



SCHOOL OF MEDIA ARTS

SOMA1312

PHOTOMEDIA 1A

SEMESTER 2
2009

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COURSE STAFF

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Consultation times	Thursday 1.00 – 4.00 pm / Office G112
Lecturers:	Lynne Roberts-Goodwin Pru Murphy Daniel Boetker-Smith
Communication details:	Consultation or email

COURSE INFORMATION

Units of Credit:	6
Hours per week:	3

Teaching Times and Locations:

Monday	9.00–12.00 pm	CB11(Group A)	Lynne Roberts-Goodwin
Monday	2.00–5.00 pm	CB11 (Group B)	Pru Murphy
Thursday	2.00–5.00pm	CB09 (Group C)	Daniel Boetker-Smith

*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching

This course does not entail parallel teaching

Course Aims

This course introduces the student to the broad experience of working with Photomedia. An emphasis is placed on the development of a keen critical awareness in students by investigating the content and context of photographic images in contemporary visual art and culture. The questions of intent, content and context are focused toward the development of the individual's visual language. Students explore the possibilities of image-making processes by the acquisition of basic photographic technical skills including: 35 mm analogue and digital camera operation, B/W processing/printing and related theory. Students are encouraged to explore, experiment and develop their ideas through the completion of set projects. Interdisciplinary and cross-disciplinary explorations are encouraged.

Health and safety issues across both analogue and digital environments are addressed and applied as appropriate to the course work activities at this level.

Student learning outcomes

On completion of *Photomedia 1A* students should exhibit an awareness, knowledge and understanding of:

- Functions and operations of 35mm analogue and digital cameras
- B/W photography—materials and technical processes
- Historical and contemporary contexts as well as critical and cultural impacts of photomedia

- Health and safety issues relevant to the black and white darkroom area

and demonstrated skills in:-

- B/W film exposure and processing and B/W print production (RC and archival fibre-based printing)
- Digital camera operation and downloading of files
- How to generate ideas for, plan and execute visual art projects using B/W analogue photography
- How to express ideas (visually and verbally) and how to analyse the successes and failures of projects
- How to advance, refine and consolidate technical skills as appropriate to the work undertaken

Graduate Attributes Developed in this Course:

COFA Graduate Attributes (see http://www.cofa.unsw.edu.au/export/sites/cofa/staff/cofa_staff_downloads/COFAattributes23_10_02B.pdf)	Select the level of FOCUS 0= NONE 1=MINIMAL 2=MINOR 3=MAJOR	Activities / Assessment
Disciplinary knowledge	Demonstrate the capacity to place their practice within historical, cultural and scholarly contexts. Ability to contextualise practice in the field through lectures on history and contemporary photography.	3
Communication skills	Ability to fluently articulate intentions and issues related to their practice.	3
Technical skills	Ability to acquire, practice and develop appropriate skills relevant to individual directions of proposed work and set exercises	3
Critical thinking	Ability to critically reflect and constructively resolve problems and issues in proposed work and set exercises is strongly encouraged through ongoing reviews and critical feedback discussions.	3
Group skills	Demonstrate the ability to engage in collaborative endeavours. Ability to critically engage in Group Feedback Discussions using understanding of the historical and theoretical underpinning of contemporary creative practice and culture.	3
Social awareness	Ability to situate creative works within contemporary social and cultural contexts of a regional and global nature. Set exercises and implicit discussions about the responsibility of the photographic image in a social context.	3

Ethical understanding	To apply ethical and professional consciousness in the production of creative works and in the critical feedback of group tutorials.	2
Information Literacy	Ability to research library resources and the internet in set exercises reviewing contemporary artists and practices. Ability to research directions proposed for major body of work.	3
Entrepreneurial skills	Ability to develop connections with galleries for exhibition and related industry for work experience	2

Teaching Strategies:

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of skill proficiency and the refinement of conceptual concerns and creative ideas. Students are directed towards an analysis and critical awareness of both historical and current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

Assessment Criteria

To qualify for a passing grade students must complete all set work, which is to be submitted on time. *Where absences in excess of three (3) classes occur, students may be given a fail grade.* Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

will be informed by their class lecturer of this determination.

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief.

Usually you will be assessed on the following:

- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.
- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

ASSESSMENT

The course will be assessed as follows:

- Project 1 = 5%
- Project 2 = 5%
- Project 3 = 15%
- Project 4 = 35%
- Project 5 = 40%

DESCRIPTION OF ASSESSMENT TASKS:

Project 1	<i>LIGHTS...CAMERA...action #1</i>	Due Week 2
Project 2	<i>LIGHTS...CAMERA...action #2</i>	Due Week 4
Project 3	<i>QUIET ON SET...#3</i>	Due Week 6
Project 4	COLLECTED and COMPOSED	Due Week 12
Project 5	GENERATIONS: breaking genres	Assessment Week

(see Projects and Attachments sheet for all Project Outlines)

PROJECT 4	COLLECTED and COMPOSED	Due Week 12	35%
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Photography has a long history of being first and foremost a document - a medium for the study, exposure and understanding of cultural and social 'views' of the past and the present. How this information has been 'framed' is immensely varied – from the *window onto the world* framework to the *mirrors and reflections* of interior thought framework eg:

- Visual chronicles of people, places, and events – still life or (de)stilled lives
- Typological passports or '*mug shots*' of the individual, criminal, '*primitive*' or famous
- Pictorial analyses of motion, bird types, big toes and fly's eyes
- Sociological tracts of social classes – their clothes, artefacts, amusements + homes
- Pictorial 'truths' imaged and imagined of 'crime' – domestic and national war zones
- Imaged accounts of subjective expression or conceptual thought
- Surveillance records of the rich and famous, crops, cars, customers + various visitors
- Compositions of form, tone and texture gathered under various aesthetic laws
- Snapshots of

How these various photographic marks come to represent something at all depends upon a multitude of factors that include artistic intent, presentation and interpretation. Questions of what is concealed and what is revealed are fundamental in how anything is framed or categorised. This is especially evident in those various constructions of the archive – the history of gold mining or families, the lives of reindeer or the imaginings of artists.

In this first major project, undertaken within a '*study-in-the-field*' (FIELD TRIP), internal and external structures that give photographic work greater intelligibility are explored. Meaning and context are also explored through presentation and evidence of process.

This is an investigation into the photographic series, sequence and narrative, as structural and editorial ways in which photographic works are inter-related and co-related to create fragmented visual experiences that is perhaps greater than the sum of its individual parts. These external structures give groups of photographs greater intelligibility. During this project, analytical and critical development of the photographic is emphasized.

Group Field trip: Week 6

The class, in Groups of 4, will undertake a field trip, taking images with the Nikon D70s. Use the excursion to select a *type* of thing or idea. Explore the possibilities of how to frame this object, thing or thought in a flipbook. At least 3 of the images captured on the day should be used in the final work photographic images (3). The number of images, size of the flipbook, output processes and materials are the responsibility of each group.

An Obstruction to the Project

Each group of 4 will devise an obstruction for another group to implement on the excursion. These obstructions must be practical and designed to challenge and extend the creative process.

Concepts to Consider

- Developing an idea through the investigation of the notion of typologies, the document, the archive, the chronicle, (interpret, invert or subvert)
- Exploring the means of representation eg. consider the point-of-view, how and what is framed and focused and what is revealed/concealed?
- Compressing and expanding time - (narrative, seriality, duration).
- Relationships between the still and moving image.
- Scale, representation and space. How are spatial relationships within your original subject matter re-articulated into the reduced format of a flipbook?
- Are unique histories, customs, and architectures preserved, removed or altered in the passage from 'real world' to flipbook?
- How does you flipbook move and sound? What is its materiality?
- The photographic print – quality, scale, number, treatment and presentation.

Requirements:

- Each Group of 4 will present 1 x Flipbook that interprets, expresses or presents the concept of how the object or intervention can be interpreted sequentially or non-sequentially within this format. Size, binding, containment, aesthetic, subject matter, framing, sequencing and number of images/text on paper are the choice of the Group.
- Three (3) photographic images (digital or analogue) of appropriate scale/size are to be presented in conjunction with the flipbook.

PROJECT 5 GENERATIONS: breaking genres 02 November Assessment Week 40%

breaking genres

Genre photographs evolved in many directions in the second half of the 19th century, encompassing a vast array of subjects, from domestic scenes and re-creations of theatrical, literary, or fairy-tale subjects to pictures of village and small-town life. These genre images usually incorporate a staged narrative, and a sentimental, moralizing, or humorous gloss that distinguishes them from realism or naturalism. Sequential treatment expanded the storytelling element still further. Although some early photographs taken by Talbot and Hill and Adamson in the 1840s seem influenced by this, the acknowledged artists of genre photography emerged later with the establishment of photographic societies and salons of 'art' photography.

However, the term genre also widened to include real-life scenes that were essentially proto-documentary in character. By the early 20th century, classic genre was being eclipsed both by modernism and by the rise of the un-staged, more personal snapshot.

It is interesting to observe how an understanding of art history's concepts and techniques is so prevalent a basis for many of the images that surround us as art or as advertising – whether the reference is used under the umbrella of promotion, pastiche, plagiarism or parody. Many contemporary artists use paradox, pastiche, promotion or parody as a strategy within their artworks. They call upon art history's wealth of forms and techniques to create a dialogue – with past traditions and present audiences – in order to construct a particular idea or meaning of their own. Often the underlying 'food for thought' in these works explores the question of representation itself and the questions of what art is and how it may operate in contemporary society.

Considerations

Select a genre or combined genres of photography [Still Life, Portrait, Landscape, Travel, Surveillance or Scientific etc.] as a starting point for your thoughts. Research this area through a selection of artists as the basis for developing a concept that supports or subverts the traditional attitudes towards these classifications of photographic works. Consider how your own ideas may be expressed through the vehicle of these genres – how the theoretical, conceptual and cultural standards associated with these approaches can add meaning to your own ideas.

PS. While breaking the rules, twisting them and splicing them is considered to be a 'natural' inclination of innovative art-makers –(the idea of 'making strange' or making things appear in a new light is often the 'role' adopted by these artists) – breaking also means a new making... the construction of deconstruction for instance.

The context and meaning of your work may be altered by:

abstracting an image – through cropping, scale, colour, angle of view

adding text

constructing a narrative, sequence or series to construct meaning

including other media - eg. sculpture, print-media, painting, video etc

transforming an image by manipulating the photographic surface– analogue or digital

copying an image or staging an event

the use of collage and montage

using colour as a signal

the use of humour, irony or understatement

Requirements

- Within this final Project 5 '**Generations: breaking genres**', present a series of A3 (minimum of 4/maximum of 8) colour or black and white images, using either digital or analogue camera and paper surface and printing of choice.

- Be prepared to discuss the intent, research and process within your concept and how it interacts with the issues regarding the *distillation of thoughts through a study of genre*.

INDIVIDUAL AND GROUP TUTORIAL NOTE:

It is essential that you prepare well for your tutorial appointments so that the time with your lecturer is spent productively. It is not satisfactory to turn up for tutorials with no material evidence (photographs, video, sketches etc) of artwork in progress or no evidence of substantial progress since your last consultation.

Remember to take note of your tutorial appointment times, which will be specified on the notice board (sign-up sheets). A replacement appointment cannot be guaranteed if you miss your allocated time slot.

Academic honesty and plagiarism

What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

COURSE SCHEDULE

Week by week dates commencing:

Week 1:	20 July
Week 2:	27 July
Week 3:	03 August
Week 4:	10 August
Week 5:	17 August
Week 6:	24 August
Week 7:	Research Week
BREAK	07 Sept to 11 Sept
Week 8:	14 September
Week 9:	21 September
Week 10:	28 September
Week 11:	05 October (Public Hol. Monday)
Week 12:	12 October
Week 13:	19 October
	26 – 30 October
	Non-Teaching Week
	02 November
	Assessment

Course Schedule

Week 1	
INTRODUCTION	Course outline , expectations and requirements on server. Course Information sheets and schedule; attendance, material and equipment requirements, projects, exercises, Reviews and Assessment. Starting time for class. Advance Booking of studios for work. (Photomedia and Dic-Lab) Working in Groups (proficiency) Assessment Policy.
Outline	Occupational Health & Safety: http://www.cofa.unsw.edu.au/schoolsunits/ohs/safeopprocedures/ Individual responsibility & preparation for group tutorials regarding major projects – ie. visual support material, information literacy & research.
Demonstration Lecture	Overview of 35mm camera Part 1: loading film, & controlling exposure: ISO, aperture & shutter. Light Meter Reading Systems. Quantity & Quality of Light. Film Speed & Grain. Online Photomedia Technical Manual (<i>see Project attachment sheet for accessing</i>). Ensure 35mm Camera Booking from Resource Centre.
Project 1	Discussion Project 1 LIGHTS...CAMERA...action #1 Due Week 2
Lecture	Thinking through the Image: the edge of history
EXHIBITIONS	EXHIBITIONS <ul style="list-style-type: none"> • Museum of Contemporary Art 140 George Street The Rocks NSW 2000 tel: 9245 2400 http://www.mca.com.au Ricky Maynard: Portrait of a Distant Land until 23 August • Australian Centre for Photography 257 Oxford Street Paddington NSW 2021 tel: 9332 1455 www.acp.org.au Edward Burtynsky: Australian Minescapes; Christopher Ireland: Breathe; Francesca Rosa: Interior Disaster until 22 August • Art Gallery of New South Wales Art Gallery Road The Domain NSW 2000 tel: 9225 1700 http://www.artgallery.nsw.gov.au Et al: maintenance of social solidarity until 13 September • roslynxley9 8 Soudan Lane (off Hampden Street) Paddington NSW 2021 tel: 9331 1919 www.roslynxley9.com.au Tracey Moffatt: Mother 23 July–15 August • Stills Gallery 36 Gosbell Street Paddington NSW 2021 tel: 9331 7775 www.stillsgallery.com.au Ricky Maynard + Anne Ferran 15 July–15 August • GRANTPIRRIE 86 George Street Redfern 2016 tel: 9699 9033 www.info@grantpirrie.com • BREENSPACE 289 Young Street Waterloo NSW 2017 tel: 9690 0555 www.breenspace.com • Gary Carsley - BARK ART 31 July 2009 - 22 August 2009 • Ivan Dougherty Gallery, COFA Paddington Campus, Curating the COFA Collection 24-Sep-2009 - 24-Oct-2009

Week 2	
Analogue Overview Project 1 Due	Review/Due: Project 1 LIGHTS...CAMERA...action #1
Demonstration	Overview of 35mm camera Part 2: Film exposure controls. Advanced Light-metering systems: Reflected & Incident Light Meter Readings, Grey cards, Bracketing exposures. Lenses + focal length. Depth of Field. Combining controls & pre-visualisation. Tripod and Cable Release. Quality of Light & Subject Contrast. Diffusers + Reflectors.
	Discussion: Project 2 LIGHTS...CAMERA...action #2 Due Week 4

Week 3	
Reviewing Activity Project 2 Proofing Darkroom Practice	Due: Project 2 LIGHTS...CAMERA...action #2 – the roll of film taken for this project must be processed at minilab and in negative protective sleeves ready for proofing and printing in darkroom. Introduction to Darkroom: Darkroom practices. Contact printing, paper processing. Test strips. General trouble-shooting. Technical questions & conceptual tangles. Bring B/W film processed in negative sleeves, gloves, apron, towel & scissors.
Lecture	Thinking through the Image: Concept and Process

Week 4	
Reviewing Activity + Printing	Due: Project 2 LIGHTS...CAMERA...action #2 Darkroom Printing: test strips, tonal range, Multigrade filters & contrast control. Demonstration Dodging and Burning in. Printing Frames. Bring negatives, paper, filters, printing frame, glass from Photo Store (borrowers card) STUDENTS MUST HAVE PROTECTIVE APRON + GLOVES + COVERED SHOES TO PARTICIPATE
	Discussion: Project 3 QUIET ON SET #3 Due Week 6

Week 5	
Demonstration + Workshop Project 4	Demonstration and Workshop: Nikon D80 & D70 Digital Camera Discussion Project 4: COLLECTED and COMPOSED Due Week 12
Lecture	COLLECTED and COMPOSED: concept/process/materiality

Week 6	
Review + Presentation	Due: Project 3 QUIET ON SET #3 – Submitted in appropriate folders to Lecturer
FIELD TRIP	COLLECTED and COMPOSED (details on Photomedia Notice-board)

Week 7	
	RESEARCH WEEK. NO LECTURES. STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD AND TO WORK INDEPENDENTLY ON PROJECTS

MID-SESSION BREAK 07 SEPTEMBER – 11 SEPTEMBER

Week 8

**Group Tutorials +
WORKDAY**

COLLECTED and COMPOSED

*Group Tutorials: Groups presenting work process and proof images etc.
Check Sign up Sheet Group Tutorial Sheet on Photomedia Notice-board*

Week 9

**Lecture +
Discussion
Project 5
Lecture**

Introduction Project 5: GENERATIONS: breaking genres Due: Assessment Week
Discussion of Project 5

GENERATIONS: breaking genres

**Week 10
Workday + Sign-up
Tutorials**

**Lecture +
WORKDAY +
Individual Tutorial/
Consultations**

Contemporary Practices and Approaches #1

WORKDAY: Sign-up for tutorials or discussion with Lecturer
(15-minute time-slots). Please ensure you have all research, images and process
materials ready for Tutorial with your Lecturer.
Sign up Individual Tutorial Sheet on Photomedia Notice board

Week 11

**WORKDAY + Individual
Tutorial/
Consultations**

PUBLIC HOLIDAY Monday 5 October

WORKDAY: Sign-up for tutorials or discussion with Lecturer
(15-minute time-slots). Please ensure you have all research, images and process
materials ready for Tutorial with your Lecturer.
Sign up Individual Tutorial Sheet on Photomedia Notice board

Week 12

ASSESSMENT

ASSESSMENT: Project 4 COLLECTED and COMPOSED

Please ensure all work is installed for presentation within the first 15 minutes of class
and ready for assessment and discussion
ASSESSMENT: Project 4: presentation, assessment & critique

Week 13

**Lecture
WORKDAY + Sign-up
Tutorials**

Contemporary Practices and Approaches #2

WORKDAY: Sign-up for tutorials or discussion with Lecturer
(15-minute time-slots). Please ensure you have all research, images and process
materials ready for Tutorial with your Lecturer.
Sign up Individual Tutorial Sheet on Photomedia Notice board

02 November

ASSESSMENT/REVIEW

ASSESSMENT: GENERATIONS: breaking genres

Please ensure all work is installed for presentation within the first 15 minutes of class
and ready for assessment and discussion
ASSESSMENT: Project5: presentation, assessment & critique

Computing Requirements

No specific requirements other than those required by students' individual creative directions.

Safety Information

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

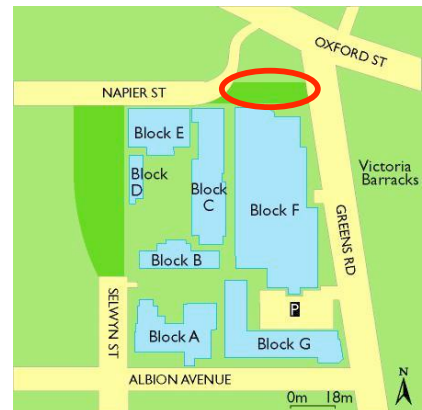
- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

The emergency phone number is 9385-6666 (not 000).

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).



First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

STUDENT RESOURCES - Recommended Texts/References:

Contemporary Art and Media Practice

- Credwson, Gregory. 2002, *Twilight*, Harry N. Abrams
- Crombie, Isobel and Susan Van Wyk. 2002 *Second Sight: Australian Photography in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne
- Latour, Bruno and Peter Weibel ed. 2002, *ICONOCLASH: Beyond the Image Wars in Science, Religion and Art*, ZKM Centre for Art and Media, Karlsruhe. The MIT Press, Cambridge, Massachusetts
- Levin, Thomas, Y. Ursula Frohne and Peter Weibel 2001, *CTRL SPACE: Rhetorics of Surveillance from Bentham to Big Brother*, ZKM Centre for Art and Media, Karlsruhe, The MIT Press, Cambridge, Massachusetts
- Levinson, Paul 1997, *Soft Edge: A Natural History & Future of the Information Revolution*, Routledge, London
- Virilio, Paul, *Unknown Quantity*, Foundation Cartier pour l'art contemporain, Thames and Hudson, N.Y.
- Latour, Bruno and Weibel, Peter. 2002, *Iconoclasm: Beyond the image wars in science, religion and art*, ZKM Center for Art and Media, Karlsruhe
- Liesbrock, Heinz and Weski, Thomas. 2000, *How you look at it: photography of the 20th century*, Thames & Hudson, London

Contemporary Photographic Theory

- Cadava, E. 1997, *Words of Light: Theses on the Photography of History*, Princeton University Press
- Koop, Stuart. 1995, *Post: Photography Post Photography*, Centre for Contemporary Photography, Melbourne
- Lister, M. (Ed.) 1995, *The Photographic Image in Digital Culture*, Routledge New York and London
- Roodenburg, Linda (Ed.) 1997, *Photowork(s) in progress: constructing identity*, Snoeck-Ducaju & Zoom, Rotterdam
- Squiers, C. (Ed) 1999, *The Critical Image*, 2nd edition, Bay Press, Seattle
- Wells, L. (Ed.) 1997, *Photography: A Critical Introduction*, Routledge, New York and London

Journals

Art & Australia Art Monthly (Australia & UK), ArtWorld, Aperture, Artforum, Broadsheet, Cabinet, Eycline, Flash Art, Frieze, Parachute, Parkett, Photofile.