva, hair, bones, tumour and other biopsy specimens) or their exhaled breath;

• access to their information (in individually identifiable, re-identifiable or non-identifiable form) as part of an existing published or unpublished source or database.

…Research that can be exempted from Review (p. 79)

5.1.22 *(b) involves the use of existing collections of data or records that contain only non-identifiable data about human beings.*

…reference

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_appendix 2

_copyright

Commissioned photographs (p. 3)

Specific provisions set out the general rules on ownership of copyright where a person who is not the photographers employer (a client) pays a photographer to take a photograph:

• For photographs taken before 1 May 1969, the person who paid for them to be taken owns the copyright, unless the photographer and client agreed otherwise.

…How long does copyright in photographs last? (p. 4)

The duration of copyright in photographs has changed significantly as a result of Australia implementing its obligations under the Australia-US Free Trade Agreement (AUSFTA). These rules came into effect on 1 January 2005:

• All photographs taken before 1 January 1955 are now out of copyright and do not benefit from the new rules.

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