

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

To the Uttermost End:

*The photographic amalgamation of history, imagination,
science and exploration in the seascape.*

*An exegesis presented in partial fulfillment of the
requirements for the degree of*

Master of Fine Arts

*at Massey University, Wellington,
New Zealand.*

Jonathan Kay

2013

Abstract

This exegesis is essentially a quest to discover a place that still remains in the realm of the unknown; where imagination and science, history and memory, reality and artifice are all architects of space. Framing this investigation in the locality of the sea, this research explores mythological, scientific and imaginative agents that allow access to concepts of the intangible and unseen. Through photography, *To the Uttermost End* explores the dichotomy between objectivity and artifice, touching on notions of the technological sublime.

Acknowledgements

I would like to thank the School of Fine Arts faculty for their continued support throughout my undergraduate and postgraduate study. I would in particular like to thank my supervisors Wayne Barrar and Ann Shelton for their invaluable assistance and guidance. I would also like to thank Anne Noble, Caroline McQuarrie, Helen Mitchell, Jenny Gillam, Sally Morgan, Jane Wilcox, Shaun Waugh, Peter Miles and Mike Haynes for giving their time so generously.

I would like to thank my fellow MFA students, in particular Jessica Chubb, Melissa Irving and Ryan McCauley for sharing their knowledge.

Lastly, I would like to thank my family and friends who supported me throughout my studies.

Contents:

Abstract	ii
Acknowledgements	iii
To the Uttermost End - An Introduction	1
Beyond the Dark Veil - 'Discovery' in the South Pacific	3
Distorted Mirrors - the Age of Exploration	5
Limitations of the Known	10
Salt and Silver - Photography and the Seascape	13
Witness to the Intangible - Photography, Science and Imaging	19
Submerged in the Archive	25
Into the Hadal - Contemporary Exploration of the Sea	29
Fathomless Depths	34
Battle for the 'Last Frontier'	41
Depth Information	45
Unknown Oceans - Concluding Thoughts	51
Notes	53
Image List	54
Reference List	57

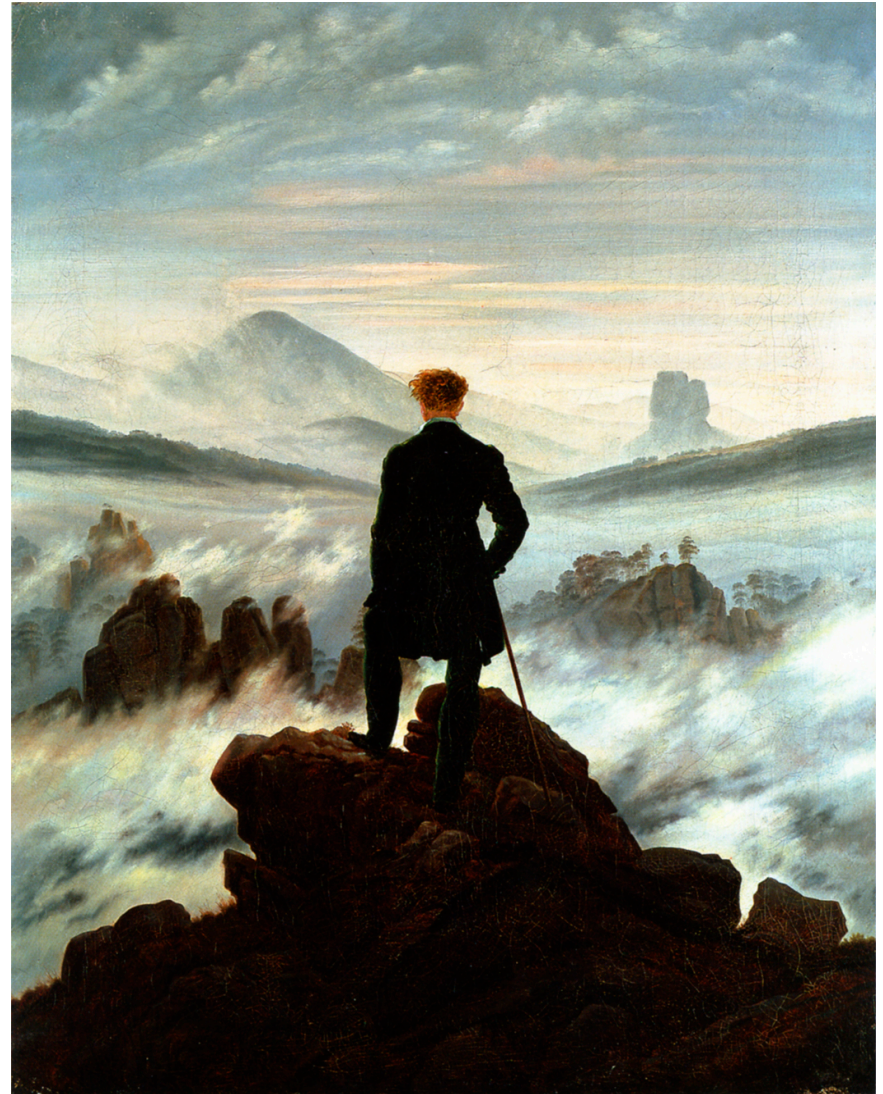


Figure 1. *Wanderer Above the Sea of Fog*, Casper David Friedrich, 1818.