



University of the
West of England

Images and Places
Sense as Surfacing

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Abstract

A practice research project exploring onto-epistemology produced through experimental located moving image practice in concrescence with the cinematic thought of Alfred North Whitehead (1861-1947). There are two central site-related photomedia arts projects, along with supporting pieces. The work is presented in short video and photo documentation. This practice asks 'what do moving images do?' It addresses this through a practice of making in relation to place. Whitehead's propositions produce vectors in the practice, which in turn produce new synthesis for further propositions that form my written outcomes. This thesis contends that video images are made from a productive nexus between camera and a place. These new images enter back into places. This project explores productive syntheses from the oscillation produced for humans through making documentary images and placing them as performative micro-political events. A formal problem for the viewer in the situated image is that images have zero thickness, but are concrete in their relationship with a viewer. The practice events in this thesis offer the opportunity for formal enquiries about what images do in a place, acting with complex micro-political vectors, thus moving media practice research towards an investigation into aspects of relational encounter. In this way photomedia practices are understood as speculative experimentation in the metaphysics of relational processes. These encounters rest on the understanding of 'prehension' which involves the direct ingression of experience in the continual creation of entities, including humans. With prehension, Whitehead unifies experience into becoming, ontology with epistemology, and thus, the thesis argues, can be construed for the experience of productive oscillation of image with place. A growing number of writers (Hansen MB, Keating T, Lapworth A, Manning E, Marks LU, Massumi B, Murphie M, Shavero S) are applying prehension for understanding media experiences. This work adds to the field as is developed through experimental media practice.

Three propositions are presented in the written thesis. First, *Focus as touch*: explores making haptic visibility temporal through the moment of touch produced by shallow depth of field. This sets the ground for 'feeling' in image encounter. Second, *Texture of experience*: examines how photomedia images produce an understanding of experience firstly as textured. Third, *Sense as Surfacing*: develops how texture is produced as complex vectoral manifolds in experience. The site of the work was a privately owned public place in Bristol: a raised covered public square used by different people at different times of the day – office workers who called it Junky Corner, homeless people, young people who called it Dry Spot. I used this space to film demolitions of an adjacent site, then reinstalled the images on translucent LCD screens

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made from e-waste at the site. The work was then developed further by thinking through images understood as surface layers and through the texture of daily experience in the production of an augmented reality app in response to an illegal closing off of the square. Overall, the thesis argues that a process-relational onto-epistemology is tacit in moving image practices, which are always located in specific surfacing events of relational encounter. Experience for a camera is the cause of the becoming of the video. An entity feels difference from a situation through the feeling of the surface of encounter, and simultaneously the prehension of the surfacing event is the cause of the becoming of the percipient entity. Whitehead's thought, like the cinematic apparatus, is a system of logical causations, producing creativity through disjunctive synthesis.

There are photomedia practice documentation videos and photos available to view at:

www.danilandau.com/thesis-portfolio

Please view the work before reading the dissertation.

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Abbreviations used in the text

Bold text is Whitehead's use of these terms. See glossary in appendix.

Books by Alfred North Whitehead

AI Adventures of Ideas (1933)

CN Concept of Nature (1920)

PR Process and Reality (1928/1985)

MT Modes of Thought (1938/1968)

SMW Science and the Modern World (1925)

S Symbolism, Its Meaning and Effect (1927)

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Chapter 1. Introduction

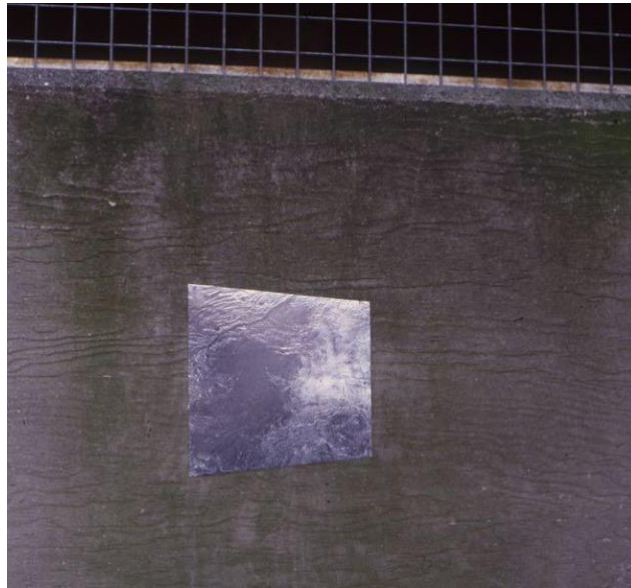


Image 1 Documentation of photo installation in a Bristol car park. 2000.

'The actual world is a manifold of prehensions'

(Whitehead, 2011/1925:73)

1.1 Pictures in place: composing surfaces in situated documentary practice

The overarching aim of this research is to enquire into the onto-epistemology¹ of the moving image. The questions I asked centred around what images *do* in places. The project set out to address this question through a process-oriented, relational approach by treating images as forming a part of events together with people and photomedia technology in place.

¹ The term onto-epistemology according Barad (2007:185) is necessary because 'Practices of knowing and being are not isolable'. Although Barad is not central to this thesis the term is useful because it is applicable both to the metaphysics of Whitehead, and the tacit metaphysics produced by moving image practice. In moving image the event of the camera seeing, is inseparably one of empirical knowledge, and the becoming of the film. For Whitehead, **prehension**, is the event of **feeling**, and becoming.

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Video image events are generated from a productive encounter between people, a camera and a place. On showing, these new images enter back into place. This project explores productive syntheses arising from the oscillation produced for humans through the making of documentary images, and through their *placement* as performative micro-political events. A formal problem for viewers of the situated image is that images have no thickness, but are nevertheless concrete in their relations with people. They form relations in a surface; relations that are as concrete as the urban fabric of cement and aggregate. In order to experiment in practice with this oscillation I worked in a part of the city that is going through rapid change, focusing on a contested commons space. This situation offered the opportunity for formal enquiries about what images *do*, in a place active with complex micro-political vectors which directed my media practice-research and helped steer the associated theoretical enquiry.

Before commencing this doctoral research project I had been making documentary lens media and developing experimental workshop methods for others to make their own. A practice of camera work is progressed partly through iterations of viewing and making, re-composing and then encountering image as a new entity. The method in each of part of this speculative² research project extends this idea of encounter in various ways in order to better understand the documentary image through the novel relations it forms. The community of practice this project contributes to is media arts practice. My practice research has fed into this community through events organised at venues in Bristol, UK, including the Cube Microplex, Spike Island Studios, and Bristol Experimental and Expanded Film (BEEF); and has been presented at a number of conferences addressing the intersection of place, moving-image practice, and metaphysics.

Making and viewing images are processes that occur in specific relational configurations. In order to advance my understanding of these processes, I wanted to work with presenting documentary images as specifically located ('placed') events. To inform this project, I drew on the philosophical texts of Alfred North Whitehead (1861-1947), whose creative process-oriented and relational thinking offered an appropriate

² For a discussion of speculative methods see 1.3 below, and *Chapter 3: Method*

theoretical paradigm. Central to my approach was the contention that, like thoughts, lens media are not mere representations of a world, but upon production become entities producing new relations in the world. By experimenting with moving image events in direct spatio-temporal encounters, I was able to move towards understanding how the micro-political contrasts produced when images are viewed in relation to place may be understood as part of a macro-politics produced by changes in metaphysical paradigms. In particular, a human seeing a non-biological entity – a camera – in the act of seeing places the practice of seeing within nature understood as event.

Seeing another entity seeing provides the conditions for understanding the event of becoming in situated relation as something that occurs through non-biological events as well as human ones. This shock, present in every photograph a person encounters, has the potential to change our understanding of our own situation in nature, and also enables an understanding of the heterogeneity of styles of relation. Camera vision is thus an exposition for humans of 'nature naturing'³ because when we see an image event we are able to prehend it as a creative concrescence occurring for another entity – in other words, another thing being affected. When doing photography, we are as much experimenting with what the camera does as with the events being photographed. The photography itself is a creative event, produced by contrasts between entities at the moment of the surfacing of sense.⁴

The event of photography, understood in this sense, is congruent with what Whitehead calls '**prehension**' (PR:52).⁵ A growing number of writers (Hansen, 2015, Keating, 2017, Lapworth, 2015, Manning, 2009, Massumi, 2011, Murphie, 2015, Marks, 2018, Shavero, 2009) are today applying the concept of **prehension** to an understanding of media situations as processual. In this thesis, I apply Whitehead's **prehension** to the idea of

³ Here, following Spinoza, 1996 pt1 prop 29, I understand both Moving Image Entities and Whitehead's process philosophy more generally as examples of *natura naturans* (nature naturing as event), rather than *natura naturata* (nature natured),. See Donaldson, 2014:182 for an explanation of *natura naturans* in relation to Whitehead's concept of the bifurcation of nature.

⁴ See *Chapter 6: Sense as Surfacing* for an explanation of this idea in relation to the moving image event *Kebab*.

⁵ Whitehead devises a rich and complex vocabulary to articulate his unique philosophical framework. In this thesis I have attempted to minimise my reliance on this specialist vocabulary. I have nevertheless found it necessary to incorporate a number of key terms in the writing of this thesis. These terms are collated in *Appendix I: Glossary*, and are indicated in **bold** wherever they occur in the text.

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sense as a surface which occurs as an event.⁶ **Prehension** involves the direct **ingression** of experience into the process of continual creation of entities, a process including but not limited to humans. For Whitehead, experimentation and the development of propositions are carried out through speculative practice, producing challenges to established thought. With the concept of **prehension**, Whitehead unifies experience into becoming, integrating ontology with epistemology. Also important in this context is the concept of '**society**', which denotes the combination of entities (operating in assemblage) that are involved in an event of **prehension**.

Following Whitehead's terms, then, this thesis addresses itself to the following two questions:

1. What happens when we think with moving image as included in the particular local **societies** in which it appears?
2. Can we elucidate, through situated moving-image practice, the styles of relationality that images co-produce?

To think through these questions in practice, I worked extensively in a contested and privately-owned public place in Bristol – Dry Spot – which I describe in more detail later in this chapter. The work I produced at this site furnishes the two main components of the practice-based submission which accompanies this written thesis, and informs the three propositions which I advance in Chapters 4, 5, and 6. Overall, this body of work consists of a series of moving image events made using various methods: transparent screens salvaged from e-waste; site-specific video projections; and a place-based augmented reality application. From among this body of work, listed in section 3.2 the thesis focuses on two key pieces: *Screens* (a site-specific video installation) and *Kebab* (a site-responsive augmented reality app), both of which were created in and for the Dry Spot site.

In *Screens* (2014-2015), I was curious about the surface of place. I filmed a building being slowly demolished, revealing new surfaces as the building was eaten away. At the same

⁶ This is an idea which Deleuze (1990:197) develops from Simondon, where he states that '*the entire surface is the product of [...] connection*' and which has recently been taken up by a number of prominent social theorists, including most recently Tim Ingold (2017)

time, I took apart discarded computer screens in order to find out what digital moving images were. I found them to be very thin, and held between two pieces of glass within the grid of liquid crystal. In actuality, image has no thickness. I installed the screens in two places - first at Spike Island studios and then at Dry Spot, a place overlooking the site where the footage was filmed and where a new block was being built. I had to negotiate the re-opening of the Dry Spot site for this installation.

In *Kebab* (2016-2017), I developed an augmented reality app through a series of public participatory workshops in Bristol at the Cube Microplex, Castle Park, and Spike Island. The Dry Spot site had been fenced off again, and I was unable to get it reopened this time. I decided instead to put people back into the square using augmented reality. I was interested in how the texture of the image worked as temporal texture of experience in everyday life, and the repetitive actions we perform in the city.

1.1.1 Initial research questions: provocations to thinking through making

The project evolved significantly over the course of my research, starting from the following proposed title and research questions:

Title at start of the PhD: 'Site specific moving image in conversation with architecture and cultural memory'.

Research questions:

- 1) What are the creative potentials at the oscillation between image space and the surrounding architecture of the site?
- 2) How does the image relate to and within the stories of the place that it appears?
- 3) How does the installation become something that has community ownership?
- 4) How does the flat plane of the image relate to the texture of the site it acts in?
- 5) How does the imagined virtual space behind the image plane relate to the image surface?

- 6) How does synaesthesia play a part in perceiving that virtual space, to create a kind of haptic encounter with the image?

These questions about pictures in places produced the vectors of my speculative enquiry. I used the questions as provocations for making, thinking, and reading. The questions form nexuses in the making of media arts by adding images to places. This practice is understood as a practical species of thought because it involves experimental combination with the aim of producing conditions for further enquiry.

1.2 Whiteheads prehension as a model for cinematic thought

'The eye is a prehension of light' Deleuze, (1993:76)

'With whose blood were my eyes crafted?' Haraway, (1988)

The project touches upon vectors of experimental practice which can be elaborated upon in a variety of ways. It resonates, for example, with subjects of the commons and digital communing, (Amin, 2008) as well as the literatures on place-making and on perception, temporality and change. However, in this project I chose to articulate these propositions with reference to the philosophical work of Whitehead, for whom all entities are in a state of perpetual becoming through the ongoing process of **prehension**. Whitehead's emphasis on aesthetic relation as the cause of all becoming makes his Philosophy of Organism (PR:7) particularly productive for thinking about moving image and place. In this schema, all entities are **prehensions** of their previous selves (S:46), occurring in relation to the other entities surrounding them. The model which Whitehead proposes is, in my reading, a cinematic style of understanding the world because it closely resembles the moving image: a movement occurs through the image's relation with a previous frame, and in its relation with the projection surface and the human viewer.

The reason that, as a maker, I have chosen to grapple with Whitehead's complex system, is that the dominance of linguistic communication or technique in writing about pictures and media practice misses the point of practice as I experience it. The point of pointing a camera is to conduct an experiment with nature naturing: "what is at stake is the evocation, irretrievably enmeshed in the very texture of the images and

sound, of those borderline states that reveal the inherent vulnerability of the self” (Beugnet, 2007:16).

Whitehead presents us with a world in which all things are in a state of continual becoming through the creativity of relational events. These events are **prehensions** - the term that Deleuze uses in the quote above. A stone or any other body is an **event**, and it enters into relation with others to form **societies**. Deleuze, following Whitehead, explains that light events produce sight relations. The eyes are produced through their relational events. And indeed deteriorate through them, too.

Prehensions are aesthetic in the sense that they are bare perceptions: textured and texturing difference. The eye, just as much as those ‘external’ bodies which it encounters, is produced in relation, through encounters with texture and light. Thus aesthetics in this thesis is understood as the material force of becoming through relation, and is not limited to seeing or perception of an entity considered to exist ‘out there’ beyond an individual body. The aesthetic encounter is part of the becoming of that body in time – a process of continual surfacing.

The surfaces I describe here have no thickness; they only exist in the event of **prehension**. The surfacing is the point at which the bodies meet and have agency.⁷ On this model of agency, there is no fixed central subject, but only continual production. The appearance of a subject occurs here at the aesthetic unfolding moments of sense – for both human and nonhuman entities.

1.3 A speculative method: Thinking through image-events

The project involved making a series of video installation events, using those events to think through the questions set out above, and specifically the question of what images *do* in places. This process of thinking through image-events led to the development of three propositions about perception and relationality, that apply Whitehead’s ideas to the specific matter of images in places. The ideas expressed in these propositions were generated through the process of *doing* the image-making and installation, alongside

⁷ A related concept of agency has been articulated variously by other process philosophers as, for example, ‘affect’ Spinoza B. (1677/2005) or ‘transduction’ for Gilbert Simondon (De Boever, A. (2012:230)

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theoretical readings and conversations with people in the places where I worked or installed my work.

I started with an open question: what do moving images *do*? The reason for asking this question was that images, although they are actual entities, only produce events (both linguistic and non-linguistic) through the relations they have with a viewer. My effort to find a more-than-human and more-than-codified-language way of understanding photography emerges in response to the dominance of linguistic readings and applications of photography in educational settings in the UK.⁸ As I understand it, what I refer to as the image is not an object or representation, but an event of concrescence involving a percipient entity, such as a viewer or camera prehending the image.

I chose to do mainly site-related work in order to address this question because engaging with photo-media always occurs in relational encounters with particular places – whether at home leafing through a family album, in a cinema, or even on the streets. By working with images in an explicitly site-related way, I was able to experiment with the relationships that the images formed with place. I experimented with these relationships both materially – in the visibility of the substrate through the image layered into place – and, more importantly to me, through the production of perceptions for the viewer. By experimenting with making images that were closely related to the place in which they would be presented, I wanted to produce oscillations between the images and their situation, in order to reveal specific qualities of relation.

The site I chose to focus on is situated on the route from my home to my studio. This is because I find working with what is close at hand produces enabling constraints⁹ that

⁸ Victor Burgin in *Thinking Photography* (1982), sets out a linguistic theory of photography that was ubiquitously adopted and applied in the dominant media schools in the UK, including the London College of Printing. Despite all his efforts to codify meaning, he still in his own work created deliberate refined aesthetics. As an alternative to understandings of art as pure codification 'affect theory' is more recently offered as an alternative way to talk about art. It often delivered in a manner that confuses affect with the affections of emotion it sometimes produces. For me, a photograph of a wall is itself a thing in a place and produces relations. The photograph is not self-identical with the wall, nor is it just an expression of the word 'wall'. It produces its own strange and fascinating relational encounters which cause us to continue to experiment with it. In this project I am trying to produce a ground for myself to articulate and further experiment with photographic images as texts; thinking of texts as producing a texture, one in which variation by degree comes before variation by kind, and where variation in kind is produced by surfacing events.

⁹ See Manning and Massumi (2014: Proposition 9)

force you to carefully rethink the familiar and make it anew. A camera is an interesting partner in the speculative¹⁰ process of making-anew through its looking. I chose to work with cameras to experiment with, and articulate, an understanding of that process and its place in processes of becoming. My interest in doing so arose largely because I came to this project as someone who enjoys making photographs and films. I come away from it with a much deeper understanding of photography as a way of articulating the relations between image and place. I developed an appreciation of the a-signifying register of relations within photographic images, as expressed in relation to the textured becoming of humans as well as photo-media. The reason photography touches on these processes is because photography – and moving image even more so – is always involved in complex events of relation. More specifically, the ability to perceive a non-biological thing – the camera – in the event of prehension enables an understanding of relation in which other things can see. In the event of seeing another thing seeing – apperception (the feeling of being aware of our own perception¹¹) is extended outward in our engagement with the cameras and their images. I understand that this can be understood as extended outwards into practices – ‘*sympathy*, that is, feeling the feeling *in* another and feeling conformally *with* another.’ PR:162. The **feeling/prehension** acts as a vector producing change, and capacity for a viewer to aware of the that feeling. Therefore, we can understand cameras as more-than-human apperception machines. In Whitehead I find the idea of apperception in his concept of ‘**self-enjoyment**’ which he describes as ‘arising out of the composition of the many’ (PR:145)

The site – Dry Spot – is a privately-owned public place in central Bristol. As described in detail in *Chapter 5: Texture of Experience*, I came across the place more or less by chance, when seeking a point from which to film a demolition event, and from there one thing

¹⁰ Whitehead’s speculative philosophical method enabled him to use intuition based on general experience to produce his *System of the Organism*. This approach contrasts with analytic philosophical methods because the place of empirical experimentation is different in the two approaches. For Whitehead, system must conform to the general ‘texture of experience’ (PR:4-5).

¹¹ Steven Shavero brings apperception from Kant to Whitehead in order to produce a new understanding of apperception in this footnote: ‘Whitehead “inverts” the Kantian analysis (Whitehead 1929/1978, 156) – or, as I prefer to say, converts it from a cognitive to an experiential basis – by replacing Kant’s abstract temporality with Bergson’s “concrete duration,” or better with what William James calls the “specious present.” (Shavero, 2009:29) Here Shavero is claiming that with Whitehead the consciousness of self in perception can be understood from within experience rather than from a transcendental cogito.

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led to another. This was part of my method, to be led by events and to make creative discoveries through that process. To begin with, I used discarded equipment to make transparent LCD screen installations, layering images of urban change into the fabric of the city. I later developed on this theme using augmented reality to create activist installations addressing aspects of everyday life in public places.

1.3.1 Photomedia as a way of finding out about surface as moment of aesthetic relationality.

Cameras and eyes relate to the world through encountering light reflected from textured surface. They encounter it in this way *before* interpreting the scene in front of them as codified signifiers, or even as pre-individuated objects. A mode of experience therefore exists in which we encounter the world as texture, and as produced by surfaces of visual relation. As new relational events occur, new surfaces of relation are produced. This continual bumpy surface of the world is in effect an event horizon; it forms a limit to perception beyond which we cannot see. If that surface was pierced a new surface would be formed.

What emerges from this observation is the idea that moving image events can provide us with a knowledge of aesthetic relationality as a process of continual surfacing. moving image events could equally be understood as moving image occasions or entities - because all are relationally located events. ¹²A surfacing point is the point where one body meets another body, producing the action of sense. A surface only becomes a surface in that encounter with another body. By body here I mean not only a human body but also a body of air, or any other type of substance. The point at which a stone touches the air, a hand, another stone, is the point at which it produces an edge. This is the moment of sense, and the moment of individuation, and therefore also of difference. Effectively, the stone changes that which it comes in to contact with it -

¹² Moving image events are always considered to occur as part of relational situations. They form places, which in turn are understood as **societies** of **actual occasions**. Entities refers to Whitehead's concept of **actual entities** or **occasions**. Entities, like video codecs, are prehensions of their immediate past, and like video projections are produced in concrescence with their substrate. The idea that entities and events, are interchangeable, comes from Whitehead. It useful for understanding moving image. Moving images are entities in places, but have no thickness, so they are things in places and visibly relational events.

it affects it.¹³ This process of surfacing is multiple and continual; it is the push and pull of composition in places.

Moving image has offered me a way in to know the process of surfacing in new ways, because of the image's thinness, opacity, and capacity for layering into places. This project therefore mobilises a mode of more-than-human thought that addresses the role of surfacing within digital moving image practices.

1.3.2 Developing an approach for speculative practice

Methodologically, my approach to working with theoretical concepts alongside practices of image-making was informed by two observations. Firstly, that it is not possible to adequately represent the arts practice research event through the medium of text – but that it *is* possible to produce written propositions that can become active participants in future practice research events. For Whitehead, it is more important for an idea to be interesting (AI:255) – to be productive – than to correlate with an assumed *a priori* reality. This is because ideas are produced from the event, and themselves produce new events, rather than having a status outside of the event of being. Thinking of written propositions as participants in creative practice, rather than representations of that practice, offers a more congruent and horizontal relationship between these two modes of creative, critical thought.

Secondly, the material I worked with – including the social interactions as a form of material – has its own agency¹⁵ in the activities of making. Here I understand agency as the potential to produce new relational events, rather than more narrowly as intentional purpose. The role of the artist is not of an auteur with powers of

¹³ 'the modifications of the body whereby the active power of the said body is increased or diminished, aided or constrained, and also the ideas of such modification' (Spinoza, 2005/1677:130) I understand Whitehead's theory of **prehensions** to be indebted to Spinoza's account of affect (See PR:7) Spinoza also ascribes the capacity to be affected to the non-biological. Whitehead offers some significant differences that is useful for this project. It was written after Einstein's relativity (1905) and therefore has a different understanding of space-time. For example it informs the concept of place as produced by moving image practice in section 6.5.

¹⁵ In this project I seek an understanding that replaces agency with species of relation. I found this conforms to my experiences of doing moving image practice, and understanding of the cinematic apparatus. In effect the thesis is that moving image produces these tacit metaphysics.

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hylomorphic (Ingold, 2010) design, but of a subject working with establishing enabling constraints (Manning, & Massumi, 2014). and of producing lines of flight (Guattari, 2015) through practice as thought to emerge in the world through novel assemblages. This involves an aesthetic sensitivity to the possibilities inherent in the processual material components in performance of the research event - that of placing a moving image.

The approach I developed was based on a synthesis of these observations. I worked by layering images into places; thoughts refracted through making, and making refracted (Barad, 2007) through thoughts. The method is constructivist (Stengers, 2008). in the sense of understanding making as thought (and thought as made) through a speculative and additive process. It is not an endeavour to 'test' or 'prove' a hypothesis, but to generate new possibilities of thought.

1.3.3 The significance of this approach for moving-image practice

This project is useful to practitioners to help understand more about making moving images in public places because it provides an approach to describing moving images as actants in relational events rather than as texts. In doing so, it aims to contribute to the chorus of makers and theorists turning towards affect and other 'non-representational' theoretical approaches to articulate an adequate account of arts practice research (Barrett, & Bolt, 2007, Hoogland, 2014, Manning & Massumi, 2014). I understand Whitehead to add to the thinking with Spinoza's use of affect (1677/2005). Some have used affect to produce bifurcations between affect and cognition (Sullivan, 2010:104). Whitehead address this possible pitfall by using his definition of **prehension** to remove subject-predicate thought (PR:7).

More specifically this approach looks towards moving photographic surfaces as layers which manifest in the city as specific forces. For makers, it provides an understanding of affective compositional forces - both in making and viewing moving work. According to this understanding a line, for example, literally *does* something in a place rather than merely being inscribed upon it.(Ingold, T. 2006) The line also does something within a socio-material relational event of making. The surfaces in lens-made moving images push forth into a space, participating in the micro-political relations at play there.

This project is not a search for a type of art, for example an attempt to develop a formula for self-reflexive art that draws attention to its own workings as an art object. Rather, it is an approach to increased recognition of micro-politics in aesthetic composition, and of the complexity of relations it forms in the making of place events. In respect to privately-owned public space, specifically, the project is an experimentation with the understanding and value of heterogeneity and multiplicity of forces in such spaces. It argues for the productivity of the many within one whole rather than challenging an understanding of unity of place¹⁷.

Take for example the case of a person holding a camera. The camera itself, independently of the human, is an experiment in perceptual relation. The camera produces new relations. Its own technical production can be understood as a becoming, the **prehension** of a surface in a dark room (a camera) is a process of sight, the results of which we in turn can see and respond to. I do not think of the camera as an extension of the photographer. As Lister (2016) and Rubenstein (2008) contend, the relations produced in the process of photography are complex and extend outwards beyond the camera into stored image data sets. Like all new **societies** formed, the **society** of human-camera is divisible and combinable within the **extensive continuum**, in a manner dependent on the types of relations it forms.

1.4 Moving image in relation: Three propositions

Through making moving image events I produced a series of three propositions that elucidate how moving-image encounters can produce a concepts about processes of relation. Moving image practice lead me to this emphasis on relationality because each of the stages – photography, site-related image installation, and viewing an image is a relational prehension process. In photography the camera prehends the scene, in installation the substrate prehends the image data, in the viewing the person prehends the place and moving image and combines them as a new image. The propositions that

¹⁷ A place here is understood as both many combined in to what Whiteheads terms a **society**. The **society** is continually in a process of becoming through the many **prehensions** involved in it. See chapter: 6 particularly the section continuity=discontinuity where I explore how this understanding of place is tacit in moving image practice.

came out of the research are *Focus as Touch*, *Texture of Experience*, and *Sense as Surfacing*.

1.4.1 Focus as Touch

When a camera focuses on a particular place, the image that it creates acts on the body of the viewer in a way akin to a point of touch. In particular, pulling focus with a shallow depth of field in moving images registers in the body of the viewer as a feeling akin to touch. Building on theories of kinaesthetic viewing (Sobchack V. 2004) or haptic visibility (Deleuze G. 2013, Marks LU.1998), I experimented with the aesthetics of image and touch by layering images into various places using a range of methods including making transparent screens.

1.4.2 Texture as Experience

Cameras create moving images from the continual surface of the world. This is a process of undifferentiated **prehension**: they do not individuate between one object and the next. Cameras therefore give us the knowledge that non-biological entities prehend. This aesthetic process of sensing that the camera *does* is akin to our own process: a **presentational immediacy**¹⁸, mode of experience. The moving image, particularly of emerging textured forms, conveys knowledge about aesthetic texture as it is experienced prior to any codified knowledge of things with names. The image produces a continual surface individuating between the viewer and the screen, both pulling us in – affecting us – and simultaneously separating us from what *is* behind the surface of sense.

1.4.3 Sense as Surfacing - surfacing event both of immaterial contact and material ingress.

The point where what we sense appears as a surface, even within our bodies, is the contact moment between one entity and another. As all things are in a continual state of becoming, they are also in a state of **expression**: of affecting the other things around them; of individuating at their points of contact; of surfacing. Surface is the point of

¹⁸ See Section 4.1.1 and Glossary.

contact that produces sense through **prehensions**. This phenomenon can be observed at work in different situations, whether doing DIY or watching films, and is explored in this thesis through creating moving-image installations.

1.4.4 Abstraction and practice

Through these three propositions, this thesis advances the argument that images produce a particular way of understanding perception. This way of understanding perception is encountered through the formation of textured surfaces in relation with the scene that is perceived. The abstract propositions explained in this written component of the thesis were produced in to inspire further practice research. Their abstractions do not take a higher status of truth than that of the practice itself. Rather, the truth of the research is in the moving image events themselves. The propositions presented are media objects in the sense that they are data for the production further relational events.

Taken together, the three propositions advance an argument that images can be understood as the creation of surfaces inside nature. Moving images produce manifolds¹⁹ because the surfacing produced in encounter that separates self from other is also within nature. The image produced in encounter is the making of topologies. It is produced by the difference between one occasion and another, temporally and spatially. In the event of surfacing (sense), both difference is produced between one entity and another, and simultaneously the entities change one another at the moment.

1.5 Dry Spot

Before going on to sketch out an outline of the thesis chapters, this section introduces 'Dry Spot' – the primary research site, or place, within which I worked.

¹⁹ O'Sullivan (2005:102-105) summarises the Deleuzian fold in the statement that '*the inside is nothing more than a fold of the outside.*' He explains that the concept enables Deleuze to take the topological away from the division of exteriority and interiority. Subjectivity is produced by the events of the topological folding into.

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In my research I attempt to draw attention to the heterogeneity of forces involved in the continual making of Dry Spot, focussing specifically on the part of images as an element of these forces. As discussed in more detail in the following chapters, I worked by introducing images into place, so that they became composing forces in that place. This was a means of investigating the political implications to the agency of images in public places. My point here is more subtle than simply a plea against advertising, however. What I am interested in has to do with how the biting machines and broken computer display monitors in *Screens*, or the performative aspirational images of place in *Kebab*, might contribute to the continual production of place through the concrescences they form with viewers. This section also documents a more obvious change which resulted from my practice project, which was to help get the right of way reopened by speaking with planners, lawyers, landlords, and security guards. This change was a tangible political outcome of the project. None of it would have happened, however, had I as a visual artist, not wanted to imagine the place differently from how it was envisioned by the landlords who controlled it.



Image 2 Dryspot, 2018

The process of working at Dry Spot generated the questions that directed my research; a curiosity about cameras and how they are only concerned with surfaces, how this produces a sense of the city as surface, and lastly how moving-image installation involves augmenting the surfaces of the city. When thinking about the footage I had for *Screens*, I started to visit Dry Spot regularly. It seemed indeterminate as a space in its

anonymity. I found it interesting as a place to situate my work because the images in the installation could meet with a variety of people, and their meanings could remain fairly open.

I first came across Dry Spot in 2015 when I was looking for a high vantage point from which to film the demolition site on Nelson Street in central Bristol. The square adjoining tower lane has a balcony that overlooks the site. I explored a few vantage points from which to film it, and the balcony was one of them. I started working in the place, filming the footage that was eventually used in *Screens*.²⁰



Image 3 View from the balcony during the demolition. 2014.

On maps the site is called Tower Lane, at the point where it meets Little John Street. The name is not written up anywhere, so telling someone you would like to meet them at Tower Lane wouldn't be helpful. The place was called Dry Spot by teenagers who met there before going to the youth club opposite. The workers in the pub and the youth hostel called it Junkie Corner because of the drug users that they saw using it.

²⁰ See Chapter 5: *Texture of Experience*

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I observed other people using the place over five months. From the first, it was easy to visit the site because everyone was a stranger there. From 9am to 5pm there were office workers on phones and eating lunch. From 4pm to 8pm there were young people socialising before the youth club opened. From 8pm until 10pm there were adults and older young people socialising, smoking, chatting, some drinking. Then from 1am-5am the rough sleepers unfolded their bedding. Some of these groups of people used the space at the same times. During those times the groups tended to turn their backs to each other, to use the space at the same time but not to mingle. Each of the groups considered the space their own while respecting others' right to be there. I started to call the space 'my place', although I did not consider it my own in a possessive sense.

In 2014 the place was a well functioning commons. Inner-city commons are difficult to
DRY SPOT / JUNKY CORNER / BRISTOL CITY WALL / LITTLE JOHN STREET

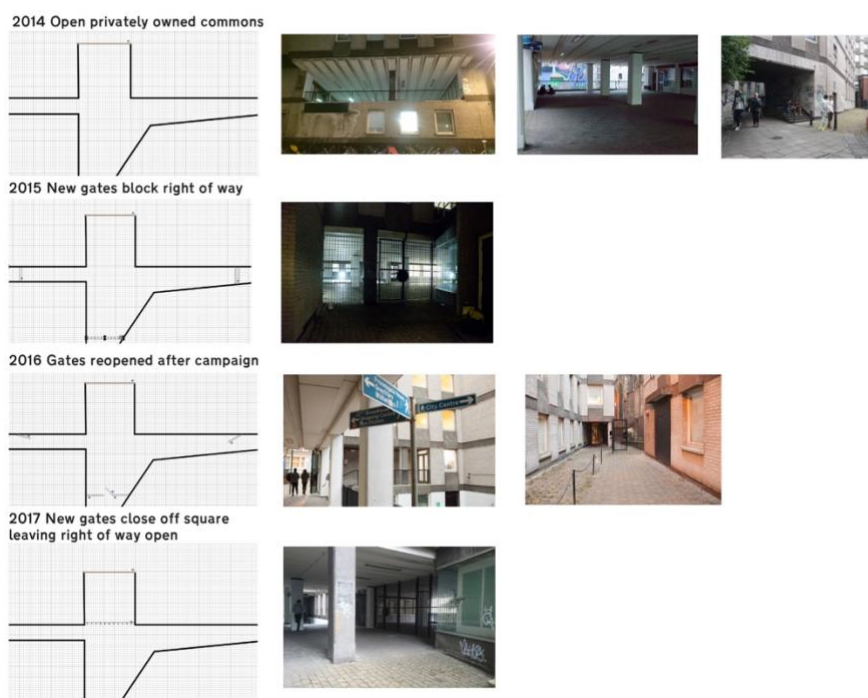


Image 4 How the layout of Dry Spot changed between 2014 and 2018.

design in a way that enables benefit for all that take part in them²¹. The design can over-define use and lead to low uptake.²² This place is a relic of the 1960s 'City in the Sky'

²¹ See Loukaitou-Sideris, & Ehrenfeucht, (2009) for a discussion on the challenges to public realm design for diversity.

²² City centre policy report and map 1966. City and County of Bristol. City of Bristol Printing and Stationery Department. 1966.

style of city planning, designed to lift pedestrians up and improve mobility. The concrete path, now decorated with graffiti tags over repainted white walls, follows the line of the City Walls dating back to before 1100. Tower Lane is mainly pedestrian-only access as it is narrow, although it is designated a public highway. Beside the walkway there is a covered public square approximately 25m by 25m, and at one side of the square are two boarded-up shops. Importantly for the west of the UK, where it rains a lot, the space has a roof. The public walkways attached to the square now lead to dead ends.

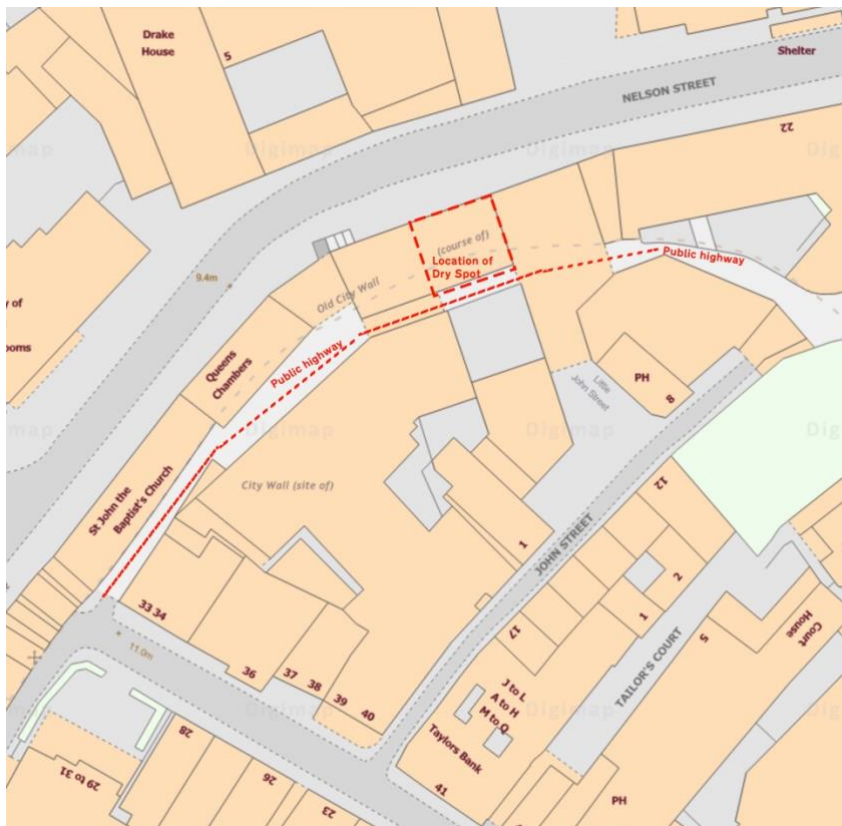


Image 5 Dry Spot Map showing public right of way that runs through along Tower Lane, but not through the public square. Map, copyright for educational use Digimaps/Ordnance Survey, 2015

However, in this partially redundant state, many people feel free to use it ways they find most useful.

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It was a public realm space of heterogeneity that exemplified the quality of plurality of behaviours that occurs in Foucault's heterotopias (1986) Strictly speaking, the site does not fall into this category, since according to his 5th principle a Heterotopia is not a public place: the definition "presuppose[s] a system of opening and closing that both isolates them and makes them penetrable" (Foucault, 1986) In some ways the place has more in common with Marc Augés (2008) 'non-places', as it was designed as place where multiple people pass through anonymously. However, through speaking to people and getting to know them, and simply by being there over time, I found that people felt personal attachment to the place and a kind of ownership of it. This is why I describe it as a commons.

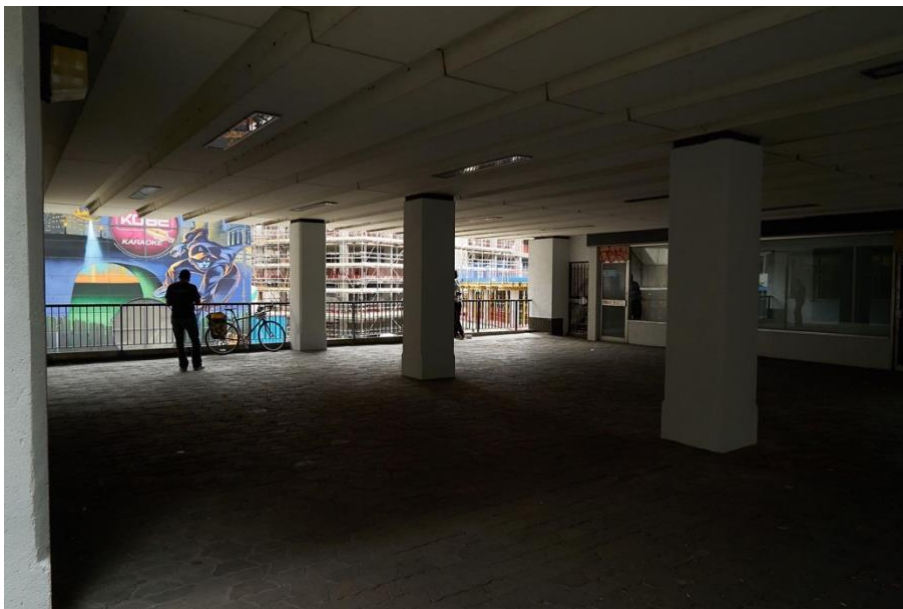


Image 6 Dry Spot 2015

The rural concept of commons has been widely used in urban studies, for example by the Marxist geographer David Harvey (2003) who finds its analogue in places of overt political action. Here I am more interested in the politics of everyday practice in public place, aspiring to relations of tolerance and difference, and emphasising an ethic of plurality. An urban commons here is understood as a qualitative multiplicity that is an incomplete open whole without defined edges; a multiple nexus of relations in continual change.

I chose to use the space for the installation of *Screens* so that people could see and hear the new building being constructed while the old one was being demolished on the half-demolished screens. Their workings surfaced.

A balcony view prevents direct access to the world beyond, producing a step back from which to observe the scene. The railing prevents you from falling out onto the street below, and also produces a border between the street and the enclosed space of the square. "Through the window of a train or a ship's porthole," as Epstein and Liebman (1977) write, "the world acquires a new, specifically cinematic vivacity." The aperture of the square is slightly wider than widescreen's 4:1 aspect ratio.²³ It creates a cinematic window in the sense that the viewer is restricted from affecting what is going on beyond it. There is some ingress of weather, sound, and light, and the view is from a point of shelter (hence the nickname Dry Spot). The objectification is produced by the viewer, and encompasses the whole view, the whole unreachable surface, produced by position and framing

1.5.1 A history of the creation of Dry Spot

The raised walkway deck system employed in the design of Dry Spot was part of a system proposed as a solution to increasing pedestrian and motor traffic in the city centre:

Substantial and radical provision for the free-flow of pedestrians on a deck system is proposed for much of the area south-west of Lower Maudlin Street. Wherever practicable, pedestrian flows will be removed from ground level and footpaths will only be retained where bus lay-bys are staged in conjunction with the links from ground level to the pedestrian deck.

(Unwin et. al. ,1966:162)

²³ This is the aspect ratio used for the triple 35mm PolyVision projection format.

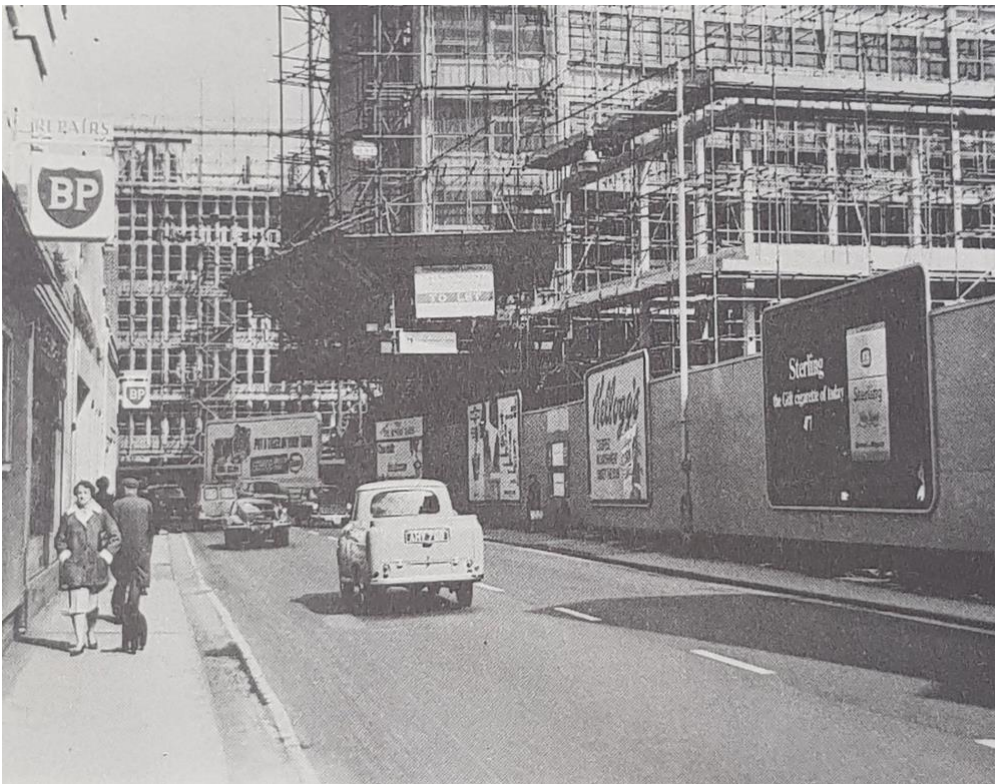


Image 7 The magistrates' courts, under construction here, is the building that I filmed being demolished. The offices are now being converted into privately-owned student accommodation. Unwin et al 1966

Because it is on a hill, Dry Spot is both part of the raised walkway system at the front, and connected to the old city at ground level from behind. The planners' hope for the deck system was to remove 'conflicts' between pedestrians and drivers, and improve the flow of both kinds of traffic:

This survey covered all areas where redevelopment is likely and where there are major traffic flows. The pedestrian flows where recorded have therefore provided invaluable aids in the preparation of a policy for the segregation of pedestrians and vehicles in the City Centre.(Unwin et al., 1966:84)

The survey analysis was majoritarian in that they did not account for diversity of use beyond the commuters flowing through. It was utilitarian in that public space was considered only from the perspective of ensuring efficient public transport, attending to: “car parking, traffic flow, journey to work, avoiding conflicts between pedestrians and traffic provision of public transport” (p119). Surveys were carried out on weekdays with an emphasis on times when there were maximum ‘flows’ of pedestrians. Although

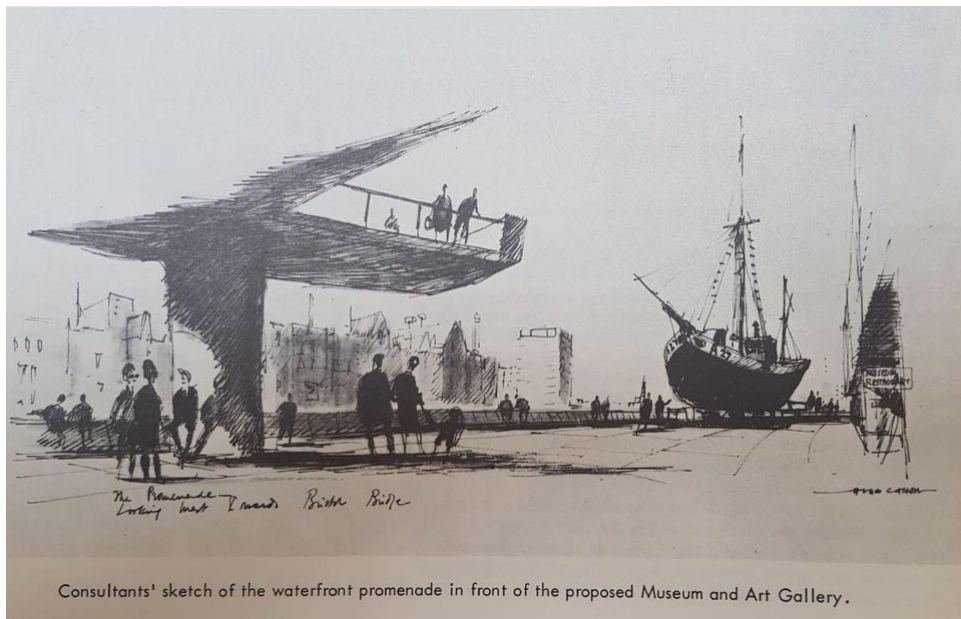


Image 8 Dry Spot was built as part of a plan for a raised walkway system designed to separate pedestrian commuters from motor traffic. Unwin et al. 1966.

they noted a need to address Saturdays in further surveys, they did not mention the times when smaller numbers of people are moving through town. By allowing for the maximum number of people down the narrowest of walkways possible they were answering a single perceived need. There was no attention given in the plan to the quieter times of day or night, when narrow and hidden walkways sometimes become sites of crime.

At the time pedestrian walkways were seen as offering a positive change:²⁴

It has great advantages; view, enjoyment of air and daylight and complete freedom in planning; pedestrian movement can be independent of the road system below

²⁴ See Buchanan, (1963)

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- in consequence the pedestrian's morale is lifted, as well as his body, and he feels master of the traffic rather than its potential victim. (Blachniki and Browne, 1961)

The planners did predict issues; they wrote that people would have to feel it was 'worth the climb' (Uniwin et al., 1966), and proposed that this should be incentivised with the provision of shops and other amenities at the deck level (there are two closed shops at Dry Spot, but no-one I have spoken with can remember them being open). Simultaneously to Bristol's drive towards segregation in 1961, Jane Jacobs published the book *Death and Life in American Cities*, in which she argued for prioritising the permeability of the built environment in order to promote public space contact, particularly on the sidewalk. Her understanding was of a city continually made by multiple agents: "we are dealing with life at its most complex and intense". This inclusive understanding of planning approach accommodates for places as changing over time, and the heterogeneity of practices involved in every day practices.

1.5.2 The recent history of Dry Spot

In recent years Bristol planners have decided that the walkways should be removed. The *Bristol Central Area Action Plan and City Centre Public Realm and Movement Framework* (August 2012), for example, recommended more ground-floor use. This fits with national recommendations for more mixed-use spaces. Segregation of spaces in the city using the analogy of 'rooms' for specific types of use and 'corridors' for transport was found to be detrimental, particularly because traffic and pedestrians were not treated with equal importance in the design process.²⁵ Contrary to the 'City in the Sky' scheme recent evidence, though scarce, points to towards a correlation between increased productivity (in the form of US GDP) and increased attachment to place.²⁶

²⁵ For example Jones, P., Roberts, M., & Morris, L. (2007)

²⁶ Gallup, (2010) *Knight Soul of the Community Why People love where they live and why it Matters: a national Perspective* found between 2006-2009 a relative 7% increase in GDP by level of attachment, and also 2.6% increase in population by attachment. The study was across 26 communities, and is the largest I have found.

Although Dry Spot was designed for mass transit from one location to another, actual usage was mixed. For some this was, as originally intended, a place of flow towards amenity space. For others, it became amenity space in and of itself. Augé (1992) describes how spaces designed for hypermodernity can be anonymous for some, but can cease to be a non-place for an individual once they become specific and meaningful to them personally. In the case of Dry Spot, I found that the anonymity enabled it to become a meaningful amenity space for the people I observed, as well as for those who volunteered to appear in the augmented reality app *Kebab*. Instead of being used as intended for the mass flow of many people, it became used by few individuals, some regular users.

This history of planning that led to the creation of Dry Spot draws attention to the contrasts created by the enforced simplicity of hylomorphic design²⁷. The aim was for the place to be experienced only in transit, perhaps with the addition of shops, though these remain closed. This single, defined use function contrasts with the heterogeneous uses of the space, and with the heterogeneity of the performances in *Kebab*. The encounters I witnessed and documented were both diverse and complex, with each person's habits forming their own textures of experience and identity in place. The production of place was dependent on their feeling²⁸ of that place.

1.5.3 The closure and re-opening of Dry Spot

In late August, 2015, gates were installed at each of the five entrances to that section of Tower Lane, closing the square off to public access completely. The gates opened from the inside only, via a push lever. The lever was protected to prevent access from the outside. I approached the security guards in the neighbouring office on a number of occasions. At first they said they did not know how the gates got there. Then on further enquiry a more senior security guard, who said he had footage of me on

²⁷ See Ingold, (2010) who argues against hylomorphic design understood which he describes making as the 'imposition of form upon the material world' instead of which he proposes 'the forms of things arise within fields of force and flows of material'

²⁸ See chapter 6 on I which I take Whitehead's account of multiplicity and apply it to understanding place as event. Whitehead understands multiplicities to be produced for the percipient occasion. This is not the same as a phenomenological account, as the place itself is directly involved in the creation of the entities (including people) within it.

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CCTV, said he wanted to know what I was doing taking pictures of the space. I used my status as a researcher rather than an artist to allay his fears. It was very hard to find out from them how the gates had got there. By speaking to people in the space I found it was Direct Line, a company with offices in the building above, who had installed the gates. Eventually staff explained the space had been improved for the Direct Line staff to use as a smoking area. Reaching their building managers was a harder thing to do.

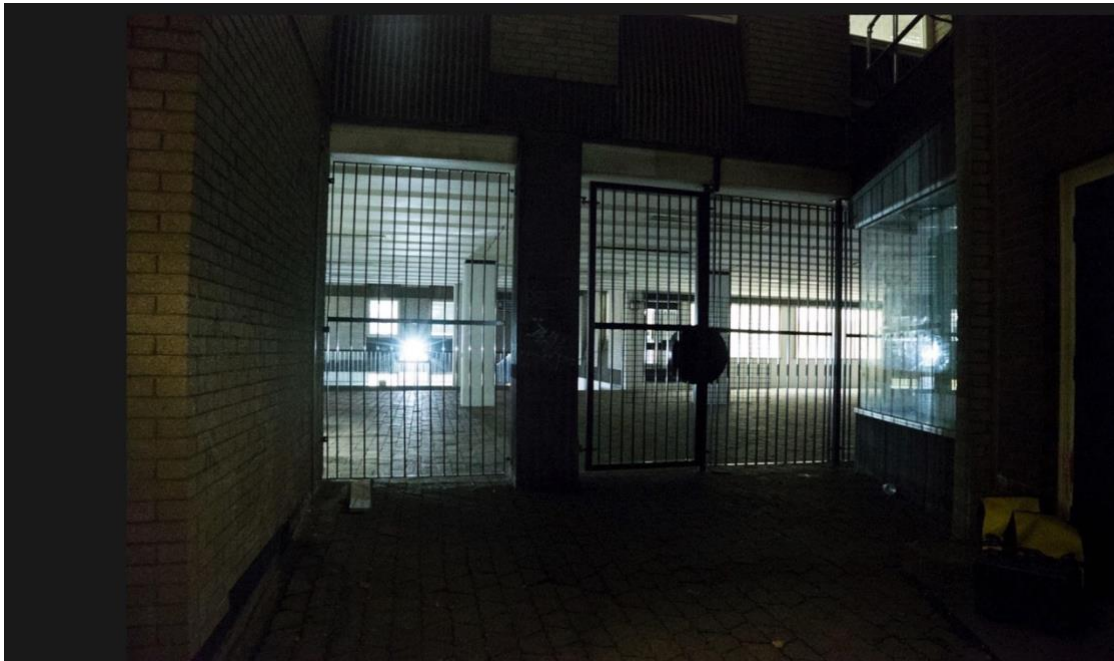


Image 9 Dry Spot in 2015: The public right of way completely fenced off.

1.5.4 Privately-owned public places: a legal background

Although Tower Lane is a public highway, some of it runs through privately owned land. There is some ambiguity over what activities are permissible there, and who has the right to enforce those activities. To frame the activist dimension of this project in a national context I here describe briefly the UK law that applies to public activities in Privately Owned Public Spaces (POPS). The number of POPS and Psuedo-public Places in the UK is increasing (Shenkner, 2017). The 1990 Town and Country Planning Act (Section 106) enables restrictions to use of POPS in exchange for public provision, but was criticised for example in the 2011 Greater London Authority Planning and Housing Committee 2011 report ,which found the agreements made with developers to be

aspirational rather than offering actual commitments. Business Improvement Districts (BIDs), introduced in the 2003 Local Government Act, aim to improve areas through local business-led management of council-owned urban commons spaces.

The effect is to move local council-owned land in to private control. This is akin to an act of enclosure. Legal control of activities is dependent on case law, which are examples of legal rulings on individual cases rather than specific laws drawn up for POPS. The Rawlings/Anderson (Gray and Gray 1999) case, for example, resulted in what has become known as The Arbitrary Exclusion Rule. The case involved Group 4 Security (G4S), who managed Wellingborough Pedestrianised Shopping Centre. A group of young men were using the public places there, including the shopping centre, as a space to hang out. No evidence was found of anti-social behaviour, so G4S used the fact that the place is privately owned to apply a law of trespass. The argument failed in the UK high courts, but was allowed by the European Court. As a result, the owners of POPS are now allowed to ask people to leave a place without explaining why, to set rules of entry, and to mark the boundaries of their space. Any overtly political activity such as leafleting is not normally allowed in POPS.

1.5.5 Gaining access to Dry Spot



Image 10 Dry Spot in 2016 After legal campaign the gates were reopened to the public but the square was quickly taken over by a small group of people.

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I attempted to get access to Dry Spot in order to hold an arts event there. In order to hold the installation I had to have the place reopened. This involved a campaign in which I was in touch with city planners and councillors on a daily basis. The lawyer Permila Patel worked *pro bono* as legal advisor for the project. She found that installing gates was a violation of *s137 Highways Act 1980: wilful obstruction of a public highway*, which is a criminal offence with a maximum fine of £1000. I contacted the city planning department a number of times but they were unavailable to help. The local green party councillor Rob Telford met with me. Public places is one of the Green Party's priorities, and as I was a resident I was able to raise the issue along with other councillors at council meetings. Meanwhile I was also able to negotiate directly with the building manager at Direct Line Insurance. They agreed to not restrict my access by opening the gates for one evening to hold an arts event. I continued to contact the planning department daily, and eventually they got in touch to say the gates had been opened.



Image 11 In 2016 rough sleeping residents of Dry Spot wrote their names on the wall to claim their spaces.

The gates closing off the whole place were now opened, but not removed. A group of rough sleepers moved into the square. Rather than sharing the place as before they left their beds made all day. They had one person on guard at all times with at least one dog. Above each bed space they wrote their names. The territorialisation of the place by Direct Line as their smoking area had been replaced by a new territorialisation by the rough sleepers' group, protecting the place against the police, and also against Direct Line's private security guards. They knew had they had rights to be there and they wanted to hold it.

The newly-reterritorialised place become progressively more smelly. The inhabitants and their dogs made the space unwelcoming to other people. Very early one morning, without any warning, a large group of police including mounted officers asked the homeless people to leave. The security guards later informed me that this was a co-ordinated effort with Direct Line, who then gated off the square. New gates were installed that blocked off the square itself, but allowed access along the legal right of way. During 2019 the square with the view remained gated off completely. Direct Line have moved their offices away and their building is empty. The walkways are used, but not in the same way as the public square was. The public place was technically open but the culture of the commons has not survived in the way it once thrived.

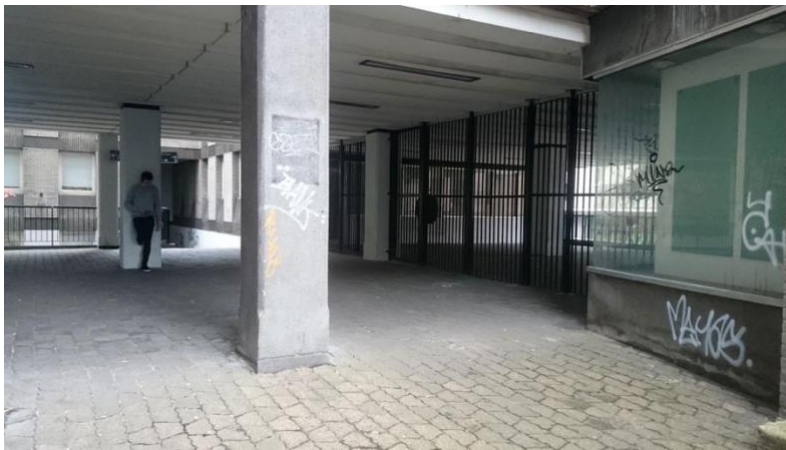


Image 13 Dry Spot in 2017-19: The main square is gated off, but the public right of way following the old city wall remains open



Image 12 Angel Square, London photographed 2017 is a similar public square with right of way shown on map. I had to ring a bell of a security guard for access.

The current plans for the Dry Spot is for the existing building to be converted to a hotel. The public square would become a café area with small balcony. The path, which is a public highway will remain accessible, but it is not clear from the plan to what extent.

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As part of this research I visited a similar place, Angel Square, Kings Cross, London and found open access to be limited to daytime weekdays only.



Image 14 Image and plan – Artisan Real Estate / Alec French Architects 2020.

1.6 Thesis outline

The thesis chapters are organised around the practice research experiments and their associated thinking processes giving rise to the three propositions, as follows:

Chapter 2: Context introduces the central concepts and approaches adopted in this thesis to theorise moving-image practice as located in the production of surfaces. It does this through discussion of a site-related photography exhibition I made in 2014 in which the surfaces of the cinema screen and other adjacent surfaces are shown in the cinema where they were made. The relation between images and where they are produced is understood as producing in the viewer a temporal and spatial vertigo caused by the dislocation of the picture in its new place. This contrast, produced by seeing picture and place together at the same time, forms the basis for experimentation in later chapters, which explores the potential of contrast oscillations for understanding the onto-epistemology of moving-image practice. The chapter introduces the ideas of Alfred North Whitehead to provide a vocabulary for process-relational approaches to making and to other types of thinking applied in the research.

Chapter 3: Methods describes the method employed in this thesis, wherein reading and thinking with text are understood as operating in conjunction with thinking through making. I understand this method to be additive: both making and reading or writing

are species of thought that involve bringing elements together. Moving-image practice involves a synthesis of entities, which in the case of this thesis involves bringing cameras and pictures into place. The chapter explains how I understand propositions in thought to have the same potential for synthesis as pictures. Both propositions and pictures can be brought into situations to produce new contrasts. Contrasts in events amongst entities combining can be where creative novelty can occur. Whitehead explains that abstractions should not take precedence over other practices²⁹ because they are not *about* the world, but *in* the world. My method involved firstly making pictures in places. The propositions entered in to those situations, and also were produced by those situations in combination with reading.

Chapter 4: Focus as Touch is my first proposition, and introduces a foundational concept for the thesis, through the close examination of a selection of photographs by Rinko Kawauchi, and a discussion of my own early experimentation. I discuss some of the writers who have explored the idea of the haptic in moving image, and add to this literature a discussion of the focal encounter as a moment of touch for the viewer encountering a picture or film. Kawauchi's work is used to illustrate this concept of focus as touch, and to establish a general approach of working with what is close at hand to explore the possibilities of making with camera in specific situations. Kawauchi also gives a disciplinary context to the thesis, because I understand my own practice as situated within the field of documentary practices that her work exemplifies. I then show how I have explored the idea of focus as touch in two practice experiments. The concept of touch is important to my thesis because its foregrounding of the haptic produces an understanding of relation with image that is firstly textured. Texture is produced by cameras' relations with places, and by viewers' relations with images, and forms the basis of my next proposition.

²⁹ See SMW:59 and PR:18 where Whitehead explains the fallacy of 'misplaced concreteness' which he states that experiences such as 'appearances' and 'sensation' have been relegated to 'mere appearance' and the concrete truth being placed on abstractions. In response to this his concepts the 'actual entity' 'prehension' and 'nexus', despite being abstractions themselves, all emphasise the concrete specific relation. In this thesis I find photomedia practice to be concrete in this respect – as the concern is always with the concrete textures appearance that forms the surfacing of sense.

Chapter 5: Texture as experience Develops my second proposition, focusing on the *Screens* project. In *Screens* I filmed an old office block being demolished by high reach excavators which have big jaws and spit water as they break up building. At the same time, I was dismantling discarded office computer screens. I removed the backlights from the screens so that they became like very thin giant moving photograph slides, through which you could see the place behind the moving picture on the screen. On the screens I showed the video of the buildings being demolished. I then placed the images in a contested privately-owned public place overlooking the building site where the demolition had happened. This created a site-specific city symphony event,³⁰ in which we could feel the city in state of change, place as event. Texture in this chapter begins to be understood not only spatially, as in the contrasts produced by camera focus, but also temporally. Texture is produced firstly by relations amongst entities involved in situations.

Chapter 6: Surfacing of Sense is my third proposition, and describes the augmented reality project *Kebab*. *Kebab* was related to the same contested public square used in *Screens*. In *Kebab* I further investigated temporal texture. This was done through open public 'green screen' workshops. At the workshops the public performed what they chose as public place activities. These were filmed as very short loops which were then placed in to the now closed-off square using augmented reality. When a viewer held up the phone in place, the video loops of people performing their public place habits appeared behind the railings. The chapter sets out a concept of place based on two impetuses. First, that the concept of place is a multiplicity: for each person new images of place are produced in relation to the place - a place for dancing, for sleeping, for eating a kebab. Second, that the camera unifies the place into a single textured field as it makes its image of place: the camera has a different single-point perspective from the person holding the phone, but that person sees both perspectives together. In trying to explore these daily textured repetitions of public space I ended up doing further thinking, returning to the original research vector of surfaces. In augmented

³⁰ For examples of city symphony films see for example *Man with a Movie Camera*, Dziga Vertov 1929, aims to produce a 'complete separation from the language of theatre and literature' through his documentary 'Kino-Eye' approach, see Vertov, D.(1984). Although its status as a city symphony has been debated (Jacob et. Al 2018), due to it having been filmed in three cities, it still follows the day in the life format.

reality, for the viewer, there are three surfaces visible: the surface of the place, the surface of the place seen from the point of view of the phone, and the surface of the video pictures with the people performing recorded at a different time. Each is a surface layer unified into an event of vision for the viewer, who produces a new image surface in the relation. In this event the discontinuity becomes continuous. In the seeing event the person or thing perceiving both produces a continuity with place – by prehending it they are changed by it – but simultaneously produces a differentiation between entities. The surface is produced at the edges between entities.

Chapter 7: Conclusion summarises the research construction and locates the project in the traditions of documentary practices, where the majority of my previous practice has occurred. During the research I employed methods from single screen contemporary documentary practice, such as facilitation of workshops, filming what is close at hand, and using temporal and spatial juxtaposition to create contrasts.

Chapter 2. Context Review: Photomedia and place

This contextualising chapter draws on literature and arts practice from the disciplines of photography, film, architecture, and philosophy. The chapter is not intended as a formal literature review that would produce a complete assembly of literature in each of the areas of research invoked in this transdisciplinary project. Rather, it documents significant influences on the project in order to map out a field of enquiry in reference to which the concluding pieces and propositions are elaborated. The review cannot be exhaustive because of its necessary breadth. Instead, the organisation of this dissertation as a series of practice based essays, particularly in Chapters Five and Six, locates the relevant references where it does most work for the arguments at hand.

This chapter, then, is intended to contextualise the approaches you will find deployed in what follows. Its function is to articulate a creative approach: to find openings for synthesis between intersecting fields of research on image and place; allowing work in one delimited field to move to another.

The writing in this chapter highlights selected modalities of practice and theoretical approaches that inform my approach to located moving image. The understanding it moves towards is a system of more-than-representational sense relations, in which image practices are conceived as part of the becoming of the city rather than merely representing it. Understanding photo-media as immanently practice located lends itself to more-than-human and more-than-representational understandings of sense perception.

My method, in this thesis, of making moving image in relation to place centres on producing new understandings of sense-perception. My curiosity engages photo-media practice at this elemental, relational level and asks how perception, understood as a cause of becoming, plays out in arts practice and in societal attitudes to place. This focus has risen from my training and passion in doing photography – both still and moving image.

Photography, at its most basic, involves holding a camera in a situation and pressing a button. Simple as this arrangement appears, the practice quickly produces surprises

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and questions. For example, when doing photography we work *with* the camera to produce a double seeing – we are seeing the camera seeing. If a non-organic machine can see, and can even recognise faces, then it canprehend and perceive. This is an observation that arises directly from practice.

To address this practice-based approach, the writing shifts between the description of concrete examples of artworks (my own and others') and abstractions (in the form of the theoretical writing) which apply more generally to the question of sense and perception.

This ability to shift between the concrete and the abstract is a challenge that in some ways defines my whole project. Whitehead's writing addresses this problem in his treatment of what he describes as the "fallacy of misplaced concreteness" (SMW:52) and the "error of mistaking the abstract for the concrete"(ibid).³¹ For Whitehead, the concrete is situated in the bare relations of experience that produce creative process in the entities involved. However, he does not wish to discount abstract ideas, which must therefore also become understood as an integrated part of located relational events - a move further discussed in Chapter 3: Methods.

I understand photo media practice as an apparatus by which the fallacy of misplaced concreteness can be corrected for. This is because photo-media's emphasis is always on the specific textures of individual surface relations between camera and surface, view and image - relations which are concrete. But photo-media also involves itself in producing abstractions, as I demonstrate in the two practice experiments described later in this thesis: *Screens* (in Chapter 5), which produces the abstraction of time passing in the city through contrasting a building demolition from the past with a building site, and *Kebab* (in Chapter 6), which produces the abstraction of place as simultaneously multiple. By bringing the concrete and abstract together in practice, photography enables me to examine the material nature of their relationship.

³¹ The **Fallacy of Misplaced Concreteness** replaces the idea of Euclidian location in relation to a universal geometry with the concept of the relational event (SMW:58). The appearance of place can be understood as a qualitative manifold. This does not change the observation that the image is produced through its specific relations, and does not pre-exist them.

This chapter begins quite broadly by exploring what images *are* for the purposes of my research, becoming more narrow in focus as it addresses the particular topic of moving images in the city. Within that topic I look more specifically at site-related arts that employ photo media. From there I develop the idea that located media breaks up the continuity of perceptual experience and that this process is productive; I argue that the oscillation of image surfaces and surfaces of place produces creative contrasts as images are 'edited in' to place.

I note that images produce a form of temporal and spatial vertigo as they show difference between a time and another time; a place and another place. I then discuss in more detail the concept of surface, which is a key element in the thesis because I understand surfaces to be the main concern³² of the camera. The camera prehends place through the event of the image surface; the image is made through this relation and is productive of new relations when peopleprehend the image surface in a new situation.

The subsequent section of the chapter describes this process of the camera prehending surfaces first through a discussion of a site-related exhibition at the Cube Microplex, 2014, in which I inserted photographs of surfaces into the space of a cinema, and then through a discussion of the photographic work of Jan Svoboda. The motivation for understanding photomedia in the way I have outlined above – as the production of surfaces of sense – is then contextualised in the section 'against logocentrism'. I find the finely textured grain or pixel grid sensitivity of photomedia to be alternate to codified relationality, emphasising textured surface produced in relation to place. Finally, I introduce my reasoning for choosing the speculative metaphysics of Alfred North Whitehead as an alternative to logocentrism, providing a theoretical system with which to work through ideas emergent from photo-media practice.

³² 'Concern' for Whitehead is an orientation that non-organic things, as well as living beings, can have. He describes this as concern in the Quaker sense, which he interprets thus: "the occasion as subject has a 'concern' for the object. And the 'concern' at once places the object as a component in the experience of the subject" (AI:176). This is useful for understanding photography, where we can see that a camera is changed by that which it photographs, and through its focus on it.

2.1 The Ocular Image

Cinematography is widely referred to as a film's photography, and I write interchangeably in this thesis about moving image and still images, referring to both as forms of photography. My reason for treating the two together is that my emphasis is on the relational event of the optical production and reception of images. The distinction between moving and still images, is therefore not relevant to the fundamental stages of this particular practice inquiry, though it will reappear later in the thesis in regards to the specific matter of image circulation. For the same reason, I make little distinction between analogue and digital images, since I hope my work demonstrates that digital images are material and relational events, just as analogue images are. They produce different types of texture in the surface of the image event, both have their own qualities, but both made with lenses. The emphasis in the thesis is thus on lens-made media as a whole: digital and photochemical; moving and still.

The photographic image surface has no depth; it is only produced through the relational event of encounter. There is no doubt that images are both material and physical, but they are not dependent on a distinct material substratum – a concept that Whitehead, importantly, eschews.

The emphasis in my experiments has been on what the relation between image and location offers, to better understand what photographic images *do*. This is an enquiry into the onto-epistemology of the moving image, because we can say what a moving image *is* only through the system of knowledge-relations that it produces.

2.1.1 Image Surfacing as Material Relational Events In Places

We necessarily encounter pictures *in places* – whether on a phone, pasted to a wall, or stuck into a family album.³³ Photographs and videos appear as surfaces produced through situated relation. Both still and moving images are experienced over time (Colebrook, 2015), and are unified in the continuity of spaces we encounter.

³³ For Whitehead this is termed the **ontological principle**, according to which “everything must be somewhere” PR:46.

Elizabeth Edwards, in her essay on ID photographs (Edwards, 2012), calls for us to move away from thinking about the photograph as an isolated visual artefact, to instead think of a '*placing*' relation with them. Photographs, in this case, are understood as actants in spaces. Although they work within a representational medium they are also "entangled with aurality, tactility, and haptic engagement." Through this approach Edwards is able to demonstrate that photographs do "cultural work" by "blurring the distinction between person and thing, subject and object" which "render[s] photographs as social objects of agency."

Edwards proposes that we think of photographs as 'photographic objects'. In this thesis I adopt the equivalent concept of moving image events, which are as much object-events as photographs that can be held. Following Whitehead, all objects are understood as **actual occasions**: temporal events that are the product of their prehensions, and are productive of new prehensions.³⁴

2.2 Moving Images as agents in the making of places

Although the turn to affect (Gregg & Seigworth, 2010) and the embodied turn (Pallasmaa, 2011) have become somewhat accepted in social and cultural theory, there is scope for specific work to rethink the making and encountering of video media as a process of formation of relational events with people in the production of place. Recent work on 'operative'³⁵ describes images as having agency in machine-machine relations - a capacity which I utilise in *Kebab*. My focus, however, is concrescences of place, camera, image, and human.

2.2.1 The mediated city

My interventions with images in place occur on the terrain of an already highly-mediated urban environment. The non-codified affects of surfacing digital electronics

³⁴ See further discussion in section 2.9.1 below.

³⁵ Aud Sissel Hoel (2018), for example, establishes a relation of 'operativity' between new types of images, and new understandings of the image. An extension of this can also be seen in the instrumental images involved in machine vision in remote bombs, as described by Farocki (2001-2003). *Kebab* is an instance of this process; the video feed created by the camera phone triggers a database of other images.

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technics in place are addressed by Malcolm McCullough who in *Ambient Commons* (2013:107) identifies the multiple ways that experiences of technologies from air conditioning to geo-tagging have become "infused' into the experience of everyday life, and media causes a fragmentation of visual and temporal experience. For Nigel Thrift, the effect of this is to transform the subjectivity of the city dweller:

Computing is increasingly flowing out into the environment, becoming part of how position is actually constructed. It will become a new kind of surface, fitted to activity-in-context like a glove is fitted to hand'

(Thrift, 2004)

For Thrift, technologies co-create changes in behaviour. This differs from the approach articulated by Crary (1992), for example, for whom photographic technology is a representation or reflection of behaviours in society. The two approaches produce differing outcomes when brought into synthesis with empirical experiments. To take the selfie as an example – from Crary's point of view the selfie stick might say something about a culture of narcissism, but following Thrift's point above causation can also be traced in the opposite direction: social media platforms such as Facebook are part of a calculation system that produces certain behaviours, including the making of selfies and therefore also selfie sticks. This is more than just a disagreement between determinism and social construction; Thrift points to a playing-out of complex societal power interrelationships in which non-human actants affect behaviours. As Ash Amin (2008) argues, social spaces need to be considered in terms of non-human actants which affect human behaviour as well as the social interrelationships there.

A central aesthetic exploration within this doctoral project has been the layering and placing of images to create relationships for the viewer between the picture plane, the depicted surface, and the surfaces shown in the image – and between "media space and urban space" (McQuire, 2008). An example of recent related research on the intersection of people, images, and places is the work of Zlatan Krajna (2014), who in *Negotiating the Mediated City* applies a qualitative spatial geography and interview analysis methodology for assessing large urban screens. Krajna observed the reactions

of passers-by to an overlaying of spaces with images taken from other spaces and found that the images were considered to be an integral part of those new spaces. He found that people displayed habits which incorporated the introduced images as part of their spatial environment – for example looking by at the "mini-lighthouses" of LCD screens in order to avoid eye contact with other people (ibid: 200).

I understand research to take place not through producing a dialectic between an urban space and the media space, but instead through producing productive oscillations from the meeting of these surfaces. Discord, for Whitehead (PR:187), is an "enticement to novelty" produced between surfaces. In his book *Process and Reality*, for example, he describes how memories at the end of a day relate to alternate possible pasts and futures, and produce change. These imaginative images produce contrasts in concrescence with experiences in place. This is exemplified in the projects discussed in this thesis, which produce discordant oscillations between past and present (in *Screens*, discussed in Chapter 5), and between present and imagined futures, (in *Kebab*; Chapter 6).

By applying this approach to located images we can understand the placement of images positively. Images offer a bare relation between a surfacing past and alternate futures. This relation – or, as I am describing it, this montage or 'editing in' of image into place – offers these two things at least: Firstly, the conditions for creative collisions as combination. Secondly, for these creative events to occur socially – that is amongst many entities, including people, who are involved in the production of place.

2.2.2 Site related media arts: from monument to political event

In order to engage appropriately with situations in public space, critic Jane Rendell proposes a type of work she terms 'critical spatial practice'. She defines critical spatial practices as those that generate critical thinking in relation to a space, rather than fulfilling other municipal social public aims. Public art objects therefore cannot be designed to provide solutions for public space but should serve as "restless objects and spaces, ones that provoke us, that refuse to give up their meanings easily but instead demand that we question the world around us" (Rendell, 2006:8).

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Miwan Kwon (2004) in *One Place After Another* traces a history of site-specific art, ranging from large-scale works by Richard Serra to contemporary community-engaged arts practices that may not leave any physical artefacts. She includes all these practices within the genre of site-specific art as they each try to address space by making work in relation to it. Yee (2011), in *Pioneers of the Downtown Scene*, documents a range of work exploring relational aesthetics, performance, and large scale artworks. Yee shows that Matta-Clark, by cutting holes in buildings, revealed the re-framing that architecture does and the hidden layers of a building's materials. Trisha Brown explored different ways of moving around architectural space by using ropes to 'magically' walk up walls. *Food* was a cafe as an art project by Gooden, Rirouard, and Matta-Clarck. By engaging with space in and out of the gallery these experimental artists moved beyond the limited concept of art as artefact, finding ways to blur the borders between the work and place.

In the edited volume *Situation*, Claire Doherty (2009) assembles a collection of texts from artists and theorists that together present an idea of 'site' that has no fixed, prescriptive function. Doherty prefers the concept of situation to terms such as site-specific and place-making art practices, referring to the innovation of the Situationists (see Debord, 1967). The term implies a sense of place understood as event which is congruent with my use of Whitehead in this thesis. In this thesis, however, I use 'site-related' as more generalised and open terms for this field of work.

2.2.3 Understanding site-specific photography and video as hauntological and uncanny experience



Image 15 Burgin, V. (1969) Photopath. In: Art Forum, February 1974.

In this section I present examples of video and photography works within site-related art practices that offer the ground for a processual analysis of what pictures *do* in places. These works demonstrate uncanny and hauntological effects arising from a particular approach to surfaces and surfacing.

In *Photopath* (1969), Victor Burgin uses a photographic simulacrum reinserted into its originary location. The photographic image is similar to that of printed laminate wood flooring, depicting a wooden surface with very little depth behind the picture plane. Burgin's idea for the work is codified as instructions:

A path along the floor, of proportions 1 x 21 units, photographed. Photographs printed to actual size of objects, and prints attached to the floor so that images are perfectly congruent with their objects.

(Burgin, 2002:67)

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By putting the image of the wood against the original wooden floor, Burgin produces a kind of superfluous *trompe l'oeil* effect. In his situational aesthetic Burgin can be interpreted as doing a kind of critical spatial practice, which Rendell (2008) describes as critically engaged practice, working across art and architecture.

Through drawing attention to difference between real wood and a picture of wood, *Photopath* creates a situation that elicits awareness of the experience of image in relation to space. This drawing of attention does not produce specific, linguistically codifiable, questions, or entail a predefined answer. Instead it produces a situation in which the viewer is faced with difference; between the body of the viewer and the extensive continuum they are in, and also between bodies divisible within that continuum.

Rodowick (2017:53-54) explains that the power of superimposing the image in place is in "its reduction of the relation of an image to its referent to the smallest possible unit of difference". The piece is conceptual in the sense that it draws attention to the image being made in the body/eye/brain of a viewer that is produced in the event, not as an image external to the event. The image is produced by the viewer through that relation.

The effect of *trompe l'oeil* – and by extension of all photographs when seen more or less as illusionary spaces – is unsettling. One way to think of these experiences of images as unsettling is through the idea of the 'uncanny'. Rahmini (2013) uses the term in relation to the ocular and to doubling effects. Vidler (1992) uses the term in relation to creating anxiety in the experience of space, describing the uncanny as a kind of haunting.

Krzysztof Wodiczko creates life-size or larger audio-visual works, projecting footage of marginalised categories of people such as the homeless, injured war veterans, and migrant workers onto national buildings and monuments. Rosalyn Deutsche (1992) uses Wodiczko's work as an example of visual art that can politicise public spaces towards non-indifference. In works such as *Abraham Lincoln: War Veteran Projection* (2012) the images stand in for the people themselves, but are overlaid on architectural surfaces. Both layers are politically charged. These works are uncanny in that they produce an experience of the layering of two spaces at the same time – the here and another space – without any clear framing borders that might allow an audience to

enter into a differentiated, cinematic space. They are hauntological in that two sets of temporalities and locations are present in the space.

In *The Paradoxical Object* (2012), Joan Truckenbrod discusses her own work in the context of other artists such as Tim Head and Pipilotti Rist, who work using video in sculptures for galleries, as well as site-specific light and video projects. She argues that video has the ability to dissolve the perception of fixed sculptural objects and architecture, allowing them to become what she terms 'anti-objects'. She suggests that video can bring a narrative of memories to the experience of an object, animating it with movement, light and sound. Her writing raises themes that I have highlighted in my own literature review, including video sculpture as an assemblage, haptic visuality, memory, the viewers body in relation to the work. Her book is an example of others finding similar areas of concern in the same field.

The ideas of the uncanny and the hauntological covered in these sections and indeed the weird and eerie (Fisher, 2016) each involve the **feelings** caused by disjunctive contrasts. The placing of images I argue is constitutive of novelty. Whitehead terms it **creativity**. He finds 'progress is founded upon the experience of discordant feelings' (AI:256). In my practice research described in Ch.5+6, and smaller works (section 3.2) I explore how these discords caused by image+place addition may help to explore aspects of relationality – surface and texture.

2.2.4 3D imaging and Video Mapping

New and emerging forms of photography continue to function by creating an illusion of form through the rendition of surface. Photogrammetry, for example, produces an accurate three-dimensional computer rendition of a surface through the triangulation of points between large numbers of photographs (Slama et al., 1980). After the surface is rendered geometrically, images are then mapped as textures onto a computer model. As you rotate this render around on the computer screen it becomes clear how thin it is: there is no depiction of subterranean solids. The same is true of 3D print technologies, where the outer surface gives the appearance of a complex solid object, but generally contains a hidden meshwork scaffold intended to make the object light and strong, and to use less printing medium in its construction (Lam et al., 2002). The

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emphasis in both photogrammetry and the 3D print is on the rendition of surface. This is because it is at the surface that perception takes place – through touch and vision. This echoes Merleau-Ponty's (1968:138) observation that perception takes place "at the limit between the body and world." As with all photographs, the photogrammetry model and the 3D print are uncanny in that they may look like the familiar, but are strangely lightweight, and have their own distinctive texture that does not necessarily match the object represented.

The use of video to create the illusion of a solid surface moving is another example of new imaging technologies that create the illusion of form through a rendition of surface. This possibility has seen extensive usage in large-scale outdoor projection, including in commercial settings - for example the launch of the Nokia Lumia phone (Losey, 2011), in which images were projected onto the Millbank Tower in London. Companies such as Loop Light are working to extend projection mapping software so that it can track and map onto three-dimensional moving objects, pushing the appearance of 3D worlds from computer games into life-size urban experience. The Magic Leap company are amongst those developing a real-time augmented reality computer interface. Where these companies are working in the entertainment, experimental computing, and gaming spheres, my doctoral work utilises similar technologies for experimental visual arts practice.

2.3 Images break continuity of place

An important dimension of surfacing for my research practice is the potential of images to break the visual continuity of a place as seen. Images can introduce multiple Euclidian geometries into a space and so challenge our assumptions about any singular truth or point of view produced by visual perception. Rather than merely create an illusion, *trompe-l'oeil* draws our attention to the difference between picture and place precisely because that difference is so slight. The attempt to create a continuity paradoxically draws attention to difference; to the break in that continuity. Our feeling of texture shifts from image to place.

This potentiality of representational images to do non-linguistic work – to work as surfaces of encounter – does not originate with photography, but emerged in the tradition of renaissance painting.



Image 16 Sala Delle Prospettive (Perspective Room), Villa Farnesina, Rome, Italy: wall frescos by Baldassarre Peruzzi, 1516. Photograph my own, 2016

This garden room at the Villa Farnesina palace in Rome, for example, is painted with a *trompe-l'oeil* extension of its architecture into a pictorial landscape. There can only be one point from which the painting extending the floor outwards beyond the picture plane lines up perfectly to produce an illusion of the room continuing into the space beyond the walls. When standing at any other point in the space, the viewer encounters a discontinuous geometry, as in the photograph above.

To say that these fresco paintings were intended to work entirely on the register of bodily relation would be misleading, since the image is riddled with layers of symbolic reference. An important aspect of the work is nevertheless the bodily sensation it produces: what Baudrillard (1988:156) calls a “tactile vertigo.” It is this affective register – this playful unsettling of the space through *trompe-l'oeil* effects – that I believe works to provoke questions about the nature of the visual encounter. It does this firstly through the play on perspective, and secondly through the rendition of the marble surfaces. Both effects confuse the senses, prompting the viewer to wonder what is real, and what is really a picture.

2.3.1 Vertigo

The concept of vertigo by which Baudrillard describes the impact of *trompe l'oeil* is useful to my project because the vertigo is produced as an oscillation by the presence of both a depicted surface and the physical surface of the room. By extending this concept of vertigo to the photographic object, various types of vertiginous affects can be discerned.

Temporal vertigo evokes the difference in time between the making of the image and its later reinsertion into the same place.³⁶ Temporal vertigo resembles the familiar feeling of seeing a family photograph from a while ago. In *Screens*, temporal vertigo is produced when we see footage of a building being demolished in the same location where a new building is currently being built.

Spatial vertigo describes a situation where we find ourselves apparently in two different locations at the same time; although the images are of the same place the view is from a different angle, which is disorientating. Scalar vertigo occurs where we are unsure of the scale, as for example with the giant building site in *Screens*, evoked by a small image of a large space. Sonic vertigo occurs when it is not obvious to the viewer whether sound is coming from an image or (for example) from the building site opposite. Kinaesthetic vertigo occurs where the spatial movement in the image is disorientating, as we give ourselves over to the image, or it takes us with it through movements that do not square with the surrounding space. The vertigo in all these cases is produced by an uncomfortable position in place; a place split into two.

³⁶ The difference between a photograph and its site can elicit a sense of vertigo, but it is important to note that difference is not necessarily a requirement for this effect to take place.



Image 17 Screens, Bristol 2016. Photograph Rich Broomhall, reproduced with permission.

In the next section I will look at how process philosophy can be used to think of relations without thinking of the human subject as the central actor in relation with the image. In order to build the basis of this approach, I need first to explain in more detail a process paradigm, and how it may be applied in relation to pictures in places. To further explain this review of discontinuous affects, of the uncanny and of oscillating effects I turn to contextualizing examples from my own practice explaining how these lines of inquiry led to my approach addressing my research questions.

2.4 Exhibition - Surfaces in a cinema



Image 18 Event Horizon installed at Cube Microplex 2014

Event Horizon is a photograph of the cinema screen showing a blue sky with clouds. It was made while a film was being tested at the Cube Microplex in Bristol in 2013, and was installed as part of a solo exhibition at the same location.

The Cube is unique as a context for the production of image events partly because of the building itself. The building is a concrescence of its history as a theatre, as a deaf and dumb institute, and most recently as a cinema. The building had originally been built partly by volunteers, and was later bought for the Cube Microplex through a public subscription. Each change was a prehension of the previous concrescence, in nexus with new inhabitants. In my description for the venue program I wrote:

One of the reasons for buying the Cube is so that changes can be made to the fabric of the building. In this exhibition, photographs will be installed to interplay with the visual textures of the building itself.

Cube Microplex Program 2014

The materiality of my aesthetic engagement begins to articulate a sense that aesthetics can be understood to be political simply through presence. Presence is political because it is an action in place - it happens through the relations it produces.

Event Horizon was hung in the bar and ticket area, through which the audience pass on their way into the cinema. The exhibition was composed of images photographed in, and reinserted into, the Cube building, and included a live video streaming event, *Knitting*, which played back the amplified and textured sound of needles and wool being used by the usher at the entrance to the exhibition space. The project was completed just prior to my applying for the PhD. It became a way of scoping the field of interest, and prompted me to compose a list of types of relations that went on to inform my initial research questions.

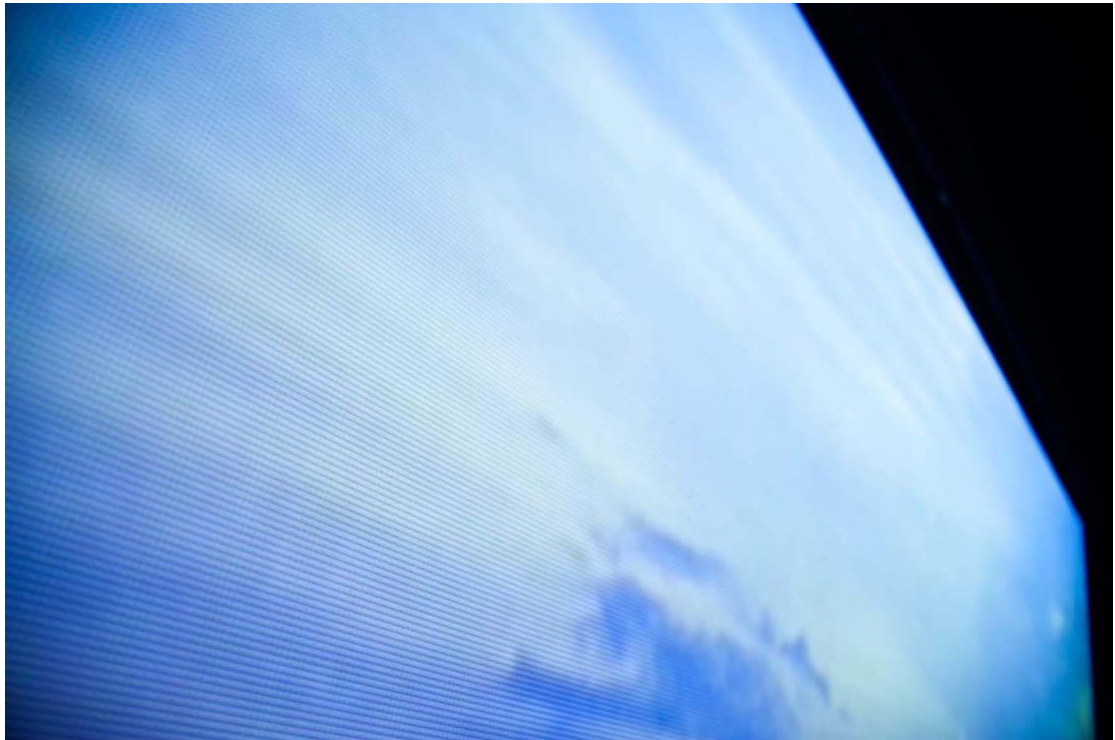


Image 19 *Event Horizon* (2014) photographic inkjet print, 180 cm x 80 cm.

Prior to that point, I had worked as a cinema usher. At the start of every film I would stand at the front of the screen collecting tickets. From that point of view the screen became a flat object. I found it was easier to look *at* the plane of the screen rather than *into* the image plane. To look into the image required conscious effort.

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Event Horizon shows the grid of pixels produced by the video projection. This grid is formed by the gaps between the micro-mirrors that each individually tilt to reflect back light through the projection lens on to the screen. The image is photographed from a point close to the screen, with the camera focused on the pixels closest to me on the picture plane.

Other images in the series also played with the layering of surfaces in place. The texture shown in the image *The Janitor*, for example, shows the complex marks left on the floor in the offstage area known as The Zone. This **prehension** of complex textures is the capacity of the camera to be affected caused by its **sensitivities**.



Image 20 The Janitor, photographic print, installed at Cube Microplex, Bristol, 2014



Image 21 The Janitor, photographic print, Bristol, 2014

A third image was made by photographing the back of the cinema screen. The dots in the image are created by light shining through holes in the screen, intended for sound to pass into the auditorium. Some holes are bunged up with white paint where the screen has been repainted. The photograph was made as a direct result of this practice-based knowledge, and as a result of having hidden behind the screen to watch a sold-out gig (having been noticed by the drummer, who gave us a nod). None of this context

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is present for the viewer in the image itself, but all of this is included in the image's causation. The image is a **concrecence** of these events.



Image 22 Screen, photographic print, installed at Cube Microplex, Bristol, 2014

The cinema screen is an 'event horizon' because – as with a black hole – it is the point beyond which no light can escape. It is the surfacing moment of a relational event inside nature. All surfaces are event horizons in this sense. All images, too, are event horizons. The formation of surface obscures as it forms; it is impossible to see beyond an image.³⁷ This observation set up some of the problems which I sought to think through during the making of the principal works in this thesis, using transparency, projection, and augmented reality to layer images into places.

2.5 Surface In Recent Academic Literature

The importance of the surface in visual encounters has been explored in recent research on film (Coleman and Oakley-Brown, 2017; Constable and Vermeulen, 2018; Ingold, 2017) and in relation to haptic visuality (Marks, 2014) and texture (Donaldson, 2014).

³⁷ For an x-ray camera or ultrasound the surfaces are of a different nature. The surfaces formed in an image always depend on the entities involved in the concrecence event; they are not fixed.

More broadly, my attention to surfacing responds to recent calls, in both the sciences and the humanities, for a renewed attention to surface. Bruno Latour, for example, names the surface of the earth as its 'Critical Zone': "the thin, porous and permeable layer where life has modified the cycles of matter by activating or catalyzing physical and chemical reactions" (Arènes, Latour, and Gaillardet, 2018). Even at this planetary scale, surface is defined by its operation as an event of energetic exchange rather than physical stasis. Surface is the place of action, which takes place through relational events. The source of that action is not ontogenetic forces operating from within – as in some form of *elan-vital* – but is situated in the productive event of meeting itself.

In his article *Surfacing Visions*, Tim Ingold (2017) advances some useful points with which to think about sense as an event of surfacing. Ingold begins, as I do in Chapter 4: Focus as Touch, with the notion of haptic visibility. He then uses Deleuze's idea of 'complexion' to suggest that "in its complexion, the face does not belong to the head; nor the skin to the body" (Ingold, 2017). Employing here a differentiation between the "'black holes' of affectivity and the 'white walls' of expressive significance" (Ibid.). Following Ruskin, Ingold argues that the haptic understanding of surface encounter produces an understanding of surface as a 'veil'. Ingold's exposition goes some way towards fleshing out a possible concept of sense as surfacing. However, the problem for me in his formulation is that here non-matter (the surfacing of vision; the face) is conceived as doing something *to* matter as separate from it (the head). Admittedly, photography could be construed as producing this idea - that the face does not belong to the head - because it enables us to see these things as separate. However, I maintain that the surface - the face - *does* belong to the head. Indeed, the face in the photographic images *is* the surfacing encounter of the head with the camera. The face in the image is produced through the camera's prehensions of the head, and the face of the body is produced through the becoming of that body more generally. The relation between matter and surface here is direct and integral. Furthermore, that relation is extended, such that the surfacing event connects matter at atomic levels into the extensive continuum of the cosmos.

I therefore approach the idea of vision as surfacing not through Deleuze (and Ingold) but with Whitehead, for whom the physical and the mental are inseparable. Drawing

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on Whitehead's concepts of the texture of experience (discussed in Chapter Five), and specifically on his conception of aesthetic sense as a direct relation that is constitutive of the event of material becoming (PR:219-282), I believe sense can instead be theorised as referring to the actual surfacing of bodies in concrescence with one another.³⁸ Importantly, 'bodies' here includes cameras and other non-biological beings as well as humans. Indeed, I suggest that the photographic image itself is an entity which forces us to think this.

Sense is thus understood in this thesis as an instance of what Whitehead calls **prehension**: the event of ingression of sense data into the percipient entity. Importantly, there is a temporal dimension to prehension; the future precedes the surfacing which is the present occasion:

Feeling is subjectively rooted in the immediacy of the present occasion: it is what the occasion feels for itself, as derived from the past and as merging into the future.

(PR:163)

In the specific example of a film or a video data file, this future corresponds to the data approaching the gate – or to the surfacing of data from the drive to the graphics processor. The LCD screen, too, can be read as a point of surfacing; it is a polarised semi-permeable membrane for light. The membrane enables the passing of light of each of three colours via reorientation of its crystal structure. Colour is accumulated for percipient entity through the prehension of the light.

This semi-permeability or polarisation of the screen's surface is mirrored by Whitehead's distinction between negative and positive prehensions – that is, between what can enter through further stages of prehension, or cannot. This produces what Keating (2017:123) calls "a topological understanding of sense" which "concerns not material substance, or the categories of matter and form, but the arrangement of systems of potentialised force into in-forming thresholds."

³⁸ An alternative articulation of this idea is put forward by Vasselue (2002), who brings together Irigaray with Levinas in order to articulate a sense of relationality in surfacing events produce as textured communication between entities involved: "Weaving back and forth between entities, the world becomes a texture in which the subject sees both from inside and from inside-out" (Vasseleu, 2002:123)

In this formulation the picture itself is merely one potentiality of the image. The image is unified into other modes of experience of a place in the production of the **manifold**. "Potentiality," according to Whitehead (PR:44), "is the correlative of 'givenness'." But that givenness is also, as Whitehead insists, related to what is not given. In other words, potentiality denotes not the given of being as in Heidegger, but rather the givenness in becoming:

Every new event of experience, regardless of its scale, constitutes an accomplishment of novelty that is not fully explicable in terms of its gathering of experiential elements

(Hansen, 2015:109)

All that is given, therefore, is creativity in the surfacing of sense. Where this differs, for Whitehead, from a phenomenology of sense is in that the given is understood as potentiality in all its complexity, affecting intensities in the form of prehensions (Jones, 1998).

These intensities are formed by contrasts in the nexus:

The heightening of intensity arises from order such that the multiplicity of components in the nexus can enter explicit feeling as contrasts

(PR:83)

My research explores these contrasts as produced by nexuses of image and place in concrescence with people. Through the layering of images into places, these contrasts are made more tangible. The permeability of the surface can be seen, for example, in the blinking of the projection in *Cursor*, in the semi-transparency of the image in *Screens* (and the visibility of the place through that image). This idea is then developed in more complexity in *Kebab*, through the layering of video loops using augmented reality.

2.6 Surfaces and Photography

Of the many photographers who have explored surface texture as a subject in their work, I have narrowed my review to photographers who have worked with texture specifically on a flat plane that is close to the picture plane. In other words, I focus here on photographic images which have little overall picture depth but use subtle variation of shades so as to produce an interplay between the horizontal depiction of form and subtle shadow to create a sense of depth. In particular, I identify a number of photographers working in Czechoslovakia in the 1960s and 1970s who were making work exploring compositions of textures in this way, including Jan Svoboda (1934-1990), Jaroslav Kejci (1929-2006), Alois Nowicka (b.1934), and Emila Medkova (b.1962). The well-known photographers Andre Kertesz (18954-1985) and Josef Sudek (1896-1976), with their precise renditions of surfaces, could also be placed in relation to this list. However, I have excluded them here as they tend not to work with close-to-flat planes in the manner which is pertinent to this research.

Among these artists I have looked particularly closely at the work of Jan Svoboda because I see his work as deliberately exploring the qualities of materiality presented in photography, as well as the possibilities of composition of materials against each other – that is, of still life as collage. This conjunction of interests is key to this enquiry because placing an image in an architectural setting is essentially an activity of collage.

2.6.1 Jan Svoboda

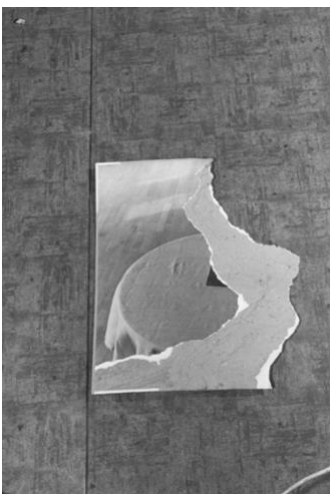


Image 23 Jan Svoboda - *Fragment Stolu (III)* (1973).

Svoboda's works in the studio are essentially still lives; carefully composed geometric renditions. They are reflexive in the sense that they use materials found around the studio and which come from the practice of film photography: film roll wrappers, diffusion paper, photographic prints, and sheets of glass. Svoboda was a contemporary of the abstract visual artist Stansilav Kolibal (b.1925). Kolibal, in turn, was influenced by the Arte Povera movement in Italy, whose artists deliberately used readily available materials in rather than expensive marble or bronze for their work.

In Svoboda's work, in addition to his exploration of close-to-flat-plane composition, there is also an investigation of how the materials used interplay with qualities of the film and paper print. The actual prints are modest in scale, and there is a lightness and delicacy to them – no heavy black areas or bright whites. Studio lighting and other such mundane, ignored objects are treated with careful attention. The images appear to be lit with large, distant light fields, either daylight through north facing windows or reflected light from bright walls. The lightness of the original prints seems to invite a viewer to hold them in a way that does not translate well to the reproductions I have seen.

Svoboda seems to be engaged in an exploratory process, working with the material possibilities of silver salts, the film substrate (polythene terephthate), its chemistry, and the silver print processes. In this thesis, I am engaged in a similar process, but working with lenses, digital sensors, data, digital display technologies, and architecture. In my research I examine the effects of juxtaposition of materials - not only materials in relation to one another, but also the materiality of the image and its objects in relation to the digital picture plane. These explorations of material and exposures produce a tacit, practice-based knowledge of surface.

2.7 Against logocentrism

What is this film about? It is about a Man. No, not the particular man whose voice we hear from behind the

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screen, played by Innokentiy Smoktunovsky. It's a film about you, your father, your grandfather, about someone who will live after you and who is still 'you'. About a Man who lives on the earth, is a part of the earth and the earth is a part of him, about the fact that a man is answerable for his life both to the past and to the future. You have to watch this film simply, and listen to the music of Bach and the poems of Arseniy Tarkovsky; watch it as one watches the stars.

(Tarkovsky, 1989:9)

Practice research enables direct engagement in the situation of images in place. This, in turn, enables speculative material synthesis as a species of thought. Thought is not understood here as limited to the conscious, nor as taking place in reference to a nature that is external to it. Instead, thought is understood as taking place within nature. In the quote above Tarkovsky explains how we should watch his films 'simply'. How can we articulate this simple mode of encounter? For Shaviro, drawing on Whitehead's concept of *feeling*, the image of thought includes relation that is not necessarily self-conscious, or even conscious: "before it is cognitive, let alone conscious, thought is primordially an affective and aesthetic phenomenon" (Shaviro, 2016:16).

Understanding thought as precognitive decentres the word – the logos – and foregrounds the aesthetic and the relational. Moving image is first produced as an aesthetic relation with the profilmic situation; it then produces new relations in human encounter with the image. This project develops new ways of experimenting with non-logocentric understandings of situated relational events between camera, video-media, and human.

2.7.1 Alternatives to logocentric understanding of image relations

My approach to surface posits a counterpoint to dominant semiotic accounts of the image. In her book *Art Beyond Representation: The Performative Power of the Image*, art theorist Barbara Bolt (2010) shows that the semiotic model for analysing visual communication has caused a 'crisis of representation' (pg.91) in arts practices. As

alternatives she proposes 'praxical engagement' (pg.48) which the combination of material and ideas produces knowledges, and radical material performativity (pg.151) in Australian Indigenous art. According to Bolt, Marcel Duchamp (1887-1968) led the way away from what he termed 'optical images' (which included but weren't limited to representational paintings) towards 'readymades' in which the object is considered to be "rest upon itself in its very own essence" (Heidegger 1977, quoted in Bolt 2010:109) Duchamp sought to make a distinction between representation on the one hand and affect or material relation on the other. However, this move is undesirable because it simply perpetuates a dualism, separating the sign and the mind from experience inside nature. Thankfully, this move is also unnecessary, because ocular perception itself can also be understood as directly relational, or more-than-representational.

Shaviro (2009:30) therefore suggests replacing Heidegger with Whitehead in media theory. This move replaces miserable presence, being and withdrawal, with becoming and *creativity*, whose cause is relationality. This presents a more optimistic vector for creative media research. Following Whitehead, the crisis of representation can be addressed by understanding perception as direct:

A sense-object is not the product of the association of intellectual ideas; it is the product of the association of sense-objects in the same situation. This outcome is not intellectual; it is an object of peculiar type with its own particular ingression into nature.

(CN:99)

Whitehead describes the event of perception as the ingression of the **sense-object** into nature. Both the human and the perception event itself are considered a part of nature, and not as seeing nature from a separate position. The vector of **feeling** in perception operates directly as a force, which makes the perception event direct and embodied. This in turn makes it possible to understand thought as an embodied physical prehension itself. The effort here is to bring the intellect, mind, and soul, into the **mental pole** of physical prehensions, and therefore into nature.

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Politically, this means letting go of the idea that we can speak about nature as if we were not part of its becoming. In the 'minor' practice of media arts this is why we play with clay or go for a cold swim (Manning, 2016). For the photographer, every click of the shutter is an ice cold swim. Each is an encounter within nature.

The association of sense-objects involves the human as their percipient occasion conforming to a sense event by forming in concrescence with the object it prehends. The association with its own occasion of experience, its memory, produces symbolic reference. Both language and non-linguistic events are prehended in this way. In other words, Whitehead places representational 'illusion' inside nature,³⁹ rather than viewing it from outside. Perception, including language, is understood as always physical.⁴⁰

2.7.2 Barthes three levels of communication

Roland Barthes, in his classification of structuralist approaches, opens up a similar possibility for thinking about the image as affective as well as representational. Barthes (1977:52-62) maintains that images communicate meaning in three ways, which occur simultaneously. The first, 'informational', level involves literal, signified meaning whereby images operate as language – this is the image as representation. The second, 'symbolic' level involves connoted meaning, which refers to myths and other shared cultural knowledges. These can be intertextual (Kristeva, 1980), such that an image's meanings are not fixed but dependent on their relation to other texts (and images).

Importantly for my project, Barthes outlines a third level of meaning, which he calls 'obscure'. This type of meaning is carried *within* signification codes, but works *outside* of it as 'a-signifying' signs. To elucidate this concept, Barthes describes scenes by Eisenstein as textured surfaces: "finely traced eyebrows, his lank blondness, his faded,

³⁹ 'Pure presentational immediacy refuses to be divided into delusions and not-delusions. It is either all of it, or none of it, an immediate presentation of an external contemporary world as in its own right spatial. The sense-data involved in presentational immediacy have a wider relationship in the world than these contemporary things can express.' SYM:24

⁴⁰ PR:264 - 'Language, as usual, is always ambiguous as to the exact proposition which it indicates. Spoken language is merely a series of squeaks. Its function is to arouse in the prehending subject some physical feeling indicative of the logical subjects of the proposition, to arouse in the prehending subject some physical feeling which plays the part of the 'physical recognition,' to promote the sublimation of the 'physical recognition' into the conceptual 'predicative feeling,' to promote the integration of the indicative feeling and the predicative feeling into the required propositional feeling. But in this complex function there is always a tacit reference to the environment of the occasion of utterance'

pale complexion" (Barthes, 1977, p53). He then explains why he uses this descriptive language: "interrogation bears precisely on the signifier not the signified, on reading not on intellection: it is a poetical grasp" (ibid.).

This process of understanding communication, wherein the textured signifier is included inside experience, produces an affective concept of the image. The physiological response to the image allows images to act on the event of the body, and allows the body to *become* as part of the physical world. Rather than a human-centred understanding of the mind as an independent reader of the representational image, images here are conceived as actants on (or with) the person. This de-centres power relations between the image and its viewer (or creator): the image can 'take' the person. Importantly, this does not separate the process of reading images from its context in culture - images as surfaces are encountered and sensed, but their meaning may be quite open dependent on personal experience:

Process is the aesthetic image – an image that is heterogeneous in that it permits a knowing that exceeds what can be captured by the symbolic.

(Barett, 2012:64)

This process is situated within the process of attention to an image. Here we can see one of the ways that the digital image fits well within a materialist philosophy. Digital images in public places are material objects, mounted, projected, and screened; they draw attention to the materiality of all digital images and thus become a site for the wider investigation of digital image ontology that underpins this research.

2.8 Alfred North Whitehead Flickering Consciousness (AI:163)

Theorists working in the field of media have recently begun to turn to Whitehead. Manning (2009) adopts Whitehead's concepts of **feeling** and **concern** to enable an understanding of non-neurotypical perception, that does not pre-'chunk' perception. Shaviro (2009) advances a call to replace Heidegger with Whitehead in post-modern thought. Hansen (2015) formulates a media data using Whitehead. Murphie (2015) draws on Whitehead to think about the "world as medium". In the concept of 'media-

world assemblages' he articulates a sense of relationality as integrated in processes of becoming. It is in the events of becoming that novelty occurs. The idea of bare experience as productive of, rather than distanced from, events of becoming enables media to be understood as situated inside nature and society.

2.8.1 Why Whitehead is useful for this project

Whitehead's thought is appropriate to understanding moving image because for Whitehead every entity is a **feeling** of its immediate past and of other entities in relation with it (AI:174). Each moment in video – and each moment for an **entity** – is an arrangement of stillness and movement that only emerges in relation to its immediate past and potential future. The aesthetic event acts as both cause and effect on all heterogeneous becomings in nature. Without this relational change there is no event of moving image. Furthermore, every frame projected onto a surface or displayed on a monitor, as this project explores, is a novel relation with the complex substrate of the place it surfaces in.

Although he did not write on moving image, Whitehead's thought is cinematic in the sense that he conceives the image of thought as produced through relational events. For Whitehead, there is no being other than continual prehensions – becoming. Cinema is an event of relational becoming through **feeling** or sensation, and thus an exposition of a species of more-than-human **prehension**. We see a camera seeing; a camera and a screen are both seeing and feeling apparatuses.

Actual occasions (things) for Whitehead are continually produced through **prehensions**, which are sense events. To understand existence as a relational event fits well with activities of moving-image practice. These practices involve using cameras to create moving-image events. For Whitehead all orders of things experience – not solely biological living things. Bodies – things – exist as experience events in which each have a subjective and objective aspect. Although things exist as experiences, they are not purely ideal in nature. On the contrary, the "materialised location of all bodies is key to the having of an experience" (Halewood, 2013:50).

For working with cameras – machines that we can see doing visual experience – this is a useful way of thinking. It need not necessarily displace all other modes of thought as having their own applications. Those modes of thought afford the production of different ideas. What Whitehead's **System** offers is a particular way of understanding the relationship between sight and thought that is singularly appropriate to a discussion of cinema. Key concepts from Whitehead that are applied in this thesis - for example his treatment of temporality, perspectivism, instability of entities, processes of continual change - all speak directly to the specific qualities of cinematic media.

What Whitehead's system enables is, firstly, a shift from perception as belonging to the perceiving **occasion** (entity) only, instead seeing perception as belonging to the relation that is produced.⁴¹ Secondly, that prehension occurs for all kinds of entities and not only for humans. Lastly, that perception is part of a process Whitehead calls **objective causality** Sherbroune,(1966:117) in which when something is seen, it causes change for the percipient entity. This makes perception a part of efficient and final causation⁴² combined.

The integration of perception within causation gives Whitehead's theory its vectoral character. This shift in emphasis enables a novel concept of media as part of a more-than-human system, and as part of what has been termed a post-phenomenological (Ihde, 1995) or a post-human (Braidotti,(2013) position, which attempts to understand humans as situated amid a wider nature, rather than always at the centre of perception events.

The social scientist Michael Halewood takes as a starting point the often-quoted statement from Whitehead, that beyond the experiencing subject there is "nothing, nothing, bare nothingness" (PR:193). He builds on this claim to explain that "existence is not made up of objects, or of objects and subjects, but is constituted by the experiences of subjects" (Halewood, 2013:50). The aim of this model of cinematic thought is not to reduce the cosmos to "mere appearance," as Whitehead (PR:49) accuses Kant of doing. Rather, it is a move in the opposite direction, such that

⁴¹ The famous double slit experiment shows how the presence of an observer effects the outcomes of the observation (Feynmann et al., 1965)

⁴² See Evans (1959) for an explanation of Aristotle's conceptualisation of causation referred to here.

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experience, or epistemology, is brought into ontology. Thus I understand the zero-thickness surface of sense is understood as both the cause and the effect of the becoming of the entities involved.

Whitehead's **System** was produced at a time in which cinema was gaining popularity. Though he does not mention film, he does write about the 'moving image' as a way of conceptualising time PR:338. Time is important to his system, and here he appears to be quoting Plato, *Timeaus* where he describes of time as the moving 'image of eternity'. In this concept, time is movement. It becomes an image through the accumulation of feelings, as an aeon is formed. So memory, or an image of time, becomes possible through accumulative feeling, as an entity prehends. Both camera and human experience time in this way, through cumulative difference, rather than in a process of "perpetual perishing" (PR:388).

2.9 Conclusion: from fields of interest to concrete practice

This contextualising chapter draws on literature and arts practice from the disciplines of photography, film, architecture, and philosophy. It draws together significant influences on the practices described in chapters five and six. This review has identified the areas of exploration that are brought together in my project, not so much to propose a ground from which to work, but rather to identify the diverse trajectories of interest that contribute to the practice-based experimentation and theoretical argument which follow. The turn away from logocentrism in the practice and interpretation of the work provides a problem for what to replace it with in understanding photomedia relations. This is developed through the three propositions and associated practices in chapters 4, 5, and 6. The understanding of images as textured fields layered into places are developed there. Through practice the ideas of **contrast** produced by described in section 2.3 is put in to practice through the placing of images in various ways into places.

Chapter 3: Methods describes how these vectors come together in the series of media arts events produced in this practice-based doctoral project. It explains how these experimental practices can be understood as a mode of speculative thought, occurring in relation with the site. That experimentation is not constructed as a means of testing

a hypothesis. Instead, by bringing together moving image with place, novel events are produced that create the conditions for a different concept of relationality, as is elaborated in further detail in Chapters 5 and 6.

Chapter 3. Methods - Synthesis Through Contrasts



Image 24 Still from footage made for Breathing Building 2016 in which I was filming a pet chicken breathing. The footage isolated the simple movement of breath in the textured surface of her feathers. The experiment was with what may happen as the image and movement became semi-abstract. See practice documentation portfolio for further images and video.

The aim of this chapter is to describe a method based on synthesis of practice-based and text-based research. This method involves synthesis in two directions: (1) an integration of the thought processes of reading and, (2) writing theory with the thought in making and engaging with situated moving-image events. Put simply: ideas, concepts, propositions from metaphysics, places, encounters, materials, cameras, and habits are all taken as ingredients that form an active part of research events. The outcomes of these events are not formal conclusions but propositions that in turn into constitute ingredients for further research events. This process can be described as both speculative⁴³ and constructivist:⁴⁴ speculative, because the method involves fabrication rather than correlation to a real world external to the event, and constructivist because it proceeds by adding one ingredient to another. This is appropriate to the medium of media arts practice, which in that its process is synthetic.

⁴³ Whitehead (PR:4) differentiates his speculative method from specific proof by mobilising the idea of texture: "the texture of observed experience, as illustrating the philosophic scheme, is such that all related experience must exhibit the same texture." Specificity of texture is what process philosophers term an haecceity in that it produces continual difference through detail (Sauvignargues, 2016:51). According to Whitehead's formulation, the texture of experience is understood to conform to abstractions formed from general experience rather than logic; ideas are formed as a events. This account unifies experience (previously the realm of phenomenology) and scientific proof, reconceptualising the hypothesis as a speculative act.

⁴⁴ See Stengers (2008)

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Practice based research for me involves finding out through making and doing.⁴⁵ The first main practice at play in this research is the placing of site related moving images. The second is working with Whitehead's speculative metaphysics creatively together with making to produce propositions. Both are understood as species of thought that occur through experimental concrescences. Whitehead writes '*the history of speculation is analogous to the history of practice*' (1929b:82), and therefore the reverse is also true in that practice works as thought in that it involves speculative synthesis, in which elements are combined in order to learn from those processes.

Movie making involves a synthesis of multiple elements, in this case images and places in various configurations. The two practices – making propositions, and making media arts events – influence each other. Moving images are treated as layers added into places. This produces the conditions for viewers to experience contrasts made by the conjunction of images in to place. In the event of the viewers feeling these contrasts conditions the production of novel understandings of place. The articulations of my own propositional understandings are articulated in this thesis.

This project develops a located media arts practice as a mode of speculative experimentation – that is, making as a situated practice.⁴⁶ In working together with concepts and media practice, I was curious about how the two can be mutually productive. The roles of concepts are tangential rather than illustrative; what Whitehead (PR:86) calls 'lures' towards movements in thoughts and practice.⁴⁷ In neither mode of thought – mental or physical – is concrescence understood as 'pure'.⁴⁸ Each contains elements of the other, and each species of synthesis influences the other. Whitehead (PR:248) observes that "the mental pole originates as the conceptual counterpart of operations in the physical pole". The mental and physical 'poles' within

⁴⁵ See for example Landau (2012).

⁴⁶ Connolly (2017): "Creativity often emerges in an unexpected situation out of rhizomatic intersections between several teleo-searching, subperceptual drives below consciousness"

⁴⁷ "This is the ingression of an eternal object in the role of a conceptual lure for feeling" (PR:86).

⁴⁸ Whitehead (PR:33-35) explains that prehensions are impure in the sense that they contain both physical and mental poles. A positive prehension manifests as a **feeling**. Thus the empirical element of this practice experimentation cannot be isolated from thought as **felt**. Through this impurity both poles become vectors or powers in each other's **concrescences**. The impurity of the poles (mental and physical) in practice research creates a basis for thought as empirical speculative synthesis – that is, for **creativity** as experimental synthesis.

a prehension event of synthesis can be understood in terms of vectors.⁴⁹ Vectors in thought produce choices into making and *vice versa*. For example, in the later chapters of this thesis an exploration of 'texture' in relation to camera focus becomes a vector in thinking about 'texture' as a way of articulating precognitive experience and relational encounter. The idea of texture moves from making into conceptual abstraction. Conversely, abstract thinking on heterogeneity in place-making led to works that explore perspectivism (in *Screens*) and difference (in *Kebab*).

The activities undertaken – writing, photography, installation – work with their limits, or creative constraints.⁵⁰ Synthesis in mental thought is not the same as the synthesis that occurs, for example, with placing a video projection on a concrete wall (in *Cursor*), but both are a species of novel thought understood as synthesis or concrescence. Interactions between the two practices – thinking with words, and thinking through making – take on a number of different forms in this project, including emotional movements,⁵¹ logical design,⁵² and imaginative experimentation.⁵³ The 'what-ifs' of practice produce challenges to logic that can be fruitfully explored in other styles of making. Each approach can produce challenges to the other's presumptions. Both the writing and the arts practices are speculative in the sense they each produce their own experimental vectors. Neither aims to fully represent the product of the other, but instead they form productive interrelations that manifest as vectors.

⁴⁹ The term **vector** is taken from the idea of the 'vectoral character' of a prehension. 'prehension reproduces in itself the general characteristics of an actual entity: it is referent to an external world, and in this sense will be said to have a 'vector character'; it involves emotion, and purpose, and valuation, and causation' PR:19 We can see here a **prehension** is relational process that involves **ingression**. This vector is a way of describing the ingression involved in a prehension. The quote shows process is inclusive of physical and mental aspects, so I use it in this thesis to combine various influences – ideas, and material processes involved in single events. The physical (objective) and mental (subjective) poles occur in prehension events where for example a camera prehends its object of **concern**. See also, PR (309), and Van Wyk in Deener et. Al. (2012:96).

⁵⁰ See Deleuze, (2007:312-324)

⁵¹ Babies, mums, pet chickens, monster machines, expectant cursors

⁵² *Cursor*, in practice documentation which addresses the problem of scale and integration into place.

⁵³ As for example in *Screens*, where excavators become monsters to eat the formal images, and *Kebab*, where place is reimagined through digital performance.

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Explorative experimentation is not simply the testing of a theoretical construct. The concrescence of relations is produced in experience, including that of humans, cameras, cities, machines and other entities. While this methodological approach could be taken as relativist (because it is produced by specific events), I understand it to be species of realism. The 'concrete' (PR:211) is located in becoming of place, produced by each and every vector within a complex mesh of relations . The methodology is therefore appropriate to a study of images layered into place.

The cause of a vector in thought may be a particular encounter:

Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter. What is encountered may be Socrates, a temple or a demon. It may be grasped in a range of affective tones: wonder, love, hatred, suffering. In whichever tone, its primary characteristic is that it can only be sensed. In this sense it is opposed to recognition.

(Deleuze, 1994:139, emphasis in original)

This 'something' is situated in the world and it produces relational processes of encounter. The protagonists might be a person (Socrates), material space (a temple), or mythical or psychological manifestation (a demon). A photograph or video in a space is one such protagonist. Photographs can be surprising and fascinating objects that are spatial and material events. Each challenge us and affects what is around it through the relational processes that it co-produces:

"...It's about persisting: persisting in the moving midst of that which is coming into being. This might sound wilfully mystical. It's not. It's about the difficult work of sustaining and supporting this emerging sense of something happening in a way that is both rigorous yet open. And it is about shaping: about giving shape to something that can be sensed without necessarily reducing whatever this might become an object of and for thought. It's never

about just taking something off the shelf, about rehearsing something that has already been devised. It's about making techniques anew, albeit partially, as part of the emergence of the problem. This is part of what makes non-representational styles of thinking experimental—they are experiments with devising techniques for worldly participation as part of the process of doing research.

(McCormack in Vannini, 2015:99)

It may not be possible to describe these affects precisely. However it may be that it is possible that the relational processes which produce them are identifiable in a meaningful sense. It is these processes that this project begins to unpack: the process of encounter with image, and what that encounter affords for producing ideas about visual perception as a cause of becoming more generally. The photography itself is a form of improvised performance; a synthesis in the moving around to bring textured forms into relation by making a continual picture plane with the camera. It resembles what Erin Manning (in Gaskill and Nocek, 2014:316) calls “rhythmic activations of a body-morphing that never precede the event of their coming-into-relation”. The works themselves produce the conditions for novel possibilities of making thought occur. For example, in *Chapter 4: Focus as Touch* I articulate a concept of Whitehead's **prehension** as the feeling of touch that is perceived *with* the focus of the camera. This proposition evolved out of my work on *Screens*: experimenting with image on deconstructed computer screens made me realise that there is an operation of focus that makes the image congruent with the picture plane. Just as photography is itself a playful interplay in the production of surfaces, so too there is a playful interplay between thinking with words and making.

3.1.1 Things that make you think: *Material Thoughts*

This section addresses how we might understand making as a type of thinking, and vice-versa, in the field of arts practice.

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Gramsci, Haraway and Latour would argue that the use of thoughts and ideas are inseparable from practice, *ie* theory is itself embodied and language (used creatively), according to Kristeva, is material. Perhaps art practice resuscitates and recuperates theory by revealing the false logic and binaries that emerge from 'solidified' theory.

(Macleod, 2007)

Various approaches exist for understanding writing as part of practice based research. Jane Rendell (2008) has developed 'site-writing', an approach that draws practice – in her case architecture and public art – together with writing, and frames writing as being both 'spatial and material'. Katie Macleod adopts a method of 'art/writing' – an activity she describes as "writing which is indissolubly connected to the research art." She considers both the art and the writing to be a form of 'thought in action'. She draws for this idea on the writing of Meike Bal, who describes Louise Bourgeois' *Spider* as a 'theoretical object'.

These understandings cast theoretical art criticism as a kind of arts practice. The idea of 'theoretical objects' offers a way of thinking about how ideas operate in this research project. If I understand the reading I have been doing as a form of actant – as ingredients or forces in the co-production of the object, event, or encounter – then the reading might manifest in the artwork as a kind of 'theoretical object'. However, this approach seems to suggest that objects and actions are separated in the first place. The principal benefit seems to be the contribution of practice to text, rather than *vice versa*: that the encounter with the object enables a less solidified theory, one less prone to binaries.

Photomedia objects produce surfaces that I understand as relational events with perceiving entities; they are surfaces with no depth, that are produced by the relation between entities. In this encounter there is the potential to challenge the idea of what is out there to be stable, and instead always a production of relation. I understand the

destabilising affects⁵⁴ of photomedia encounters is one of the things we find to be attractive about them.

Lastly there is the writing of philosophy. All this experimentation leads to the questions of metaphysics - what is there and how do we know it? Whitehead, and media arts practice, both combine these questions against the powers of language that may separate them. The moment of the theoretical emerges in the relations of challenge and difference which theory produces in the relations of which it forms a part.

In conclusion to this section, I understand making to be practices that can be understood be in the formulation of propositions, and in the making of photomedia events. The weaving of the two practices influence each other. I understand this throughout with references to Whitehead who goes to such great lengths to incorporate thought as an aspect of his processes of prehension so as not to separate it from other forms of experience.

In the following section I will itemise the key publicly exhibited photomedia experiments that I did during this research and explain my choice of those discussed in detail in the thesis.

3.2 Photomedia events made as part of this research.

This thesis concentrates on two of the photomedia projects I made as part of this research: *Screens* (2014-2015) and *Kebab*(2016-17)., as well as the 2013 photography show at the cinema as a way to introduce my interest in surfaces and cinema.

This section lists other works made, documentation of which is also included in the practice portfolio. Before that, I have to explain the choice of the two for the text discussion. *Screens* enabled me to work through some ideas about photomedia image as a relational event, which occurs through a prehension of visual textures. The months of work involved in gaining access to the site enabled thinking about territorialisation of public places, and eventually the role of images in place making. *Kebab* was a continuation of this work to think about how introducing locative images can play a role

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as imagining futures of place. Both were useful for discussing the two main themes of understanding developed in response to my research questions. Texture in *Screens* is that of the texture of the digital moving images themselves. In *Kebab* it is texture of repetition in daily life. Both involve introducing photomedia surfaces as layers into the city.⁵⁵ The media projects each contributed to the development of the project, but were less key to my arguments.

Surfaces of a cinema exhibition -2014

This site related photography exhibition was made in the time I was devising my phd research proposal. It is described in chapter 2.

Cursor – 2014

This was a single word processor cursor projected onto architectural surfaces flashing at sixty beats per minute. I was experimenting with how I could make interventions with low power projection equipment that would involve a whole architectural place. This led to the to the method of working with small images related to a large place used in *Screens* and *Kebab*. Cursor also experiments with how the image 'waits' in place, and how technology pervades the background of the city, producing mathematical division. Finally, it relates to experience of sitting with the blank word processor page, and an aspect of the city as also producing events of waiting.

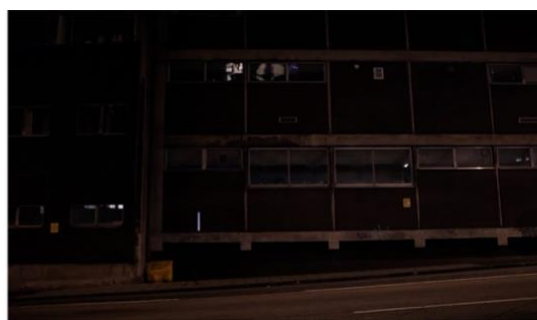
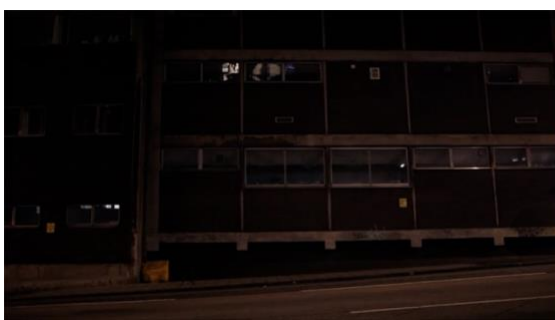


Image 25 'Cursor', site related video projection, 2014/

⁵⁵ The premise of *Kebab* is to take the idea of 'texture' from the texture of an image in *Screens* to temporal texture – produced by habit in daily life. See chapter 6.

Screens 2014-2015

I took apart discarded computer screens to find out what digital moving images were. I found them to be very thin, held between two pieces of glass within the grid of liquid crystal. In actuality, image has no thickness. I also wanted to know about the surface of place. I filmed a building being slowly demolished, revealing new surfaces as the building was eaten away. I installed the screens in two places - first at Spike Island Studios, Bristol (May 2015) then site of the demolition and then at Dry Spot (October 2015), a place overlooking the site where the footage was filmed and where a new block was being built.

Breathing Building 2016

An installation at Spike Island Open Studios. I filmed a chicken breathing in close-up. I projected this onto an image of the site with the new building. I was experimenting with finely-textured images, making them semi-abstract, only recognisable through their movement. The project was being developed as a mock-up for a building scaled projection on to plastic sheeting that was protecting the new building site. I showed the piece as an installation at Spike Island using two projectors, one for each image I had printed of the building. Each of the two projectors showed the same video loop, with one of the projectors vertically reversed. This gave the piece an unusual kind of breathing, alternating between sides, rather than both sides simultaneously as with lungs. I chose to do this to produce a feeling of aspects of breathing. As with the visual texture of the feathers the movement was also abstracted to a degree. As with the images in *Screens*, it took a while for viewers to recognise the image as a chicken. I also projected this onto the side of the Cube Cinema.



Image 26 'Breathing Building', video installation, Spike Island, Bristol. 2016.

Kebab - 2016-2017

This was a series of public workshops - at the Cube, Castle Park, and Spike Island. The site Dry Spot had been fenced off again, and I was unable to get it reopened this time. I decided to put people back into the square using augmented reality. I was interested in how the texture of the image worked as temporal texture of experience in everyday life. So the repetitive things we do in the city.

Transitional Surface 2017

This uses one of the screens I made in the earlier piece. On it we see the thin line between a baby's face breastfeeding and a mother's breast. It incorporates a number of the ideas in the thesis - Focus as Touch (ch.4) - whereby the line of contact is all that is in focus. The image is hard to recognise as a baby and mother until we feel the movement produced between them, this employs the concept of Texture of Experience (ch.5-6). Surfacing of Sense (ch.6) in this piece is the point of contact between mother and baby. The surface for them is represented perpendicular to the viewer as the

mother is literally surfacing her milk to the baby, and the baby surfacing the milk towards herself.

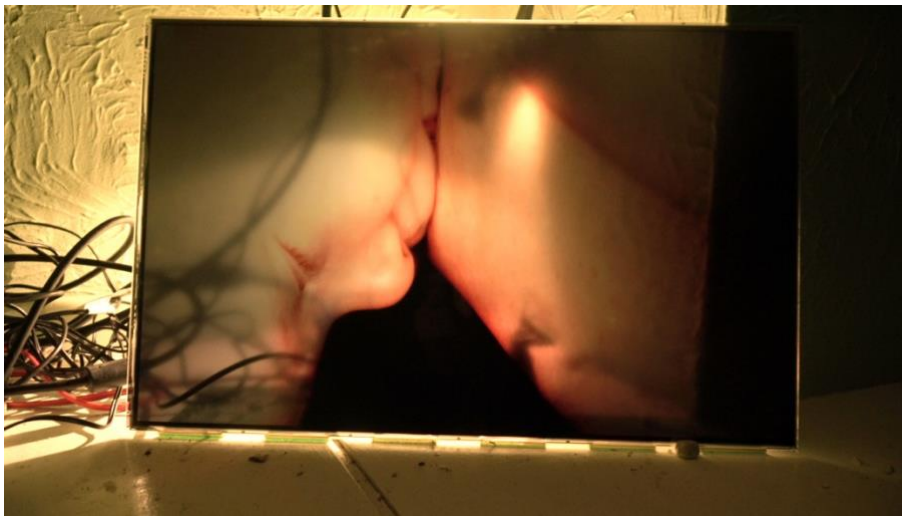


Image 27 Transitional Surface Installed at the Brunswick Club, Bristol. 2017.

3.3 Propositions as a practice research methodology

The primary outcomes of this research are a series of situated moving-image events, and a series of three propositions elaborated in three chapters. The role of an abstract proposition in arts practice requires explanation here, especially since this thesis combines a written with an audio/visual component. In the methodology I develop here, propositions arise as the product of an extended process of experimental investigation; a product of the challenges to my thought posed by text, by making, and by encountering made things. Crucially, a proposition is always located, that location being the encounter of the entities involved or, in other words, a process in their relation:

According to the ontological principle, every proposition must be somewhere. The 'locus' of a proposition consists of those actual occasions whose actual worlds include the logical subjects of the proposition. When an actual entity belongs to the locus of a proposition, then conversely the proposition is an element in the lure for feeling of that actual entity.

(PR:187)

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Whitehead (AI:244-245) describes a proposition as an 'emotional lure' to thought. The problem he identifies is that a proposition is an abstraction. Attending to propositions as truths, the veracity of which can be demonstrated in entities, therefore produces the fallacy of misplaced concreteness.⁵⁶ The 'concrete' is in the specific textured relational event, whereas abstractions have a different role. Where I consider abstraction to meet the concrete is not in reducing the concrete to abstraction, but instead in its function as a 'lure proposed for feeling' (PR:187). That is, abstracts produce real **feeling**, the same term used by Whitehead to describe sensation. Thus ideas are brought into the same plane of relation as sensation and touch:

A proposition is an element in the objective lure *proposed for feeling*, and when admitted into feeling it constitutes *what is felt*. The 'imaginative' feeling of a proposition is one of the ways of feeling it; and intellectual belief is another way of feeling the proposition, a way which presupposes imaginative feeling. Judgment is the decision admitting a proposition into intellectual belief.

(PR:187, emphasis in original)

This approach is appropriate to practice research in which text is required not to 'represent' the research but to form propositions that could be provocations for future concrescences. It is a way of introducing understandings of representational media into non-representational methods,⁵⁷. This is demonstrated for example in the work of Hoogland (2014:49) who contrasts Whitehead's (AI:175) understanding 'fundamental structure of experience' in which prehension is a cause of becoming (which for Whitehead involves **creativity** rather than deterministic causation) and Kant's (Palmquist, 1986) relation of 'knower' to 'known'. This shift in emphasis creates the idea of subjects – organic and non-organic – that are produced through relational events that they experience. This changes the idea of the role of knowledge. The knowledge is created in the relational event of experience. I found this paradigm appropriate to

⁵⁶ See (PR:9)

⁵⁷ See Thrift (2008)

photomedia because it works as the photographic apparatus does. In photography we can see the photographic image being formed as **data** for the camera event through the formation of a physical relational surface.

The role of the idea produced through these events is made through “the mode of togetherness”(AI:255). As a proposition from an experimental event it is only effective as a ‘lure’⁵⁸ in the situation where it has a later effect – that is, in a combinatory event with other prehensions. Whitehead contends that “it is more important that a proposition be interesting than it be true” *ibid.* and that “a proposition is true when the nexus does in reality exemplify the pattern which is the predicate of the proposition”. This means that generalised propositions can be understood as adequate observation “texture of experience”(PR:4). The logic of causation is made aesthetic in Whitehead. This enables propositions to emerge experimentally through practices, in this case photomedia practices.

3.3.1 Propositions in an open system of relational becoming: surfaces of thought

When a proposition is **non-conformal** (PR:187), this means it does not conform with the datum of **feeling**, and therefore leads to the production of novelty. Rather than understanding non-conformity as the disproof of a concept, Whitehead considers it in a more positive light – as a ground for the production of novelty. This is a clue to Whitehead’s idea of the proposition, which is both the product of previous concrescences, and the production of novelty. This augments the scientific doctrine that discoveries must be disprovable, instead seeing continual disjuncture as a motor for novelty in creativity.

Following Whitehead, I understand surfaces to be moments of disjuncture between one entity and another. The disjuncture arises in the production of difference in degree within an extensive continuum:

Plato and Hume illustrate that system is essential for rational thought. But they also illustrate that the closed system is the death of living understanding. In their

⁵⁸ ‘Whitehead’s idea that abstractions act as ‘lures’, luring attention toward ‘something that matters’, vectorizing concrete experience.’ Stengers: 2008

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explanations they wander beyond all system. They thus illustrate in their own procedures that our primary insight is a mixture of clarity and vagueness. The finite focus of clarity fades into an environment of vagueness stretching into the darkness of what is merely beyond. The partly comprehended forms of succession dimly illuminate this environment within experience.

MOT:83

As in my discussion of focus as touch in chapter 4, the event of clarity, of refined texture, creates the feeling of a temporal event. In a shallow depth of field image the focal plane feels as a moment emergent in an extensive continuum. Propositions I understand through this, and through the text above as specific to a relational event, to textured surface formed by the relation of lens focus. They act amongst them and form data for novelty. Here I am illustrating my method for the formulation of propositions, in which text interacts with photomedia for mutual experimentation.

3.3.2 Analogous Constructions

In the three chapters *Focus as Touch*, *Texture of Experience* and *Sense as Surfacing* I present three analogous constructions. Thinking one action through a memory of a another feeling is intended as allegory rather than metaphor. Rather, I argue that we can think one mode of sensation in new ways by applying our understanding of another. The relation is not necessarily one of direct correlation. In this type of reasoning, one process is mapped on to another one to produce a generative mode of thought. In the process, I aim to demonstrate that we can use the same process to account for both material layering (producing difference in place) and analogous thought (constructing ideas through applying a pattern of thought from one idea to another. Whitehead (AI:242) explains that “two objects can have truth relation to one another”, and that if they are separate entities then the relations between them produces an “abstracted partial pattern” (ibid.). Whitehead uses the word pattern, rather than describing a venn diagram, an array set or any other kind of chart or list with concurring elements separated from disagreeing ones. The pattern offers a more complex, topological

understanding of thought. It is one in which there are qualitative vectorial movements rather than distinct elements as in a quantitative multiplicity. This formula enables moments of contact to be productive though changing emphasis of value. Attending to the feeling of texture in photography brings a similar shift in emphasis in the feeling of experience, as does the emphasis on haptic visuality for camera focus described in chapter 5.

3.4 Summary of method

The method is applied in the following chapters that describe my practice synthesis processes. These additive constructions involve making images in relation to places (bringing camera to place to produce new surfaces of sense), placing moving images (bringing image surfaces to place), and constructing propositions (bringing theoretical systems to specific experiences of making in order to make theoretical propositions and influence further photomedia experiments).

What is distinctive about this method is that it does not claim to produce direct correlations between philosophy as text and photomedia experiments. Both are research processes that involve feeling forward through making. Both have their own speculative logics, that can productively inform and influence each other. Before doing this work I was sceptical about complex cultural theory when displayed next to art works although I loved learning about ideas. I still do not choose to show theoretical writing next to artworks in public screenings in order to explain the work as the audience, as they would then spend their efforts seeking to understand the correlation, rather than seeking to interrogate their own feelings in relation to the photomedia work. However, for this thesis I hope you find it useful in appreciating the creative processes involved in constructing the works and forming the propositions.

Chapter 4. Focus as Touch

This chapter advances the proposition that in shallow depth-of-field images we can perceive focus to act as touch; a moment of textured force. This proposition builds on the related ideas of 'kinaesthetic viewing' (Sobchack, V. 2004) and 'haptic visuality' (Deleuze, G. 2013, Marks LU. 2000), to develop an account of what Whitehead (CN:99) calls the "interplay between touch and sight". It adds to these theories the understanding that when a camera lens focuses on a particular surface, the camera in a sense touches and is touched by that surface. The resultant image acts on the body of a viewer in a way that can also be understood as a sense of touch. This is particularly apparent in shallow depth-of-field in moving images, which register in the body of the viewer as a feeling of touch. While the concept of haptic visuality addresses aspects of tactility in the viewer experience of cinema, this chapter looks more closely at the specific effects of focus itself as a mode of touch. To develop this proposition I articulate a tacit, practice-based knowledge of focus,⁵⁹ through a discussion of the photographic work of Rinko Kawauchi, and two examples of practice-based experiments with photographic touch. In *Chapter 2: Context* I introduced a number of approaches to understanding images outside of interpreting them as a codified language. This chapter builds on those approaches so as to work more closely with the affects of focus, which is the moment at which the camera produces a textured relation with a subject. The resulting proposition – *Focus as Touch* – establishes a starting point for the two further propositions which I develop in *Chapters 5 and 6* where I develop further the idea of texture as a direct and non-linguistic affect experienced as surfacing.

⁵⁹ Camera focus and depth-of-field has had a contentious history in establishing photography as a gallery based art form. A notable instance was the disagreement between, on the one hand, Steichen and Steiglitz at the 303 gallery – who leant toward an impressionist softness in an effort to establish photography as an art form by suggesting a personal perspective or style akin to painting – and on the other hand, the f64 group including Weston and Adams – who responded by working with a deep depth-of-field to combine a detailed depiction of surface and with an exaggerated tonality. See Newhall (1982)

4.1 Touch as an analogy for the physicality of perception

Sight presents us with a problem because it is, in itself, a transparent or invisible process. It is difficult to be aware of the process that is *doing* the seeing. As Whitehead (MT:115, emphasis added) has it, “we see *with* our eyes; we do not see our eyes”. We tend to think of seeing as a matter of observing things ‘out there’; external to the relational event. Contrary to this conception, Whitehead enables us to understand sight as an **ingression**; a type of **feeling** produced in a **nexus** between viewer and image. Entities persist in being entirely through **prehension**:

[T]he perception of one sense-object in a certain situation leads to a subconscious sense-awareness of other sense-objects in the same situation. This interplay is especially the case between touch and sight.

(CN:99)

To prehend – to be affected – literally means to grasp.⁶⁰ The kineasthetic action of grasping with the body is the **ingression** of the texture of the image. Sometimes, on viewing an image, we literally feel as though we could reach out and touch the object depicted – we can sense the texture. For example in image 28 when seeing the plastic spinner handle in this image we feel almost as if we know its texture, based on having held plastic toys before. We can sense its hard, smooth, slightly bendy surfaces. The movement between touch and sight is an exposition of how **concretences** occur mentally: how perception meets with embodied memories without codification.

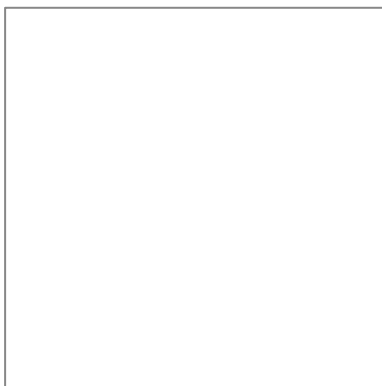


Image 28 Kawauchi page spread from *Illuminance* (2011). Image redacted for copyright reasons.

⁶⁰ For definitions of key terms adopted from Whitehead, see Appendix I: Glossary

Touch is useful as an analogy for thinking through sight as prehension, because touch is easier than sight to conceptualise as a physical cause. That is, it is easier to understand touch as a phenomenon which combines both a **physical** and **mental pole**⁶¹ of prehension. Sounds,⁶² too, are easily accepted by the perceiver as moved by vibration. When sight is understood as possessing a physicality analogous to that of touch or sound, it is easier to understand perception as an event that affects. This chapter therefore develops the thesis by introducing approaches to understanding human-lens media relation firstly as textured surface. This is in order to develop an account of what images *do* in places of which they form a part. In this account, relations produced by images in **concrecence** with humans produce a textured surfacing of relation. This process becomes apparent at the point of focus.

4.1.1 Presentational immediacy

Whitehead's **presentational immediacy** sits alongside a number of philosophical approaches which foreground a-signifying registers of sensation, include 'firstness' from Peirce, C.S. (Massumi, B. 2016) 'affect' (Spinoza, B.), and 'third meaning' Barthes, R. (1977). What these approaches have in common is that they offer ways to articulate sensory experience outside of linguistic codification. This section presents instances of non-linguistic sensation that are specifically related to the technics of lens-made media, using the idea of *Focus as Touch* as point of access to a-signifying relation.

Sharp focus produces the rough textures in an image. These textures manifest as precise differences in shade for the percipient entity – the focal plane of camera. In turn, the felt experience of the viewer encountering the image is firstly spatially and

⁶¹ Whitehead (PR:277) describes the poles as follows: "the dipolar character of concrecent experience provides in the physical pole for the objective side of experience, derivative from an external actual world, and provides in the mental pole for the subjective side of experience, derivative from the subjective conceptual valuations correlate to the physical feelings". This demonstrates how the physical and mental aspects of a relational event relate, bringing them in to unified process, rather than separating them as occurs in idealist metaphysics. For me it enables images to remain in the **concrete** event of specific relation, rather than removing them to solely symbolic reference.

⁶² See Appendix II: A Note

temporally textured, before it is codified.⁶³ The unfocused camera, on the other hand, encounters what Whitehead calls the **vague**⁶⁴. In this instance the **vague** is the pro-filmic extensive continuum. The camera produces a presentational immediacy when it enters into **concrescence** with the vague. This is a textured moment of encounter, achieved by means of focused light. Shallow depth-of-field photography is capable of sharp focus⁶⁵ at the point of concern of the camera. The role of this idea in this thesis is that the surface produced in the event of sense is temporal and dependent on a relational encounter, it is not prior to that event. It is necessary to include a human camera operator in this description of a relation because a camera's concern is produced by its relation with its point of focus and this can occur without human intervention. I am pointing this out because of how cameras enable humans to see non-biological visual **prehension** occurring. The concrescence of place and camera produces a textured surface of encounter. Surface is understood as the moment of sense where the camera and **vague** meet.

Deleuze⁶⁶ finds that in deep depth-of-field images a longer feeling of time is invoked.⁶⁷ Conversely, I find that shallow depth-of-field produces the feeling of a moment of touch. This can be explained biologically: the eye perceives colour detail in only small area, the *fovia centralis*.⁶⁸ This moves continually, refocusing so as to build up an image of a place. Just as with a camera, the eye has shallower depth of field at closer distances,

⁶³ This process could be described using the term 'indexicality', as for example by Manovich (2001: 295), who views "cinema as an attempt to make art out of 'a footprint'." A full discussion of indexicality and mediality would be beyond the scope of this thesis, and it is not particularly appropriate because my use of Whitehead instead incorporates the camera in an experiment with perception as part of a scheme of becoming. The image in this thesis is an exposition of that becoming.

⁶⁴ See (SY:43), (PR:176)

⁶⁵ Depth of field becomes exponentially deeper as the aperture of a lens becomes smaller. However, at very small apertures the image can become diffracted and therefore less sharp. The Circle of Confusion (Coddington, 1829) is a technical term for this phenomenon, whereby even with a deep depth of field the image is slightly out of focus and textures become less distinct; the edges more vague.

⁶⁶ In deep depth of field images, for Deleuze, deep time is projected in one frame: "Our point is that depth of field creates a certain type of direct time-image that can be defined by memory, virtual regions of past, the aspects of each region". This is because the eye tends to have shallower depth of field, particularly in poor light such as indoors. Deleuze, G. (2013).

⁶⁷ This effect can alternatively be formulated using Whitehead (PR:170): "Potential extensive scheme into past and future lies with the mode of causal efficacy and not with that of presentational immediacy" The immediate texture in sight is termed presentational immediacy. Duration occurs through the feeling of the immediate past in to the present. Shallow depth of field is therefore only an immediate moment.

⁶⁸ See Yarbus, A. L. (2013:8). Eye movements and vision. Springer.

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and in lower light levels where the iris more open. The eye alights only momentarily with shallow depth-of-field. Therefore I suggest that the shallow depth-of-field image, even in a still photograph, appears as particular, fleeting, moment.

Whitehead uses the interplay between senses to illustrate how prehensions interact in a human sensorium. He describes the affect as the "conveyance of one sense-object by another" (CN:99). It is significant to this thesis because Whitehead shows that **conveyence** is an example of how a physical feeling from the past comes into nexus with a current prehension, without recourse to signs. A non-codified, physical, and direct access for the perceiver as part of the totality of nature.

4.2 Rinko Kawauchi: the haptic visuality of images

Rinko Kawauchi (b.1972) makes photo books with sequences of loosely themed images, for example *Cui Cui* (2005), which explores family life. She works with what is close at hand, and uses the form of these situations to explore qualities of the photographic medium. These are both approaches which I adopt in my practice research. I use as my main example the work of a stills photographer, because my own moving-image practice takes still photography as its starting point. I started out in media arts making photographs, and the way I conceptualise moving-image practice is still informed by that transition from print media to moving image. All video work in this research project was made using a locked-off tripod or steady hand. The movement is within the frame; the frame itself does not move. A person can move around the image loop and see it repeating. The edit is in to place, and by the audience members moving between each video display, or augmented reality loop. *Screens* and *Transitional Surface* both use an LCD screen in way more like a large colour auto-chrome slide than a 'Minority Report' (Spielberg, 2002) interface where Tom Cruise opens and closes windows on transparent screens. The aesthetic style deployed, and the area of investigation, is therefore digital photography. Even the augmented reality work relies on this aesthetic, and does not distract the viewer with new-media hypertext buttons to press.

Images in Kawauchi's books are often paired through a formal relationship of shapes and colour. The careful pairings are narratively disjointed and formally deliberate. For example: a tiled circular floor is paired with a circular fan. These pairings remind me of

the disjuncture⁶⁹ that can occur in experience of daily life, such as when moving between one place and another. They are produced through Kawauchi's daily photography practice.

Placing images involves producing a spatial montage; a visual disjunctive synthesis for the viewer. This also produces a temporal disjuncture, where more than one temporality enters into **feeling** simultaneously. The bringing together of formal relationships does not in this case produce reductive abstractions, reducing events to mere shapes. Instead it does the opposite; it complexifies the perception of events by removing or creating new contexts. New cuts between frames draw attention to the concrete texture of relation, rather than to abstracted or codified meaning. For example, a circular spinning toy juxtaposed with a circular mural draws attention to the force and variety of circular movements, rather than towards the fabrication of a linear abstracted story. Where a narrative interpretation might produce questions such as 'who has the toy?', thus leading away from the texture of image experience. Thus the emphasis on formal relationships draws attention towards the sense event, in its various stages: the event of the making and the event of the viewing as productive forces prior to language.

4.3 Three senses of image as touch

I identify three ways of understanding touch in vision, in the context of moving image: (1) viewing a picture surface simultaneously as physical surface (the picture plane) and as a depiction of depth (the image plane); (2) vicarious touch (the hand in the picture); and (3) **conveyance** between senses in the image experience. Using images from Kawauchi's series *Illuminance* (2011) as examples, I discuss each of these ideas, then briefly show how these are applied in my experiments.

⁶⁹ Disjuncture for Whitehead is an opportunity for positive combination; "creating a novel entity other than the entities given in the disjunction" (PR:21). The additive logic is a cause of creativity, and is applied in this thesis through the addition of image to place. In film making, this is explored explicitly for example by Kuleshov (1974) and Vertov (1984). See also discussion of disjunctive synthesis in Deleuze and Guattari (1983: 76–77).

4.3.1 Sense 1: Between two surfaces

Film theorist Laura Marks, in her book *The Skin of Film* (1998:45), describes the layering of image surface and depicted surface as a kind of 'dual vision' of image. She calls this the 'erotic capabilities' of haptic visuality which pushes the viewers' attention back to the surface of the image. Marks bases her approach on Alois Riegl,⁷⁰ who describes the history of art in terms of a change from Egyptian images, painted directly at the tactile image plane, to Roman images wherein Euclidean optics introduced perspective.

Kawauchi avoids lines of perspective in her images. She describes a process where she gets closer and closer to the subject with each image she makes (M-KOS, 2011). This process can be seen in her scroll works such as *Approaching Whiteness* (2012), which show sequences of images as she made them. Textures and surfaces hover between the picture plane and image plane, in a space that is perhaps one of sensual experience rather than perspectival distance. In these images here the light falling on the paper appears to be emanating from the image itself, so that the images seem to glow.

Temporality is an important aspect of this haptic project. Kawauchi seeks to create a 'constant in her photographs present' (M-KOS, 2011), which she achieves partly through leaving the images untitled and undated. She also excludes spatial or temporal referents so as to present the image as a thing in itself. In doing this she draws attention away from a referential reading of image and brings the viewer back to the image as photo surface in its direct relation with the viewer.⁷¹ When it oscillates between the two, this is where in some of the images Kawauchi makes there is a destabilising ontological play. For example, in image 29 below it is unclear whether the image pops forward or backwards away from the image plane.

⁷⁰ See Olin (1989)

⁷¹ The emphasis on viewer and surface avoids what Whitehead terms the 'fallacy of simple location' (PR:137, SMW:52), whereby objects are presumed to be located in relation to an external grid, rather than through the many relations they form (See Chapter 6: Sense as Surfacing for further discussion). The work emphasises a primary relation with the continual surface of the image plane and the related appearance of the picture plane as continual for the camera.

I explore this understanding in the practice research through the layering of images in to places using varying types of transparency. Transparent screens, video projection, augmented reality, and even site-specific digital photo prints all produce the image plane and picture plane in relation to a third layer: the place as image substrate. Experimenting with these three surfaces was a way of finding out about images approached as an **entities** in spatial relation.

In this understanding, image is an encounter with surface. The located image plane, and surface picture plane, are relational layers of meaning. This offers a way of understanding our encounter with images not as linguistic but as embodied. Barret (2013:65) uses Kristeva's account of the subject as heterogeneous to allow us to conceive of a layering of subjectivity that emerges through material process and contradiction. She tells us that experience-in-practice puts the human subject 'in process' or 'on trial'. Experience **with** the camera.

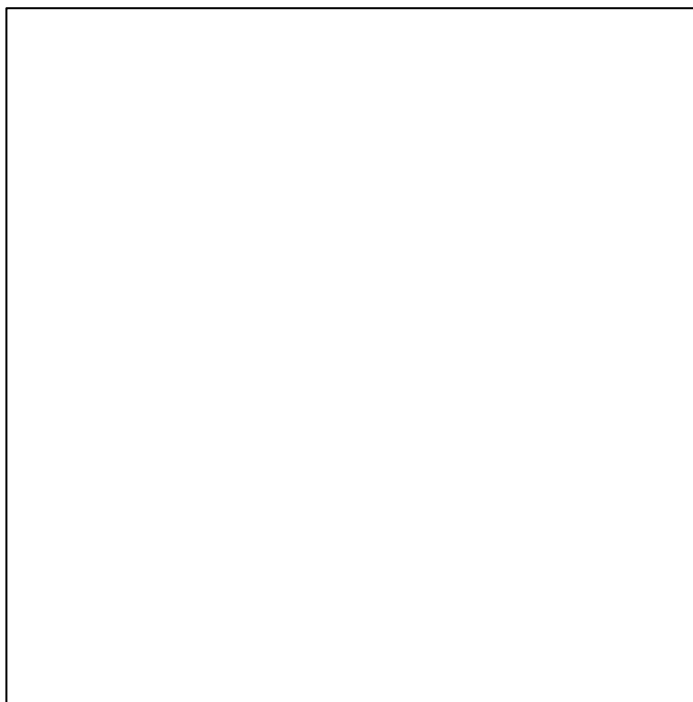


Image 29 Kawauchi from Illuminance (2011). Image redacted for copyright reasons.

Kawauchi in her images deliberately leaves the narrative open-ended in order to produce an embodied, or tactile process of understanding. In the image of a painted mural, the reading of the image seems to change as you see it from top to bottom. Near the top it seems to be almost as marks on the surface of the paper in the book, and

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towards the bottom the image starts to recede in space behind the image plane.⁷² Kawauchi also makes decisions in her book design which draw attention to the material presence of the paper. In *Illuminance*, for example, the pages are printed folded over.

For Marks (1998:343), haptic visuality is like the vision in Lacan's pre-mirror stage, where the differences between self and other have not yet been defined. Kawauchi uses the extreme close up, which resembles a baby's vision before distance sight has developed. For Kristeva (1980), the pre-mirror stage is a distinctively female vision, one that happens before a kind of othering and dominating form of vision that develops later in life (see Jeong 2013). Kristeva differentiates between prosody in language and the signed meaning of an object, and associates the former with the pre-mirror stage in child development. Here, the form of aural or visual language is established through personal embodied experience, before the culturally-agreed denoted meanings start to form. Although haptic visuality does not avoid the ocular-centricity of knowledge, it does begin to connect the seen with knowledge as experienced by other senses.

4.3.2 Sense 2: Vicarious touch

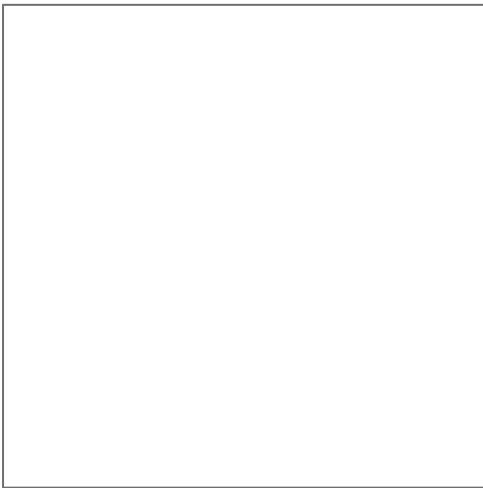


Image 30 Kawauchi, (2001) from Utanane. Image redacted for copyright reasons.

Marks (1998:332) differentiates between 'haptic perception', which includes a combination of touch and sight, and 'haptic visuality' wherein the 'eyes become the organs of touch' and sight becomes the moment of sensual connection. However, the

⁷² This technique is not new to photography. Text and street signs have been repeatedly used by photographers to exploit this interplay. Walker Evans and Eugene Atget, for example, both use images of signs where the graphic contrast of the text pushes them to be read on the surface of the image.

two can also double up within a perceptual event. Deleuze writes about how this effect is produced, for the audience, by the touch of Bresson's *Pickpocket's* hand in the cinematic image:

The hand doubles its prehensile function (of object) by a connective function (of space); but, from that moment, it is the whole eye which doubles its optical function by a specifically 'grabbing' [haptique] one.

(Deleuze, 2013:3)

The sensual treatment of the hand creates a haptic experience for the viewer. This phenomenon occurs repeatedly in Kawauchi's images, which include many close-up images of hands holding objects, touching surfaces, or at work (see images 30 and 31). Quite often these are the heavily-textured hands of older people. Surface is the point at which things become visible – or, as Merleau-Ponty puts it, 'at the limit between the body and world' (Merleau-Ponty 1968:138 in Sobchack 2004:286). As the image plane presses itself up against the picture plane at the surface of the photograph, so does the human perception meet its object in the formation of surfaces.

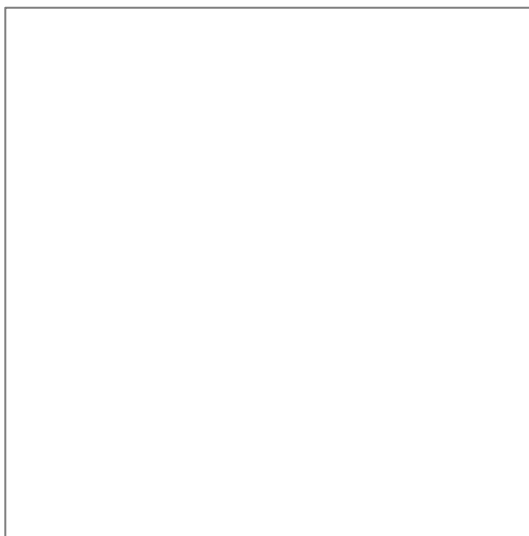


Image 31 Kawauchi, (2001) from Utanane. Image redacted for copyright reasons.

In my experiments, I apply this the idea of evoking touch with a hand in an image in a number of ways. Because I am interested in the more-than-human touch, however, I

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extend this idea to incorporate the tactile 'hands' of machines, such as the high reach excavators in *Screens*.

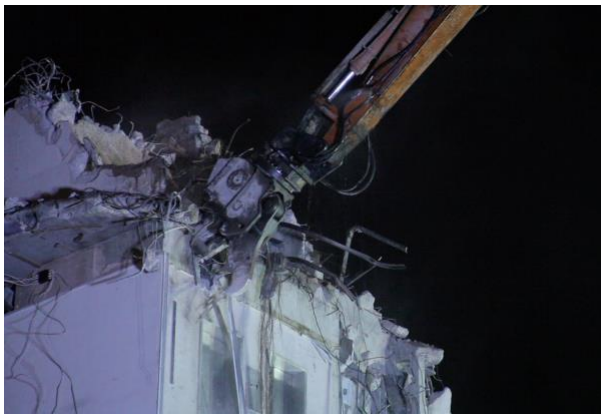


Image 32 Video stills sequence from footage used for Screens installation. 2014-15

The hand that we see touching does not have to be a human hand. Here, for example, the sense of touch is between the chalky teeth of the excavator and the fabric of the building. Watching, the viewer feels a kind of material empathy with the image of the biting machine.

4.3.3 Sense 3: Cross-modal conveyance between senses

In the image of the digger's 'hand' above, there is a **conveyance** between sight and touch within the image plane and across the areas of focused image. In the black areas of the image, the feeling remains with the picture plane. This is a cross-modal understanding of the haptic in the textured prehension of the focused camera image.

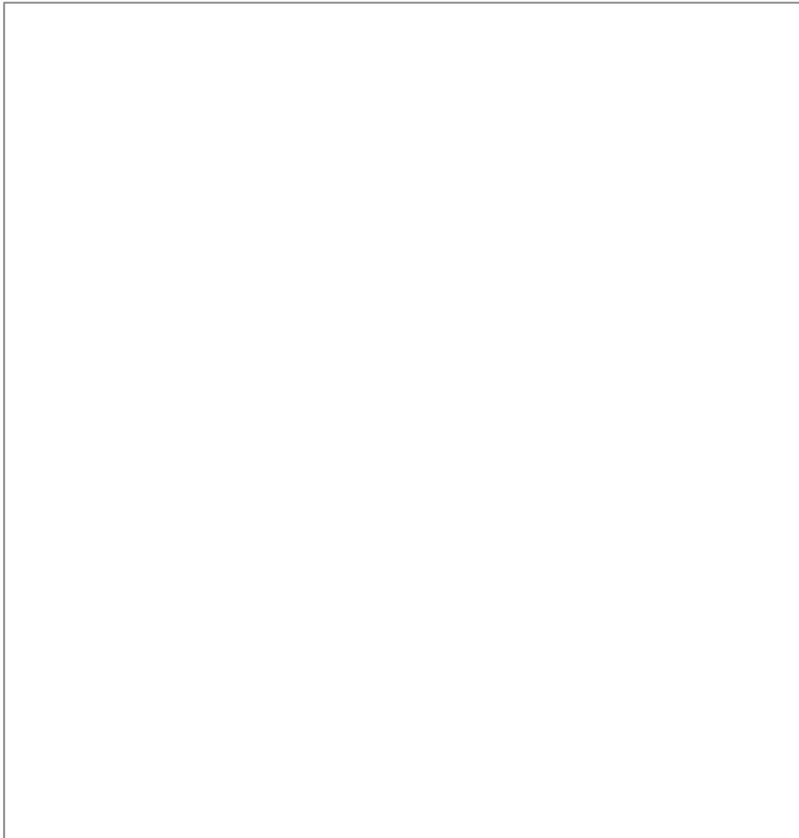


Image 33 Kawauchi from *Illuminance* (2001) Image redacted for copyright reasons.

Marks' discussion of haptic visuality in *The Skin of Film* (2000) centres on the memory of the senses, and how they synthesise in the experience of moving image. These ideas are exemplified in Kawauchi's image of the fish, in which the viewer experiences the sensuality of the image through embodied memory of the smell of raw flesh; the squishiness of it; the feel of its moist surface. Layers of fat and red flesh not only draw contours describing form, but also are known to the viewer through memory as having a different density when touched, or felt in the mouth. The experience of the image is in the realm of visceral embodied memory - the memory of feeling as well as the codified sign of tuna. Similarly, in this image of watermelon it is hard not to remember

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with the sense of touch in our mouths the crunch of eating watermelon, and the complex sensations of dealing with pips.

Sobchack's (2004:p.67) 'cinaesthetic subject' names a cross-modal sensory phenomenon in which sensations can be transferred from one sense to another. This differs from synaesthesia in which new feelings are created. Sobchack differentiates

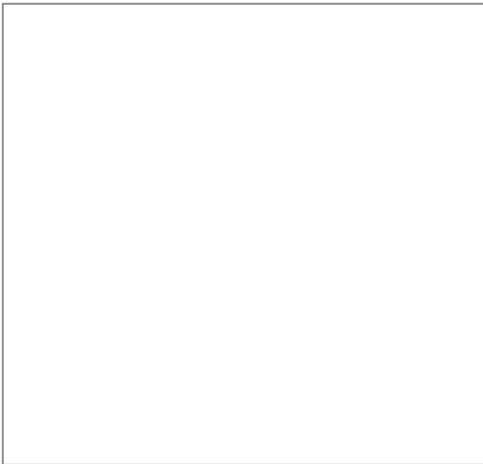


Image 34 Kawauchi from Cui Cui (2005) Image redacted for copyright reasons.

cinaesthesia both from enforced sense-making in film which constantly seeks to convey a fixed narrative, and from the cinema of sensation, such as horror, action, and pornography. The senses in cinaesthesia are less dependent on cultural memory than they are in haptic visuality; they evoke a more direct encounter with surface.

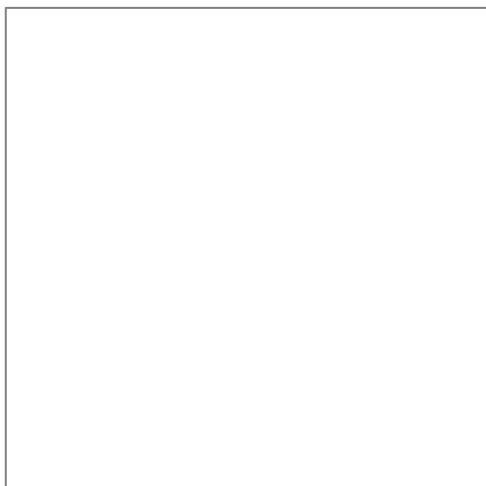


Image 35 Kawauchi from Cui Cui (2005) Image redacted for copyright reasons.

In this image of a pincushion, even though the image does not show any human skin, it is hard not to know the sharpness of the pins through the image itself. The camera focus places the attention precisely at the point where the pin in relation to you as a viewer: in the surface of the material. The hanging thread invites a hand to hold the pin and continue with the job. The shallow depth-of-field focus invokes a sense of empathy with the materials in the image.

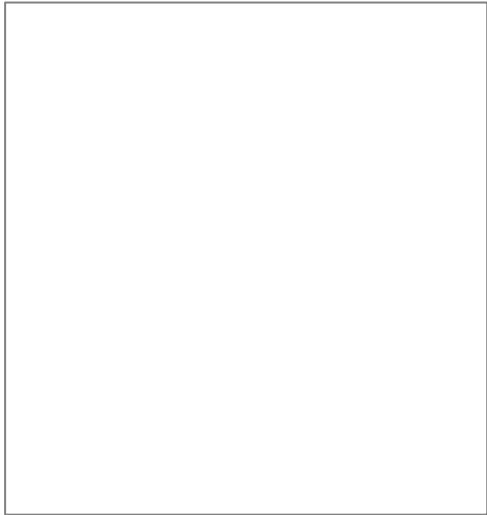


Image 36 *Kawauchi from Cui Cui (2005)* Image redacted for copyright reasons.

In images such as this photo of water in a bucket, the sense of touch becomes even more detached from a human experience; it is more a sense of one material touching another. Here the person in the picture sits quietly at the back, out of focus, whereas the focal point is on the point where a water droplet has just fallen from the water pump. Our material empathy with the surface of the water enables us to feel this moment of disruption in surface. This engagement with image is within a system of signs, but is known with reference to an embodied encounter with the world.

4.4 Focus as Touch

The concept *focus as touch* incorporates the three approaches above: (1) the moment of focus in shallow depth of field tends to appear where a picture plane surface and image plane surfaces meet; (2) touching **with** the hand in the image becomes touching **with** the moment of focus (3) 'Haptic visuality' or **conveyance** occurs at the point where

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textured relation occurs: areas of focus in the image create a moment of touch with the undifferentiated (or unfocussed).

Looking again at the image of the raw tuna fish, for example, the moment or point of touch in this image is defined by the focus. The bottom left hand corner is blurry, almost as if the flesh is too close to focus on, and the area behind it also dissolves. A generalised presence is felt in these areas, but there is no detail texture. The touch of a hand on a piece of fish happens at a single point, and here the camera, through the act of focus, creates something akin to the sensation of touch at a single point.

Focus as touch is both spatial and temporal. Spatial in the sense that it defines where in depth and on surface the touch is located. Temporal in the sense that it defines a moment, a point at which the 'eye as organ of touch' (Marks, 2002:162) makes contact. In an image with deep depth-of-field (such as the image on the page facing the tuna fish, which depicts the cone of sand in a Japanese garden), the moment seems longer.

As a camera focuses on objects closer to itself, the depth-of-field becomes shallower. A similar effect occurs in human optometry, where it is called depth-of-focus. Depth-of-field also reduces in low lighting levels, as the iris or aperture opens wider to allow more light to reach the retina or image sensor. In this situation, a person or camera may pull focus across the object of concern, feeling their way across the surface by the prehension event. When an shallow depth-of-field image appears as an image event, whether moving or still, it appears as firstly more fleeting, and secondly more relational, than a deep depth-of-field image. Fleeting, because it is a moment of touch, and relational, because it is dependent on the encounter between the perceiver and the object at the location of the sensing surface (the retina or sensor).

The notion of *focus as touch*, then, is more than simply an analogy: in prehension, I argue, focus *is* touch. The experience of touch in a photograph on the page is an 'intra-subjective' and processual engagement (Barad, 2012). It is intra-subjective because a subject-superject is co-produced at moments of sense or prehension events. The individuated subject is felt as a prehension of an immediate past, giving a feeling of continuity – but is also always felt as a relation.

4.5 Applying *focus as touch* to pictures in places

The notion of images as actants is useful for understanding the ecologies of images in the built environment. In the book *What do Pictures Want?*, Mitchell (2006) attributes agency to images in culture. A visual image in public space produces the conditions which cause it to be read; the viewer already encounters the image before exercising choice on whether to read it. How images interact with bodies has ethical implications for working with images, particularly in the complex ecologies of public contexts. Citton, (2017:91), drawing on Simondon's concept of a "transindividual relation that unites us with our environment", builds a theory of the micro-politics of attention; a micro-politics that occurs in the moment of relation as part of the macro-politics of the attention economy.⁷³ Similarly, in *Ecologies of the Moving Image* (2013) Ivakhiv draws from a wider intertextual relationship between a culture of moving image and our relationship with our lived environment. Here the image is acting on an wider scale than the space in which it is shown; it becomes an actant in our understanding of our ecosystem.

These texts import an ethical implication of the image in relation to people and place, but all three centre their discussion on the image in initial relation with humans. What I have instead attempted to do in this chapter is to start from a semiotic understanding of the image, concentrating on a particular aspect of the aesthetics of image – shallow depth-of-field focus – in order to establish an idea of images as *actants* in the event of perception. The activity, or agency, of the image occurs in the production of textured relation. I suggest that it is not by chance that we say we are 'touched' by images. If this haptic quality can become part of a common understanding of what an image *does*, then it is worth considering the ethical implications for images in public spaces.

4.6 Thinking *with* the body: Whitehead's theory of sensation

Whitehead's account of perception treats sensation as embodied in a whole body: "we see *with* our eyes, we taste *with* our palates, we touch *with* our hands" (PR:170). Whitehead makes the body the subject of the prehension itself. The reverse

⁷³ See for example, Davenport, & Beck,. (2001)

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formulation – in which the human body is understood to be looking at the object – is more commonly accepted, but in Whitehead's reversal the process of the looking itself is ascribed the same values and conditions of susceptibility to be affected as is the human body:

The body, or its organ of sensation, becomes the objective datum of a component feeling; and this feeling has its own subjective form.

(PR:312)

In other words, we could say the prehension event has its own agency. When Whitehead says we see the things **with** our eyes as, that does not mean vision is limited to the eye's surface itself, but that sight is a collaborative process.⁷⁴ Aspects of the perceiving body are explained as augmenting the perception. This augmentation can take place through various biological causes, for example when vision differs between people with various types of colour vision or short-sightedness – or when switching between monocular and binocular vision. However, it can also refer to extensions beyond the body - for example when wearing glasses.

In this thesis I explore the possibility that this understanding can be extended to the camera; that we see **with** the camera. In this sense there is not only conveyance between senses, but between the layered surfaces produced by the digital image.

⁷⁴ See Glossary, and Halewood (2013) for further explanation on how Whitehead appropriates 'witness' from Hume in order to articulate embodied perception.

4.7 *Screens*: an example from my practice

One of the videos in *Screens* shows an image of the mangled top of the old law courts, amid clouds of dust caused by the demolition. The only movement in the scene is the dust, as the demolition itself is taking place off camera. In the video loop, the dust moves upwards and slowly drifts in on itself in heavy clouds. When filming the loop, I could feel the grittiness of the dust as I breathed, but most viewers I spoke to found it hard to make out whether it was smoke or dust. They only named it as dust once they had figured out more about the situation in the video, from looking at the other screens.



Image 37 Still from footage made for Screens 2014-15

After editing the video into a loop, I tried it out with different types of lighting behind the screen. I moved the screen around and put it against different backgrounds. I have shown this work a few times: at Spike Island, at Dry Spot, and then as an example of my work at the Pervasive Media Studio. At Spike Island it was shown in the corner of the shelf, as part of a small group of screens. I lit the brick that was behind it, the chipboard shelf, and the wall. I chose a less busy background than with the other screens so as to highlight this image, and to make the dust more visible. The dust (or smoke) was experienced as out of focus, because it has no visible hard edges. Viewers said they first experienced the building as permanently drawn onto the screen, and the smoke or dust as a separate, physical effect taking place behind the image plane. Some people put their hand behind the image and looked behind the screens to see if they could find where the smoke was appearing from.

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The video produced an unexpected variation on the idea of *focus as touch*. This was where the thinking outlined above came together with the experimental practice. Initially, I was curious about the surfacing of the image and interested in the haptic aspect of focus in images, and in the camera itself. What came out of making the work was different. In practice, the touch was experienced by a viewer as taking place on the surface of the screen, and the dust, perceived as blurred, was seen as taking place behind it. So the focused part of the image appeared as touching the surface of the screen.



Image 38 Screens installed at Spike Island Bristol 2015

One viewer expressed surprised when I explained that the sharp part of the image was not permanently etched on the screen. A second thought the dust (which he described as smoke) was a hologram behind the screen. A third viewer said it looked like the glass was being smoked. Each of these relational interpretations of their encounters involves an unusual spatial effect, in which the sharply-focused, static parts of the image appeared to be a part of the image plane that is coextensive with the picture plane, which it is touching or part of. However, the out-of-focus areas appeared vague and removed; behind the screen, detached, and untouchable.

One viewer described the effect as 'ghostlike'.⁷⁵ The ghostliness of the camera-made image is always present, but here that aspect is amplified through experimentation with touch and focus. That which can be seen as touchable – in focus – is felt as present at the surface of sense, whereas the out-of-focus is felt as belonging to that general, undifferentiated totality which Whitehead terms the **vague**.

In the background there is triviality, vagueness, and massive uniformity; in the foreground discrimination and contrasts, but always negative prehensions of irrelevant diversities.

(PR:138)

The proposition of *focus as touch* offers a different understanding of perspective. Replacing the Euclidean geometry of receding lines we find instead a sharpness produced by clear changes in contrast produced in the field of presentational immediacy, which advances or recedes in relation to vagueness. This advancing and receding is not necessarily a shift in the pictorial spatial location. Rather, it has to do with focusing of attention; with **concern**, or the convergence of light. It involves absolute, material concern insofar as the flexibility of the eye's lens and the muscles around it pulling the bag of fluid into shape is what makes the light converge on the retina – or insofar as the optics of the camera cause the light to form a sharp image on the sensor in response to the hand focussing the lens.

In the original clip the dust appears as shades of colour against a black background. The black background functions as an indefinite depth; the dust appears behind the image of the building but in front of the surfaces behind the screen. When displayed on the transparent screen, the black is simply the opaque surface of the screen, and the dust appears to be in the physical space behind the screen, in the corner of the exhibition space. In addition to seeing the image of the place in which it was filmed, the image puts the viewer in a relationship with the space in which it's presented.

⁷⁵ A hauntological understanding of relation with moving image has been applied to encompass an affective and semiotic understanding of relations with moving image. See for example – Roberts (2013)., or even Roland Barthes (1980) in his fascination with the image of his late mother in *Camera Lucida*.

4.8 Description: *Transitional Surface*



Image 39 *Transitional Surface* Installed at Flatpack Festival, Birmingham, 2017

Transitional Surface (2017) is the most recent artwork I have included in the thesis, and I include it here in order to bring together the aspects of my proposition, *focus as touch*. The piece was installed in various situations, in which the image was more or less easy to make out depending on the lighting and the place it was situated. In this piece I was self-consciously applying the idea of *focus as touch* in my camera work. The only line in focus in the image shown on the screen is the line of contact between two bodies – the touch between my baby Miriam and her mother Melissa. Their bodies shape each other. The line turns the subject-object relation on its side, producing it in the sense that the camera does, as a surfacing of sense.

The ideas of affect and relationality are generally applied to the non-biological as well as biological entities. For this project I wanted to start with ideas of the psychological human, in order to see what would happen with the propositions through a different theoretical lens, through a different standpoint. I started with the idea of a baby's

primary object,⁷⁶ the mothers breast, and then understanding the ubiquitous black mirrored screens also as transitional objects or surfaces.

4.9 Chapter summary

This chapter has sought a ground in existing literature and practice for understanding the direct feeling of images, without resorting to textual description as an intermediary, thus avoiding a logocentric interpretation of image relation. The literature on haptic visibility gives a language to describe the direct feeling of the specific qualities of photomedia events. I then show how I experimented with those ideas by thinking through using shallow depth of field in describing the work of Kawauchi, producing the proposition *focus as touch* that can be applied to approaching other photomedia events, not just her work. I develop this further in my text to understand focus and touch in relation to the feeling of focus as a moment, and there for effecting the feeling of time. I then explore the proposition focus as touch further in two photomedia practice pieces. In the dust piece from *Screens* I found that focus brought the point image plane and the picture plane together, where the vague dusty movement receded. In *Transitional Surface* which is the most recent work included in my submission I employed *focus as touch* to bringing the audience to the moment of contact between the surfaces formed by the contact my partner Melissa and our baby Miriam. This brings to *focus as touch* the proposition developed in chapter 6 *Surfacing as Sense*.

⁷⁶ Prior to this point, I had been avoiding psychological texts, because the object of the project is to understand what the moving image brings to the human as part of a more-than-human nature (Braidotti, 2013). **Objectification**, for Whitehead, is something that happens in all relations including the non-biological. Here, however, I started with a psychological framing of the primary object relation. The breast and the baby in object relation theory are understood as the basis of human objectification – the first object that may differentiate (for Klein) or not at first (for Freud). See Winnicott (1991) for transitional object.

Chapter 5. Texture of Experience

This chapter describes in more detail making the *Screens* project. It builds on the ideas set out in *Chapter 4: Focus as Touch*, which emphasizes haptic relational texture at the moment of camera focus. Through doing photography I developed an understanding of photographic and human experience as temporally and spatially textured. This chapter takes that moment of 'focus as touch' and theorises it as a moment of surfacing. In making the *Screens* project, I was trying to understand the immediate experience of images and place through making videos in relation to place, and experimenting with placing those videos *in situ*. In the process, I was thinking through what photo-perceptions reveal about the nature of relationality.

Photographic moving image events are interesting to me because they enable me to access a moment of encounter that is outside of the codified register of language. Non-codified perception has been described variously by theorists as 'firstness' (Peirce, C.S.), 'third meaning' (Barthes, R.), and 'immanent' (Deleuze, G.). In this chapter I explore in more detail what the idea of 'texture' might add to this understanding of prehensions as non-codified perception. Here I am addressing the concept of prehension, discussed in earlier chapters, to the process whereby one body is affected by another, as described by anthropologist Kathleen Stewart in *Ordinary Affects*:

[Ordinary affects] work not through "meanings" *per se*, but rather in the way that they pick up density and texture as they move through bodies, dreams, dramas, and social worldings of all kinds. Their significance lies in the intensities they build and in what thoughts and feelings they make possible.

Stewart, 2007: 3)



Image 40, screen e-waste in the street where I live in Bristol, UK. 2018

Photographic prehension is firstly of surface texture; of the event of surfacing produced by the concrescence of the entity of the camera with the scene it is encountering. In *Screens*, I wanted to experiment with moving images in place, but I had limited access to equipment. I found a cheap source of display technology in the street: people throw away old computer monitors as they upgrade. I became curious about what screen-based digital images *are*, so I took one apart to find out what it is. I had a hunch I could remove the backlight. This process of experimenting with the bare materials of the screens took place simultaneously with the videographic work.

In doing composition photography I have to see the whole image at once. While there may be individual considerations in the composition of an image – pushing and pulling, weights, and vectors – these function in assemblage as a whole image composed all at once. Moving my body or the tripod, shifting or dropping one knee slightly changes the composition completely. The simplest version of composition is reduction: removing elements, resulting in a single object against a plain ground. In documentary photography, however, the figure does not usually stand isolated, but is integrated in to a ground, such that object and ground produce each other's overlapping shapes as surface texture.

Texture in this proposition refers to the complex material differences produced within a topological and a chronological manifold. Surface texture is produced by the infinitely complex changes in tone which constitute the spatio-temporal manifold. This is a continual production; infinitely detailed and nuanced. It produces an aesthetic that is photographic; full of detail but, for the camera, entirely uncoded. This can be understood as spatial, temporal, and surface texture. Thinking of the image as textured in this way is a route towards a non-logocentric understanding of the image in place – that is, an understanding of what images *do* in places. In the words of Flusser (1983:8), the surface of the image as we scan over it can be thought of as ambiguous or *connotative*, rather than unambiguous or *denotative*. Meaning is produced firstly through invocation in concrete relation, rather than via a system of codified abstractions applied to experience. I develop this idea primarily through Whitehead's system.

Part of my fascination with photographic objects (including both film and video) is that they can face us with something akin to an a-signifying register of encounter, by interrupting **prehension** at the initial surface of encounter. Whitehead (S:13-15) terms this mode **presentational immediacy**. This is the mode of relation that is detailed and vivid. It is produced through an event: "decorated by sense-data dependent on the immediate states of relevant part of our own bodies" (S:15) **Data** is co-produced through a relational movement that is both a cut in place (at the edges of the bodies meeting) and also a meeting of surfaces in production. When I write that images 'face us' with this register, I aim to describe how the photographic or film objects may make us aware of the limits of sense, reminding us of surfaces as things that are the edges of visible places. Although cameras reveal detail not visible with the eyes, they also conceal the depths of things.

In *Chapter 4: Focus as Touch* I described how perception has been understood to move between senses, and particularly how camera lenses can enable a locus of sensation at the point of greatest focus. This chapter explores how I have worked with those tacit knowledges in my media arts practice, and how I developed a more general

understanding of textured relation through the making and exhibiting of moving-image artworks, and the associated reading and thinking.

5.1.1 The texture of politics

This chapter follows an understanding of 'practice' described in *Chapter 3: Methods*, as that which Alliez (2015) describes as 'aesthetic thought'. In *Brain-Eye*, Alliez reassesses the practice and personal connections of twentieth-century French painters as a form of research practice. This mode of practice happens at each stage of the media arts practice, including exhibiting my work, and in the development of work through ideas that emerge from linguistic thought and contribute to it. In doing so, it addresses the question of the micro-politics produced in art encounters - relations of power, producing capacities to be affected (what Whitehead calls **sensitivity**⁷⁷), and of their relationship with structural macro-politics – otherwise what is the point? Every relation is a political vector. This means art events co-produce styles of relation that can play out in future concrescences containing their echoes⁷⁸ in the form of new **sensitivities**. Whitehead makes the seemingly minor category of feelings macro-political through including it in all relational events. This does not mean we can rely on the butterfly effect to make good spread throughout the world. It means that concrete relations can produce vectors in action through producing styles of relation. In this case by looking at images in places, as well as into them, and by looking at images in order to feel perception itself.

This is how the biting gestures of the excavators in *Screens* and the choreography produced by the architecture in *Kebab*, as well as the simple suckling in *Surface* and the movements of *Breathing Building* are political gestures. The surfacing here – destroyed;

⁷⁷ See (PR:221) for explanation of **sensitivity**: "There is a mutual sensitivity of feelings in one subject, governed by categorical conditions. This mutual sensitivity expresses the notion of final causation in the guise of a pre-established harmony." Sensitivity produces the conditions for an entity toprehend, positively – that is to form concrescence with the datum, or negatively, that is to reject the datum. In this is why each entity develops its own capacities of prehension.

⁷⁸ See Whitehead (PR:22) "Every item in its universe is involved in each concrescence."

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produced; enacted – is the production of political boundaries and textures; concrescences co-produced through everyday entities in various politics of relation.

To oversimplify this point, I'm attempting to say that the roughness of a surface and a rough day are the same. This is the roughness in the felt photographic plane of firstness, as perceived in the dimension of felt time:

[T]he ordinary affect in the textured, roughened surface of the everyday. It permeates politics of all kinds with the demand that some kind of intimate public of onlookers recognise something in a space of shared impact.

'(Stewart, K. 2007:39).

5.2 Thinking about surface: filming the demolition

I saw the building being demolished while I was walking home: a large building that was being demolished by high reach excavators; the kind with enormous metal jaws that bite off chunks of building. It was a spectacular sight. Other people were watching too, while waiting for the bus in the rain. Some were filming with their phones. The event immediately appealed to me because of how you could see the different layers of the building. You could see the building materials, and also things that showed what went on in the building: wall colours; light switches; coat hooks; tiles. As a building gets older it gathers marks. Even the clean lines of the concrete 1960s office building had grown moulds in the British weather, and accumulated black stains from car pollution. The demolition was like a giant post-mortem dissection of the building for the onlooking groups of people waiting at the bus stop opposite, or walking in to town. Demolitions are often popular to watch, but usually the explosive ones. This spectacle presented something different.

Other things also appealed to me about the scene. The demolition was taking place at night and was illuminated by large site work lights situated at acute angles to the building, which pick up a lot of detail in the surface of the building. I was interested in the people who were filming; in how shared memories might be addressed through site-specific practise. I hoped through my work to address these contemporary cultural

memories of place that were recent, and related to the materiality of surface and to people's personal uses of digital photography. This interest was amplified when other people, seeing my work, recognised the demolition as something they had seen and filmed themselves.

I had been thinking about the surface of the built environment; about how the surface is part of the solid form of the building, but also forms a continual layer. I was interested in how the surfaces of buildings are more than surface, being the expression of the building at its point of contact with the public. Thinking about surface made me wonder what lay beneath it, because asking the question of surface almost begs the questions 'what is solid, or form?', and 'how does surface relate to it?'. At the same time, I had been thinking about semiotics; about how material textured relation occurs in places, and with images, and about how the separation between objects for a viewer makes them nameable, but at the same time unique. I was thinking about how I look at photographs and name things - a book, table, escalator. This was all in relation to thinking about pictures, in particular that surface of the picture in relation to the depicted illusionary surface that is usually situated some distance behind the picture plane.

These reflections spoke to the research questions I had written when applying for the PhD (see Chapter 1: Introduction), about the various surfaces involved: the picture plane, the image plane, and surface of the city itself. To help me think through these questions, I was also looking at the work of Jan Svoboda,⁷⁹ who makes photographs with a surface very close to the picture plane. The demolition was an opportunity to explore all of these themes, because the building and its parts were slowly being turned from an identifiable form into indistinguishable rubble and dust.

My approach here was an example of working locally with what is at hand, which creates what Manning (2009:230) terms 'enabling constraints' on the making process. The limitations imposed by these constraints make me work a little harder with what is present, and thus force me to create novel approaches through finding interest in specific details. Prior to stumbling across the demolition site, I had been planning on

⁷⁹ See Context chapter 2

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making site-related moving-image installations to learn about what is produced out of the relationships between people, pictures, and places, but I had not known specifically what I would find.

As well as the enabling constraints of place, I also had to work with the constraints of my own ways of relating to the situation. I brought to the encounter a particular set of conceptual interests and materials, and specific skills for working with what was available to me. The bare materials were the changing city and a camera. I had not yet understood, at this point, how the technics of photography would work to inform my study about relations of sense more generally. This understanding emerged as a result of thinking through making pictures in places, about the surfaces of images; looking at them, and looking into them.

I was attuned, at that time, to the surfaces of places; of buildings. I had been doing a lot of DIY at home and I was very aware that the surface of buildings can be removed to reveal the materials the building was constructed with. As I went through the layers – first back to the brick, and then removing bricks to expose soil or to sky, the layers revealed specific details about the building; about how each brick was made, the layers of wall paper, the strange black sooty mortar that was used. These dusty under-layers of buildings reveal so much more than the smoothed-off surfaces of gypsum and paint. You taste the dust of the building when working on it. I found fragments of old newspapers, and bodies of mice. I felt how roughly the building was put together, and finally I sealed it all in again with filler and paint.

Contemporary archaeologists (Graves-Brown et al. 2000) have found that by applying techniques previously used for excavating ancient finds, we can also gain insights into our lives in the present. By looking at the stuff that is there we can find out about what happens. For Graves-Brown et al., cameras, with their recording of specific marks, are tools just as much as drawing. Drawing picks out what the archaeologist finds at the time, and photography allows surface analysis to take place in years to come.

The camera prehends the surface of the buildings slowly being demolished in *Screens*. The camera creates images of the complex marks made by occupiers of the buildings, and also of the construction of the building revealed through the demolition. The

cameras particular type of **feeling** or **prehension** means that it picks up complex details, that produce an image as continual object from the complex forms. In the next section I describe using the camera to film the surfacing of the layers of the building, highlighted by the construction lighting at night.

5.2.1 Dusty days: filming the demolition of the building

The following section consists of excerpts from my diary, documenting the initial filming of the demolition of the building, and the evolution of my creative and thinking processes. These excerpts are included to convey something of the texture of the everyday practice through which my ideas evolved.

Day 1 26/11/2014

I went back in the early evening with a friend. I started filming from ground level. Then spoke to the security guard of the carpark opposite the site. We went to the top floor of the car park. It was very cold. People were quite excited by the event, and it seemed to be normal to be filming, it felt like the thing to do, to stand and stare or photograph, it made it ok.

I want to do an installation piece. I'm keen that the building is shown whole with black space around, and thought about having a vertical screen. So I tried to film the image on its side. I was a bit limited with the angles, because I only had one lens with me – the 50mm.

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After looking through the clips I was excited about it. To be finally be getting on with doing some filming, nearly three months in to the research. It was a relief.

Day 2 27/11/2014

I went back the next day, but they were not demolishing. I had missed them and was disappointed. I spoke with some people at the site and they said it was Environmental Health that had changed the demolition times because of the dust, and said to come back later.

I started filming at 1am and finished at 4am. It was cold. I made 94 clips. Today I am thinking of the project much more like film, just like a sketch film, some kind of investigation into the layers of buildings. I bring a zoom lens, but it's not long enough for close ups.

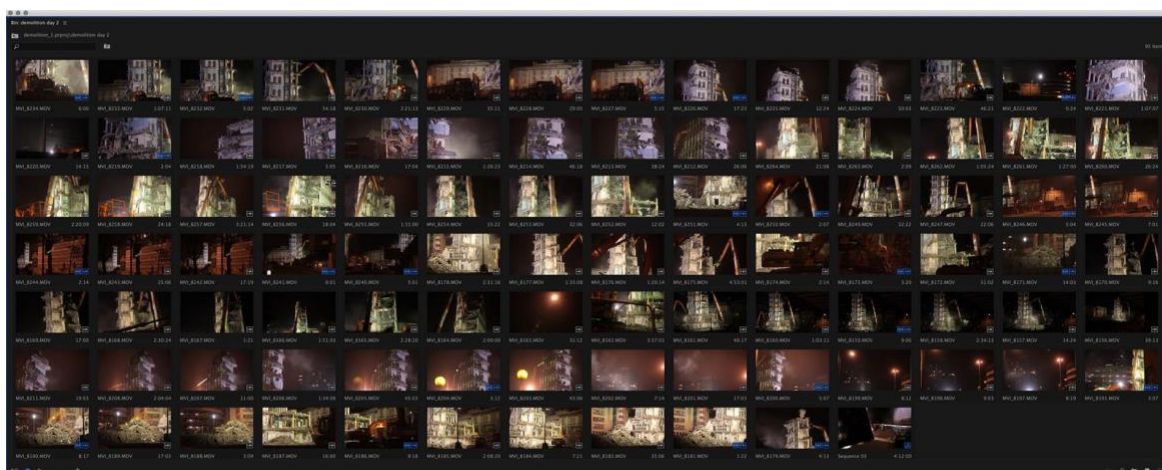


Image 41 Index sheet of video clips made on 27th November 2014. Clips used in the Screens Project.

I have been aware of the machines – how they move like animals – but I find it hard to film that. I really want to film the water spitting out of them, but I can't. The dust is in the air, you can taste it as a grit between your teeth. It smells a bit like soil, but dryer, a bit like concrete. Then I start to become interested in the dust, lit up by the lamps. It is hard to photograph dust. I have tried before to focus on the dust mites lit up by sunlight in my room at home, but failed. The building is turning to dust, this is not what I aimed to film here, but is what I am discovering. I'm not filming the building being beaten away, the screen becoming flat black, but instead the dust, which goes to the edges of the frame.

I try to find as many angles as possible to film from: the ground, and the site I eventually use for the installation, which is a raised public square with a railing opening overlooking the site. I lean up against the security fence around the site, filming through the gaps in the fence. The demolition is like a giant form, a gift, that I have time to work with. I film until all my batteries run out. At times I run out of ideas, I am frustrated with the equipment – that I can't do close ups, and can't record sound properly. I am frustrated with not getting access to the space, but I keep going in an effort to make more.

I try filming from far away, now thinking more about making a film from the footage, about establishing shots. It's strange because I won't be able to create a continuity film. I have nothing of the building before the demolition began. So it feels like it's more about the event. To get something about the everyday, night-time city that surround this momentous image of destruction.

None of the workers I speak to seem to know anything about how long it will take.

Day 3 29/11/2014

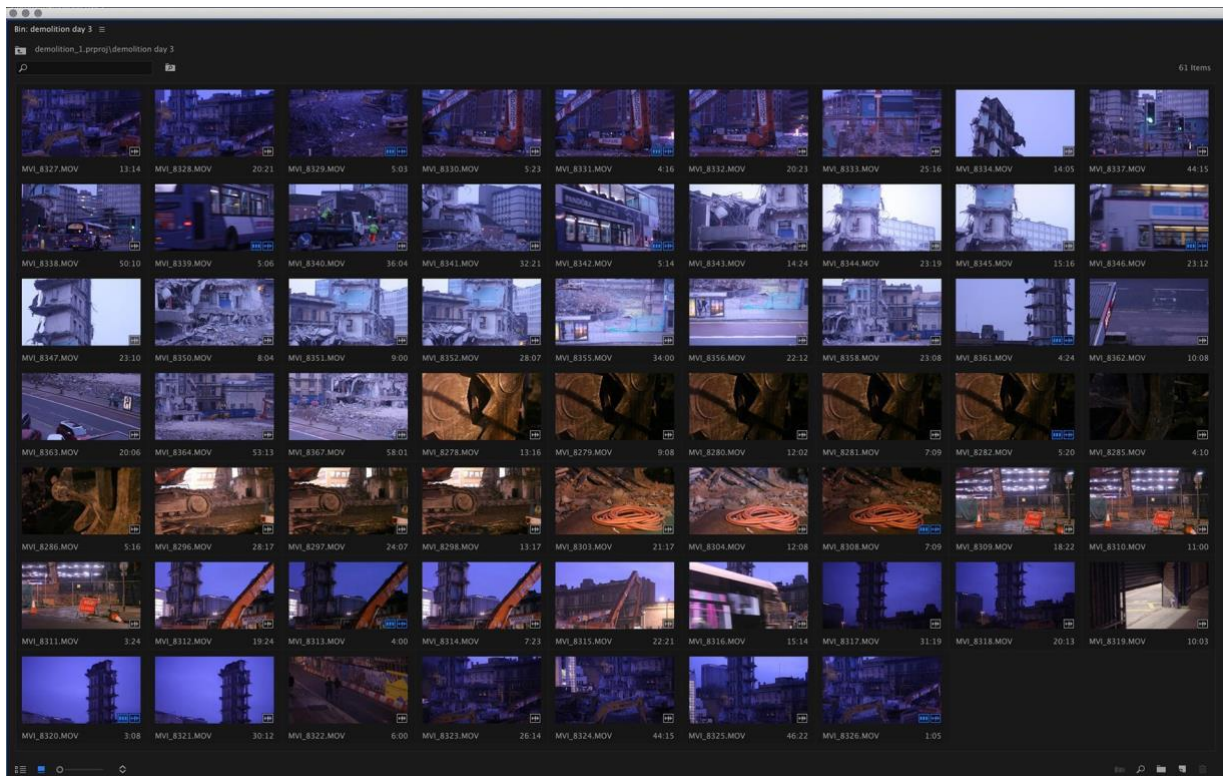


Image 42 Index sheet of video clips made on 29th November /2014 used in the Screens project

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I come back in the evening and there is nothing going on, and no one can help me. Apparently they are finished for the night. They have to work earlier now, because of the noise.

So I go away, go to sleep and go back again first thing in the morning to see if anything is going on, and also to see what is possible in 'magic hour' lighting. How can I relate the images I have of the building to the activity of the city.

I began by filming the machines static, then I filmed the rubble, the stuff that had been the building, and the people going to work. I try to contrast and build up the idea of the mundanity of the scene together with the drama of the destruction, and the strange lift shaft that is left.

I start to work also with contrasting the other buildings around the demolition with the demolition itself.

I realise none of the footage will work for the installation, so I try to work again with darker images, and in particular with the light on the surface. There is no movement, but then I find some movement in from the lights of the cars driving past. The light on the dust and the marks on the surface of the teeth of the monster are fascinating to me.

It's then the weekend and there is no action at the site. I am not quite sure what to do, or when to go back. I miss another whole evening's filming by chance and am disappointed.

I have asked around my friends about borrowing a long lens so I can film the mouth of the monster. I am still thinking of this forming a kind of film, to make it look as if it is all possibly filmed the same evening from different angles, so at this point close ups would be helpful.

There is nothing going on today, they have stopped working.

Day 4 3/12/2014

Day four was the culmination of the work I had done on the filming days. It had been nearly a week since I had started the filming and some of the ways I might be using the footage were becoming clear in my mind. I had a mental list of missing shots. In particular, I was

keen to make some clips of the building being eaten away in close-up against a black sky, and of the jaws of the high reach excavator.

I have had some literal thoughts – about the movement of the excavators being animal like, perhaps about how the machines are designed in the image of animals, of the human movements of the machine operators being amplified by the machines. So when filming I am looking for things to describe or exemplify this story: the white dust around the mouth of the machine and its watery dribbling.

5.3 Seeing seeing: Different cameras

When I hold a camera, what challenges to my understandings of perception does it produce? Different cameras see differently, so they enable me to observe the capacity of all things, biological and non-biological, toprehend differently. The cameras respond to colour, brightness, detail and movement each in their own way. I have got to know these responses through experimenting with them and getting a feel for how they make photos and moving images.

The main cameras I have got to know well are the Nikon FM2, Rollicflex TLR Planar 2.8, Cannon MV600 Sony PD150, Nikon D200, Canon 5D MKII, Sony F3, Sony A7Rii, as well as some camera phones - the Sony Z2 and the Apple iphone 3. Most of the moving-image work in this research has been done with the 5D mkii. Each camera, lens, and film/camera setting combination responds to situations differently. They have in common, with the exception of the Nikon FM2, that you are able to hold them away from your eye and see an image on a screen and in a place. The image I see on the screen is from a different perspective that that which I see with my eyes when I look up from the camera. When looking at the screen of the camera I can see two perspectives in one place, from the same position. This leads to two points. Firstly I understand this as a kind of extended apperception. Instead of Kant's apperception⁸⁰ whereby we become aware of our own selves feeling, I find I the event of photography can we can see another thing **feeling**, and secondly that of perspectivism – whereby multiple perspectives occur in a situation. These are metaphysical positions because they have

⁸⁰ See Heller-Roazen (2007:203) for a more detailed discussion of sensation in relation to Kant's use of the term apperception.

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a baring on the nature of relationality generally. Perspectivism is tacit in photomedia practice, because it is known through doing camerawork. These points are further explored for an audience in Screens (chapter 6) where the audience hold a camera phone, and participate in exploring the heterogeneous quality of placemaking.

Some cameras have both a viewfinder and a screen, so you can switch between types of looking. For example: when using the PD150 or a similar camera in documentary film making, it's sometimes good to look with one eye through the viewfinder and one eye taking in the wider view of the naked eye (or the glasses-wearing eye in my case). It's a strange trick; in reality I continue filming and switch concentration between the two eyes, rather than seeing both at once.

When using the FM2 I usually had the Rolleiflex with me as well. I used the FM2 mainly for experimenting, and the Rolleiflex for images I intended to print and show publicly. With the Rolleiflex you see an image on a ground glass screen. You usually look down into the viewfinder, while the camera looks forward. There is a similar experience with most documentary video cameras with fold-out screens. With the fold-out screen you see two perspectives of place, one with your eyes and one through the camera. I do use the viewfinders for checking focus, and also for blocking out everything else in order to see only what the camera sees. There are differences between optical and video displays, be they viewfinders or digital screens. However, neither gives an accurate image of what will appear when the image is printed or projected, but a camera operator gets a feel for how the pictures will eventually come out.⁸¹

It is the work with lenses, projectors, and screens that enables me in this project to explore surface texture of perception. The phenomenon of optical philosophies challenging thought had already been widely discussed before the advent of cameras - for example in Plato's use of mirrors (Republic Book X 596a-598a)⁸² and shadows

⁸¹ I visited a BBC drama production to observe current practice. There were multiple live camera feeds on the set, for the operator, focus puller, director, lighting team, and digital imaging technician, each of whom had screens of various sizes. The continuity supervisor had two screens with recorders so she could watch back and compare between takes and angles. Many of the screens removed the image from the situation it was being filmed in, so that it could be observed separately. Viewfinders in this case were only used to do some quick checks before recording.

⁸² Cooper, J. M., & Hutchinson, D. S. (Eds.). (1997).

(ibid.514a-520a). Other new technologies also produce challenges to understandings of relation.⁸³ This sets a precedent for my work in this project, wherein looking at cameras doing their own kind of looking may produce an understanding of sense-perception as plural and different by degree – or, in other words, as perspectivist.

5.3.1 The surfacing of relation is the moment of novelty

The camera produces a continual surface from the moment of seeing the world it faces. It has a surface of pixels, and each pixel becomes energised by the light with which it comes into contact. This signal is amplified by the current in the sensor. The complete image forms for the camera from the ingression of the signal through the processor towards the solid-state digital recording. The salient point is that the 'many' of the cosmos which the camera faces forms the 'singularity' of the one image at the surface of contact.

In *Percpetion of the Visual World* (1950) Gibson writes that "visual space should be conceived not as an object or an array of objects in air but as a continuous surface or an array of adjoining surfaces" (Gibson, J. J. (1950:6))⁸⁴. This surface is produced by the event of relation; it does not pre-exist it. However, the surface is nonetheless real. This detailed surface is thus a **cause** of becoming for the perceiver, be they camera or human. In Whitehead's terms, the **concrescence** with place is the cause of an **ingression**⁸⁵ for the percipient occasion. The surface is a moment of novelty, or creativity, because it is unique to that relational event. Working with different cameras made me aware of the importance of this surface of relation in perception. In the next

⁸³ Vermij (2013) found no evidence that Spinozas career grinding microscope and telescope lenses influenced his ideas, and likewise with Whitehead his philosophy is not overtly influenced by the lens media. However, there is causality involved in understanding how lenses work. Also it is coincidental process-relational philosophy of Whitehead and James occurred during a time when cinemas were being built.

⁸⁴ There is a corresponding idea from Whitehead where he writes - 'presentational immediacy.' In this 'mode' the contemporary world is consciously prehended as a continuum of extensive relations.' (PR:61) This is because in the initial event of prehension the entities are united for the percipient entity. He writes - 'We experience more than we can analyse. For we experience the universe, and we analyse in our consciousness a minute selection of its details.' (MT: 121). Where I describe perception as how we experience 'firstly' I am referring to the mode of presentational immediacy, and also 'firstness' from Peirce (See Manning 2016)

⁸⁵ See Glossary for these terms.

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section (and in *Chapter 6: Sense as Surfacing*), I will explain how I used various display technologies to in order to make this surface of relation more apparent to a viewer.

5.4 Working with screens



Image 43 Dismantling a broken computer monitor to extract the LCD screen used in the Screens project.

During the same period in which I was filming the demolition for the work that became *Screens*, I was also trying to find out what moving images *are* by taking apart a computer screen. I wanted to know the material better. I have always enjoyed seeing visual art on reproduced Cathode Ray Tube (CRT) television, because of the back-lit luminosity, which brings a brightness that is not possible with front lighting of printed photographs. I was curious about experimenting with digital displays in a similar way. I started thinking about dismantling a Liquid Crystal Display (LCD) screen so as to reveal the layers of how it was made, and to find out as far as I could through experience what digital images were made of, materially speaking. This approach to practice differs from reading a book or watching a video of a machine being dismantled. As a maker, the process of dismantling suggested things I could do with the screens that would not be possible by another method. The material itself acts, or participates, in the creative process.

5.4.1 Installation and viewer feedback

I installed my first experiment with the deconstructed screens in an exhibition at Spike Island. Visitors encountered the work I designed to appear in a utilitarian corridor that was being used as an impromptu experimental studio/electronics lab between two gallery spaces. Here they found a muddle of electronics propped up on some orange-and-blue metal storage shelving. Around the shelving were stored electronics and film-

making equipment). There were some fragile-looking pieces of glass and wires on the shelves. On closer inspection the visitors found that the pieces of glass had images on them, and then that the images were moving in places.



Image 44 Screens, installed at Spike Island, Bristol, May 2015

The exposed green electronic boards and wires clearly had something to do with the way the screens work. Here the invisibility of the data was made apparent. No one person understands the entire workings of these boards. They are designed and assembled by a variety of people, who each understand part of the process: soldering in a factory, chip design, signal paths, power management and many other things. The visitors' comments helped me gain a sense of what was made available by my experimentation with the materiality of the screens:

"It's a mess, but I think it's all part of it" [Gestures with wide arms at the whole area as is visible]

(H, May 2015)

"It looks like archaeology"

(J, May 2015)

"It reminds me of that big mass of rubbish in the middle of the ocean"

(PS, July 2015)

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Here I was working with the first of my original research questions: what are the creative potentials at the oscillation between the image space and the surrounding architecture of the site? LCD images are very thin; suspended between two very thin pieces of glass. Printed on the glass is a circuit grid of copper. This grid creates the very thin dark lines that outline each square pixel. The electric current causes the liquid pixels to become either transparent or opaque. As the pixels do not emit light themselves, they are dependent on a light shining through from behind to make them visible. In the installation, the wall behind the screens was lit up, so that the reflected light makes the images on the screens visible. The screens were propped up using building materials collected from the demolition site. You can see the space behind the image through the transparent areas of the screen. Visitors put their hands behind the image to see through. The images moved. Some people asked whether the images are etched or printed on to the glass.

Visitors began by trying to describe what they could see:

"Glass plates"; "Like stained glass"; "Catholic.....gloomy church.....like a little icon"; "Almost negatives....how can I see that on the screen....how does that work?"; "it's come from here - how is he doing this?"; "It's ghostlike"; "something ghostly about the images... gothic"

(Various commentators, May 2015)

"Holy shit, it moves, my boyfriend is going to love this, it's like a new-age magic lantern, what is it? is that that building that was on Nelson street?"

(Informal conversation, May 2015)

There were a lot of references to historic photographic processes, followed by a realisation that the movement and the exposed circuitry meant that the images had to be electronic. Some people thought initially that the images were projected, and then realised that the electronics ran in to the glass and so they must be creating the images. It took time, but everyone who visited did eventually realise that they were computer

screens that have been taken apart. Some people said laptop screens; others said computer monitors.

I had this early twentieth century autochrome colour photographic slide that my dad gave me from his shop, where he also used to occasionally sell magic lantern. I had this in mind when I was making the screens.



Image 45 Photograph of Autochrome slide anonymous, c. 1910, from my collection.

This type of speculation about how things are made is common at art exhibitions, but I think the conversation is different in this case because the discovery was integral to understanding what the work was about. Visitors were interested to discover how a familiar piece of technology actually works, and how it can be used in other ways than people may be used to. There is a magical wonder in experiencing audio visual technology. The moving image is bright like a fire, and some have argued that the television has replaced the fireplace at home as a place to focus our eyes in entrancement and fear (McLuhan et al. 1968). The surprise that the technology works in the first place does fade away over time, but electricity is as hot and dangerous as fire, so still holds us at bay from touching as a fire would. I think the taking apart of the technology here only increased this sense of wonder. The complexity of the assemblage was revealed – and with that, it's strange inaccessibility. This is part of the tacit knowledge about digital images that I think is gained and communicated through the work.

5.4.2 Images on screens as objects

The screens in this installation displayed images of the demolition, the filming of which is described above. The materiality of the work reveals aspects of the ontology of the digital image: its transparency; its thinness; its connection with the world around it. The images shown were chosen to emphasise these aspects.



Image 46 Visitor uses mobile phone to test light passing through the LCD screen in the Screens installation at Spike Island. May 2015

In most of the images, the area of the building depicted on the screen is slowly eaten away by the long reach excavator, leaving dark space. The image is literally eaten away by the machine/man assemblage; the cyborg. The machines are animal-like in their movement: they have mouths that bite at the building; they dribble water to keep the dust from spreading; they have holes that look like eyes. There is only one human body actually seen in the videos on the installation. He is quite small; he gets out of a digger and walks out of the screen space. This and the bus that passes by in front of the camera are the only signs that give scale to the images. As the image is eaten away, and the screen becomes opaque black, the gaze at the object changes from looking at to looking into the image, and a contrast is created between the apparent solidity of the building and the porosity of the screen image, which is revealed by the point sources of light shining through it. Whitehead does not split the difference between the aspects of looking 'at' and 'into' images. Visitors to the work shined mobile phones through the images to test this. They checked for pixels, for what might be on the glass, what was behind, what moved and what didn't move. They were examining what the materiality of the digital image is. A function of the dismantled screens is to encourage people to look 'at' the familiar screen, and the screen image, and then, when they look 'into' the

image they are only able to see part of it at a time, disrupting the capacity to immerse oneself into the image space. In this way I am creating a situation for people to look 'at' both the image space and the image object (the screen), at the same time as looking 'into', but in a way that requires more effort, and therefore self awareness (apperception) of the embodied process of looking. Whitehead does not bifurcate image perception in his description of the chair image compared to the real chair experience (PR:63). Instead he produces the 'category of transmutation' in which the "images' in the mode of 'presentational immediacy' is an 'impure' prehension." (PR:64), this is resolved with the idea of 'delusive' 'sense-datum'. By maintaining the same terms – 'sense-datum' and also applying the primary bare experience 'presentational immediacy' he keeps image perception as part of the direct experience, as I also believe. The difference between look 'at' and 'into' an image is famously tackled by Edmund Husserl in the lectures on 'Phantasy and Image Consciousness' (2005/1904) where he divides image experience into three simultaneous modes - physical image (das physische Bild), image object (Bildobjekt), image subject (Bildsujet). In Husserl's terms my use of the semi abstract image is to delay the event of looking 'into' of the images subject, so that an audience look 'at' the physical image, and the image 'object'. The reason I turn to Whitehead rather than Husserl, is because of the emphasis in understanding images, as with all experience is that these are in the nature produced by relational processes, and part of the **presentational immediacy** in direct experience. Experience the cause of becoming⁸⁶. In **presentational immediacy** Whitehead makes it part of chain of causality which he describes as occurring through '**causal efficacy**'. In the event of looking 'at' something we are producing an event in combination with the object of our gaze. This event is a cause of novelty and change inside nature.

⁸⁶ See PR:81, where Whitehead explain presentation immediacy and also symbolic reference as both events of **causal efficacy**, thereby replacing bifurcations (dualisms) with process-relations. Also see Higgins, in Faber et al.(2011:143) for discussion of Whitehead as philosopher becoming in relation to Deleuze and Guattari. Also see Shaviri (Faber et al. 2018:17) where he explains that mainstream philosophy (he compares Husserl, Kant, Descartes and Hume to Whitehead) assume a 'view from nowhere'. In my view photomedia practice produce an understanding that view is always from 'Somewhere'

5.4.3 Screens in place: the event at Dry Spot

After exhibiting at Spike Island I wanted to show the screens at Dry Spot, because the square overlooks the site where the demolition took place. I wanted to see what the images would do in place. I was particularly interested that in the gallery space, people had taken a long time to recognise what the images were of. I wanted to see how locating the images might change that process.

I was interested in the continual de-territorialisation and re-territorialisation of Dry Spot, discussed in *Chapter 1: Introduction*, in relation to the territorialisation of the images through the demolition. This was what I had had in mind when filming: how the black areas of the image appear flat and opaque because the grid prevents the light from passing through. Whereas the area of the screen where buildings are depicted – where light is permitted to pass through – has some three-dimensionality. As the building is demolished the black territorialises the image space. In this I was exploring how the macro-politics of the urban skyline meet the micro-politics of the image-making in the event of composition. From this event, images can be understood as a composing force in place, and place as a composing force in image. The integrity of these forces means that neither can be separated – neither image from place, nor representation from other types of material becoming.⁸⁷

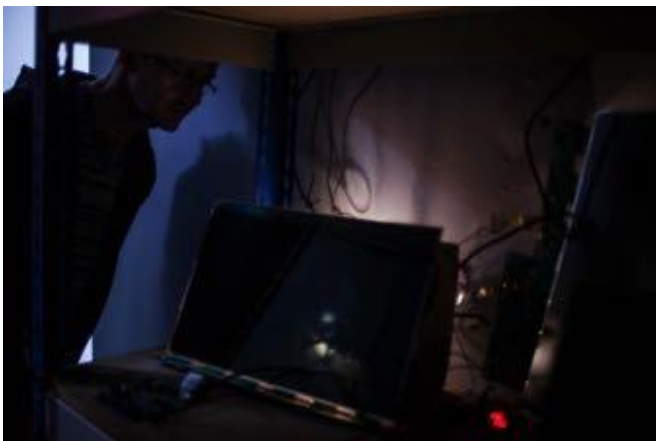


Image 47 Visitor to Screens at Spike Island exhibition (May 2014) looks behind the screen to see how the image is made.

Most of the work involved in doing the event at Dry Spot was gaining access, which took about five months to negotiate. As described in *Chapter 3: Methods* the space had

⁸⁷ This is equally true of sound – see Appendix II: *A Note*

been closed off. I first of all negotiated temporary access for the event by insisting I had a legal right of access, pointing out that closing off the space was a criminal offence as it blocked a public highway. The process took such a long time because nobody would admit having put the gates in place. I then had to find a lawyer and get the city councillors onside, in order to put pressure on the city planners to push the landlords. Eventually I got access for a single night. An electronics engineer and some assistants helped me set the installation up as an informal fringe event to Bristol Art Weekend, 2015. I really wanted the regular users of the place to stumble on the event. This did happen; there were a few regulars along with a number of visitors from the Universities where I had built relationships.

The event had to take place at night, and to be self-contained. I found a way to power the screens using batteries rigged up to solar panels. This was to demonstrate that the deconstructed screens could, in theory, continue show the cycle of destruction eternally. There were no people included in the videos this time, and no people to be seen on the building site. Through the widescreen aperture at the edge of the square you could see and hear a new building being constructed. The demolished building was now being replaced with a new block, a student halls of residence. Just as the lift shaft was the last feature to be removed in the old building, the new lift shaft was the first feature going up. Again, the building site had full lighting towers giving daylight levels of visibility and colour against the black sky.

As I was installing the work, the builders were making a lot of noise: cutting machines; engines; drills. I hoped they would keep going through the event. I was so glad there was access, although the Direct Line security guards monitored the whole event, so I was nervous particularly about people who had alcoholic drinks with them. I hoped that people would see how delicate all the equipment was on the floor with all its exposed wires and thin glass screens, and would take care.

As happened with other projects involving durational video (such as *Knitting Usher*(2014)) I was surprised by the length of time some people stayed for. I was pleased that they sat on the floor, and that they could smell the space, which stinks. I was pleased that people took time to recognise what was on the screens, and that people gave me their comments. I was pleased that the builders kept building throughout. It

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seemed to create something like the feeling of the city symphonies, which used edits and repetition to give a feeling of simultaneous movement and change in the city. Although I had lots of clips to work I could only get six of the screens to work as intended. I didn't want to show any edits.

My main intention in the work had been to elicit a sense of architecture and images in the city as unstable and in a state of change; that things can and do change. What I had not anticipated, and which worked well, was the feeling of difference between then and now created by the replacement of the deconstructed building with the construction of a new one. My appreciation of photographic images as firstly textured was deepened by the process of making images of a building that was being demolished, and by using an unfamiliar display technology on which you could only see the image where it interacted with light shining through a screen.

5.5 Texture of Experience

Through working with these textured images I have shown how the a-signifying register of experience, discussed in section 2.7 is what the camera perceives. When we see a camera image we are able to directly observe this. The camera sees a continual surface that is its image in relation to place, and we in turn are able to see that image which it has perceived. For Whitehead, this first mode of perception contains too much detail for 'conscious' analysis:

We experience more than we can analyse. For we experience the universe, and we analyse in our consciousness a minute selection of its details.

(MoT: 121)

However, we doprehend this detail, and this is what Whitehead refers to as 'presentational immediacy'(PR:61) In this mode, the contemporary world is consciously prehendend as a continuum of extensive relations. This continuum, for the camera, is located in the production of the image surface from its relation with place. Temporal experience – for the camera and for people – is produced by the feeling of change through these textures.

The feeling of change, in film as in life, is produced in the textured difference between the immediate past and immediate changing present:

In practice we never doubt the fact of the conformation of the present to the immediate past. It belongs to the ultimate texture of experience, with the same evidence as does presentational immediacy.

(S:46)

The feeling of personal time is therefore also part of a pre-cognitive experience. But it must be remembered that even if this feeling is experienced by a biological entity, such as a human, it does not belong to the individual but to the relational processes that produce that entity:

It follows from my refusal to bifurcate nature into individual experience and external cause that we must reject the distinction between psychological time which is personal and impersonal time as it is in nature.

Whitehead, AN. (2005:66)

In my creative process, this observation is made apparent by the camera which, has been written about as a mechanical time machine for example (Epstein, J. 2015)

The question this observation raises, however, is: what does this textured becoming enter *into*, since temporality is nevertheless experienced by the individual occasion/entity. To answer this question, Whitehead turns to Plato's *Timeaus* and the concept of the receptacle – “the foster mother of all becoming” (Al:134). The receptacle does not have form in and of itself, but is a concept for moving into, the *is* it is becoming itself. The receptacle not require external spatio-temporal location. This removes the necessity of a ground into which events occur. The texture of feeling is the concrete experience, and does not require and external structure.

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The close fit between Whitehead's ideas and the moving image practice leads me to think of his System of the Organism⁸⁸ as appropriable as cinematic thought, in that it makes apparent the mechanisms of becoming is produced by **creativity** in encounter. And **creativity** operates through contrasts: through relational events. These are **contrasts** which emerge between the frames in the photographic process but also, I think, between image and place. In *Screens*, have sought to amplify these contrasts by making them more apparent. By making highly textured semi-abstract images and movements in *Screens* (as well as in *Breathing Building* and *Transitional Surface*), I was drawing attention to this textured mode of perception.⁸⁹

5.6 Texture of Experience Chapter Summary

The previous chapter 4 *Focus as Touch* established through literature, observation, and experimentation the understanding of a camera focus as producing a textured experience at the moment of touch. This chapter build on that proposition the idea of textured encounter with focus to produce the idea of fields of texture, felt as surfaces.

I applied the research method by bringing elements of the research together in order to produce photomedia outcomes along with the proposition that experience is firstly textured. In this chapter texture was treated mainly spatially, across the fields of micro-contrasts in video image, and in the experience of doing filmmaking. In the next chapter texture is developed further temporally through experimentation with texture produced by habit in repetition.

I began the investigation by taking apart a discarded computer monitor to better know what a digital image is. I found the image to be very thin, the liquid crystal held between the sheets of glass. I brought this together with thinking – the actual image we apprehend is so thin, it has no depth. Both the making of the photo and the perception of the

⁸⁸ The 'System of the Organism' is Whiteheads speculative system as articulated in *Process and Reality* (1929/1985).

⁸⁹ Manning (2013:180) refers to textured mode of perception as 'autistic perception' which she describes as 'the force of perception that keeps the bounded image at bay, shaping an affective intensity before it takes form', this mode she describes as 'un-chunked' meaning that individual entities are not separated in the perception event.

photo is a surface that is the meeting point between entities, that has no thickness. These ideas are developed in the next chapter.

When people looked at the screens with the demolition images it took them a long time to recognise, and name what they were looking at. This occurred because firstly, they could only see part of the image at the time as they had to move around to put the light behind the images. Secondly, the building was not easily recognisable in the images as it was broken up into rubble and dust. The machines movement more resembled animal movement than machine. It was made strange by being filmed at night. Their first impressions were of the textures of the event, the feeling of it rather than being able to identify it.

I understand the stage of **presentational immediacy** to be extended in these semi-abstract images, before reaching **symbolic reference**. In this extended phase a viewer can become able to apperceive (become aware of the process of the presentational immediacy stage as primary and recognition as an event). In this way people become aware of their first impression as always textured, and 'un-chunked'(Manning, 2014:18)

This textured unchunked understanding of the first impression produces and understanding of visual perception as producing a continual field of texture, which is the surface produced by the meeting of entities. This is developed in the following chapter.

This textured surface as manifold, is similar to the perception mode of a camera. Cameras produce a surface of feeling at the photosensitive plane. In this way cameras enable us to become aware of the mode of presentational immediacy.

Chapter 6. Sense as Surfacing

In the previous chapter I set out an account of experience as textured. In the event of prehension as it forms an image, the camera feels spatial contrasts as a field of grained textural differences. I explored this through layering images into the city by making the computer monitors which we use in our daily lives semi-transparent. This enabled viewers to see the image as a material event that is placed in relation with the substrate of the surrounding situation. In other words, the work expressed a sense of space as a textured experience. This chapter moves from an understanding of experience as spatially textured to an examination of the temporal textures produced by the repetitive habits⁹⁰ of everyday performances of place. The chapter builds on the repetitive movements produced by in the looping of video clips in which members of the public perform short repetitive actions. These loops produce a temporal textured characteristic of everyday movement through public places. The loops were presented in a series of workshops as a starting point to talk about the closing off or controlling of activities in the privately-owned public place 'Dry Spot'. Participants were invited to perform public space activities in workshops to be included in successive versions of an augmented reality application (app) for mobile phones. This process, taken together, constituted the body of artwork titled *Kebab*.

⁹⁰ For Whitehead's discussion on habit see PR:140 where repetition, produces expectancy of '*correlate impressions. This expectancy would be an 'impression or reflection'*'. This idea of expectancy I understand to be generative of the impression of the general texture of a perspective of place. Through repetition of practices in place we produce a feeling of place for that person.



Image 48 The image above is a still from an initial video visualisation of the app. It shows my partner Melissa standing in front of Dry Spot, holding a phone showing looped footage of performances made at the first workshop at the Cube.

The looping of video clips was necessary in each of the practice research projects because the videos were intended to be shown as events in places where people come and go. The practice of looping also helped create the conditions for images to be seen as objects. The images can be considered objects because they were persistently present in a place. This presence had material dimensions, as for example in the case of *Screens*, which was designed to maintain its presence over a longer period by utilising solar power. In addition to being objects, however (as photographs are), moving images are also events. This is why Whitehead was useful in this project: because for Whitehead all 'objects' or 'things'⁹¹ are temporal occasions of enduring events. Moving images are more self-evidently object-events and, because of this, it is possible to explore aspects of the onto-epistemological challenge they present to thinking about relationality, through practice. Moving picture practices consist of both making things and producing events of feeling. When layering pictures into places relevant to them, the pictures are no longer about places as separate from themselves; 'about' the world. Through the layering process the pictures become part of the place rather than *about* it. Both place and picture are event. This expresses a concept of place as constituted through processual relations which, as we have seen, Whitehead calls **prehensions**.

⁹¹ Although what we call a 'thing' could be termed an '**actual occasion**' for Whitehead, the thing existing over time is better termed '**event**': "One actual occasion is a limiting type of event. The most general sense of the meaning of change is 'the differences between actual occasions in one event'" PR:80. For example, a molecule is considered by Whitehead a historic route of actual occasions; and such a route is characterised as an 'event.' See also Appendix 1; **event**.

In order to further develop an account of the image as both a temporal and a spatial event, this chapter moves from images layered into place using projection and translucent screens, to images doubly layered into place using augmented reality (AR). This chapter describes the project and explains how working with place and locative AR has changed my understanding of the idea of place. It examines the novel understandings of place which moving-image practice produces. Running through this chapter are three interconnected ideas: *place as multiplicity*, *seeing/sentience as a surfacing event*, and how these two ideas change ideas of *place as continuous and discontinuous*. Place is discussed in relation to the acting out of public-place activities to make the AR video elements. Place is understood as a multiplicity, and as a unified surface in the event of perception. Seeing is understood in relation to the act of viewing the phone on location, with the app working. The event of seeing a camera *doing* seeing and recognising a place in order to add media elements, contributes to an appreciation of the coincidence of multiple perspectives in place. It also leads to the recognition that a certain species of additive thought is not limited to biological organisms. Finally, interrogation of place and perception raised the issue of either understanding places as continuous wholes or as discontinuous groupings of individuals. I found the event of surfaces of perception produced by, and producing edges of individuals.

6.1 Conceptualising the image

In order to explore what AR does for conceptualising place and sensation in this chapter, I will first clarify what I mean by the word *image*. For the purposes of this chapter, I understand an image to be produced by a body when it meets with a place. The image is the **event** of an entity seeing:

The image refers to a relations of forces, a composition of actions and reactions and variable speeds for which we are able evaluate the state, the differential relation of forces that are present.⁹²

(Sauvagnargues, 2016:87)

⁹² While Sauvagnargues is here working with Deleuze, she might equally be applying Whitehead, for whom everything is event formed by the processual relations involved in it. Key to this statement for me is Sauvagnargues' use of the word composition, which I interpreted to be an application of Whitehead.

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The image here is understood as a relational event, rather than an object or picture. It is produced in the event of perception. Though an image is not a picture, a picture has the capacity to produce an image event for the perceiver. Importantly, the picture only produces an image event in this sense for organisms that are capable of perceiving it as such. For other entities, the picture might be an object, but does not produce an image event. For example, if I place a printed picture in a rocky place, the rocks in that place cannot see an image as such. They perceive the texture of its paper, the light reflected off it, but do not recall an image from the past in the way humans or AR mobile phone apps can do. The situation is more complex, both with cameras in general and with AR particular. In the case of cameras, human entities can see a non-organic object making images in relation with its situation. And in the case of AR we can see the camera recognising a place and layering in new elements which another camera has seen in the past. Because of this complexity, these practices offer different ways of understanding the image as being made.

At the same time, the image can also refer to the actual image produced in the event of the camera seeing. So in the case of AR there are multiple layers brought together in a single image surface. The forming of these surfaces of sense occurs because the retina, the camera sensor, and the screen are all single surfaces. In Whitehead's terms, the images formed by these devices are **occasions** formed by their **prehensions**. The images are **concrescences** of **data**, be that the **data** of **presentational immediacy**, or the digital data of the stored video performances of those involved in the workshops.

Image Target: stones

Vuforia™



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Image 49 Sample target image for machine vision. PTC inc. 2001.

6.1.1 Cameras that can recognise: AR technology for mobile phones

Variations on AR (augmented reality) technologies have been in development since 1962.⁹³ Over the last ten years various AR machine vision API (application programming interface) elements have become available for phones and tablets. These enable markerless AR whereby an apparatus can recognise a *natural feature*⁹⁴ – a texture projected onto a camera sensor – and can overlay a video on that image. There have been other new elements added to the technology, including improvements in recognition in varying lighting conditions, and even the possibility to calculate light conditions and apply matching lighting effects live to the AR images. Phones themselves have also become more capable, enabling playback of longer, higher data rate video files. Phones can now calculate the scale and position of image components with respect to a virtual geometry within the phone, which enables one AR element to occlude another. Essentially, this means the phone can recognize textured features and place video elements in relation to those features. AR software combined with 3D games software such as Unity then enables the phone to place the moving images, each with their own depicted geometry, into the live video feed according to a calculated three-dimensional geometry.

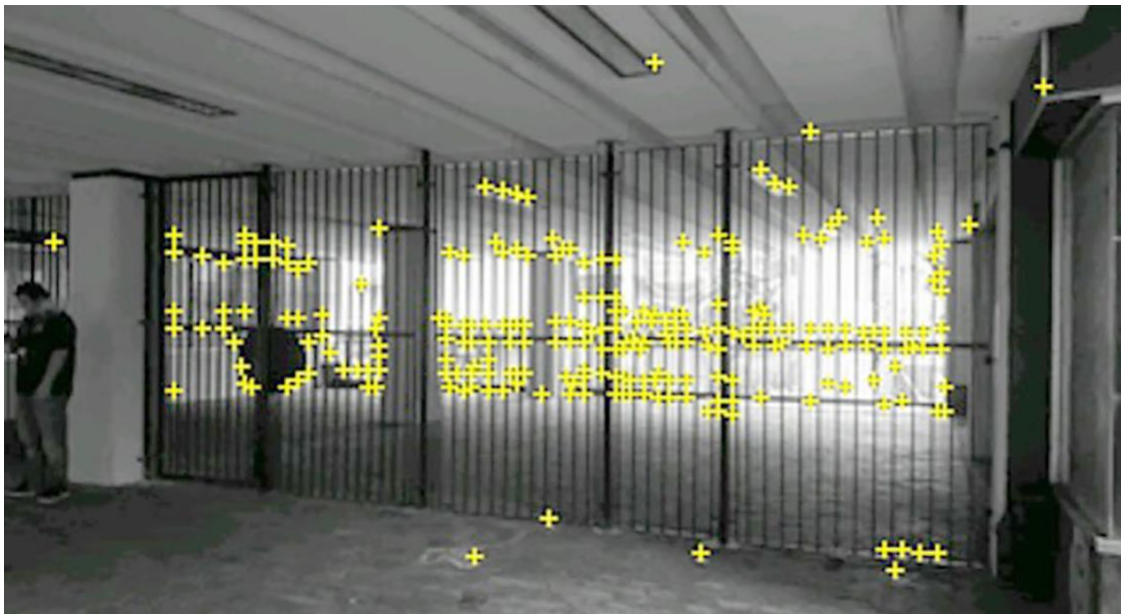


Image 50 Yellow crosses show image contrast points used in image recognition for the paper version of the AR app.

⁹³ Heilig, M. L. (1962). *U.S. Patent No. 3,050,870*. Washington, DC: U.S. Patent and Trademark Office.

⁹⁴ 'Natural Feature' tracking is where machine vision algorithms are able to recognise patterns by 'recognising their natural characteristics' (Amin and Govilkar, 2015).

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To produce the AR for *Kebab*, I used software called Vuforia. I chose this software based on cost, simplicity of use, and its suitability for multi-platform use. Vuforia runs mainly on mobile phones but can also be used on other computers with cameras. It uses both the Apple ARKit and the Android ARcore systems machine vision processes. I used the Vuforia Software Development Kit (SDK) in Unity open source games programming software. Vuforia sees a two-dimensional grid of pixels that form the camera image. It first converts the frame to black and white, assigning each pixel a brightness value. The phone camera is constantly looking optically and this data is converted to a grid of pixels in gradations. The phone then locates particular contrasts and recognises particular textured feature in the place.

A camera phone running an augmented reality (AR) application is a non-biological entity that we can see not only seeing but also recognising things, through a logic called machine vision (Rosenblum, 2000). The technical term for recognising things in the camera's field of view is natural feature recognition (Wagner et al. 2005) The algorithm here takes images prehended in the past, stored in the memory of the phone, and compares them with images from the immediate past prehended by the phone camera. The algorithm recognises complex textures more easily than large flat forms. It recognises individual points of contrast with the original image, adding to the prehension of the original image a second layer of prehension. This is the process of recognition.

The phone's capacity for recognition produces a challenge to human exceptionalism, since it demonstrates that we are not unique as beings that recognise and remember. This can cause humans to understand our position amongst other elements of nature differently.

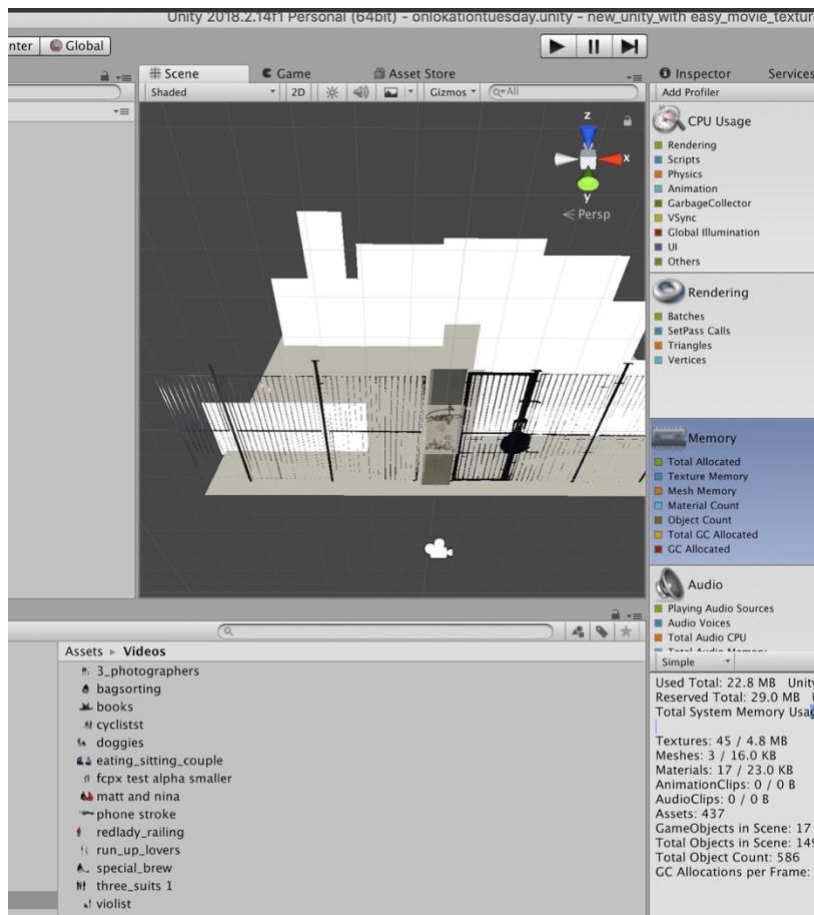


Image 51 Screenshot from Unity games development software. The gates are shown at the front of the 3D space with the various videos shown as white rectangles behind the gates. The image recognition was on the graffiti shown on the pillar in the gates.

6.2 Kebab: a response to changes in public space



Image 52 Image of the gates appears in the AR app in front of the videos. It occludes the videos behind.

Kebab was produced in response to a change at the Dry Spot site. The people sleeping in the square were evicted. New gates were put up blocking off the main square. This left the main square inaccessible, but while the right of way remained open.

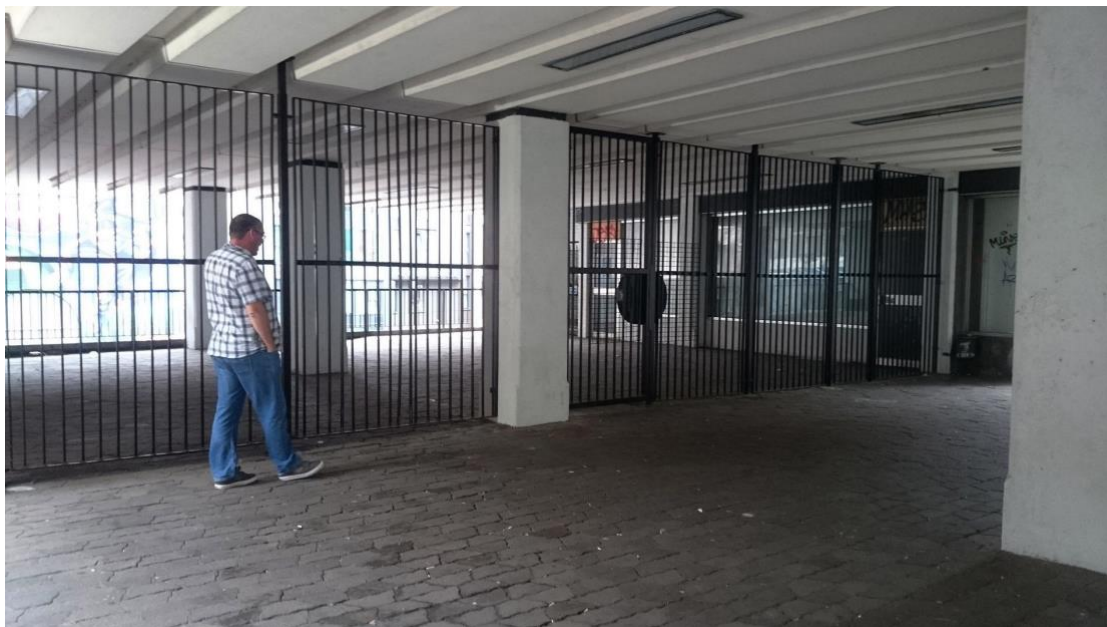


Image 53 In 2016 new gates were installed that allowed the right of way to be open, but prevented access to the square.

The formerly-public place at dry spot had been closed off permanently. This meant I could not experiment with images in the space, and prevented me from doing installations there without trespassing. I responded to this new situation by using augmented reality to put images of people performing their habitual public-space activities back into the square, behind the new gates. I made a series of versions of the app. These were developed through a sequence of workshops where people experimented with the app and could see how it worked. Participants contributed to the project by performing their own public-space activities to camera, which were then included in the next version of the app.

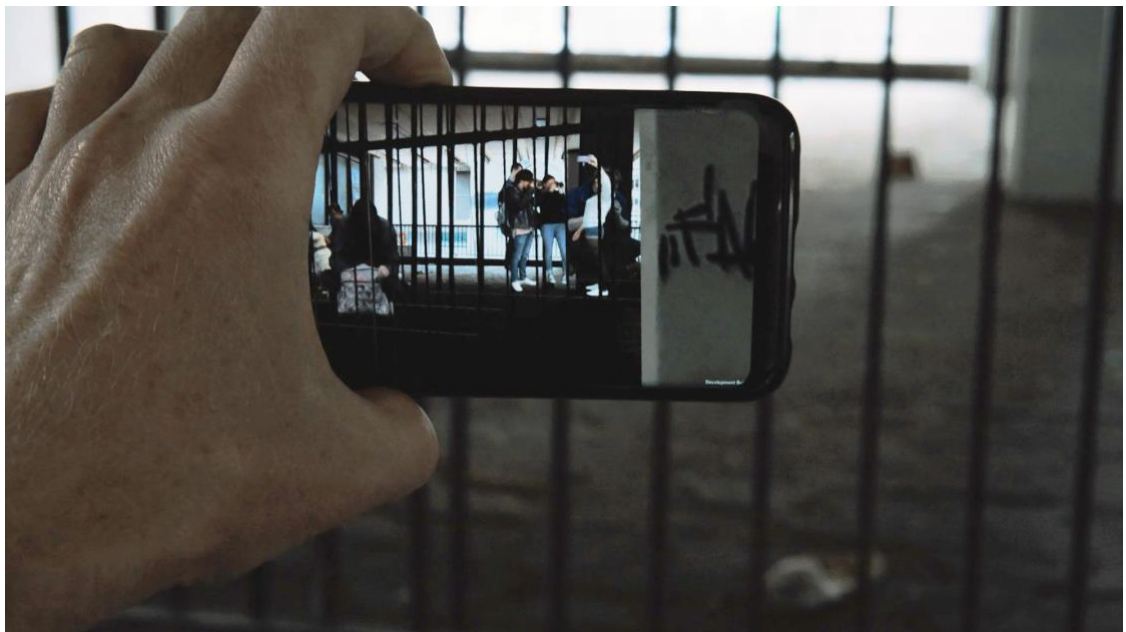


Image 54 Developing and testing the AR app at the Dry Spot site.

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The project was motivated by the coming together of a number of vectors of speculative experimentation in my doctoral research. I had wanted to experiment with AR because it affords the possibility of including a live camera feed controlled by the viewer as part of an apparatus⁹⁵ of layering images in to places using familiar consumer technology in different ways.



Image 55 The second of the three workshop events in which members of the public performed their public space activities to be included in the AR app Kebab.

In my previous practice experiments, members of the public were involved through exhibitions and discussion. I now wanted to involve them in making one of the experiments. They became co-authors of the project through acting out their everyday public-space activities against a green screen, performing the 'plural texture of life' Minh-Ha (2014:195), which were filmed in order to populate the app. The accompanying workshops involved discussions about public places, and about how the specifically located AR videos might act as performative elements in those places. The filmmaker and writer Trinh Minha-Ha explains how interactive and participatory methods locate the value of art projects outside the usual hierarchies of gallery spaces:

⁹⁵ The term *apparatus* refers to the usual translation of 'dispositiv', see Foucault (1977) which incorporates whole systems of activities, including equipment, rather than particular equipment in isolation.

The media text which challenges its commodity status by letting itself be experienced only in an activity of production (the producing subject being immediately contemporary to the process of the act), radically acknowledges the plural texture of life - of intervals among words. Images. Sound. Silence.

Minh-Ha, T. T. (2014:195)

This work builds upon and extends the proposition set out in Chapter 4: Texture of Experience. I wanted to explore further how the continual surface texture that the camera feels, and that people feel, could be understood through working with the habits of everyday practices, thereby bringing a cinematic understanding of relationality to understanding everyday practices of the city. At Dry Spot, these habits were interesting to me because, as discussed in Chapter 1: Dry Spot they could be understood as multiple concurrent practices. By placing these habits back into the place in the form of locative augmented reality media, I could explore the relationship between the micro-politics of the images and the macropolitics involved in the territorialising performance of public place, as made visible by the installation of the gates.

6.3 Places as multiplicities

Through the making process I identified a series of theoretical issues I wanted to resolve. These were firstly to better understand **place** through the prism of human-camera-image practices. Secondly, to further articulate a tactile understanding of relationality based on camera practices. Thirdly, to develop an understanding of place that allowed for many differing identities involved in a single place to be simultaneously true. This chapter deals with the third of these issues.

Differing identities in a place should be considered true because relations for the individuals doing those things are true, but the identities are different: smoking area, a place to sleep, socialise, or do media-art projects. In other words, the place is not identical with itself, but is in fact a multiplicity. The understanding of place I describe here is based on a particular articulation of **multiplicity** used by Whitehead, in which

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the 'many' of a place appears as a **multiplicity** of the **prehending** entity. This approach avoids what Whitehead terms the **fallacy of simple location**. Instead of the place being singular and external to the individuals within it, it can be understood as multiple, and produced anew for each one. Debaise (2017a:148) and Stengers, (2011:179) for this reason describe Whitehead as a perspectivist, meaning that entities involved in a place are produced, and produce that place through their differing perspectives and temporalities. Stengers points out that in *Modes of Thought* (1938/1968) Whitehead uses the term 'reflection' and explains that "the concrete truth is the variation of interest" (MT:11). These variations of concern are made apparent in photomedia practice. The idea links together the metaphysical propositions of Whitehead, interpreted as producing place as many in process, meets with the mechanisms of perspectivism. The practice of variations of interest is tacit⁹⁶ in photomedia practices. Photomedia, particularly AR offers good scope for exploring perspectivism because the viewer holds a phone *in situ*, thus perceiving two simultaneous and complementary perspectives at once. The viewer can see the image being prehended in the mode of **presentational immediacy**, and layered onto that through **symbolic reference**, in **concrescence** with the videos stored in the phone. The synthesis event is creative in Whitehead's sense insofar as it is always novel, but not according to an anthropocentric understanding of creativity. It is an example of photography offering an exposition of 'nature naturing'.⁹⁷

6.3.1 Developing a participatory approach

Having previously worked in community arts,⁹⁸ I was experienced in involving the public in creative processes. A participatory approach was the most appropriate to this project because the understanding of place that emerged from my observations was one of place as many – as multiplicity. To address this, I wanted to involve multiple people in the project. From the start, I had already been involving people in conversations about public place at the open studio exhibitions at Spike Island in (2015 *Screens*, 2016

⁹⁶ See Polanyi, (1966)

⁹⁷ See introduction

⁹⁸ See for example Landau (2012)

Breathing Building, 2017 Kebab, so the approach of involving people in the making itself seemed an appropriate progression of my earlier process.

People acted out their habitual activities and I added as many as I could to the phone app. For each person involved in the workshops, the public place afforded different possibilities for performing habits. Habits are micro-political as they are performative in place. They become macro-political when, as images, they inserted using AR in a contested place. The participants did not have to alter their everyday habits in order to enter in to the macropolitics of public-space activity discourse. The contrasts produced in the place between divergent images of place are understood as productive. The project addresses the continual production of images in a place, through different events occurring there.

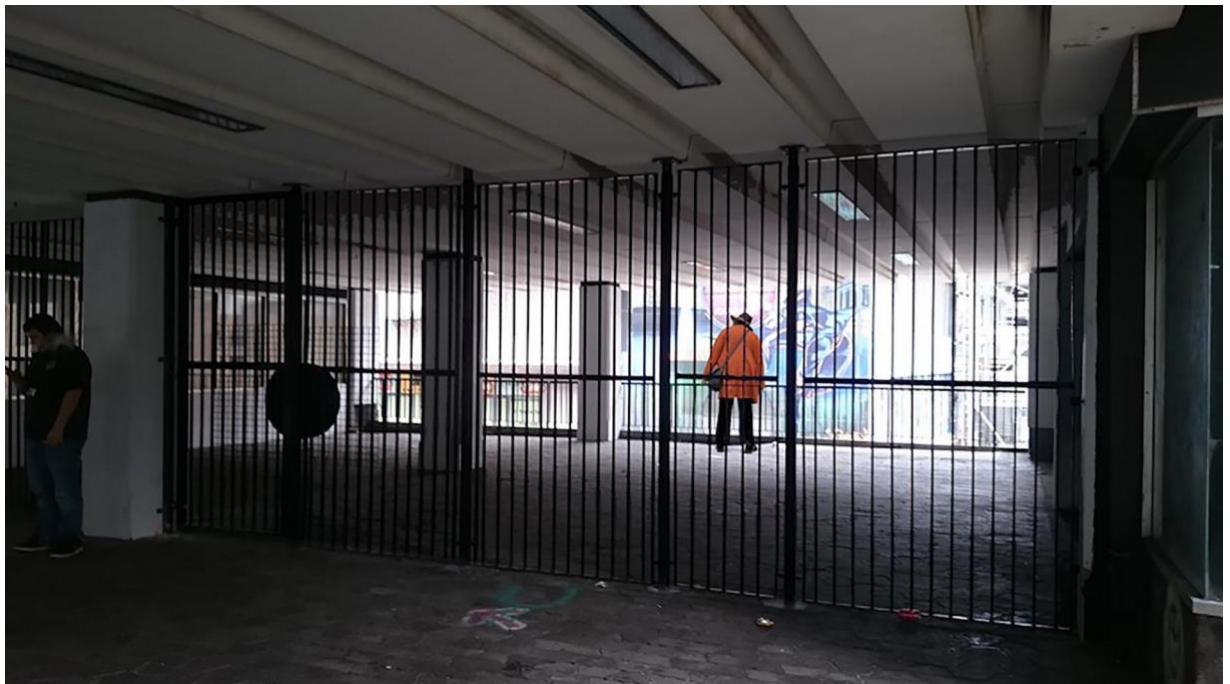


Image 56 This person wanted to pose staring at back of the greenscreen as if enjoying the view.

6.3.2 Kebab



Image 57 This man chose to enjoy his can of special brew as his performance for the app.

As was the case with *Screens*, I developed *Kebab* through multiple participatory workshops and installations at different sites. Initially, I was thinking of doing a piece that would recognise shapes through the camera, identifying abstract square shapes, for example, and then adding videos of people into any square. I wanted to dial down the sensitivity of the AR recognition to a specific site, so that I could experiment with glitching AR elements into different places. I didn't have the skills to do that, so other things happened.

The first experiment with AR was an evening event held at the Cube Microplex, a local independent cinema, where I showed images of Dry Spot, and introduced the project.



Image 58 Filming the AR public-place activities in workshops with volunteers from public passers-by at a park site near Tower Lane.

I wanted to gauge public interest. This became the first of three workshops, with three separate stages of filming in order to make the video clips for the app at The Cube *Hendo* event (2016), Castle Park (2017), and Spike Island Bristol (2017).



Image 59 Video stills from workshops at Castle Park, Bristol and Spike Island Studios, Bristol.

6.3.3 Dances of everyday habits

When making the work I was thinking of two dance performances; *The Show Must Go On* (2008) by Jerome Bell and *Café Muller* (1978) by Pina Bausch. Both works use repetition, with small groups or individuals doing different things at the same time and in the same place. Both performances use movement that resembles everyday movement rather than conventionally recognisable dance gestures. Bausch uses contemporary architecture – a revolving door, and furnishings – café tables and chairs as elements that shape the dance. The repetition of the movements in the dance turn versions of everyday movements into a violent and exhausting performance. I was interested in how I could use the creative constraint of the short video loops to show how architecture shapes repetitive movements in daily life, that form our textured daily life of the city.

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Image 60 *Café Müller* (1978) choreography by Pina Bausch, photograph Heloísa Bortz reproduced with permission.



Image 61 *The Show Must Go On* (2008) choreography by Jerome Bell, still from video by Jacques-Jean Tiziou reproduced with permission.

Alternatively, Jerome Bell mixed professional dancers with amateurs. Each wears headphones with their own music playing. They dance to their own music, which the audience cannot hear. The take turns bursting into song, eventually with them all singing at the same time. I took from this how many an audience can appreciate the many perspectives experienced by each performer, and how this heterogeneity does not detract from the piece producing a whole.

To incorporate an element of this choreographic approach, I asked Brenda Waite, an improvised movement artist, to work with me on the filming at the Cube and in Castle Park. Brenda and I worked together with the volunteers to devise each mini-performance. I asked her to direct the volunteer performers to exaggerate their movements by making subtle changes to what they were doing, and to repeat short movements so video loops could be made. Our involvement was partly to reassure participants that what they were already doing was enough. It was also necessary in order to produce loops that appear as deliberate performances

A green screen was set up in each workshop. The filming could not take place at Dry Spot, so we had images of the place which people could use to help imagine themselves there. Each person or pair either came up with a suggestion, or worked with us to decide on an activity they would like to act out in front of the screen. The format was influenced by technical constraint due to lack of memory on the phone being used. This meant the video loops had to be kept very short, and the clips had to loop so that there was no jump at the end and the videos appeared in the AR as things in place rather than fleeting apparitions. Because the video was pixelated, the movements had to be fairly simple and a little exaggerated to be visible. The videos were intended to be read as continual repetitive presences rather than segments.

From the loops duced at the Cube, I made an app that I used for the Castle park event,



Image 62 The photos above show people looking at the app during the Spike Island event. They held up the phone in front of the photo of the place, then went on to film each other in front of the green screen. The resulting videos were then used for the next version of the app. Photos reproduced with permission from Spike Island Studios, Bristol

and from that event, I made loops for the Spike Island event. The app at that point only worked when the phone was pointed at an image of the place. It added images of people into the image of the empty place rather than into a live feed of the place itself. Despite this people immediately responded to the project and understood its aims. Many people who saw it were keen to be involved by acting out their activity in front of the green screen.

The activities were various; they included sitting, eating and drinking, reading, talking, moving, smoking, carrying things, walking dogs, skateboarding, and looking at the view. Despite the claim from the planners of anti-social behaviour (pers com. 2015) there was nothing that could be considered overtly anti-social, except for the street drinking which the performer did in a way that was deliberately relaxed, sitting on the ground enjoying his signature drink of choice Special Brew.

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The current version of the app works the live video feed at the Dry Spot. It uses a more recent phone that is able to play better quality video, and to run more recent machine vision software elements. It is still glitchy and not ready for public distribution. It is a complex AR project because there are a lot of flat areas painted white and reflective glass, both of which AR natural feature recognition finds hard. The machine vision software prefers textured surfaces. Another challenge is that the camera looks straight into the sunlight which causes the camera to reduce the exposure. Lastly the bars occlude the building behind. The solution I found was to program the app to recognise the graffiti on the column. The AR version of the metal bars is placed over the live camera image of the bars so that they can occlude the performance video loops. These are placed into a 3D model of the place that is live in relation to the bars, so that when you walk around the bars stay in place in relation to the site.

6.3.4 Video loops - from machine repetition at work in *Screens*, to human repetition in habit in *Kebab*.

The video loops in *Screens* are of different lengths. This works in a similar way to the minimalist music of artists such as Steve Reich, John Cage, and Philip Glass, wherein layered loops of different lengths form a kind of generative composition. The machines' movement is repetitive as they are doing one task over and over, but with slight variations. The sense of frustratingly inevitable repetition on the screens evokes the depletion and attrition that takes place when viewing these screens in normal use.

The computer screen is a surface of contemporary repetitive labour. Henri Lefebvre, in *Rythmanalysis* (2004:47) describes a 'media day' in which our daily routines are fitted around a mediated present. These flat LCD screens are ubiquitous in Bristol; there isn't an old folks' home or nursery school in the city that doesn't have one. The flat glass surfaces are a part of the fabric of repetition in our everyday lives. That repetition is expressed through the use of video loops. In the next chapter I describe the second major work of this thesis – *Kebab* – which develops further on the idea of looping video in relation to everyday practices.

6.4 Performing place as multiplicity

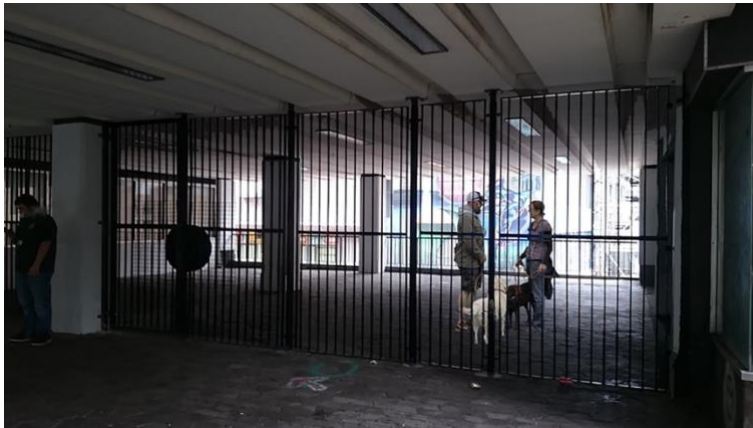


Image 63 Dog walkers enjoy chatting with each other.

The following images are selected from the current version of the app, and show how place is practiced in different ways by different people:



Image 64 For some reason these young people had a fire extinguisher.

This person is sitting by his bike and checking his phone. There had previously been quite a few people who sought out Dry Spot as a place to use their phones, which hopefully makes a connection the people holding their phones using the AR app, producing a double touch.

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Image 65 Phones can be a locus for sociable public space activities too.



Image 66 These young people relaxing and chatting reflected well the people and activities I had seen taking place before the square was closed.

These two people mirrored very closely the kind of socialising I had previously observed at Dry Spot. People were using the floor and staying for a while. Perhaps it was that there was no street furniture there, the presence of the walls and the railings, or that the square did not lead anywhere, anymore. For whatever reason, people were happy to arrive with friends, to wait for friends and colleagues, and to stay with friends for quite a while.



Image 67 This guy is having break from work. Before the place closed, workers from the offices above went there for breaks.



Image 68 Since indoor smoking has been banned in the UK, Dry Spot offered people somewhere sheltered outside to smoke.

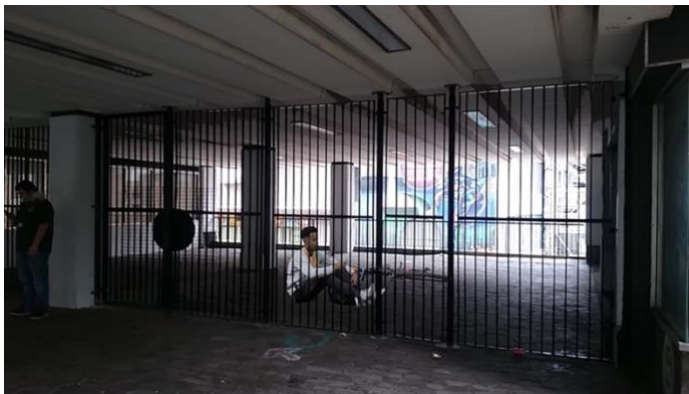


Image 69 Taking a break and checking messages with bike on the ground.

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Image 70 That railing there isn't much to see, but people like to lean on it. It's one storey up from the road. This lady was performing in front of a green screen and imagining the railing. She took a few tries to make a perfect relaxed loop of looking over. It was tricky to do but she was determined.

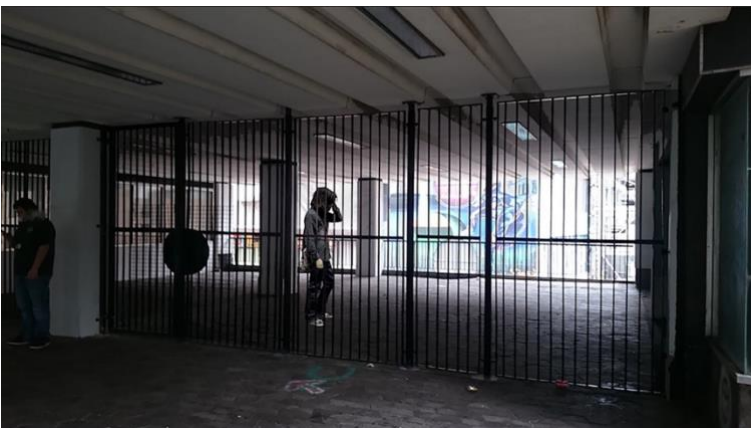


Image 71 This guy was keen to be involved. He has something worked out, with his hand. He didn't want any choreographing from me or Brenda.

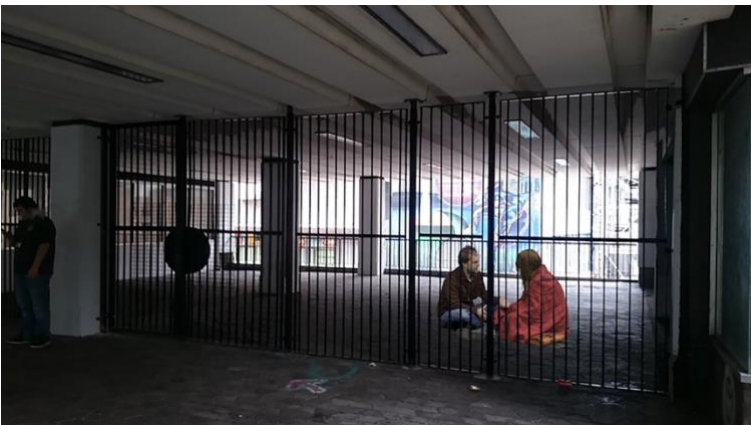


Image 72 These were the only people I knew previously that came to be filmed at Castle Park. They are both volunteers at the Cube and also work at the University of the West of England. It was important to me that mainly strangers were involved so I had useful feedback but I felt their performance was more relaxed because I knew them.

6.5 Place as unified contrast of multiple centres of feeling

Articulating an understanding of place is necessary to this project because, as discussed in the Introduction and Methods chapters, the project involves an exploration of the onto-epistemologies of moving image through a practice of placing images. Adding images into places was my method for learning about images and became a method for learning about place. The image produces an understanding of place as multiplicity, in three senses: Firstly, for the camera which **prehends** place as continual manifold (which is another word for multiplicity). Secondly, for a person holding the camera, who sees more than one point of view at the same time when seeing through the camera's lens at the same time as their own. Thirdly, for the entities that practice place-making through many diverse and simultaneous practices. The tacit understanding of place I understand that is produced through photo media practices such as these involves the synthesis of these **contrasts** caused by "reception of the actual world as a multiplicity of private centres of feeling" (PR:212). The fact that we can comprehend the camera as a feeling, non-biological entity, produces the city as unified event made of many **contrasts**. This multiplicity is unique to the prehension event and different for each other centre of feeling. Therefore the city is one and many at the same time. In making both *Screens* and *Kebab* I had in mind the city symphony films of the 1920s. (Jacobs et al., 2018). In these films a mainly portraits of the day in a life of a city. They involve montage produced by cross-cutting between different activities in the homes, streets, workplaces, and leisure places of the cities. What I drew from them is how they used the edit to produce the energy that drives the flow of the films. This energy produces **contrasts** that create a feeling of the city as event through cutting between activities. In the projects I *edit in* the images to the city and in this way produce their force through the disjuncture made possible by the difference between image and place.

6.5.1 Establishing a geography: A tacit understanding of place as produced by moving image

Moving-image practice produces a tacit and complex understanding of place that is process-relational. Movies, for example, create a sense of place for the viewer through sets of relations. These are relational vectors established between filmed entities, as

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well as between the camera and those entities. These complex geometries become a set of vectors which produce place. The place created is not dependent upon an *a priori* grid of spatial location. Instead, the truth of the place is constructed through the sets of vectors that operate in the becoming of place. In other words, place is not geometrical but is true to the relational event of prehension. Prehension events produce the vectors that form place. While this is a type of sense event, it is always at the same time ontological. This process of sensing and the material becoming of the film are the same. The concept of place as a process-relational event therefore does not detract from the sense of spaces as material.

This material concept of place is particularly apparent in standard continuity-style editing. A sense of place is established through a series of wide, medium and close up shots, with the addition of sequences of reverses. These viewpoints are combined through continuity editing and montage to produce variations on film grammar Arijon, D. (1976), Bordwell et al. (1993). Over time, this produces a feeling of the spatial relations between entities in a scene.

Although the setting for a scene may not be fully replicable by a viewer as if they were there at the location, the viewer will have an apparently coherent sense of the place as produced by the relational vectors involved. Strangely, this geography does not have to be complete, or consistent. Inconstancy can be used deliberately to unsettle a viewer at a subconscious level. I have used this method for fight scenes and in other cases to disorientate a viewer: offering them partial views, and barely grasped (**prehended**), accumulated movements.

A simple example of establishing a geography through relational vector sets is a pair of reverses when filming a conversation between people. This might start with a medium two shot featuring both actors in a place, followed by a series of medium shots where the camera takes the point of view of each of the characters. Each shot produces an image as a relational vector or multiplicity, between a point of view and an object. Thus the tacit concept of place in film grammar is a process-relational one, of surfacing sense, for the non-human perceiving entity that is a camera.

6.5.2 The fallacy of simple location

Denial of simple location is stated in the sense that everything is to be thought of as pervading everything else.

(Emmet, 1966:177)

The vectorial character of feeling translates the 'delocalization' of every 'here'.

(Stengers, 2011:295)

Whitehead's critique of simple spatio-temporal location states that specific space-time location theory has internal contradictions (SMW:50), an argument which he later justifies with post-Einstein physics (AI:201). Specific space-time location in relation to an *a priori* place is replaced in Whitehead's philosophy by relative relational events, whereby entities affect each other through **prehensions**. Although Whitehead does not set out a theory of place as such, his critique of what he calls 'the fallacy of simple location' poses a problem which is addressed by the tacit knowledge of place generated in moving-image practice. Places must be understood, following Whitehead, as complex relational processes. In a process-oriented understanding of place, rather than a place being a container in which 'things' happen, a place is itself a complex 'thing' that is happening.

Place is a widely debated concept. While some scholars prefer the more open Marxist humanist concept of 'spaces' (Lefebvre, 1991). In this thesis I choose the word 'place', that I find more useful to my approach of using photomedia to follow Whitehead to understand experience as concrete; more than human, and causal of becoming. A process approach is appropriate here because the representational aspects of images are produced by the image in relation with a viewer. This is a process that is temporally and spatially specific to that particular relation. Thus the material image is involved in the production of image events. These events are located in the sense that they occur in particular places. Conceived as concrete, this place is not fixed but is a continual relational surfacing for the entities involved in it.

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The vectorial manifolds of surfacing form images as a surfacing of sense. This is place as made by those in it. Places are continually made as a multiplicity of complex relational events that produce them.⁹⁹ Linking to theorisations of place understood in terms of its plurality (Lefebvre, 1991). Massey (2005), for example, develops 'place' as something relationally produced and irreducible to a given subject's sense of stability. Space, meanwhile, is produced by 'the sphere of possibility' in which 'distinct trajectories coexist' (pg9.). I engage with the concept of 'place' described here is produced by Whitehead ideas in combination with metaphysics tacit in photomedia practices. In doing so, I maintain Whitehead's commitment to understanding the relational event of place in terms of physical and mental components combined (SMW:79).¹⁰⁰ The discussion of place in this thesis is combined with a discussion of perception in order to produce an understanding of sense as surfacing. Rather than locating the image event solely in the material image object, or (conversely) in the viewer alone, a relational approach situates the image always in the relation produced between viewer and image.¹⁰¹ This approach is appropriate because it does not confine the image exclusively to either a realm of the ideal or of the material. The material placing of image is involved in the politics of the making of place. Thus the image can be understood as a more-than-human **event**, placing the human in with the becoming of place.

6.5.3 Vectorial manifolds

In photo-optical images the image vectors emerge between elements in a place - between cameras as viewers, and people. These vectors are not point-to-point vectors, as with simple location. Instead, vectors are surfacings. The English word for a multiplicity in mathematics is 'manifold' (CN:65). Manifolds are complex surfaces that

⁹⁹ Instead of an emphasis on human social interaction, with place as a ground, Whitehead's concept of '**society**' is so produced in the event of interaction as creativity equally amongst those biological and non-biological entities involved. The event of concrescence involved in a photograph or video frame is **concrete feeling** of the non-biological that is observable in concrescence with the a human.

¹⁰⁰ See 'causal objectification' in Appendix I glossary.

¹⁰¹ Related radical empirical approaches are established by Bergson, and especially in Deleuze's interpretation of his work; see Deleuze (1986). I have opted for Whitehead because of his ontological approach that enables me to locate the image in the becoming of place.

are described by relations between points rather than in reference to an external geometry. For both the camera and the eye, place appears as a continual surface; a manifold. Difference is produced between the **prehending** entity – the person or camera – and the place. The place is made in that surfacing relational event, which is not dependent on an external clock temporality or spatial geometry; and approach which is also supported by advances in contemporary physics (Whitehead, 2005:100). This is a move away from 'ultimate fact', replacing the 'procession of forms' with 'forms of process' (Lowe, V. 1941:42). This produces a concept of place that is in a continual process of becoming through sets of relational events. Rather than a singular event, or singular concept, it is a place because it is many processes.

6.5.4 Becoming

The becoming of place in the surfacing of sense is what might be called 'phenomenogenic' (Grant, I. H. pers com. 2020). This is because the event of perception is understood as a prehension of the place in concrescence with the perceiver. Place and observer are both becoming. Noumenon and phenomenon are no longer separable, because each entity emerges through a process of becoming, and that becoming is caused not by a given-ness of the entity but by the continual relations in the **society** it is involved in.

In the case of video projection, the image is only produced through the relational event between light and substrate. In the AR camera phone, the surface of the AR surface occurs through a relation between data – data of prehension through the camera, and data of its memory in the event of recognition. This prehension produces a new surface. These are instances of **creativity** in the **event** of relation in Whiteheads sense: simple synthesis producing novelty. This sense of creativity differs from the grand idea of creativity as particular to the creative and scientific arts, but this experimental, speculative understanding of becoming is nevertheless the basic root of these practices.

By addressing the onto-epistemology of moving image through the activity of layering images in to place, this thesis develops a novel concept of place. This is an example of the speculative methodology: I am using theoretical constructs, along with experimental media arts practice, to develop my thinking about place. The combined

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theoretical and practical processes produce my proposition Surfacing as Sense. Both the practice of moving image and the philosophical system of Whitehead call into question a model of place based on fixed geometric location. In this section I apply Whitehead's refusal to accept simple location, in order to articulate an understanding of place as multiplicity. This understanding was expressed in practice at Dry Spot through the performativity of people's habits in that place. Most importantly, as a general proposition, I understand moving-image practice to produce an understanding of place as many. This occurs through the simultaneous production of difference through the appearance of image as different, as well as through the delayed production of difference through the appearance of images of the past in the present, thus making change visible.

6.6 Performative Images

The word performative has been raised by audience members in relation to many of the pieces in this research. I think this may be because they are presented as limited events with audience involvement, rather than fixed installations. The term performative word has been used in many different ways. I understand this term as Judith Butler uses it, such that a performative statement is a statement that changes something in the world. Butler takes her definition from, Austin who explains the phrase 'I do' in marriage ceremonies as an example of one such statement (Butler, 1993:224).

In this project, I am placing images in relation to a contested place. My image events didn't actually directly change the place in the sense that Butler describes. But I think they are examples of explicit performativity in the moving image in that they are activist moving images. They are moving images as located relational statements in which performers state activities through direct action. In the same respect the *Screens* project discussed in chapter 5 is performative in that the event occupied the contested place. What effectively brought about change was the campaigning I directed towards councillors and city planners. However, the image events were performative interventions in the sense that they did generate a felt involvement with, and discussion about, Dry Spot. I understand this performativity as an instance of felt relation with placed images. These **feelings**, which could equally be termed affects, produce micro-political challenges for thought about the place, and also about what images do. At the

same time as these complex micro-political relations are occurring, there is also the macro-political issue of privately-owned public places. The micro-political here is connected with the macro-political through the complex unsayable event of relation with brute forces of delineation produced by concrete and legislation.

This interrelation between the micro-political gesture, and the macro-political situation of place was an aspect of my initial research questions concerning complex macro-political practices of community ownership and city architecture, as well as micro-political events of relation within those practices: perceptions, oscillations, and even synaesthesia. While a full discussion of these themes is too broad for a single thesis, they were active as vectors in the research and helped direct my research to the practice of placing aesthetic practice in a contested place. They raised a question about how aesthetic practice may involve itself with ubiquitous problems .

6.7 Perception as ingression - Why sense as surfacing and not sense as surface

Every time I use a camera it is an experiment in perception, because in using a camera I'm getting to know how the camera perceives. In the photography for *Screens* (chapter 6) I found that the camera perceives through the continual surfaces.

Although a surface of relation might be understood as produced by sensation events, or perceptions, it is essential to this project to always understand perception as part of a continual process of **prehension**. In other words, the surface produced in prehension is an event of **ingression** for the entity that prehends it. This makes the surfacing a vector of prehension.

My use of the words 'surface' and 'surfacing of sense' requires some explanation, and also a small but significant distinction from some similar articulations. This articulation is one produced by moving-image practice, and is particularly noticeable in situated moving-image practice. By surfacing, I don't mean surfacing in the colloquial sense of, for example, an animal coming to the surface of water. I know this because experimented with this possibility by filming a Sea Lion surfacing out of the water at the zoo, to see if it was that, but that did not feel right, as the Sea Lion was emerging through the surface of the water, and I understand the surfacing to be the ingression of surface in the event of sense. It differs, too, in important ways from Ingold's use of the

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word, discussed in Chapter 2: Context, which draws on Deleuze & Guattari's concept of complexions¹⁰².

Instead, the surfacing I refer to is a relational process. A surface may seem to be a fixed border between bodies, but for Whitehead surfacing is part of a prehension event which is temporal, and always dependent on a relationality. This raises two questions: firstly, from what and into what does surfacing occur; and secondly, is this a material process, or a mental one, or a combination of the two (as I believe moving-image practice shows).

To answer the first question, a process-relational approach does not require an empty geometric space in which to unfold. It therefore does not rely on concepts such as the *void* of the Stoics or the *receptacle* of Plato.¹⁰³ The surface produced in a relational event – the moving image event in this case – is a temporal moment. What is confusing is that the photographic image both produces an insight into the presentational immediacy of a prehension at the stage of the photographic encounter, and at the same time produces a prehension event in all its stages, for the viewer of the image. My textured images – of the broken building in *Screens*, and of the texture of daily life in *Kebab* – are speculative explorations of these textures.

To answer the second question, I take the position that a species of monism is appropriate to moving-image based onto-epistemology. Many accounts of this even materialist ones seem to rely on the cut – in a body, or in perception as an incorporeal attribute which produces a mind/body dualism. Grosz (2017), for example, discusses a series of philosophers and finds a dualism in each of their systems. Whitehead solves the problem of dualism by assigning to each prehension both a physical and a mental pole. That the mental (subjective pole) cannot be without a body produces a mind-body monism for Whitehead. (PR:70) A prehension is never exclusively the domain of one or

¹⁰² Žižek (2012:72) finds an incompatibility between two concepts of sense in the *Logic of Sense*, (Deleuze, 1990) that is sense as produced by surface effects in complexions, and producing becoming. In working with Whitehead's ideas it is the latter, however he does not deny event of *presentational immediacy*, or separateness of entities. (See also **Causal Objectification** – PR:64, and Glossary)

¹⁰³ Whitehead does adopt the concept of *chora* from Plato (Mingarelli, 2015) which, at a stretch, could be argued to have something in common with the image space produced on a movie screen (not the screen itself). As time and place are both produced by relational events.

the other. This imbrication of the physical and the mental into a singular vector with its affective tone, is where I feel there is a congruence with moving-image practice, enabling an understanding of the feeling of moving image that does not resort purely to solely symbolic reference. This approach also keeps the mental vector solidly in the located relational event, which is appropriate for located practices.

The surfacing I mean is the texture surface that appears in photographic images. The surfacing of sense is produced by the moving image. The image has no physical depth other than in the relational moment itself, and therefore its physical mass or pole is entirely dependent on the relational events that produce it, which can occur without the involvement of a biological entity. The surface produced by the sense events, both for the camera and for the human eye, involves a surfacing toward that viewer. This is what Whitehead describes as the ingression of data in prehension, occurring specifically at the stage of presentational immediacy.

Jonanathan Crary (1990) argued that photo-media technologies developed in the late nineteenth century both reflected and produced modes of subjectivity particular to that period in time. In this doctoral project I have used the emerging technologies of now – transparent screens, augmented reality, and architectural video projection. Each technology enables the increased integration of moving-image technologies into the texture of the city. Each of them produces the image as layered into the substrate of the city in new ways, such that the temporal and spatial architecture are integrated into the cinematic, thereby developing on Eisenstein's understanding of movement through architecture as cinematic (Eisenstein, S. M. et al. 1989). Because of this layering effect, the process produces new practices of relationality, and consequently new understandings of relationality:

A camera consciousness has entered our "normal" perception, making it easier to jump between layers of time and to become confused in time. It is a kind of consciousness that is non-personal and "detached" from a preconceived idea of the subject. It forms material and temporal aspects of subjectivity. Images surround us; we live in images and images live in us. The forces, energy,

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and virtualities of the images on the plane of immanence are not always visible; but they can be sensed, experienced, and evaluated in the sense that they are constructive of our subjectivities.

Pisters P. 2003:217

Pisters does not here claim as I do that camera consciousness alters our understanding of consciousness. Instead, she explains how a camera subjectivity is integrated into our 'normal' consciousness through photo-media practices. This point is important here because running through this thesis is the idea that photomedia practice is productive of concepts of relationality. These concepts are practiced through making and viewing images.

6.8 Discontinuity *is* continuity

The understanding of sense as surfacing described above is the concluding proposition of this thesis. It is possible to follow the development of this understanding in each of the pieces of work which I created as part of this research project. In *Cursor*, the computer clocks surface through the event of the ubiquitous blinking cursor. In *Screens*, the textured fabric of the building surface reveal its construction. In *Breathing Building*, the textured surfaces of the breathing chicken interact with the surface of the building image substrate. In *Kebab*, a new machine-vision layer is introduced into place using augmented reality, enabling an exploration of how the camera sees, and producing recognition in the form of video surface layers in place. In *Transitional Surface*, the mother and baby change the shapes of each other's bodies as she feeds, the mother literally surfacing her milk to the baby.

Understanding sense as surface produces a problem. By perceiving the world around me I feel myself to be different from it. This occurs because the surface of sense separates me from the world I am in. The problem is that the surface of **presentational immediacy** – that is, of the immediate textured contact stage in the ingression of sense – produces the feeling of difference between the **percipient occasion/entity** and the situation that that body is in. This is what Whitehead (PR:114) calls the "individualizing phase of conformal feeling."

It is important to address this problem before concluding the chapter because it draws together a number of threads. Whitehead's system is dependent on there being a heterogeneous, whole cosmos, in which the many prehension events act upon each other, but at the same time are different from each other.

Simultaneous to the event of feeling is the event in which **prehension** changes the entity that is feeling. This seems contradictory but Whitehead (PR:61) offers a way through the conundrum. Importantly, this is also a way that I understand to be implicit in moving-image practice: "Continuity concerns what is potential; whereas actuality is incurably atomic." This is because the feeling of being individual is only present in a particular moment – or, in our case, in a particular video frame. The feeling of continuity is present in the production of a particular surface, whereas prehension is a temporal event which I understand not as 'surface' but as '*surfacing*'. Continuity is a process, produced by the production of new contrasts, when a prehension becomes a datum for a new prehension: "Through prehension, an event becomes more individualized and it eventually satisfies such individualization to become the datum for a subsequent event" (Mori, 2020).

Whitehead resolves this problem through the concept of '**causal objectification**' (PR:64). In causal objectification, as we can see happening in lens media, the objectification of another entity, forming an image of it, is the cause of becoming in the percipient entity. This occurs in concrescence with the percipient entity. The **contrasts** produced between vectors produce the driving events of creativity; the difference between entities producing novelty. What keeps the entities individual in their becoming is the contrasts that are produced between them. These are the events of creativity.

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There is an example of this process in Kebab. When we see the camera seeing from its perspective, and this image becomes data for its own recognition process, wherein it combines the image with data from its memories, producing a new surface that appears to a viewer on the screen, becoming data for the viewer's prehension. What is distinct about this is the layering of surfaces of sense of another body – the camera phone – that we can see happening. We can see the multiple prehensions occurring.



Image 73 The layers on the tortoise's back appear over time, marked as rings in a tree with their conditions of each year. The shell becomes through experience, producing a surface of sense in which she feels the cosmos, and the cosmos feels her.

This understanding of moving-image practice produces an onto-epistemology of heterogeneity in which we feel difference between entities, but images affect the viewer directly. The phenomenogenic character of prehension is intrinsic to camera practice – the video image becomes through its prehension through the lens, and the image prehended by the image substrate in projection or display. Because of the mechanistic style of his thinking, Whitehead's system of logical causations producing creative¹⁰⁴ synthesis fits well with the mechanisms of cinema.

In this proposition we can see a number of the threads come together in my construction of an understanding of image and place. The actual world is the materialist, monist element, in which image is defiantly in nature, made by nature, and

¹⁰⁴ "'Creativity' is the universal of universals characterizing ultimate matter of fact. It is that ultimate principle by which the many, which are the universe disjunctively, become the one actual occasion, which is the universe conjunctively. It lies in the nature of things that the many enter into complex unity." (PR:21) In the quote we can see how this combination of the disjunctive, with the conjunctive is associated with the event of creativity. Surfaces of sense I am understanding to be **creative**, because they involve this combinatory process.

not outside of nature looking in on it. I opened this thesis with the quote 'the actual world is a manifold of prehensions' (SMW:73). I interpret the manifold as the importance of surface in combining multiple prehension events forming complex surfaces in sense of unlimited dimensions. The prehension is perception event as causation in specific relations. These we can understand as image events.

The problem the proposition *sense as surfacing* produces is this: is a place a grouping of isolated entities or a continuity of feeling incorporating each element in a place or **society**? The problem is produced through moving image practice, in combination with Whitehead. Difference between entities, is necessary for forming **contrasts** (section 2.3), or disjunctive synthesis necessary for the event of surface. But, the surface event is one of the entities causing another entity to change. The way I have found through this problem to understand discontinuity between entities (cameras, people, images) places, to be a product of continuity between them. As each feels the next, then they are connected through that event.

6.9 Conclusion

Experimenting with the AR technologies enabled me to work through a number of elements of the project. The idea of heterogeneity of place synthesised with perspectivism in perception, through the placing of the images using the AR technology, and the workshops. A concept of place became easier to form having done the experiment, and married well with my experiences of thinking through perception with the camera. The perception of the camera became immediate as the camera was in the hands of the viewer of the piece. The addition of new layers through photography also was visible. The layers of sense, recognition (*symbolic reference*) are produced. We can see the place in its states of change, various imaginings by the participants in the workshops. Although I was unsatisfied with the AR piece itself, partly due to the limitations of my technical competency, I found the workshops to be the most rewarding part of the project. Each time I presented the app, this took place in the context of a workshop where people could make their own contributions to the project through their performances, and therefore become involved.

Chapter 7. Conclusion: Site-related documentary practice

The effect of this research project has been to unify a number of fields through the augmentation of a single process, applying the same methods to each in turn. The process consists of expressing surface as texture, and it is applied in this thesis to urban experience as textured temporally and spatially. It is applied by means of photography (understood as the process of the lens perceiving), producing a unified textured field out of encounter. Finally, the approaches developed in this process are applied to understanding sense relations in metaphysics through the formation of the feeling of difference between entities in the extensive continuum at the event of surface.

In this concluding chapter I first describe how I address the initial research questions by the practices of: making and placing photomedia, observing the practices of others, reading. Then, following my constructivist methodology (chapter 3) I describe how novelty emerged from the synthesis produced in the research events, and then engage with those questions through further photomedia experiments. The initial questions did not ask about metaphysics specifically, but I found metaphysical experimentation to be tacit in the photomedia practice involved in answering them because photomedia involves the production of surfaces of sense through non-biological prehension. Also, the process of doing a PhD demanded an approach to the underlying questions of; what do we know? And, how does knowledge relate to what is there? I reached for the Whiteheads philosophy of organism because I found the relational and process approach worked well with moving image practice. I believe Whitehead's system to be *cinematic* in the sense that, like photomedia practice, what is knowledge and being are inseparable as being is produced through continual events of **feeling** through relational events. It also was appropriate to this practice-based study because of its emphasis on speculative events of placing images.

7.1 Addressing the research aims and objectives

I began this research journey to seek deeper understanding about moving image practice through making images in relation to place. I did this through a variety of techniques of placing photomedia: photographic prints; video projections both large and small scale, gallery and city; augmented reality; transparent screens. In order to

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articulate my findings in text form I sought out an adequate metaphysics with which produce propositions through the experimental practices. I wanted this to be an approach to images that was alternative to logocentric image analysis based on limited systems of symbolic reference that I find inadequate to understanding photomedia practice. Whitehead's metaphysics enabled an articulation of styles of relation that are photographic: the production of textured surfaces.

7.2 Addressing my initial research provocations

In chapter one I set out two sets of research questions, the first initial set were provocations in order to cause research events to take place. The second set emerged through the initial research together with reading. I will show how I addressed the initial set.

I first asked what are the creative potentials at the oscillation between image space and the surrounding architecture of the site? This question produced a method of placing images and seeking to find images that produce various types of contrasts (sections 2.11-2.13) with the places they were in through various types of direct relation, but difference from the site. For example contrasts between the site the past (*Screens*, 5) and an imagined alternate future (*Kebab*, 6). I found by making images in the place they were shown (*Surface of a cinema*, 3.4, and *Screens*, 5) I could establish a relationship between the image and the place. The quality of the relation produces the productive contrasts. I experimented with organic surface such as feathers (*Breathing Building*, 3.2 and portfolio), and inorganic such as *Cursor* (3.2 and portfolio). They produced contrasts through destabilising the surfaces, through the interaction of the image layer with the buildings. My moving from the term 'oscillation' to 'contrast' I was able to understand the difference between image and place as a species of disjunctive synthesis, in which the addition of difference is understood as productive.

I then asked how does the image relate to and within the stories of the place that it appears? I sought out a non-linguistic understanding of 'story' by using photomedia to understand the city itself as event. *Screens* produced feeling of city as event in a process of continual becoming through destruction and building (5). *Kebab* (6) produced the

possible alternative stories possible futures, or alternate uses of a closed off previously privately owned public place. (1.5)

As a development of the question of the story of place I asked; how does the installation become something that has community ownership? In *Kebab* this more explicit, however *Screens* enabled a more subtle understanding that could be applied to projects where communities are not involved in making the images. *Screens* presented at Spike Island (2015)) created discussion in the audience about: images of buildings, dust and destruction, war, and about the changing city, memories of the old court buildings and possible futures of the city centre site (ch.5) discussion about the moving image technologies involved, about what flat screen images are made of, and about older moving image technologies involving transparencies and light. At *Screens* presented at Dry Spot (2016) The installation event involved temporarily forcing the landlords to reopen of the site through legal notice, and involving visitors in a direct action of occupying the contested site. The pressure on the council involved in making this possible and resulted in a removal of the gates blocking the square and the public highway, opening the place for the community. At both public events discussions came round to the story of the site. Personal memories were shared about the place, and attention paid to it.

In *Kebab* the story of the site was the starting point of involvement in the project. The story of Dry Spot was a way into a wider discussion and performance, about privately owned public places, and what the public realm of the city meant to individuals. Two communities of interest which were visitors to Spike Island and the Cube Microplex, and one community of place, at Castle Park, were involved in making the video clips and using the app. They become interested in the project and some wrote to me later to see how the project was going.

The final three of the initial questions returned to more specific exploration of qualities in photomedia practice.

I asked how does the flat plane of the image relate to the texture of the site it acts in? We can see in the question the assumption of image as actant, forming relations in places, and thus the question demanded a relational analysis. I found through the addition of the LCD glass in *Screens* (4.3) the digital image produces a flat image layer

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into place. In *Kebab* the familiar phone screen becomes apparent as relational layer in place. The additional video loop layers sit behind the camera phone picture plane. Each layer having been produced previously. Because you can see they are flat layers as you move around this highlights them being flat videos, this builds on photography of the cinema screens (2.4) and the way in *Screens* audiences had to move their bodies and look at the screen from an oblique angle in order to see parts of the image. The flat digital picture plane relates to the image plane as well as the texture of the site. In *Screens* the highly visually textured image loses identifiable form because of the demolition, and so the textures of the image itself become more noticeable. In *Kebab* texture was understood as produced temporally through repetition of everyday activities of daily life.

The following question again to do with formal relation of surface involved in a photomedia image event. I asked how does the imagined virtual space behind the image plane relate to the image surface? In *Focus as Touch* (Chapter 4) I observed that in shallow depth of field images the image plane and picture plane seem to meet at the point of focus. In the screen depicting dust in *Screens*, I used this effect to make the building appear etched into the glass. In this screen the clouds of dust which were less defined appeared to recede behind the picture plane.

Lastly I asked, how does synaesthesia play a part in perceiving that virtual space, to create a kind of haptic encounter with the image? I addressed this by reading about various interpretations of haptic visuality (ch.4). After observing my own practice and the work of Rinko Kawauchi I found that areas in focus act as the point of touch.

7.3 How the project has changed my practice

Through making this project I have moved from thinking about pictures in places to re-thinking the idea of sense-perception. The change occurred through making situated moving-image events. A need for words and concepts to articulate this change led me to the philosophy of Whitehead, who unites the ontological with the epistemological – what is, with the processes of knowledge by understanding all matter as event.

I had set out looking to understand what images *do*, beyond logics of linguistic codification. I expected to answer this by looking at how the direct impact of images might effect change in place. In practice, however, the tangible change I made to place was achieved primarily through influencing planners and local councillors. What started from questions about what images *do* in places became a process of understanding sense-perception through experimental moving-image practice. After working with the images, and thinking through the process of making, my findings related to the question of how moving images change our ideas about modes of relationality.

This shift came about through doing documentary practices understood as located in specific relations inside nature. An unwritten question guided the practice. For me there is value in making political work, but macro-politics did not seem to be explicitly related to the affective registers I was most attracted to working with. Therefore, a central emergent question was: "what types of micro-politics are produced from relating with moving-image objects, and how do these relate to macro-political movements?". The answer to this is obviously in the question - through the images capacity to be data for synthesis with humans. If we understand images as part of nature, and not as depicting nature, then appearance *is* relation. Whitehead has offered a method to articulate this observation; to locate all events – even linguistic events – in place. Images can therefore be understood as place-making components. As much as a picture of a wall is not a wall, it is a picture of a wall and takes place as such. The place itself is an event occurring, producing time through its taking place.

I have concentrated on conceptualisations of sense-perception produced through moving-image practices. These conceptualisations can be understood as expressions of tacit practice-based knowledge, for example in the everyday use or specific use of cameras in the making of artworks. My reason for concentrating on sense perception has been that it is the most fundamental level understanding I require in order to understand moving-image practice more precisely. The emphasis of this dissertation has therefore been on articulating practice research in terms of onto-epistemology of human-camera-image process relations. Philosophy - the questions of what there is, and how we know what there is – is an end point. It is the reason why this thesis is towards a doctorate in philosophy, rather than, for example, a professional doctorate.

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Building on my previous practice as a documentary artist, the method I arrived at in conclusion of the thesis uses augmented reality as a means of creating a form of 'interactive' documentary practice. Interactive documentary-making has in the past been dominated by 'choose your own adventure' models in which a database of clips can be explored through a hyperlinked story system. However, Aston et al. (2017) point towards two alternative approaches that are incorporated here. Firstly 'co-creation', and secondly "emplaced interaction [...] bringing bodies, and minds into direct interplay with the wider environment". *Kebab* involved explicit co-creation through the workshop method of making the loops and discussing the app. Both *Kebab* and *Screens* involve emplaced interaction as the place plays and active part as the subject of the action – the city as event, rather than simply as mis-en-scene.

In *Screens* and *Kebab* I have explored moving-image installation in which media loops are presented as placed objects. The narratives they may produce are not told, in a linguistic sense. They are dependent on a triangulation of relations between place, person, and image. The located images are facts in the relations they produce, rather than aiming to reproduce a fact beyond themselves. To borrow terminology from computing, the images are objects, or media assets. In this context this has a liberating effect from the linear narrative, enabling them to be encountered in the relations they produce.

This type of storytelling is immanent to the event of encounter with it. The events were documentary moving image in the sense that one shows change in the city, and another uses performance to explore potential futures. Uricchio (2020)

7.4 Addressing questions that emerged through research

In the introduction I set out two questions that emerged from the initial stages of the research. These questions reflect the move in the research from the questions that seem to be about moving image, to those more explicitly about metaphysics of relationality and becoming that I understanding to be tacit in emerging photomedia practices.

The first question asks: what happens when we think with moving image as part of the particular **societies** in which it appears? This question used a Whitehead term – **society**. A **society** for Whitehead (PR:35) includes all entities involved in a nexus. These include both biological (humans, birds, rats) and non-biological (cameraphones, software, video data, concrete). The first part of the question 'to think with' takes thinking outside of the human perceiver into the experimental event of making and placing image. Thought is not only in the brain but in the whole society involved in the event. The second part of the question is to do with what Whitehead terms the concrete this is the particular experiences that are happening there.

I found that images are events that occur in relation with percipient entities. This conclusion is produced by the question which ask about relationality, therefore produces a relational metaphysics. These the images are produced by surfacing of sense in human eyes and cameras. This enables us to extend the apperception (the feeling of ourselves perceiving) outwards in to the feeling of another thing seeing.

I also found the images are simultaneously objects and events of relational communication. Therefore they are appropriate to explore producing process-relational metaphysics. This relation is phenomenogenic. When the camera sees the movie becomes through prehending the profilmic situation. In AR the camera recognises a situation through its prehension of specific textured contrasts.

Then I asked: can I elucidate, through situated moving-image practice, styles of relationality that images co-produce? I developed this through two themes – texture, and surface. These aspects of understanding direct relation add to dominant methods of understanding arts practice – through describing the symbolic reference, the material the object is made from, and then cultural references. Each of these three aspects of writing about photo media arts avoid the tricky area of metaphysical experimentation that occurs through photomedia practices. The experimentation involves finding out about aspects of relation and becoming through making and doing. Through this practice understanding surfacing sense formed by textured relation that are both cause and effect of relation not as attributes, separate from substance. Surface and texture are aspects of photomedia images that demonstrate the direct causality involved in situated image relations.

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Textures I understood to be produced by fields of contrasts. These can be micro-contrasts in shading as in the demolition images in *Screens*, or large contrasts that can be disjuncture. These can be spatial – where colours and shades vary across a spatial surface produced in a relation by **percipient entity** in a **society**. Or, equally they can be temporal – where movement produces **contrasts**, as in *Kebab*. I found surfaces or the event of sense can be understood as surfacing. This is because it is both spatial and temporal.

Moving image produces the idea of relationality as a surface of sense. Sense is produced at the surface of contact between entities. Conversely it can be understood as sense events produce the feeling of surface, and therefore the feeling of differentiation between entities (Section 6.8). This event is continually emergent.

7.5 Methodological Outcome

This practice based photomedia research required a methodology of speculative construction described in principle in chapter 3 and applied in chapters 4-6. It asked open questions with an aim the by bringing elements of place, image, and metaphysics together constructive synthesis will occur. The approach of experimental synthesis came from an arts practice, and was brought as a method to the process of producing written outcomes. The method is understood as additive, with propositions from philosophy being brought to making, in order to produce novel outcomes. Both types of outcomes, written and photomedia events, are understood as producing the potential for new concrete events. These events are **experiences** with the photomedia pieces, and reading of the ideas.

7.6 Technological determinism and modes of relation.

Current research emphasizes how “technological mediators that surround us have radically expanded our experience of what it means to be human” (van Dooren, 2011:536), thereby transforming the human through experience. New technologies produce new styles or modes of relation, together with new understandings of relationality. This should not be read in a deterministic sense; a visual technology does not produce a mode of relationality that supersedes previous ones. Rather, in a

particular apparatus, for example a particular person gardening, or working a particular machine, each practice event produces with the human a new style of relation; that are changing as the human changes. The mode of the relation is heuristic in the sense that it reveals new possibilities for new modes of relation. This is not a process of revealing a nature as if it were fixed and awaiting discovery, but of encountering nature as possibilities of new relations. This I think is possible with Whitehead's system because the relation is produced by a particular event and not by predetermined affordances, or rigid scheme of capacities to be affected.

Experience is everything for Whitehead, it is the cause and effect combined in one event of becoming.¹⁰⁶ My word in this thesis for experience that is felt but not yet named is 'surfacing' – because surface is produced at the moment of cause between entities. Where the camera engages with this interesting situation is in that its **sensitivities** (its capacities toprehend) are different from a human. The difference between the image through the camera formed image and the naked eye, is what produces the awareness, or apperception, of surfacing. It is through the difference in the surfaces of sense that we become aware of them; that they lose their transparency.

7.7 Contribution to knowledge: three propositions

Focus as Touch adds to a body of knowledge on 'haptic visuality' (Atunes,2016 Delueze,1986 Marks, 1998 Reigl, in Gubser 2005, Sobchack,2004) This literature does not directly address the particular effect of shallow depth-of-field in photography in relation to touch, or in relation to the experience of temporality, which form my primary contribution in that chapter. This knowledge was developed through a long practice of doing photography, and explored and articulated using the specific example of the work of Kawauchi. Writing as a practitioner brings new knowledge to the field of haptic visuality. In the practice experiments I develop this knowledge further, adding the idea that focus brings the image plane into contact with the picture plane.

Texture of Experience takes forward three observations related to the surface of the image. Firstly, the notion that cameras only see surfaces, an understanding that

¹⁰⁶ For surface as event of difference in itself see also Deleuze (1994:28): "It is as if the ground rose to the surface, without ceasing to be ground"

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emerges from photographic practice. Secondly, an attention to the thinness of the image, developed through the process of deconstructing the monitor display screens. Thirdly, that cameras see texture and not form, an understanding developed through semi-abstract textured photography. The chapter combines these three observations with an idea from Whitehead involving the present conforming to the past to produce feeling change as caused by effect from the past (S:40), just like frames in a film. This idea from Whitehead has not been applied in this way before. It produces a concept of affect or prehension that is distinctly cinematic.

Sense as Surfacing contributes a concept of sense as meeting or encounter, rather than either observation of simple attributes. It unites two different understandings of the concept of surface. On the one hand there is here an understanding of perception its self as the production of a surface, and on the other there is a material physical surface of the kind that harbours the potential for the invisible effects of a virus for example. This thesis raises the contention that the physical and the relational event are on and the same. This is particularly apparent in the effect of sensation, when we perceive another entity seeing, which is what photographic practice is.

How the three propositions are connected to broader movements in theoretical practice

These three propositions fit within a wider effort to produce a shift in emphasis in how we understand relationality as part of a 'more-than-human' understanding of cultural events. For example, Briadotti (2013:58) articulates a concept of the 'posthuman' which 'decentres' anthropocentric emphasis understanding, and Harraway (1985) 'cyborg'. Both of these use examples of human-technological practices as methods in through which this decentring may take place. This thesis contributes in that it articulates through practice and writing examples of ways in which photomedia practices are human speculative experiments with non-biological relations – between camera and place. Because of the variety of modes of prehension produced by innovation in photomedia practices a tacit understanding that theories of relationality are unstable.

The shift is from a model where we can see a world external to us, to one where we understand ourselves, including the event of thought, as part of the complex relational

vectors produced inside nature. This shift in emphasis is subtle but profoundly significant within the context of media creation. Media quickly creates new modes of relationality and therefore reveals how modes of relation are produced by situations. Photomedia apparatuses enable experimentation with non-biological becoming (of the film) through a species of prehension akin but not identical to human sight. Therefore it is this strange difference as well as the similarity that affords the experimentation I have engaged in.

7.8 Surface is cause and effect

Images compose surface in the world they create places. Doing photographic image composition involves moving a camera in a place, and in so doing the camera-photographer nexus creates a new surface: the surface of the image, which is a continual texture of light and dark pixels. This new surface becomes part of the make-up of new spatio-temporal image events, in which new images are formed for the viewer. These events always emerge in the contrast with a surrounding situation.

Creativity is in the act of combination, of transition, of contact - at the continual moment of surfacing. Cameras elucidate the nature of this encounter because their **concern** is only with surfacing. Surfacing is a concrete event that is both cause and effect of this contact. The concern of the camera is only with the creative event of encounter, rather than with an inferred internal cause beyond the surface of things.

7.9 Ground for further work

For my personal development this research has been an opportunity to create a deeper understanding through photomedia practice that may not have been possible outside of an academic context. I understand photomedia practice to be part of an ongoing exploration of becoming in nature. I have begun working on some further written and photomedia outcomes. I am developing some of the ideas into essays. 'Medium noise as surface' looks at the idea of signal / noise ratios, and argues that the noise of film or video grain produces a surface in perception separate from the picture and image plane. 'Youtube instructional videos, and embodiment' takes my experience learning to make AR apps from youtube videos and interprets the process through Bergson's understanding of embodiment in perception. This will bring an embodied

Images and Places

understanding to the practice coding. 'Editing images into place', brings City Symphonies and Whiteheads theory of contrasts together with Soviet montage theory and the *Screens* project. 'Bifurcations in moving image higher education' is commentary on how the separation of film craft tuition from critical thinking in film is unproductive, and devalues 'thought in the act' (Manning and Massumi, 2014) of making. Each of these are examples of ideas for writing emerging from this practice research. I aim to return to making single screen documentary, photography, and facilitating others learning. I have already begun experimental projects. For example, a sound recording project exploring semi-abstract textured sound. I am experimenting with recording and processing audio in order to create sounds which take time for a listener to recognise. This emerges from understanding that the semi-abstract images in screens enabled apperception of perception through delaying symbolic reference. I do intend to continue making single screen documentary video. I will find out through making how the thinking through making and making thoughts presented here may alter that practice.

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Appendix I: Glossary

A glossary of selected terms Alfred North Whitehead developed in his writing in metaphysics between 1917 and 1947. They are described as how they applied and interpreted in relation to this media arts practice in this thesis.

When creating categories of process Whitehead mainly reworks existing words rather than coining new ones. *'philosophy redesigns language.'* PR:11 Redefining terms demonstrates a speculative method.⁹¹ By using familiar terms in unusual ways he demonstrates that potential of novelty through synthesis inside nature.

'no language can be anything but elliptical, requiring a leap of the imagination to understand its meaning in its relevance to immediate experience' PR:13

He demonstrates how words can be reapplied to produce different meanings, while maintaining their original meaning. For example, *feeling* is understood as occurring in all entities, including the non-biological.

Actual Occasions / Actual Entities. Things are understood as temporal events of continual becoming. Whitehead subverts Hume who insists we must not mistake actual objects from *'impressions they occasion'* (Norton 2008:118). Instead Whitehead understands these impressions, the events of experience, as both cause and effect of becoming. *'historic route of actual occasions each with its presented duration, constitutes a physical object* (PR:321). An actual entity is an experience of its immediate past as well as the entire cosmos by way of all that it prehends.

This way of understanding the cosmos seems perfect for photomedia practices, which is a exposition of becoming through prehension.

Causal Objectification Objectification in visual relation for Whitehead is the power of the object to change the entity (person or camera or camera). In this way power is ascribed to the object in the relational event; *'the ingression of a visual sense-datum involves the causal objectification of various antecedent bodily organs and the presentational objectification of the shape seen, this shape being a nexus of contemporary actual entities'* (Sherbrune,1966:117)

Concern - Concern here in Whitehead sense meaning focus of attention. (Bell, 2012). He uses it in the 'Quaker' sense (AI:176) that the subject has 'concern' for the object, but does not involve knowledge, in the human sense. Therefore a non-biological entity, in my case the camera, has concern for the subject.

Concrescence - In a prehension event the concrescence is the process where the datum causes the percipient entity to change. This produces novelty through synthesis: "production of novel togetherness" is the ultimate notion embodied in the term "concrescence" (PR:32). Whitehead later extends the idea to include all of the universe 'the process in which the universe of many things acquires an individual unity in a determinate relegation of each item of the 'many' to its subordination in the constitution of the novel 'one'" (PR, 211). This has bearing on the understanding of place in chapter 6.

Creativity -Whitehead constructed this word in order understand creative events as processes, and therefore processes of becoming as creative events. Difference is produced through combination synthesis, including conjunctions produced through disjunctive synthesis¹⁰⁷- *'progress is founded upon the experience of discordant feelings'* (AI:256) This can be externally caused, or from prehensions within occasion. The complexity of multiple contrasts produced in the complexity of novelty. The understanding of creativity in the event is a difference between Whitehead's theory

¹⁰⁷ See Deleuze and Guattari (1983:75-83) where *or* is replaced by *and*. For Whitehead disjunction '*doctrine is a commonplace of art.*' (PR:229) rather than 'and' of a abstracted dualism '*a multiple contrast cannot be conceived as a mere disjunction of dual contrasts is the basis of the doctrine of emergent evolution.*' (PR:229)

of prehension and Spinoza's affects where novelty is limited. (see Spinoza/Curly appendix 25:439).

A multiplicity in a prehension a new manifold of surface is produced for percipient occasion - be it camera or person. This creativity is aesthetic in the sense of it being a process of textured prehension.

Whiteheads multiplicity geometry found freedom in the production of complex manifolds of contrasts imminent to the event of relation. (PR:229). I don't quite understand how the geometry of AND escapes the geometry of EITHER OR, but it something I believe is being explored in the practice of quantum computing, influenced by the same maths as Whitehead. See for example - Aaronson, S. (2013). Quantum computing since Democritus. Cambridge University Press.

Event 'We must start with the event as the ultimate unit of natural occurrence. An event has to do with all that there is, and in particular with all other events' SMW:103

There is nothing other than events. What we call a material thing in a place is termed an actual occasion that is occurring in time. An **actual occasion** (see above) is a temporal event. Events are aesthetic - in the sense they are material complex relational mutual becoming. They are temporal - in the sense they involve the '*texture of experience*' (S:46) that is prehension of the immediate past. It is moving for the human as percipient occasion.

Extensive Continuum – Is a 'scheme of real potentiality' (PR:76), in this way Whitehead describes entire the cosmos, without fixing it to specific spatio-temporal location. It is - 'general scheme of relatedness displayed by the actual entities of all cosmic epochs of the world.' (Emmet, 1966:201).

Fallacy of Misplaced Concreteness - "the accidental error of mistaking the abstract for the concrete." SMW:64 This is briefly the over emphasis on abstract propositions over experienced. Correcting this is the motive of Whiteheads project. It is more complex than this as of course abstractions form part of direct experience, but always in concrescence in an event of lived experience. The fallacy forms the basis of of other elements of the Whitehead's speculative system for example the -

Fallacy of Simple Location - in which the absolute-space time location is refuted in light of contradictions in the premises of simple location (SMW:50 + 64), and also backed up by recent discoveries in physics.(AI:201).

Feeling - Feeling is an event in which the relation is imbricated in to the becoming of the percipient entity It is used synonymously with positive prehensions (Emmet D.1932:140, and Stengers, I. 2011:299)) in Process and Reality. *“feeling’ is the term used for the basic generic operation of passing from the objectivity of the data to the subjectivity of the actual entity in question.”* (PR:40). Whitehead distinguishes between conceptual and simple causal feelings (PR:239), however they interact with each other. ‘A feeling is the agency by which other things are built into the constitution of its own subject in process of concrescence’ (Whitehead, 1979: 354).

Ingression – is a process in which a prehension occurs. It in percpetion it involves a datum changing form as it ingresses ‘The ingression involves a complex relationship, whereby the sense-datum emerges as the 'given' eternal object by which some past entities are objectified (for example, colour seen *with* the eyes and bad temper inherited *from* the viscera’ (PR:64). Here Whitehead uses is interpretation of the word **with** (see below)

Prehension – The explanation of prehension and its various aspects and forms takes up large part of Whitehead’s writing in philosophy. ““Prehension " means the grasping by one actual entity of some aspect or part of other actual entities, and appropriating them in the formation of its own nature.’ (Emmet, 1932/66:87) In this way prehension is more than simply perception, although it includes perception. When an entity encounters others it changes the percipient entity. Whitehead describes this as an event of ‘**concretion**’: ‘I have adopted the term ‘prehension’ to express the activity whereby an actual entity effects its own concretion of other things.’ (PR:52). An entity persists because of its prehension of its previous self. Here we can see how it differs from a concept of perception of things - out there. Instead

prehension is a relational process of experience, experience that is the cause of the entity. Manning explains - 'The unfolding through prehensions of the infolding of experience propels the taking- form of an event. With its unfolding into an event comes the expression of life in the making.' Manning (2009:77). This combination of experience with **creativity** becoming the first reason for my choice of this paradigm to use in this thesis. The second is the understanding that the non-biological (camera for example) can prehend. One last note is that positive prehensions change the percipient occasion. Negative prehensions are those prehension that do not '*enter in to feeling*' (PR:41).

Presentational Immediacy – Is a mode of prehension.' In this 'mode' the contemporary world is consciously prehended as a continuum of extensive relations.'(PR:61) It is distinguished from other modes, in particular 'symbolic reference' in which immediate experience is in concrescence with past experiences. In section 4.1.1 I use the mode of presentational immediacy to describe the immediate feeling that occurs by a camera.

Sensitivity A sensitivity I understand as being a capacity, or in Spinozas' terms '*power*'¹⁰⁸ to be 'affected'¹⁰⁹. Instead of understanding mediaarts as world revealing, they are speculative. They can produce capacities for novel relations. A sensitivity may be produced out of an event. '*the objective is to stretch human subjective capacities by artistic and experimental means so as to respond more sensitively to other force fields.*' (Connolly, 2013:161)

Society – Whitehead terms all 'enduring-objects' as societies(PR:35). A society can be a human body for example, and it can also be a place. It is combination of

¹⁰⁸ Spinoza, (1677/1993, pt3 def. 3) -'the modifications of the body by which the power of action of the body is increased or diminished, aided or restrained, and at the same time the idea of these modifications'

¹⁰⁹ As an explanation see for example Stengers (2000:147) 'where aesthetic designates first of all a production of existence that concerns ones's *capacity to feel*: the capacity to be affected by the world, not in a mode of subjected interaction, but rather in a double creation of meaning, of oneself with the world.' Here Stengers writes in relation to Guattari, but I understand this equally in relation to sensitivity in Whiteheads terms/

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entities. The entities can be 'analysable into strands of enduring objects, are the permanent entities which enjoy adventures of change throughout time and space'. I use society in two ways in the thesis. Firstly to describe the human-camera-place society which involves the combination of the three strands to form a practice. Secondly to describe Dry Spot as a place.

Subjective aim - The actual occasion arises out of prehensions of own self in the past, as well as the multiplicity of nexuses that form its situation. The subjective aim is movement caused by that. A '*spearhead of development*' (Emmet, 1966:XXIX)

Vague 'We conform to our bodily organs and to the vague world which lies beyond them.' (SYM:43) I understand Whitehead to mean the vague as nature before encountering senses at a particular moment. However, this does not make nature anything other than concrete. It is concrete, and we do have direct access to it, but these ingress through prehensions formed by relations. The vague affects bodies without necessarily being consciously sensed. 'the irresistible causal efficacy of nature presses itself upon us; in the vagueness'....'presentations of sense fade away, and we are left with the vague feeling of influences from vague things around us.' (PR:176)

Vector - The '*vector* character of the primary feelings'. (PR:55) is the a direction in which feeling (prehension) is occurring. These movements are involved in the becoming of the percipient occasion. With this understanding of prehension as having a 'vectoral character' and the material change, and perception events are indistinguishable from each other. In perception Whitehead terms the datum in the prehension relation a '*feeling-tone*.' (PR:119). I use the term as part of description of method as it is equally applied to ideas, visual-perception, and non-biological interactions. My method brings together these processes.

With – perception and other prehension event involve embodied relation for Whitehead. He describes this as '**withness of the body**' (PR64), we see with our eyes. This is important for my thesis as I understand that in photomedia practice we see 'with' our cameras, and therefore our withness is extended outwards. In the case of seeing a camera made image I think we also see 'with' the relation that formed that image.

Appendix II: *A Note*

The following text was published in Hölsgens, S., and Nguyen, T. P.-T. (2017). *Film+Place+Architecture: Film as Resonance*. Bartlett School of Architecture, University College London.

A Note

A single note is pushed out into a space. Someone revs the engine of a motorbike. The event is an expression, emanating from surfaces of the engine, intra-acting with air and the other materials and surfaces in the surrounding spaces of the street. It carries with it forces of intension.

The push and pull of pressures through the air carry its force as waves of sound. It shapes space through material vibrations. Although the sound is dependent on the material objects to persist, it does not belong to one particular material. It exists as energetic vibrations moving through forms: an engine, a bike, air, people standing around, a broken bollard, a tree, the flow of water in to the gutter.

As the sound meets with the glass window of the shop it resonates in harmonic sympathy and produces its own audible sound. The materials are all potentials; they may not have shuddered like this before until this moment. Adorno (1997 p.333) writes, an '*aesthetic shudder*' can produce '*the annihilation of the I*'. Aesthetics can decentre a listener into noticing themselves as part of a space, rather than as detached observers of events. They can shake you out of a Euclidian single point perspective. To be shaken, or rattled by the world can make us think critically about how we imagine ourselves relating within it. This aesthetic encounter with the sound produces new sensitivities to new sounds.

The sounds form a composition of energetic relations in the space. The rev of the engine could be understood as a kind of violence, asserting its presence on the materials around it. The compositional force interrupts. It changes the background repeating rhythms of sound in the space. It forms a micropolitics of sound pressure

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levels; loudnesses produced by material power relations. The intersecting texture of sound waves meet each other in matter and move through each other. Some drunk wobbling shouters, building workers, the motorway from four streets down, some machines humming I haven't consciously noticed before.

It is the edges where sense occurs, where there is surface. As the hairs in the cochlea are moved, a surface edge of the body becomes apparent. It is a limit of the body that moves through the energetic force of the sound. Where the sense occurs so does the sound, expressed and sensed through material relations. The encounter produces a transfer of oscillation energy. The energy is reflected or absorbed and incorporated into other movements. *'Surface is the transcendental field itself, the locus of sense and expression'* (Deleuze, 2004 p.142). The limits are surfaces where the process of encounter between materials occurs. And it is here where the compositional push and pull amongst forms happen.

The engine sound subsides and all the senses are reflections. The senses are no longer directly from the bike. All the shapes and textures of the place afford the sound its reverberations, reflected by the surfaces. As they move back and forth the relations in the space alter the timbre and the sound pressure, with each repetition of the reflections. The space does sense to us. A singular sound rings out the place it enters into: it is rung out into and through the composing architecture.

