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.

You Have the Eyes of a Stranger

The Distancing Effect of the Digital Photographic Portrait

An exegesis presented in partial fulfilment of the requirements for the degree of

Master of Fine Arts

Massey University, Wellington,

New Zealand.

Olivia Taylor

2011

Acknowledgements

I would like to acknowledge the invaluable support I received from:

My family, Evan, Ruth, Rachel and Ben, and additionally Emma Langlands, Devon Lazelle and Jed Corlett for your tireless understanding, interest and support.

The staff at Massey University School of Fine Arts, with special thanks to Deidra Sullivan, Jeremy Diggle, Peter Miles, Caroline McQuarrie, and Jane Wilcox and in particular to my supervisors Wayne Barrar and Jenny Gillam.

My fellow MFA students, in particular Bonny Stewart-MacDonald and Andrew Beck, I look forward to watching your bright futures unfold.

Lastly, I offer gratitude and recognition to my extensive collection of subjects. Whether featured in this exegesis or not, this work would not have come to light without your untiring generosity of time and enthusiasm.

Contents

List of Illustrations **p. 4**
Abstract **p. 5**

Introduction **p. 6**

- You Have the Eyes of a Stranger

Section One: *From a Stranger Past* **p. 8**

- Perfect Strangers
- A Strange Relationship

Section Two: *Recontextualising the Stranger Effect* **p. 13**

- Brecht and the Stranger Effect
- Benjamin and the Distancing 'Aura'
- Ruff and the Stranger Effect
- Developments for the Stranger

Section Three: *A Grotesque but Beautiful Stranger* **p. 19**

- Defining the Grotesque
- Man Ray and the Grotesque Photograph

Section Four: *Digital Photography – a Strange Time and Place* **p. 23**

- Digital Distance
- Within a Strange Time

Section Five: *A Closer Look at the Stranger* **p. 26**

- The Stranger Relationship
- A Strange Type of Subject
- Cindy Sherman and the 'Self' as a Stranger
- Viewing Strangers
- A New Way of Looking

Concluding Thoughts: *Pause* **p. 38**

Image Appendix One: *All the Strange Men* **p. 39**

- Documentation of the eleven 'untouched' portraits

Image Appendix Two: *You Have the Eyes of a Stranger* **p. 50**

Reference List **p. 61**

Bibliography **p. 63**

List of Illustrations

Fig 1. Taylor, O. (2009). Ashley 2009 (chromogenic colour print). 48 x 59 cm. From Taylor, O. (2009). *Perfect Strangers*. Collection of the artist.

Fig 2. Taylor, O. (2009). Fay 2009 (chromogenic colour print). 42 x 34 cm. From Taylor, O. (2009). *Perfect Strangers*. Collection of the artist.

Fig 3. Taylor, O. (2009). Rachel 2009 (chromogenic colour print). 74 x 92 cm. From Taylor, O. (2009). *Perfect Strangers*. Collection of the artist.

Fig 4. Taylor, O. (2009). Ben 2009 (chromogenic colour print). 74 x 92 cm. From Taylor, O. (2009). *Perfect Strangers*. Collection of the artist.

Fig 5. Horn, R. (1994-1995). You are the Weather (details) (silver gelatin and chromogenic prints). 26.7 x 21.6 cm each . From Horn, R. (2009). Roni Horn aka Roni Horn. New York : Whitney Museum of American Art ; London: Tate Modern in association with Steidl, Gottingen. Exhibition Copies.

Fig 6. Ruff, T. (2006). jpeg nt02 (chromogenic colour print). 242.6 x 184.8 cm. Edition of 3. From *Jepgs* in Ruff, T. (2009). Jpegs. New York: Aperture.

Fig 7. Ruff, T. (2001). Porträt (K. Eckert) (chromogenic colour print). 210 x 165 cm. Edition of 4. From *Porträts* in Winzen, M. (1997). Thomas Ruff : 1979 to the present. Paris; Arles; New York : Centre national de la photographie; Art Publishers, Inc. Collection of the artist.

Fig 8. Taylor, O. (2010). Kenny, distancing experiment.

Fig 9. Taylor, O. (2010). Olly, distancing experiment.

Fig 10. Cross, D. (2005). Closer, screen shot. Retrieved davidcrossartist.com 19/01/2011.

Fig 11. Ray, M. (1922). Marquise Casati (silver positive on glass plate). From Hoving, K. A. (2003). Modern Art and the Grotesque. Cambridge; New York; Aldershot; Burlington: Cambridge University Press

Fig 12. Taylor, O. (2010). Steve, distancing experiment.

Figs 13 &14. Woods-Jack, V. (2008). Josh and Holly, layering experiments. From Woods-Jack, V. (2009). The Empty Portrait: Encounters with a Photographer. School of Fine Arts. Wellington, Massey. Master of Fine Arts.

Fig 15. Todd, Y. (2006). January (lightjet print). 135 x 107.3 cm. From Leonard, R. (2007). Dead Starlets Assoc. by Yvonne Todd. R. Leonard. Brisbane, Institute of Modern Art.

Fig 16. Sander, A. (1928). Unemployed, Cologne (silver gelatin print). From Sander, A. (1977). August Sander. Millerton, N.Y.: Aperture.

Fig 17. Todd, Y. (2002). Counter Manager, Clarins (lightjet print). 90 x 72.6 cm. From *Bellevue* in Leonard, R. (2007). Dead Starlets Assoc. by Yvonne Todd. R. Leonard. Brisbane, Institute of Modern Art.

Fig. 18. Todd, Y. (2002). Clinique Consultant (3) (lightjet print). 82.5 x 66.9 cm. From *Bellevue* In Leonard, R. (2007). Dead Starlets Assoc. by Yvonne Todd. R. Leonard. Brisbane, Institute of Modern Art.

Figs 19 & 20. Taylor, O. (2010). From *Developments with the Self, Series One.*

Figs 21 & 22. Taylor, O. (2010). From *Developments with the Self, Series Two.*

Fig 23. Horn, R. (2009). You are the Weather, installation view at Matthew Marks Gallery, New York. 26.7 x 21.6 cm each. From Horn, R. (2009). Roni Horn aka Roni Horn. New York: Whitney Museum of American Art ; London: Tate Modern in association with Steidl, Gottingen.

Abstract

You Have the Eyes of a Stranger considers digital portrait photography as a medium that invites distance between subject, viewer and photographer. The images critique the use of a technology that is immediate, affordable and obtainable, and considers the power of control it affords its beholder. The work explores how subjects are perceived and used as a result of a medium where memory, imagination and fantasy are allowed to co-exist. The male is the subject scrutinised, while the (female) photographer's influence visibly becomes part of the images.

Walter Benjamin argued that due to their accessibility, and their ability to be reproduced and distributed to a mass public, photographs shatter capitalist, bourgeois tradition by destroying the 'aura' of the sacred, authentic and original art object[1]. Through the methodologies employed, *You Have the Eyes of a Stranger* exemplifies how digital photographs have the ability to create distance and mystique, resulting in an 'aura' of their own.

[1] Benjamin, W. (1973). The Work of Art in the Age of Mechanical Reproduction. . The Photography Reader. L. Wells. London and New York, Routeledge**:** 42-52.

Introduction: You Have the Eyes of a Stranger

This exegesis reflects my interest in considering photography's development as a technology and the repercussions of this development on the subject, the photographer[2] and ultimately the viewer of a portrait. A diminished importance is placed on the existing authentic moment - the direct representation of a scene or person at the point of capture - yielding a lure for perfection, and ease of control. Through a discussion of digital photography, *You have the Eyes of a Stranger* seeks to confront a new experience in the relationships between viewing and being viewed.

Section One of the exegesis draws upon my previous work, outlining the decisions dictating the direction of new research. The triadic relationship between the viewer, the subject and the photographer in the creation of an image is assessed historically and redefined in conjunction with the nature of contemporary photography.

Playwright Bertolt Brecht and photographer Thomas Ruff are noted as practitioners who display technique that facilitate a distance, or visual barrier, between subject and viewer in Section Two. A consideration of their methodologies, which invite the viewer to critique and analyse, allow for a model in the creation of new photographs.

Section Three considers beauty and the grotesque - particularly in photography - discussing the reception of pieces that both invite and repel the viewer. The emotional tension experienced when surrounded by the images allows for a contemplation of the ideas that drive them. The viewer is actively made to feel vulnerable and subjected because of the grotesque nature of the images.

The reception of the grotesque is linked to an acknowledgement of the changes during my university training due to the growth of digital development. I am an avid user of digital technology, employing the speed and accessibility that the medium provides, and the instantaneous visual communication that has developed as a result: for example, social media and picture messaging. While embracing the exciting realm of new technology and

[2] In this exegesis I refer to myself as a photographer, as opposed to a photo-illustrator, or digital artist; a photographer who acknowledges that manipulation is inherent in the medium.

taking advantage of the rapidly developing medium, there is an underlying feeling of angst towards digital retouching and the power it affords to the user, with regret towards the fading culture of analogue photographs.

Digital photographic technology[3] is discussed in Section Four. The images created in this inquiry seek to question the opinions of the viewer as to the desirability, extent and ease of digital manipulation, and the relative expectations that are placed on photographs to be altered and 'perfected' as a result. This investigation is important at this point in the development of photographic technology due to the abundance with which it is currently used and distributed. Digital images today are at the fingertips of the beholder; whether they are kept, distributed, cropped, or manipulated affects the images that are ultimately retained for remembrance.

Section Five addresses *The Stranger* as a photographic subject and the sensation of being a stranger, both as the photographer and viewer of the images. The consideration of subject, social typing and the inclusion of the self are discussed, probing a further reflection of the interplay between subject, viewer and photographer. The conservative white male becomes the subject, who conforms to a set of parameters in the creation of an artificial appearance of an idea.

A pivotal element in the work is the inclusion of myself as the photographer and current 'owner' or dictator of the work. The images portray the self-involvement of their production on display. Through this research the integration of self has become exposed as a motivating consideration in my work to date, and subsequently its relationship to the medium of digital photography. Within digital photography, it is the ability to take ownership, imprinting one's own particular rules and decisions that make the medium volatile, turbulent and exciting.

---

[3] This exegesis does not intend to imply that digital technology brought about a change in the perceived 'truth' of a photograph, nor does it deny that manipulation is inherent within the medium's history. Through examples to follow, it is noted that distance can be obtained through a number of devices in photography. It is demonstrated however, that digital technology most pertinently allows for a separation in time and place, from the familiar and recognisable, which ultimately allows for a distance or 'strangeness' to occur in our perception of certain digital images.

Section One: From a Stranger Past

i. Perfect strangers

The images generated in *You have the Eyes of a Stranger* arose from an earlier series of work, which explored family portraiture and an interest in digital photography and the repercussions of the medium's tendency to encourage manipulations at the hands of its user. The work aimed to question if, through the tools of control available, we are losing the importance placed on the existing authentic moment. Are we favoring the ideal over the real, and therefore are we in danger of creating false memories of our loved ones for remembrance? In some ways this has always been the case. Family portraits have always been idealised, offering false memories through editing processes, cropping, and how those photographed respond to a camera. Then how does the process of digital photography further mediate the value of the real in family photographs?

> *'The digital age will set new standards for remembrance and recall: the terms 'true' and 'doctored' will no longer apply to pictures, nor will we be able to speak of 'true' and 'false' memories'*
>
> *(van Dijck, 2008, p. 71).*

I generated a series of images entitled *Perfect Strangers* consisting of ten digitally manipulated portraits of my family members, myself included, which acted as disjointed hybrids between the traditional film portrait and those of the future. The images are unsettling and artificial, and therefore flawed: the inherent nature of photography to depict the truth is silenced, leaving only images, or memories that cannot satisfy the ideal.

The images were based around the notion that digital technology seduces pictorial enhancement (van Dijck, 2008, p. 66) addressing the problematic contrast between the real and the ideal within family portraiture. Through the tools that digital photography provides, 'memory, like photographs and bodies, can now be made picture perfect' (van Dijck, 2008, p. 70).



Fig 1. Taylor, O. (2009).
Ashley 2009
(chromogenic colour print).
48 x 59 cm.



Fig 2. Taylor, O.
(2009). Fay 2009
(chromogenic
colour print).
42 x 34 cm.



Fig 3. Taylor, O. (2009).
Rachel 2009
(chromogenic colour print).
74 x 92 cm.



Fig 4. Taylor, O. (2009).
Ben 2009
(chromogenic colour print).
74 x 92 cm.

When reflecting upon the images of *Perfect Strangers*, it became clear that a strong point of my predilection is the way in which these treasured, respected and loved family members became strange, and distant, through my attempts to make them into something more perfect than themselves. Digital photography allows its author to easily change and enhance images, creating a shift from reality and subsequently the distance and alienation apparent between strangers.

Perfect Strangers attempted to show the 'perfect' family; white and upper-middle class, that have a particular set of social rules, presenting themselves as a cohesive and functioning collective - despite what may lie behind their perfected exterior. It is this relationship to the use of digital photography, and its ability to enhance and create a distance, or strangeness in its subjects that is developed further in my current work, *You Have the Eyes of a Stranger.*

ii. A Strange Relationship.

I am interested in examining the triadic relationship between the subject, photographer and viewer, and the reception that results when this balance is tipped more in favor of one over the other. In photography, triadic theory relates to the three elements traditionally required in the production of a photograph: the subject, photographer and viewer. Historically, Berger discussed the nature of the triadic relationship, and the resulting ambiguity of the photograph in *Another Way of Telling* (1982). He contends that a separation exists between the photographer and subject, from the viewer of a photograph. There is often no relationship between the viewer of an image, the subject within it, and the photographer who captured it resulting in a 'shock of discontinuity'. 'Between the moment recorded and the present moment of looking at the photograph, there is an abyss' (Berger, 1982, p. 87). This concept can be appropriated to a greater extent with digital photographs. Berger notes that the only information a found photograph can offer is that the subject and a photographer once existed (Berger, 1982, p. 86). Digital images and the ability for computer-generation enable an extension of the 'abyss' as the presence of subject or photographer may never have existed.

Roni Horn's work *You Are The Weather* (1994-5) looks to disassemble the triadic relationship common to traditional portraiture. Horn's subject is not vulnerable to the

camera's gaze but rather, as Thierry de Duve suggests, dictates an interaction of demand and response; the subject is merely attending to the fact that she is being addressed. Margrét, the subject, does not seem to be looking at Horn's camera but through it, and directs her gaze to where we would assume Horn was positioned taking the photograph (de Duve, 2000, p. 83) The work in its 100 similar representations of a single face, taken over a six-week duration, can be seen as a comment on the multiple layers of identity, and the power play of looking between subject and viewer. The viewer contemplating Horn's images is left feeling that Margrét is gazing beyond themselves, making them a lesser force in the relationship.



Fig 5. Horn, R. (1994-1995). You are the Weather (details) (silver gelatin and chromogenic prints). 26.7 x 21.6 cm each .

In

Perfect Strangers the triad leaned in favor of the photographer and viewer, leaving the subject as a victim of scrutiny and contemplation, and characters of my whim and influence as the creator. I am interested in exploring this relationship further, expanding on the distance between subject and viewer, and exploring ways in which to promote and demonstrate the ease of the photographer's control through the tools of digital photography.

Section 2: Recontextualising the Stranger Effect

i. Brecht and the Stranger Effect

To experiment with the visualization of a strangeness or distance between subject and viewer I have recontextualised a technique of performance developed by German playwright Bertolt Brecht. Brecht's work was formed in the turbulent political and artistic environment of Germany in the early part of the twentieth century, during and in the aftermath of World War One. Brecht's methods challenged traditional approaches, and concentrated on the notion that acting could consciously make spectators into critical observers and active participants in creating meaning in a performance (Jameson, 1998, p. 1). Through the actor's use of 'alienation', the playwright's use of 'epic' structure, and the spectators consequent active filling-in of the links between parts, Brecht's plays rejected linear narrative in favour of seemingly disassociated scenes which spectators had to make sense of and actively decipher. Brecht called this epic structure of playwriting the *Verfremdungseffekt*, which can be translated as the alienation, defamiliarisation, or estrangement effect. Brecht states that in his plays 'The production took the subject matter and the incidents shown and put them through a process of alienation: the alienation that is necessary to all understanding' (Brecht, 1990, p. 71).

'Brecht reoriented twentieth-century understanding of performance away from the authority of the playwright to the circulation of meaning among playwright, actor and spectator' (Jameson, 1998, p.1). He intended his method of playwriting to prevent his audience from becoming hypnotized in the entertainment of a play, thus allowing them to have the ability to critically analyze his message. The 'artist never acts as if there were a fourth wall besides the three surrounding him. He expresses his awareness of being watched…The audience can no longer have the illusion of being the unseen spectator at an event which is really taking place' (Brecht, 1990, p. 92).

It is my conviction that these ideas are relevant today in regards to photographic practice, where enhanced photographs are becoming prevalent and we are inundated with digitally manipulated images in the media. I am interested in creating images that enable the viewer to critically analyse, due to a separation from the individual portrayed. The portraits

created do not seek to be believable, but rather request the viewer to reconsider and seek answers for themselves.

ii. Benjamin and the Distancing 'Aura'

Historically, Walter Benjamin discussed the distance felt between paintings and their viewers as a result of the 'aura' of the artwork. This idea is discussed most famously in his 1936 essay *The Work of Art in the Age of Mechanical Reproduction.* Benjamin, in the context of revolutionary wide spread photographic development, commented that photography ''shatters' capitalists, bourgeois tradition by destroying the 'aura' of the sacred, authentic, and original art object.' (Kriebel, 2007, p. 9). The aura of an artwork, which Benjamin defined as 'an experience of distance, however close the object may be', (Kriebel, 2007, p. 10) resulted from paintings' inaccessable nature and mystique. Authentic paintings were viewed with respect and ritual. Benjamin argued that photography lessened the distance between image and viewer, bringing the distant object closer and made more accessible to a mass public, while also allowing for the original to be reproduced and consequently destroy its aura. I would argue that the technology of photography can be utilised to create distance and wonder, through the control that the medium invites, perhaps creating an 'aura' of its own. Though the images in *You Have the eyes of a Stranger* are obtainable and have the ability to be distributed to a mass audience, distance and mystique is created through the treatment of the medium, which creates inaccessible strangers of the subjects.

iii. Ruff and the Stranger Effect.

It is my conviction that Brecht's distancing effect is illustrated within photographic practice most pertinently with Thomas Ruff's *Jpegs* series, begun in 2004. *Jpegs* uses appropriated images from the Internet to act as a metaphor of dispersion. The images are about breakdown and change of society, and about the breakdown and change of photography (Winzen, 2009, p. 1). Ruff's images reflect his consideration of how photographs, the most widely observed images of the modern world, are compressed and transported to a degree that they have become fragile and groundless, experimenting with computer-generated, abstract pictures made up of pixels. Ruff is interested in the representation of visual stimuli, transmitted via the Internet by purely electronic means and creating a realm of

visual ‘nothingness’ resulting from the indecipherable nature of the excess of images available (Winzen, 1997, p. 247).



Fig 6. Ruff, T. (2006). jpeg nt02 (chromogenic colour print). 242.6 x 184.8 cm.

In a comparable way to Brecht’s visible indications of his play’s construction and enactment of a reality, one cannot view the content of Ruff’s images without firstly viewing them as an image making process. As the above example illustrates, the immediate reading of the image concentrates on the pixilated nature of the surface, which breaks up and confuses the representation of the explosion beneath. The focus of Ruffs photographs is on the barrier between the viewer and the depiction of the world, due to the pixilated qualities that stand in the way. The viewer is confronted with the image process and construction before considering the representation within it, and is therefore faced with a distanced image.

Through an alternative method Ruff’s *Portraits*, developed since 1986, utilise scale to create distance between subject and viewer demonstrating the fundamentals of his rationale that photographs are a combination of both image and object. Elizabeth Edwards

comments that a photograph is 'image and object brought into a single coherent form' (Edwards, 1999, p. 222) and similarly Geoffrey Batchen suggests that in order to see what a photograph is of, we must first subdue our awareness of what the photograph is (Batchen, 2000, p. 263). Ruff intended to make explicit the fact that his images were simply flat colored surfaces, which reproduced other surfaces (Winzen, 1997, p. 132). Ruff's *Portraits* use scale to invite distance in allowing for the acknowledgement of representation rather than reality. In visually bringing the faces up close and enlarging them to an inhuman scale, the object of the photograph puts them at a distance 'behind the wall that separates three-dimensional everyday space from two-dimensional photographic space' (Winzen, 1997, p. 143).



Fig 7. Ruff, T. (2001). Porträt (K. Eckert) (chromogenic colour print). 210 x 165 cm.

iv. Developments for the Stranger.

With Brecht's distancing effect in mind I photographed a series of individuals and generated the resulting portraits in a way that depicts an exposed and raw process of photo-manipulation. The images are taken on film – exclusively for the purpose of ultimately having larger files to work with – and scanned to create digital files. I then altered the images in Photoshop in a similar way to how the portraits in *Perfect Strangers* were created; with the smoothing of skin, reshaping of facial features, and 'perfecting' the images to a point where the original faces are unrecognizable from their origins, appearing lifeless and inhuman. Throughout this process of digitally retouching, I saved the images as a series of unique layers – layers marking the passing of time - and finally laid these layers on top of one another at a lesser opacity, allowing each layer of process to show through one another.



Fig 8. Taylor, O. (2010).
Kenny, distancing experiment.



Fig 9. Taylor, O. (2010).
Olly, distancing experiment.

The resulting images aimed to explore Brecht's *Verfremdungseffekt*, exposing the image making process to act as a barrier to familiarity, and therefore distancing the viewer from the subject. The triad balance at this point consisted of a one-sided concentrated relationship between myself and the fictitious portrait characters. As opposed to my family portraits, the subjects at this stage had little connection to me, aside from as surfaces to utilise. Benjamin in 1936, wrote that 'the story-teller (or here the photographer) weaves all experience together – his or her own, and that of others as well – to speak meaningfully in images whose importance is not on their source but their usefulness' (Martin, 1994, p. 14). Similarly Ruff (Ruff in Wizen, 1997. P. 142) contends 'the picture I take of a person has nothing to do with the person anymore. It has its own reality, its own autonomous existence. It becomes independent of the person it presents. It is the *photograph* of the person, taken at a particular time, under particular conditions.' The developmental images become unique entities, which are separate from the individuals that were once photographed. There is a distance, 'aura' or similarly *Verfremdungseffekt* resulting from their method of production.

Section Three: A Grotesque but Beautiful Stranger

i. Defining the Grotesque

An important element in the work, from a developmental stage, is the push-pull exchange between attraction and repulsion on reception of the photographs. It is part of their allure and their ability to capture interest, that the images are also disconcerting and unattractive. This dual response is created through the construction of the images to distance and make them into 'strangers', resulting in morphed, uncanny 'monsters', together with the pull of the romantic, pastel colours, the engaging smiles, friendly eyes, and relaxing natural sky. The sliced and surgical nature of the images results in a physical reaction from the viewer, a bodily response. The images are grotesque due to the decisive moment's mutilation beyond recognition, giving way simply to a confusion of debris.

The grotesque as an idea is difficult to define. '...the grotesque resists discrete form, being naturally indiscrete. ..it exists in opposition to things that have clear identities…comprehensible boundaries' (Hoving, 2003, p. 220). The idea of the grotesque lies at the core of surrealist thought, suggesting states of mind and being that are removed from reality (Hoving, 2003, p. 220). Rather than merely recording the aberrations of nature 'the photograph could open the door to a dream world in which the grotesque is accepted as natural and even beautiful' (Hoving, 2003, p. 221). The concept of the grotesque is often portrayed with the body, due to the way we experience emotion in relation to our own bodies, and is not an idea in opposition to ideal beauty. Photographs with this notion in mind are remarkably enticing, while evoking an internal struggle of both love and hate. It is this antagonism that my work suggests, demanding interest while creating doubt due to the unfamiliar.

David Cross's installation, photographic, performance and video works deal with similar concerns, the artist using his body as the site of viewing and critique. Cross comments on his work *Closer* (2005) as being a representation and conversation between two binaries: the conventional 'male beauty' contrasted against the 'male grotesque' (Cross 2005). Cross is interested in the celebration of the grotesque, with his work addressing the notion that 'what unites us is not what we like, but what we are repulsed by' (Cross 2005). Cross uses

his body as the site of this contradiction; something effectively different and enticing, as opposed to a mere site to be repelled by.

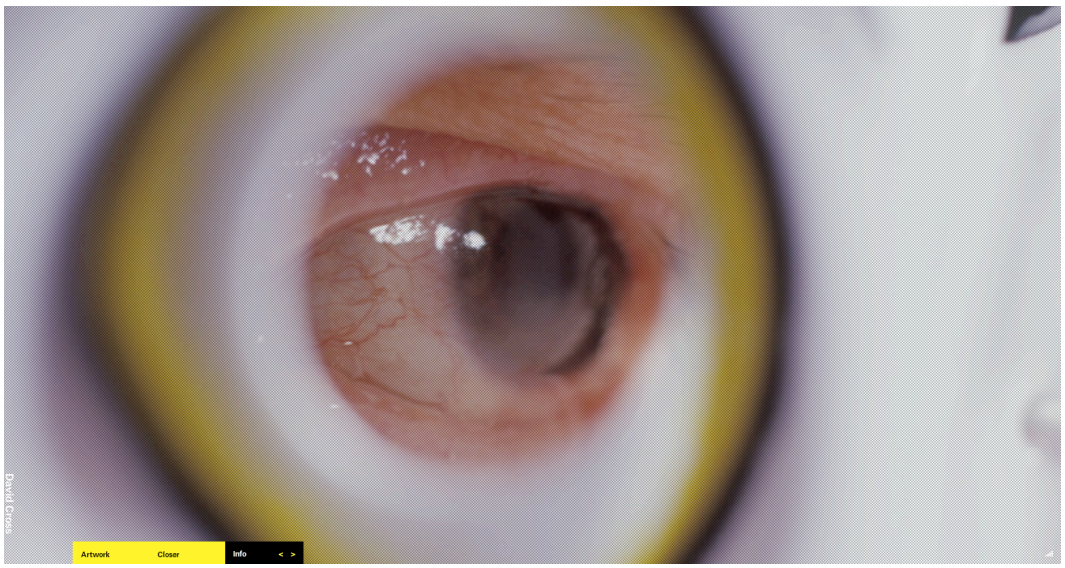

Fig 10. Cross, D. (2005). Closer. Screen shot.

ii. Man Ray and the Grotesque Photograph

While created prior to the advent of digital technologies, Man Ray's multi-eyed portrait of the *Marquise Casati* (1922) portrays an example of the photographic grotesque. Body parts are multiplied and misplaced in the image, however 'instead of conveying physical freakishness, his figure seems transcendent, as though capable of seeing beyond the normal limits of reality with those protruding, vibrating eyes' (Hoving, 2003, p. 221). Ray's image alludes to the temporal nature of the photograph as a selected second in the flow of time, giving way to an image capable of surpassing the logic of the decisive moment by evoking indecision (Hoving, 2003, p. 228). Ray's images exploit the beauty and alluring nature of the grotesque body through the use of multiples in his images, which have the ability to transcend the monstrous and attain the marvelous (Hoving, 2003, p. 232).



Fig 11. Ray, M. (1922). Marquise Casati. (silver positive on glass plate).

The photographs in *You Have the Eyes of a Stranger* perform in a similar way. The strange almost inviting smile that is read on first observation becomes unnerving with further contemplation. Through the method of layering the images have a sense of reverberation, creating a mask-like quality, which allows the images to become emotionally distant and empty, leaving the viewer in return feeling vulnerable and subjected.

In photography, a medium traditionally associated with the concrete realism of the recorded image, the fantastic, the monstrous, and the beguiling impossibilities of the

imagined can be explored. Sigmund Freud observed that when elements of the unconscious pierce into the consciousness, we experience a distinct feeling of repulsion (Hoving, 2003, p.239). This is what we sense in grotesque photographs: when the observable facts documented by the photograph give way to something different, we experience an emotion wherein clarity, reason, and linear time give way to mystification and disorder. The realism of the photograph strengthens the repulsion that we experience and the photograph's realism is confused. That which should seem to refer only to literal visual experience metamorphoses into something strange and unfamiliar (Hoving, 2003, p. 239).

The expansion of digital technologies only escalates the possibilities of the fantastical and the impossible, allowing for images that have only the boundary of imagination. It is when these images are informed by reality and photography's links to realism, that their reception is so compelling and controversial. Having their foundations based on reality, the images in *You Have the Eyes of a Stranger* have the ability to evoke this grotesque reception.



Fig 12. Taylor, O. (2010).

Steve, distancing experiment.

Section Four: Digital Photography: a strange time and place.

i. Digital Distance

A prominent position of interest is the repercussions that digital development has had on photography. One such repercussion is that, as Lutz Koepnick suggests, 'Digital imaging ushers us into the era of post-prosthetic and post human image production' (Koepnick, 2004, p. 99). Analogue photography promoted the relationship between the subject, photographer, and viewer as active producers of the visual experience; each participant was actively required in the making of a photograph. With digital images, the sense of the referent, the gaze, the display and the subject itself are redefined (Koepnick 2004, p. 98). The notion that both subject and photographer are required in the creation of a photograph is no longer relevant. William Mitchell suggests that due to their 'constitutive mutability and manipulation digital images reflect traces...of other images. Digital imaging now constructs subjects in cyberspace' (Mitchell, in Koepnick, 2004 p. 99).

Due to the more interactive, inclusive and malleable opportunities provided through digital technology, images are less likely to be precious and pre meditated isolated occasions (Holland, 2004, p. 116). There is now a more fluid perception of the gap between past and present. Dead relatives can be scanned into new images, people can be manipulated and retouched, or excluded completely. Ordinary people's lives can be manipulated into fantasies (Holland, 2004, p. 116). The impossible is conceivable.

ii. Within a Strange Time

Throughout the history of photography there are examples of manipulated and enhanced images, the argument here is not that digital technology brought about a change in the questionable truth of a photograph. The practices of Henry Peach Robinson and Oscar G. Reijlander provide examples of early manipulation in analogue photography, which 'do not make any attempt to claim that a photographic image is a witness testifying about a unique event which took place in a distinct moment of time' (Manovich, 2003, p. 245). One fundamental difference is the temporal nature of the digital file, as opposed to an analogue negative. Digital photographs have lost their connection to time, as they can easily and readily resurface and are subject to change and modification in an immeasurable number

of ways. Their temporal nature is irregular and enduring. Furthermore, images can be completely created by digital means, dividing the traditional triadic relationship between the photographer, subject and viewer.

Photography today abandons the idea of photographic closure, and in doing so changes meanings to time, memory finitude and mortality (Koepnick, 2004, p. 100). 'For neither does the digital image require one single and privileged moment of exposure, nor is its display resistant against ongoing acts of mutation and modification on the side of both its producer and user...we can no longer say that digital images arrest time and transform history into a tomb of memory' (Koepnick, 2004, p. 100).

Jose van Dijck states that because of the quantity of images that can now be produced, and the accessibility of recording images, photographs are less valuable as mementos, and more as updates to be continually replaced, recycled, and enhanced. Images are transient rather than permanent (Van Dijck, 2007, p. 109). It is the consideration of the fleeting, momentary nature of the digital portrait, that my images aim to consider, alluding to an absence or loss of the perceived 'real' qualities of static analogue photographs.

Virginia Woods-Jack's layered images, taken during her research for this Masters program in 2008, look to demonstrate the passing of time and length of looking, within a single image. Each of her portraits is made up of the photographs taken during encounters with her sitters, while they sat and looked at one another over a period of time. The twelve frames from a single film were then layered on top of one another, creating an accumulative representation of that encounter. Woods-Jack states that 'This new layered, simultaneous view brought a visibility to the accumulation of time' (Woods-Jack, 2009, p. 25) .



Figs 13 &14. Woods-Jack, V. (2008). Josh (right) and Holly (left), layering experiments.

Using a similar technique my images explore the passage of time though the mode of digital photography and the disruption of the decisive moment; the creation of the images extends beyond the time of capture. The images have the ability to readily resurface and continue to be altered and adjusted, depending on the whim of their users. They have the ability to transcend time.

The shifting identities consider the unfixed, transformational and interchangeable nature of the medium. The result is a series of photographs that seem to morph and beg to slide away from the viewer's gaze. The layers are anchored by the constant and unchanging features, such shirt collars and locks of hair, which add to this sense of the fleeting or momentary, as the eye wanders over the image and settles on the crisp details which seem to be of little significance. The identities of the individuals become lost within the process of image making, and across time.

Section Five: A closer look at the stranger

i. The Stranger Relationship

Through utilising Brecht's *Verfremdungseffekt* and epic theatre I wish to address more acutely the relationship we experience as viewers to the individuals of digital portraits. George Simmel sets out the parameters of the 'stranger relationship' in his 1908 essay *The Stranger*. The notion that this relationship is based on and enhanced by an element of objectivity, and additionally remoteness and closeness simultaneously, are the driving components behind his views (Simmel, 1908, p. 106). Firstly the element of objectivity is akin to the viewing of the images in *You Have the Eyes of a Stranger*. As noted previously and in relation to Ruff's *Portraits,* objectivity is experienced when viewing a distanced image. The viewer is presented the ability to become detached and respond objectively to the work. This correlates to Simmel's second point of being both close and distant at the same time. The subjects have evidently once departed from a genuine origin, but have become strangely unfamiliar through their construction and display.

You Have the Eyes of a Stranger illustrates Julia Kristeva's argument in her essay *Strangers to Ourselves* (1988), that uncanniness or strangeness occur when the boundaries between imagination and reality are erased (Kristeva, 1988, p. 126). Kristeva explores the notion of the strange, stating that strangeness is similar to depersonalisation (Kristeva, 1988, p.126), which is a pivotal component when viewing this work. Through the methods of reproduction employed, the individuals have become depersonalised, the blurring suggesting they may fade into nothingness; their identifying personal features have become disoriented.

Photographer Yvonne Todd is a critical source of influence in this inquiry. Using digital manipulation extensively in her work, Todd explores notions of depersonalisation, oddness, distance, and a feeling of the eerie or uncanny. Her studio portraits are almost too perfect, and therefore flawed. Her images prepare the viewer for fantasy; however deliberately fall short of the idealised. Todd 'is interested in removing the sense of originality and life from her images, presenting only the depleted core of the subject' (Todd, 2002).



Fig 15. Todd, Y. (2006). January (lightjet print). 135 x 107.3 cm.

Todd's work often bears little resemblance to the original subject, through being highly constructed and controlled. The previous example, *January*, illustrates the lifelessness and inertia of many of her subjects, who become the focus of scrutiny and observation. The inhuman, glazed eyes and dull expression of the subject create a feeling of distance, that stiffens and separates her from reality. Through the utilisation of digital photography techniques Todd's images portray the 'stranger effect' of the distanced portrait.

Todd's works are focused on the pure shine of the exterior façade. 'Synthetic, synthesized, sickly appearances' (Clemens, 2007, p. 54) invite a bodily response from the viewer. Her images and their foundations of veracity are relative, and the viewer experiences a feeling of shock or disconnection due to their differences from the subjects. 'The pictures irritate with their knowing artifice, their creepy airlessness, their cloying over-processed sentimentality' (Leonard, 2005, p. 32).

Like Ruff, Todd's works are often exhibited at a large scale, which enhances this feeling of distance or strangeness from her images. This is perhaps also a result of the relationship between the scale of the images jarring with the vulnerability of the subjects. However, despite their flaws and often sickly, or frightened expressions, her subjects are overpowering and stare back, confronting the viewer with their steady, unsettling gaze. There is an acknowledgement of being viewed, and the dialect of power between viewer and subject becomes interchangeable.

ii. A Strange Type of Subjects.

The men I have chosen as the subjects of *You Have the Eyes of a Stranger* represent a 'type'. August Sander was the pioneer of typological portrait photography with his work in Germany made between the early 1900s and the 1950s. Sander intended his portraits to be viewed as types and archetypes, giving a synoptic view of German society, organized into both professional and nonprofessional groups (Rubinfien 2004). The images were defined and categorised according to the subjects' employment specifications. The images, titled for example, 'The Student', 'The Scholar', 'The Official,' 'The Doctor' and 'The Pharmacist', raise notions of social status and social boundaries, and the tendency for viewers to subconsciously judge or define individuals according to their stereotype. Leo Rubinfien comments for example, that the image '"The Sage" evokes much about corroded teeth, rheumatism, gastric violence and creeping blindness, but until we can see the woman in the picture speaking or acting wisely, only its title can keep us from imagining her a simpleton' (Rubinfien 2004). Similarly in the image to follow, *Unemployed*, the subject is defined by his stereotype. The man is presented as conforming to the submissive, helpless, desperate and lonely prejudice that the viewer assumes, due to the absence of any contradicting information suggesting otherwise.

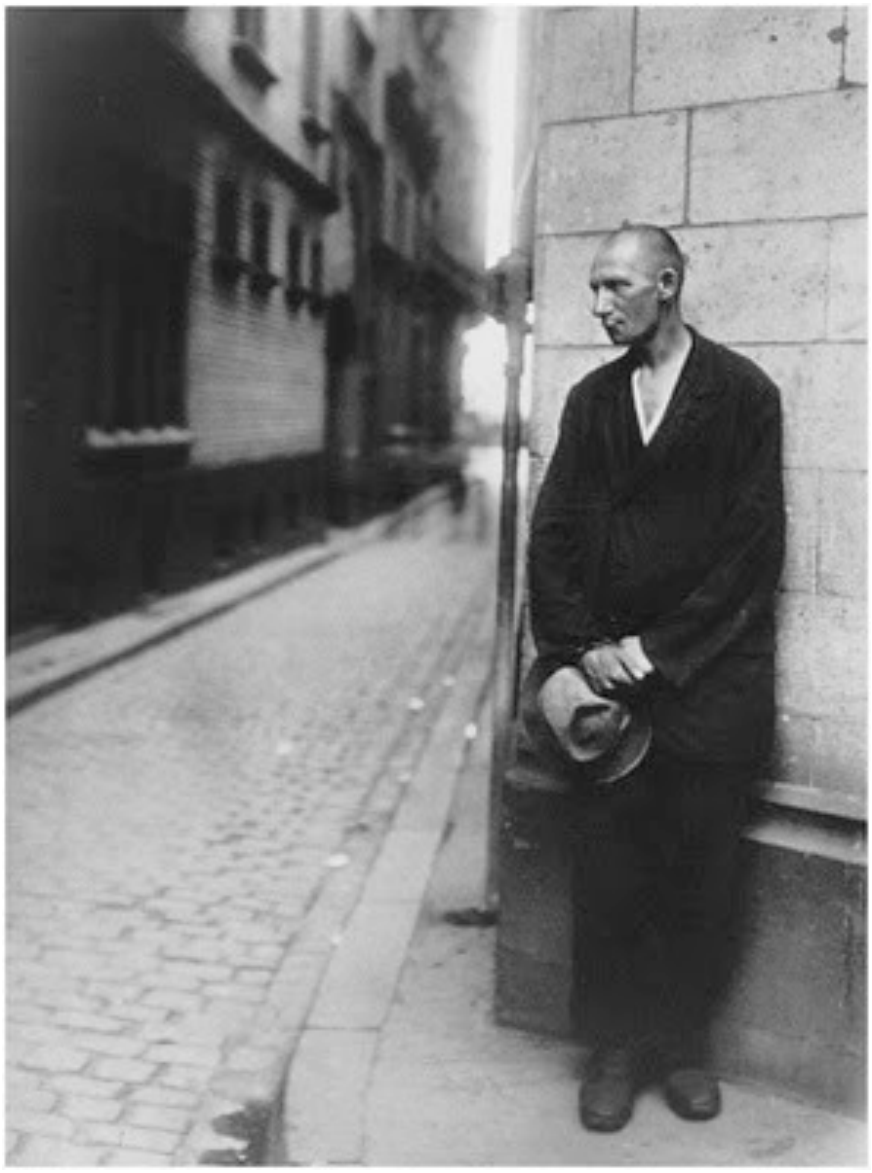

Fig 16. Sander, A. (1928). Unemployed, Cologne (silver gelatin print).

'There is something violent about forming a definitive image of another person, deciding more or less consciously how you view the other person. This aspect of violence or rigidity often only becomes tangible at a subjective level when a person senses that another person or a group of people have a fixed idea about him or her; this idea need not be hostile, just firmly entrenched'

(Winzen, 1997, p. 141).

Similarly Todd's series *Bellevue* (2002) contends with the idea of typologies, on first glance suggesting a documentary project cataloguing a human type, reminiscent of Sander's work. Todd's photographs however are 'neither exactly documentary or directorial, fact or fiction, but a mix of both' (Leonard, 2005, p. 32). The images approach the appearance of the idealised, however highlight the imperfections that makeup and airbrushing would typically attempt to contain. 'We see beauty techniques grapple with wayward human faces that refuse to conform; we catch freckles poking through concealer and register faces too hard to fix' (Leonard, 2005, p. 32).

The nine images take department store fashion counter consultants as their subjects. Todd states that beauty consultants 'are so immaculate that I find them intimidating' (Todd in Clemens, 2007, p. 54). Due to Todd's appreciation of such women as the epitome of beauty and immaculate grooming, the women exist as mystical and remote (Leonard, 2005, p. 32). The portraits are not of personalities but of a corporate persona, a perception of 'type' that has little to do with the individualities beneath the surface. Through digital manipulation, *Bellevue* depicts a professional collective, who conform to a contrived design or idea, dictated by the photographer's personal parameters and control.



Fig 17. Todd, Y. (2002). Counter Manager, Clarins (lightjet print). 90 x 72.6 cm.

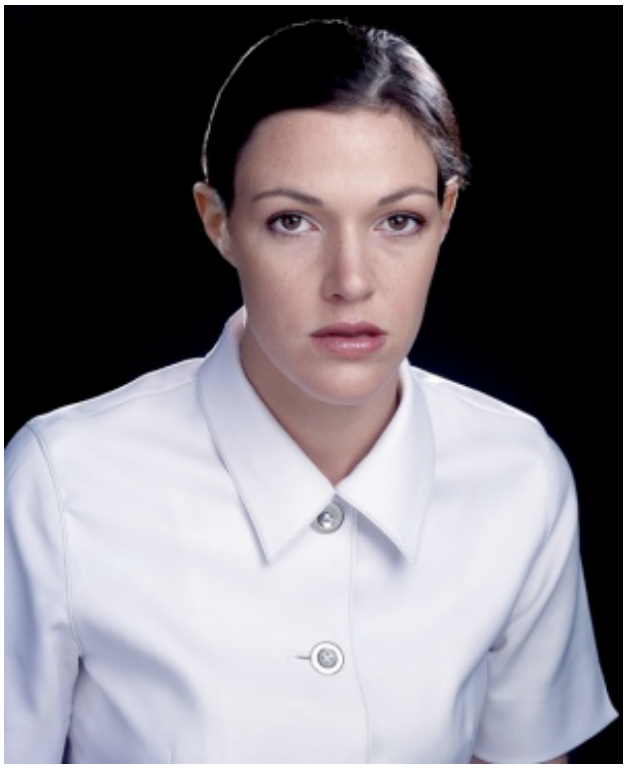

Fig. 18. Todd, Y. (2002). Clinique Consultant (3) (lightjet print). 82.5 x 66.9 cm.

Ruff's decision to work in series in *Portraits*, discussed previously, is a direct response to the impossibility of depicting a specific personality and addresses the ultimate impossibility of fixing identity or perception (Winzen, 1997, p. 142). Ruff states that his series is also an indication of the millions of individuals that could have been photographed, and not one should stand out and be focused on over another. The portraits are intended to depict a representation of all individuals as a group, communicating that the portrait is suited to illustrating how a photographed face can have something very general and very anonymous about it (Winzen, 1997, p. 142).

The subjects chosen for *You Have the Eyes of a Stranger* represent a social group. They are young professionals, who correspond to a particular set of rules in the photographs. They are smiling, in a white shirt, against a blue sky; they appear to be the 'perfect' representations of themselves. The subjects are viewed slightly from below, which has an idealising effect; in looking upward they seem super-real and transcendent. I have controlled this set of regulations to illustrate the way we judge and perceive images as viewers, in a similar way to Ruff and his portrait work. The images are objects themselves, rather than a window through to the individual within. They are presented as conforming

to an ideal, such as Todd's *Bellevue* photographs; the personalities are barred by the collective slick persona and outward appearance of the group.

The images work together as a cohesive series, a cooperative 'team' to highlight their generalized and anonymous nature. The multiples allow for distance to be heightened, as the images as a group are more intimidating and disconcerting to the separated viewer. The relevance of digital photography and the abilities of 'perfection' and control that are provided to its user become intertwined with the notion of distance and strangeness. Digital manipulation and control allows for a cohesive artificial exterior; a united front in the distancing effect.

The males, with their insincere smiles and intimidating, dominant display respond to my inclusion as a female player in the triadic exchange. The images imply a relationship with a conservative, white male dominated environment, with a sensitivity of tension and vulnerability. While refiguring the gaze of the typical voyeur and its female subject in the production of the images, the result ultimately returns to the male as the domineering element in the interplay of looking and being looked at.

iii. Cindy Sherman and the 'Self' as a Stranger.

The process of generating images and subsequently the refiguring of the relationship between viewer, photographer and subject, is enhanced and exemplified by the interaction between myself as the photographer, and the subject. I have chosen subjects who are not well known to me in an attempt to gain an objective stance, executing the stranger relationship encounted through the act of photographing. An additional element of this methodology is the relationship that is built over the time that I have spent in close proximity with the images, rather than with the subjects themselves. It is here that the weight of my influence on the images is illustrated and multiplied because of the ease of digital tools available, which surpasses the presence of the subject at the point of capture. The subjects therefore look similar as a result, reflecting the manipulations of a singular set of decisions.

The photographer - or anyone who comes across a digital file, wherever it may resurface in the future - is able to reconfigure, and impose their influence, which is a pivotal source of

interest for me. I experimented with presenting this aspect visually in my photographs, and added a layer of an image of my face over the top of my constructed portraits. The result was a series of portraits that explore the act of my influence as the current 'owner' of these images in a more visual way. Each image has the same photograph of myself morphed within it, adding a subsequent layer to the buildup of existing images of each individual.



Figs 19 & 20. Taylor, O. (2010). From *Developments with the Self, Series One.*

The notion of the grotesque becomes emphasised in these images, as the feeling of repulsion is enhanced through the morphing of masculine and feminine, implying transgender and confusion. The images are subsequently interesting and three-dimensional, their allure developing with further observation. The viewer experiences a physical pull of attraction and contradicting disgust, which at this stage in development is fairly confused by the over-layering and obvious, deliberate nature of the images' construction.

Cindy Sherman's self-portrait work considers deconstructing the notion of a stable, coherent identity and stresses the fluidity of the subject with her transformational characters and masquerades. 'She (Sherman) presents the self as a number of shifting identities rather than as a unified whole…Sherman's face becomes a prop, as unstable as

the series of identities represented within her photographs' (Zarzycka, 2009, p. 152). These observations are relevant when thinking about my work and the placement of my own portrait with each image. The identities of the 'strangers' move further away from their initial appearances, while the layering implies shifting and transformational façades.

Sherman's self-effacement signifies perhaps a loss of self rather than its actual presence. Despite her intentions of detaching herself from her portraits, she is restricted due to the materiality of the body. Sherman is indistinguishable from the images she generates. 'Being white, she only explores white femininity. Being a woman, she almost always presents female figures' (Zarzycka, 2009, p. 153). Sherman's photographs demonstrate that we always experience ourselves from within our own bodies. We distinguish ourselves from others by measuring physical boundaries. 'The body in Sherman's case performs the function of a screen that does not only reflect the artist, but also the network she is immersed in' (Zarzycka, 2009, p. 154).

The images of *You Have the Eyes of a Stranger* display an interaction of shifting identities at play as the subjects' faces give way to a more generalised version of themselves, due to my dictation. At the same time, the portrait of myself barely shows through, seeming to hide behind the mask of the 'strangers'' identities. The images are not self-portraits but rather, like Sherman's, a display of the experience as a photographer in society, and the network that I am surrounded by.





Figs 21 & 22.
Taylor, O. (2010).
From *Developments with the Self, Series Two.*

iv. Viewing Strangers.

A return to Roni Horn's *You Are The Weather*, allows for a discussion around the installation of my final work, for exhibition. *You Are The Weather* is displayed in horizontal multiples, surrounding a four-walled room. The viewer standing within the images cannot help but feel an element of vulnerability and of being looked at. The repetition of Horn's 100 images enhances the intensity of the subject's gaze upon the viewer, and the viewer in turn responds to the collective mass of faces looking back, as opposed to addressing them individually.



Fig 23. Horn, R. (2009). You are the Weather, installation view at Matthew Marks Gallery, New York. 26.7 x 21.6 cm each.

Informed by Horn's work, the final images of *You Have the Eyes of a Stranger* are intensified by their installation. The compact room full of strange mask-like faces surround and expose the viewer. The images are displayed at eye level, and are slightly larger than their actual size, which allows for a confrontational interplay of looking between image and viewer. The

number selection relates to the oddity and repetition of the images: eleven, a prime number, which is repeated in doubles when multiplied. Eleven images also allows for even distribution across four walls, with the inclusion of an entry door.

The title *You Are The Weather* addresses the dialect between the participants of looking. 'You' addresses and involves a *someone* though it is not clear whom, and contrastingly the 'Weather' implies a generic and indefinable natural force that cannot be placed, implying constant change. *You have the Eyes of a Stranger,* the title for my work, intends to provoke a similar response. It remains unclear as to whom the 'You' addresses, but is intended to allude to an element of familiarity in the subject, a face-to-face encounter or introduction. This is contrasted with the reference to a 'Stranger' who is a more ambiguous and distant character. 'Eyes' continues the interaction between subject and viewer, highlighting the act of looking, and being looked at. 'Eyes' further implies the cliché that eyes are the 'window to the soul,' while 'stranger's eyes' conversely suggests that their 'souls' are not revealed. The bland corporate identities additionally suggest soullessness. 'Stranger' refers to the distancing or defamilarisation of this encounter, created through the process of the image making, while relating to feeling uncomfortable and alone when being viewed and scrutinised within the triadic interplay the participants experience.

v. A New Way of Looking.

The eleven images finally selected for *You Have the Eyes of a Stranger* move away from the heavy blurring and layering of their precedents. While displaying the visible process of morphing unique layers, and therefore portraying the distance of process, they appear to be more obviously altered with an intention for perfection. The final images are further synchronised and polished, the confusion of fragmented multiple layers in developmental images proving to encroach upon a defined and clear perception of the work. Aesthetically, the images have returned to parallel those of my earlier work in *Perfect Strangers* as they are precise and meticulous, exemplifying the contrived and controlled nature of the image making process. The grotesque response is ultimately enhanced in the final works due to their closer connection to reality, allowing for a more shocking and bodily reaction while the viewer experiences the images in relation to themselves.

Concluding thoughts: *Pause*

You Have the Eyes of a Stranger demonstrate digital photography's tendency for distance to be created within the triadic relationship of subject, photographer and viewer. The images portray the distancing effect that digital technology affords its photographs, in the creation of separation or 'strangeness', which provide mystique and provoke reflection. Through these methodologies, the images invite the viewer to become detached from the individuals within the images, allowing for contemplation towards the driving thoughts behind their creation.

Instead of conveying physical repulsion due to their morphed qualities of masculine and feminine, as well as disconnection from reality, the images are transcendent, alluding to the temporal nature of the photograph as a particular moment in the flow of time. The images exploit the beauty and alluring nature of the grotesque body, inviting the viewer to respond to their artificial, inviting smiles and synchronised façades.

The images conform to a synthetic aesthetic, which represents a collective persona of conservative, inert male figures. Through their display and construction, the images become emotionally distant and empty, leaving the viewer in return feeling vulnerable and subjected.

The ambiguity of the photograph, as demonstrated through this research, is a notion that transcends time. The images of *You Have the Eyes of a Stranger* enable a separation between the plastic and artificial exterior world of the photographs, from the emotional experience of the viewer. It is this notion that exemplifies how digital photographs have the ability to transcend time, and be contemplated with reverence, ritual and mystique. The images exemplify the 'aura' of digital portrait photography.

Appendix One:

All the Strange Men – Documentation of the eleven 'untouched' portraits



Taylor, O. (2010). Jason.



Taylor, O. (2010). Matt.



Taylor, O. (2010). Glen.



Taylor, O. (2010). Daniel.



Taylor, O. (2010). Paul.



Taylor, O. (2010). Phil.



Taylor, O. (2010). Steve.



Taylor, O. (2010). Sacha.



Taylor, O. (2010). Mike.



Taylor, O. (2010). Peter.



Taylor, O. (2010). Scott.

Appendix Two:

You Have the Eyes of a Stranger



Taylor, O. (2011) Untitled (Jason), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Matt), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Glen), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Daniel), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Paul), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Phil), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Steve), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Sacha), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Mike), *You Have the Eyes of a Stranger*.



Taylor, O. (2011) Untitled (Peter), *You Have the Eyes of a Stranger.*



Taylor, O. (2011) Untitled (Scott), *You Have the Eyes of a Stranger.*

Reference List:

Batchen, G. (2000). "Vernacular Photographies." History of Photography 24(3): pp. 262-271.

Benjamin, W. (1973). The Work of Art in the Age of Mechanical Reproduction. The Photography Reader. L. Wells. London and New York, Routeledge: pp. 42-52.

Berger, J. (1982). Another Way of Telling. New York: Pantheon Books.

Brecht, B. (1990). Brecht on theatre : the development of an aesthetic. London : Methuen Drama.

Clemens, J. (2007). Queasy Glamour. Dead Starlets Assoc. by Yvonne Todd. R. Leonard. Brisbane, Institute of Modern Art.

Cross, D. A. (2005). David Cross : closer, 24th June - 31 July, 2005, Michael Hirschfeld Gallery, City Gallery Wellington, Civic Square. Wellington: Michael Hirschfeld Gallery

de Duve, T. (2000). Focus: You are the weather. Roni Horn. London: Phaidon.

Edwards, E. (1999). Photographs as Objects of Memory. Material Memories: Design and evocation. M. Kwint, Breward, C. & Aynsley, J. Oxford: Berg: pp. 221-236.

Holland, P. (2004). Sweet as it is to scan...Personal Photography and Popular Photography. Photography: A Critical Introduction. L. Wells. New York: Routledge. Thrid Edition.

Hoving, K. A. (2003). Convulsive Bodies: The Grotesque Anatomies of Surrealist Photography. Modern Art and the Grotesque. F,S, Connelly. Cambridge; New York;
Aldershot; Burlington: Cambridge University Press: pp. 220 - 240.

Jameson, F. (1998). Brecht and method. London ; New York : Verso.

Koepnick, L. (2004). "Photographs and Memories." South Central Review 21(1): pp. 94-129.

Kriebel, S. (2007). Theories of Photography: A Short History. Photography theory. J. Elkins. London: Routeledge: pp. 3 - 49.

Kristeva, J. (1988). Strangers To Ourselves. Strangers: the first ICP of photography and video. B. Wallis. London: Thames & Hudson.

Leonard, R. (2005). Yvonne Todd. Contemporary New Zealand Photographers. H. S. Holm, L. Auckland: Mountain View Publishing.

Manovich, L. (2003). The Paradoxes of Digital Photography. The Photography Reader. L. Wells. London ; New York: Routlege.

Martin, C. (1994). "Autobio-Photography: Beauty and the "I" of the Beholder." Modern Fiction Studies 40(3): pp. 543-571.

Rubinfien, L. (2004). "August Sander: Behind the Masked Face." Art in America June - July 2004.

Ruff, T. (2009). Jpegs. New York : Aperture.

Simmel, G. (1908). The Stranger. Strangers: the first ICP triennial of photography and video. B. Wallis. London: Thames & Hudson.

Todd, Y. (2002). Second Exposure - Contemporary Art in North Shore City. Auckland: Northart.

van Dijck, J. (2007). Meditated Memories in the Digital Age. California: Stanford University Press.

van Dijck, J. (2008). "Digital photography: communication, identity, memory." Visual Communication 2008 7(57): pp. 57 - 76.

Winzen, M. (1997). Thomas Ruff : 1979 to the present. Paris; Arles; New York : Centre national de la photographie; Art Publishers, Inc.

Woods-Jack, V. (2009). The Empty Portrait: Encounters with a Photographer. School of Fine Arts. Wellington, Massey. Master of Fine Arts.

Zarzycka, M. (2009). Cindy Sherman confronting feminism and (fashion) photography. Doing gender in media, art and culture. G. Syme. London; New York, Routeledge.

Bibliography:

Avedon, R. (2005). Woman in the mirror. New York; London: Harry N. Abrams.

Avedon, R. (2007). Richard Avedon photographs, 1946-2004. Denmark: Louisiana Museum of Modern Art.

Batchen, G. (1997). Burning with desire : the conception of photography. Cambridge: The MIT Press.

Batchen, G. (2000). "Vernacular Photographies." History of Photography 24(3): pp. 262-271.

Batchen, G. (2008). William Henry Fox Talbot. London; New York: Phaidon.

Baudrillard, J. (1994). Simulacres et simulation. Ann Arbor: University of Michigan Press.

Benjamin, W. (1973). The Work of Art in the Age of Mechanical Reproduction. The Photography Reader. L. Wells. London; New York: Routeledge: pp. 42-52.

Berger, J. (1977). Ways of Seeing. London: Penguin.

Berger, J. (1982). Another Way of Telling. New York: Pantheon Books.

Bernstein, S. (2003). "It Walks: The Ambulatory Uncanny." MLN. 118(5): pp. 1111-1139.

Bial, H. & Martin, C. (Eds.) (2000). Brecht sourcebook. London; New York: Routledge.

Brecht, B. (1990). Brecht on theatre : the development of an aesthetic. London : Methuen Drama.

Buikema, R. & van der Tuin, I. (Eds.) (2009). Doing gender in media, art and culture. London; New York: Routledge.

Burson, N. (2002). Seeing and believing: the art of Nancy Burson. Santa Fe: Twin Palms.

Clemens, J. (2007). Queasy Glamour. Dead Starlets Assoc. by Yvonne Todd. R. Leonard. Brisbane, Institute of Modern Art.

Connelly, F. S. (2003). Modern Art and the Grotesque. Cambridge; New York: Cambridge University Press.

Cross, D. & Doherty, C (Eds.) (2009). One day sculpture. Bielefeld: Kerber Verlag.

Cross, D. A. (2005). David Cross : closer, 24th June - 31 July, 2005, Michael Hirschfeld Gallery, City Gallery Wellington, Civic Square. Wellington: Michael Hirschfeld Gallery

de Duve, T. (2000). Focus: You are the weather. Roni Horn. London: Phaidon.

de Pethuis, K. (2005). The Synthetic Ideal: the Fashion Model and Photographic Manipulation. 9(4) pp. 407-424. Oxford: Berg.

Desmond, M. (2010). Present Tense: An imagined grammar of portraiture in the digital age. Australia: National Portrait Gallery.

Ditner, J. (Ed.) (2009). Dress Codes: The Third ICP Triennial of Photography and Video. New York: International Center of Photography: Gottingen: Steidl.

Edwards, E. (1999). Photographs as Objects of Memory. Material Memories: Design and evocation. M. Kwint, Breward, C. & Aynsley, J. Oxford: Berg: pp. 221-236.

Ellis, M. (2009). Behold, be still. School of Fine Arts. Wellington, Massey. Master of Fine Arts.

Ewing, W. A. (2004). About face: photography and the death of the portrait. London: Hayward Gallery.

Ewing, W. A. (2006). Face: the new photographic portrait. London: Thames & Hudson.

Foster, H. (1993). Compulsive beauty. Cambridge: MIT Press.

Fried, M. (2008). Why photography matters as art as never before. New Haven: Yale University Press.

Green, D. & Lowry, J. (Eds.) (2006). Stillness and time : photography and the moving image. Brighton: Photoworks; Photoforum.

Guesdon, C. (2006). "Toward a New Kind of Image: Photosynthegraphy." Leonardo. June 2006. 39(3): pp. 193-197

Hal Rennert, H. (2004). Essays on twentieth-century German drama and theater: an American reception, 1977-1999 New York: P. Lang.

Hendricks, G. (2001). Eadweard Muybridge : the father of the motion picture. Mineola, N.Y.: Dover.

Hirsch, M. (1997). Family frames : photography, narrative, and postmemory. Cambridge, Mass.: Harvard University Press.

Holland, P. (2004). Sweet as it is to scan...Personal Photography and Popular Photography. Photography: A Critical Introduction. L. Wells. New York: Routledge. Thrid Edition.

Horn, R. (2009). Roni Horn aka Roni Horn. New York: Whitney Museum of American Art; London: Tate Modern in association with Steidl, Gottingen.

Horn, R. (2007). A kind of you 6 portraits by Roni Horn ; [accompanies the Exhibition A Kind of You: 6 Portraits by Roni Horn at the Australian Centre for Contemporary Art, Melbourne, August 11 - September 30, 2007]. Gottingen: Steidl

Jacobson, S. (2009). Temporal landscapes. School of Fine Arts. Wellington, Massey University. Master of Fine Arts.

Jameson, F. (1998). Brecht and method. London; New York: Verso.

Kember, S. (1998). Virtual anxiety: photography, new technologies, and subjectivity. Manchester; New York: Manchester University Press.

Klochko, D. (2003). Picturing Eden. Rochester, N.Y: George Eastman House International Museum of Photography and Film: Steidl.

Koepnick, L. (2004). "Photographs and Memories." South Central Review 21(1): pp. 94-129.

Kriebel, S. (2007). Theories of Photography: A Short History. Photography theory. J. Elkins. London: Routeledge: pp. 3 - 49.

Kristeva, J. (1988). Strangers To Ourselves. Strangers: the first ICP of photography and video. B. Wallis. London: Thames & Hudson.

Lake, J. (2008). Documentary photography and the fantasy of the real. School of Fine Arts. Wellington, Massey University. Master of Fine Arts.

Leonard, R. (2005). Yvonne Todd. Contemporary New Zealand Photographers. H. S. Holm, L. Auckland: Mountain View Publishing.

Lipkin, J. (2005). Photography reborn : image making in the digital era. New York; London: Harry N. Abrams.

Lister, M. Photography in the Age of Electronic Imaging. Photography: A Critical Introduction. Wells, L. (Ed.) (2004). New York: Routledge. Third Edition.

Loreck, H. (2002). De/constructing Fashion/Fashions of Deconstruction: Cindy Sherman's Fashion Photographs. Fashion Theory. 6(3) pp. 255-276. Oxford: Berg.

Lusty, N. (2007). Surrealism, feminism, psychoanalysis. Aldershot; Burlington, VT: Ashgate.

Manovich, L. (2003). The Paradoxes of Digital Photography. The Photography Reader. L. Wells. London; New York: Routlege.

Martin, C. (1994). "Autobio-Photography: Beauty and the "I" of the Beholder." Modern Fiction Studies 40(3): pp. 543-571.

Mann, S. (2003). What remains. Boston, MA: Bulfinch Press.

Mann, S. (2009). Proud flesh. New York: Aperture Foundation Books.

McHoul, A. W. (1997). A Foucault primer : discourse, power, and the subject. New York: New York University Press.
McQuarrie, C. (2006). On The Making. School of fine Arts. Wellington, Massey University. Master of Fine Arts.

Meatyard, R. E. (1974). The family album of Lucybelle Crater. Millerton, N.Y. : Jargon Society; Distributed by Bk. Organization.

Meatyard, R. E. (1974). Ralph Eugene Meatyard. Millerton, N.Y. : Aperture, inc.

Meatyard, R. E., (2005). A fourfold vision. Tucson, Ariz.: San Francisco, Calif.: Nazraeli Press; Published in cooperation with Fraenkel Gallery.

Miller, J. M. (2007). "the Impersonal Album: Chronicling Life in the Digital Age." Afterimage September/October 2007. 35(2): pp. 9-14.

Miller, K. (2009). Shoot : photography of the moment. New York: Publishers Group UK.

Olaf, E. (2008). Erwin Olaf. New York: Aperture.

Oliver, K. (2002). The portable Kristeva. New York; Chichester: Columbia University Press,

Prodger, P. (2001). Time stands still : Muybridge and the instantaneous photography movement. New York: Oxford University Press.

Prose, F. (2005). Loretta Lux. Hong Kong: Aperture.

Ruff, T. (2005). Thomas Ruff : M.D.P.N. Milan ; Maidstone : Charta ; Amalgamated Book Services.

Ruff, T. (2009). Jpegs. New York: Aperture.

Rubinfien, L. (2004). "August Sander: Behind the Masked Face." Art in America June - July 2004.

Samsell, M. (2009). Camera and image: mediator and interface. School of Fine Arts. Wellington, Massey University. Master of Fine Arts.

Sander, A. (1977). August Sander. Millerton, N.Y.: Aperture.

Smith. T. (Ed.) (2001). Impossible Presence: surface and screen in the photographic era. Sydney: Power Publications.

Stanhope, Z. (Ed.) (2002). Slow release : recent photography from New Zealand : Fiona Amundsen, Gavin Hipkins, Anne Noble, Fiona Pardington, Peter Peryer, Ann Shelton, Yvonne Todd. Bulleen, Vic.: Heide Museum of Modern Art.

Sullivan, D. (2007). The lonely groom and the absent bride : remembering and imagining through the family album. School of Fine Arts. Wellington, Massey University. Master of Fine Arts.

van Dijck, J. (2007). Meditated Memories in the Digital Age. California: Stanford University Press.

van Dijck, J. (2008). "Digital photography: communication, identity, memory." Visual Communication 2008 7(57): pp. 57 - 76.

Wallis, B. (Ed.) (2003). Strangers : the first ICP triennial of photography and video.
Gottingen: London: Steidl; Thames & Hudson

Wells, L. (2004) Thinking About Photography: Debates Historically and Now. Photography: A Critical Introduction. Wells, L. (Ed.) (2004). New York: Routledge. Third Edition.

Wiehager, R. (Ed.) (2001). Moving pictures : 5th International Photo Triennial Esslingen 2001; photography and film in contemporary art. Ostfildern-Ruit, Germany : Hatje Cantz Publishers.

Winzen, M. (1997). Thomas Ruff : 1979 to the present. Paris; Arles; New York : Centre national de la photographie; Art Publishers, Inc.

Wolf, B. J. (2001). Vermeer and the invention of seeing. Chicago: University of Chicago Press.

Woods-Jack, V. (2009). The Empty Portrait: Encounters with a Photographer. School of Fine Arts. Wellington, Massey. Master of Fine Arts.

Zarzycka, M. (2009). Cindy Sherman confronting feminism and (fashion) photography. Doing gender in media, art and culture. G. Syme. London; New York, Routeledge.

Written Assignment Originality Declaration

Student ID:	05137934
Last Name:	Taylor
First Name:	Olivia
Paper Number:	213.800
Paper Title:	Master of Fine Arts Thesis
Assignment Title:	Have the Eyes of a Stranger

Declaration

• I declare that this is an original assignment and is entirely my own work.

• Where I have made use of the ideas of other writers, I have acknowledged (referenced) the sources in every instance.

• Where I have made use of any diagrams or visuals, I have acknowledged (referenced) the sources in every instance.

• This assignment has been prepared exclusively for this paper and has not been and will not be submitted as assessed work in any other academic courses.

• I am aware that penalties for plagiarism may be applied.
A copy of the Assessment and Examination Regulations can be found under the Statutes and Regulations section on the Massey University website (http://calendar.massey.ac.nz/)

_____ _____

Student signature Date