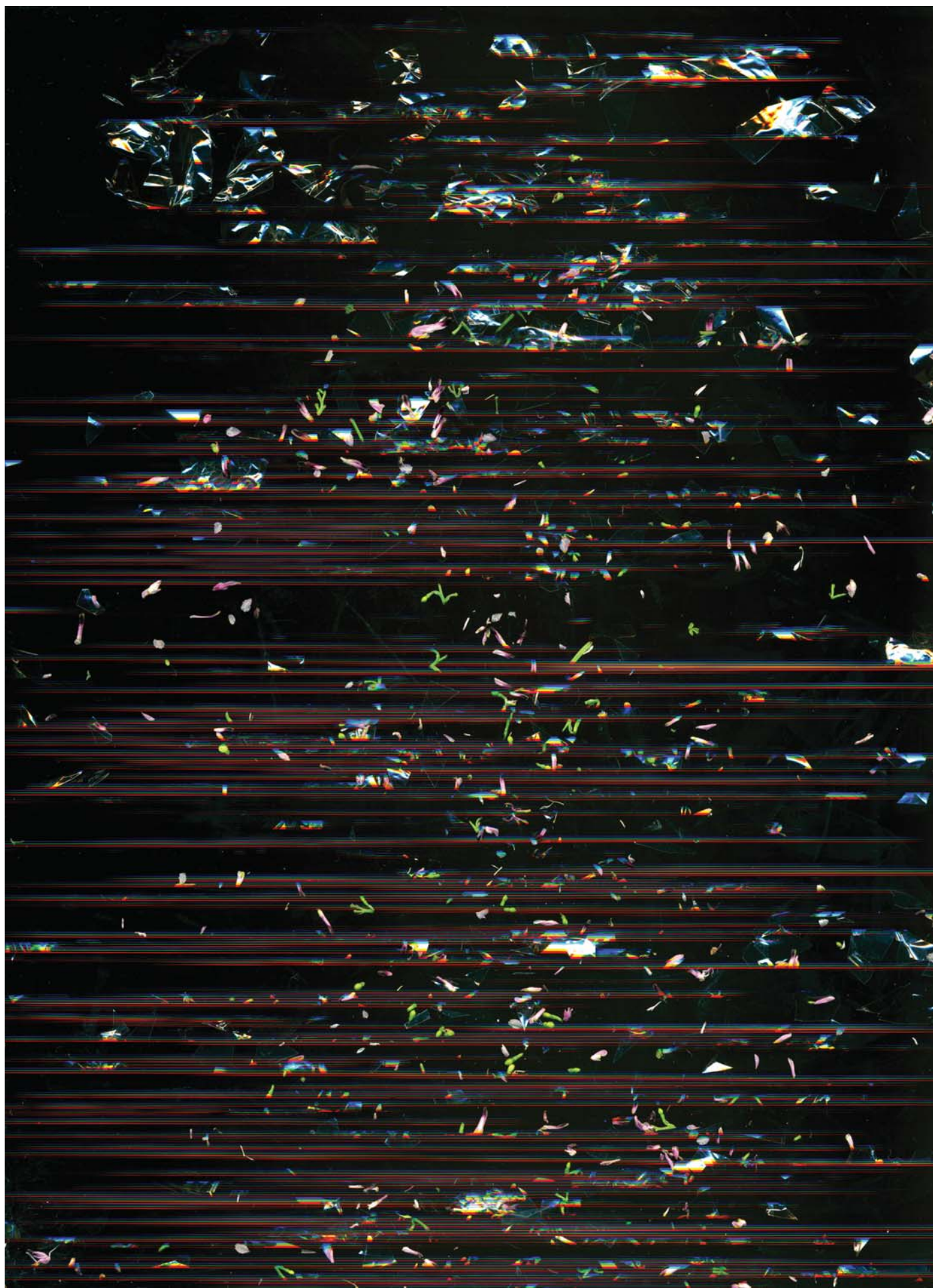


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## **| A String of Data\_**

Disrupting, altering and generating the photographic image



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Disrupting, altering and generating the photographic image

A thesis presented in partial fulfilment  
of the requirement for the degree of Doctor of Philosophy in Fine Arts at  
Massey University, [Wellington], New Zealand

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2015



## ABSTRACT

Through a body of photographic work, this thesis examines how an engagement with photographic technology presents the opportunity to destabilise the established conceptions of the performance of the medium. Historically photographic technology is presented as a series of seamless mechanised transactions that is potentially free of human interaction and situated as a mute participant in the technical production of the photographic image. Acknowledging the role technology manifests in the production of photography, I examine through my work and critical reflection, how my creative practice can harness these technical processes to alter the aesthetic and theoretical positioning of a photographic practice.

Three key bodies of work: *Uninhabited Space*, *The Reflective Field* and *Machine Time\_Nature Time* explore a successive development of a studio practice through a series of *Contextual developments* to uncover and interrogate the procedures at play. The *Contextual developments* employed a range of fundamental materials, techniques and processes native to photographic practice. The first key work, *Uninhabited Space* explores the role film processes play in the authoring of a photographic image. The work specifically investigates the limitations of film technology as a means to demonstrate how a 'void of information' might be reinterpreted as visual information within a photographic image. The subsequent key work, *The Reflective Field* conceptually challenges the connection between the photographic image and its presentation to resituate the photographic image as a transformable surface. The final key work, *Machine Time\_Nature Time* is presented through extended *Contextual developments* that examine the role of contemporary technology in the creation of the photographic image. Digital, electronic and computational processes are deployed to augment the capture of the photographic image. Reflection on the outcome of this final body of work led to the positioning that technological disruption was used as a creative strategy. This conceptual revision initiates a theoretical evaluation of photographic practice that allows the opportunity to resituate the subliminal role of technology in the production of the photographic image.

The research concludes with a final body of work, *Machine Time\_Nature Time* in which I argue the disruption of technology contributes to an alternative understanding of photographic practice and questions how might deviation of these subliminal processes alter or augment a body of creative photographic based work. By presenting a series of photographic works in exhibition format, the research incites a recursive questioning of what constitutes the photographic image, what is selectively included, and what is silently occluded.

Key Words: *Photography, Technology, Disruption, Generative, Archive, Digital*



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## KEY WORK DETAILS

*Uninhabited Space* (2011-2012)

*The Reflective Field* (2012)

*Machine Time\_Nature Time* (2013-2015)

### **Works presented in public exhibition**

The main body of work for this thesis was prepared for public display in three locations in New Zealand: Wellington, Dunedin and Auckland.

The *Uninhabited Space* series was exhibited in 2012 at the Hirschfeld Gallery at City Gallery Wellington, New Zealand.

The *Reflective Field* series was exhibited in 2012 at Blue Oyster Gallery, Dunedin, New Zealand.

Digital Biophilia (*Machine Time\_Nature Time* work in progress) was exhibited in 2013 as a part of the Urban Dream Public Art Brokerage at Bowen House, New Zealand.

Digital Biophilia.V2 (*Machine Time\_Nature Time* work in progress) was exhibited in 2015 as part of the International Convention for Urban Design at the Jasmax gallery in Auckland, New Zealand.

*Machine Time\_Nature Time* was exhibited in 2015 at the Engine Room in Wellington, New Zealand.

### **Conference presentation**

The work was also presented to national and international audiences in conference.

Nishioka, M. (2011). The Effects of Resemblance. The Annual Artists Alliance Australia and New Zealand, (AAANZ) Conference, In *Contact*. Victoria University, Wellington, New Zealand.

Nishioka, M. (2012). Untitled. Presented at the *Making Visible: Narratives of place and belonging* Conference, Massey University, Wellington, New Zealand.

Nishioka, M. (2014). Digital Biophilia. The Annual Artists Alliance Australia and New Zealand, (AAANZ) Conference, In *Geocritical*. University of Tasmania, Launceston, Australia.

