

The Photograph as Haptic and Virtual Object:  
Realms of Ephemeral Sensation and Material Objecthood

Volume Two

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## Introduction

The Cultural historian W. J.T. Mitchell formulates landscape not as a genre but as a practice, found in all cultures. For him, it is a medium of exchange between the human and the natural, the self and the other. Landscape is at the heart of the stories we tell ourselves and is therefore always instrumental to power and politics. And yet landscape is also deeply personal, we inhabit it with our bodies and our minds. It is a sensory, dynamic medium; light, dark, hot, cold, dry and wet combine and fluctuate; when we experience or remember landscapes, touch, smell and sounds are as important as sight.<sup>1</sup>

Through the period of study, I have developed two substantive bodies of work titled: *An Expedition* (20015–17) and *Neither Here nor There* (2017–20). Each explore representations of landscape, and an interrogation of place, creating opportunities for the viewer to escape their experience of everyday place and contemplate sensualities of otherness. Each is a result of fusions between analogue with digital form and presents new knowledge in the form of interdisciplinary practice–research.

The backdrop to this research is formed from current developments and the resulting debates on how photography is understood as digital imaging technology continues to shift and change. The expanded notions of what constitutes a photograph has informed the methodology developed over the duration of this practice–research, documenting new approaches to making photographs through an exploration of the fluidity of the history of photo–materiality in both analogue and digital form. Initially my approach to practice was situated within photographic archives. A photography museum archive satisfied my deep fascination for the materials and processes used in early photography. Over time the work has extended to responding to the lived experience of walking through landscape. Influenced by the writing of Tim Ingold (2008), Nan Shephard (1977) and Robert McFarlane (2013), I was motivated to create something that traced the experience of place and stirred the imagination. My approach shifted from surveying and capturing the surface of photographs and negatives from photography archives to creating images that alluded to landscape, respondent to remembering or imagining the physical experience of walking.

Volume Two acts as companion to Volume One, the textual submission, and completes the PhD Thesis submission. Both volumes should be read and seen in combination with one another.

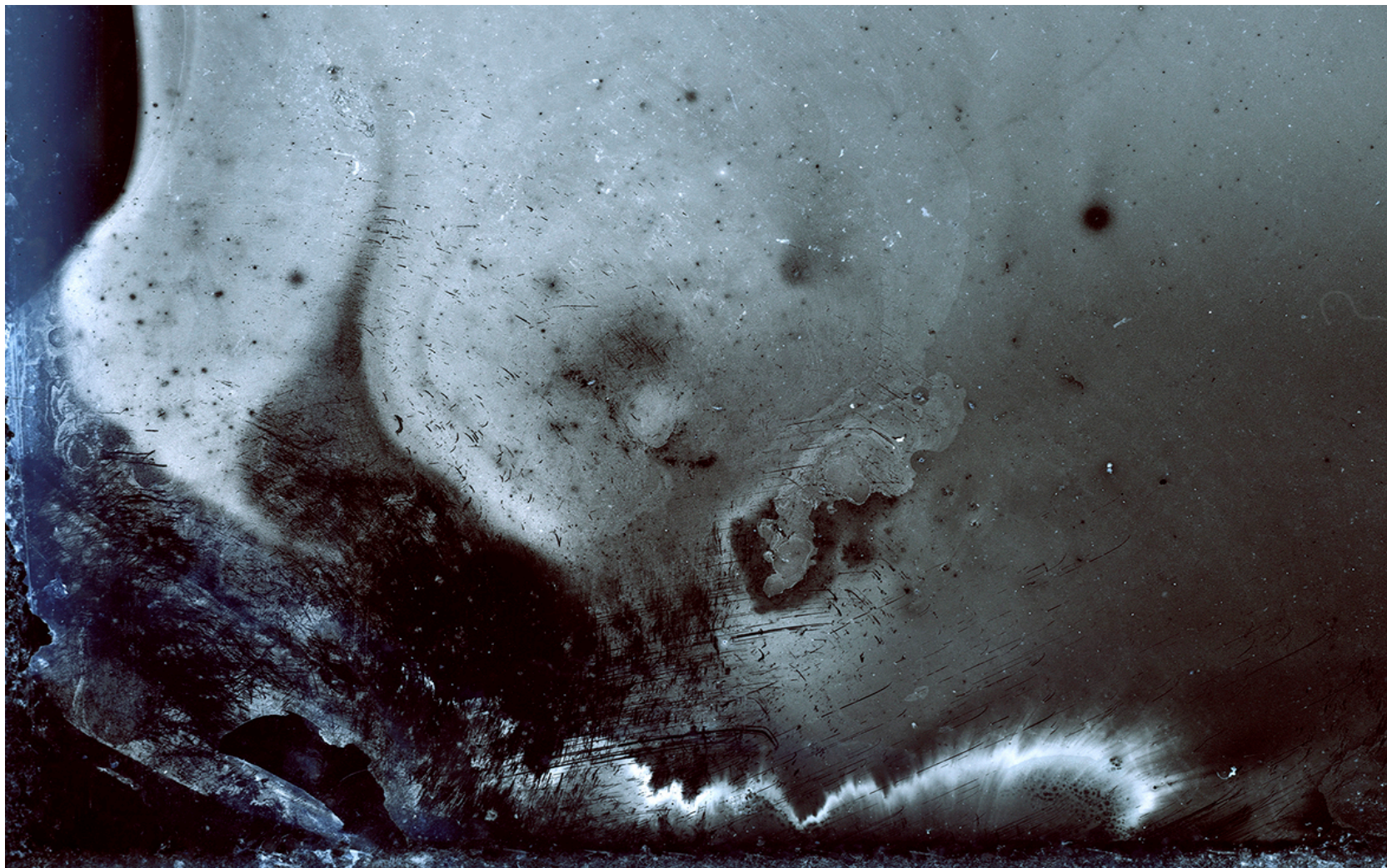
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<sup>1</sup> P.32 Sarah Lea Tacita Dean: *Mediums, Tacitia Dean Landscape Portrait Still Life* Royal Academy of Arts 2018

Section 1

*Glass Landscapes: Untitled* (2014–2015)

Foundational Research



*Glass Landscapes: Untitled* (2014-2015) Digital print , 16 x 12cm.



*Glass Landscapes: Untitled* (2014-2015) Digital print mounted on Foamcore, 67 x 100cm.

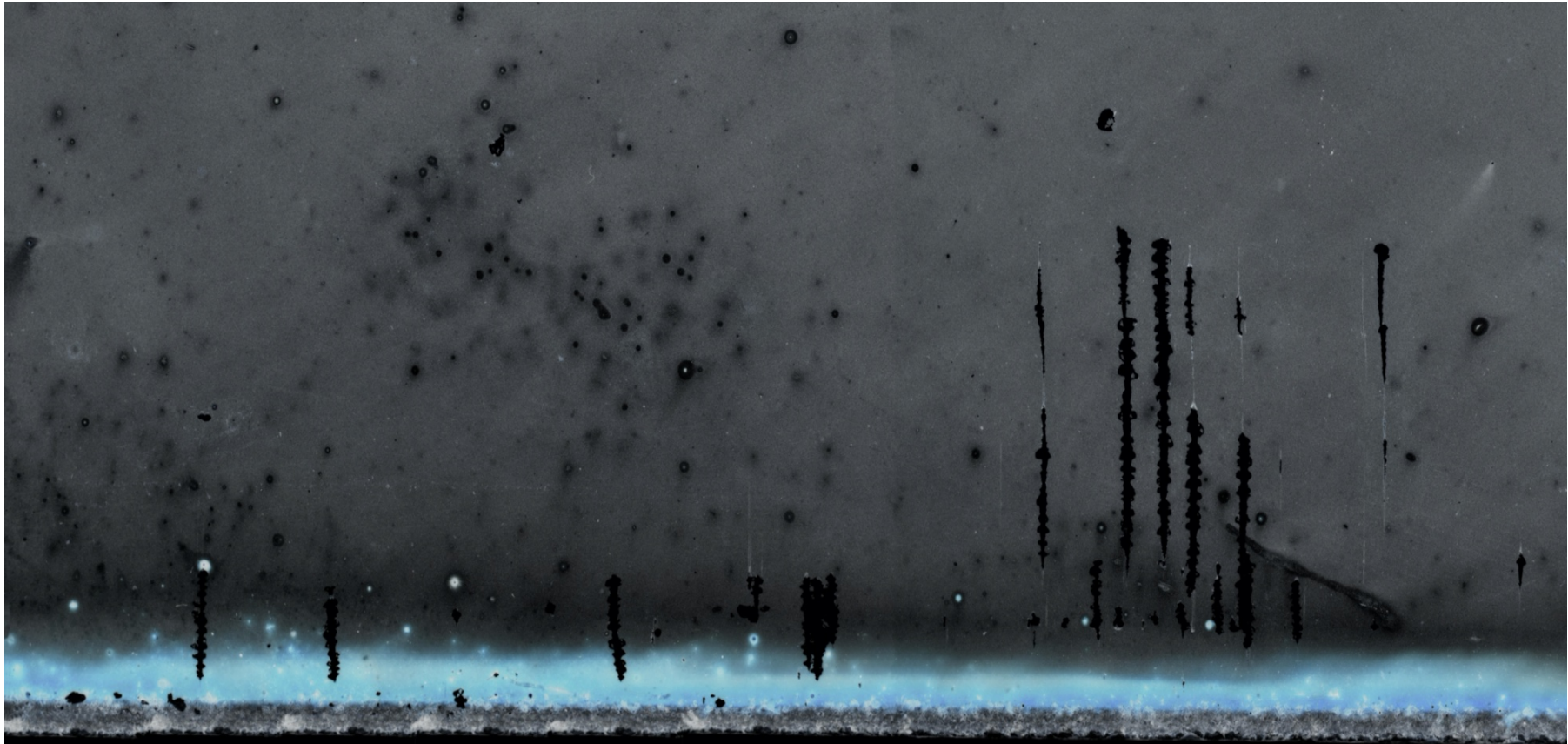


*Glass Landscapes: Untitled* (2014-2015) Digital Print mounted on Foamcore, 120 x 60cm.

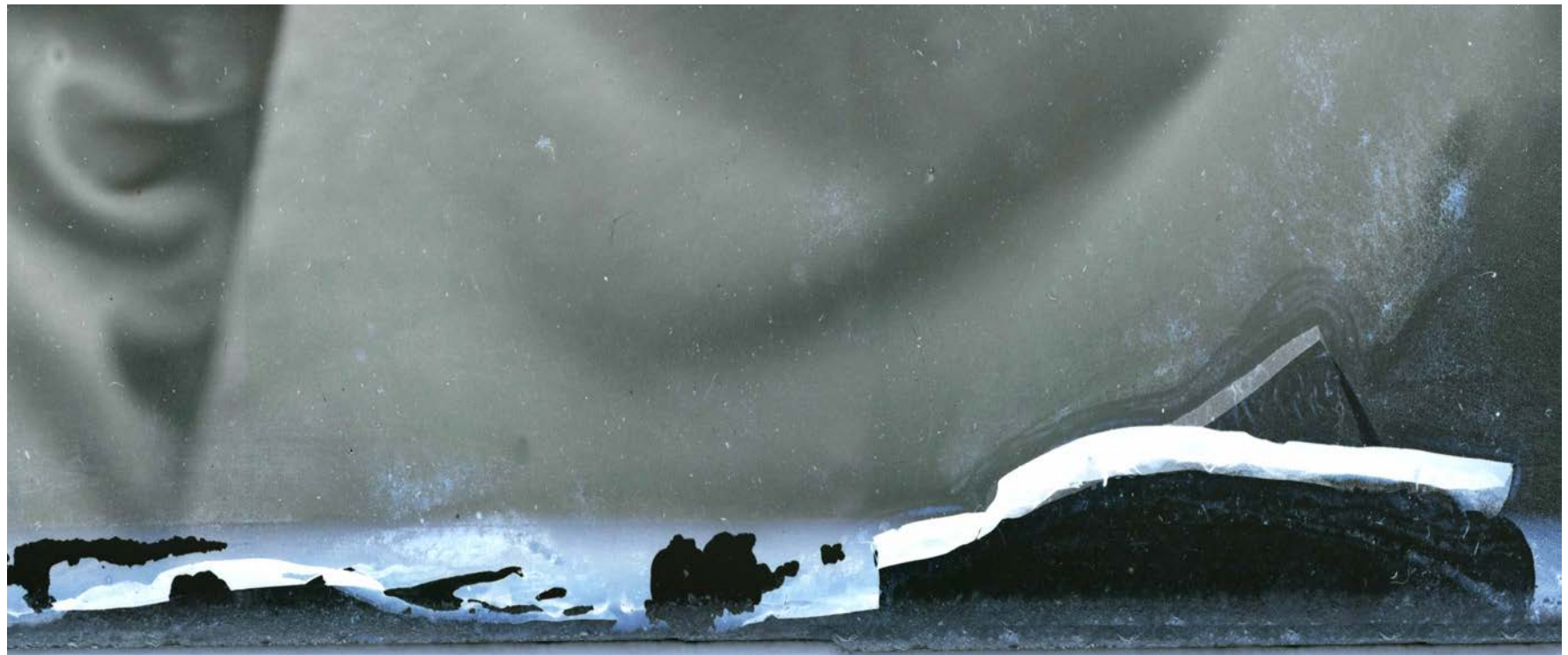


*Glass Landscapes: Untitled* (2014–2015) Digital print on Museum Archive paper, 47 x 19 cm.





*Glass Landscapes: Untitled* (2014–2015) Digital print on Museum Archive paper, 47 x 19 cm.

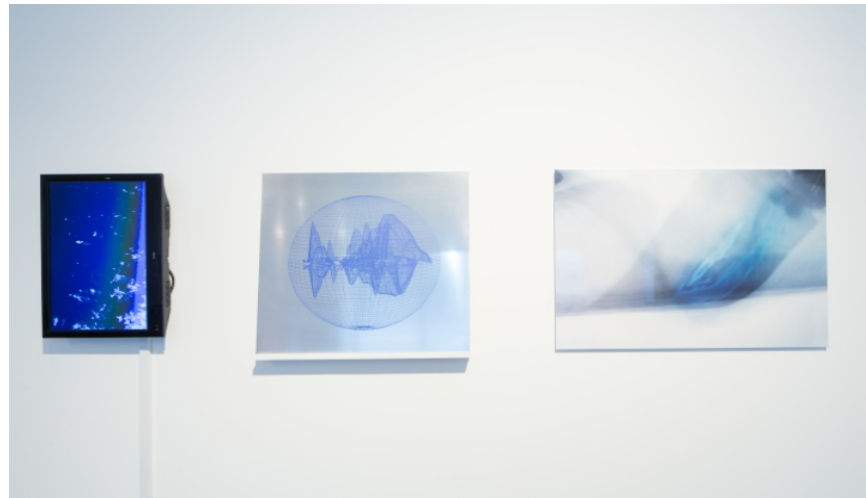
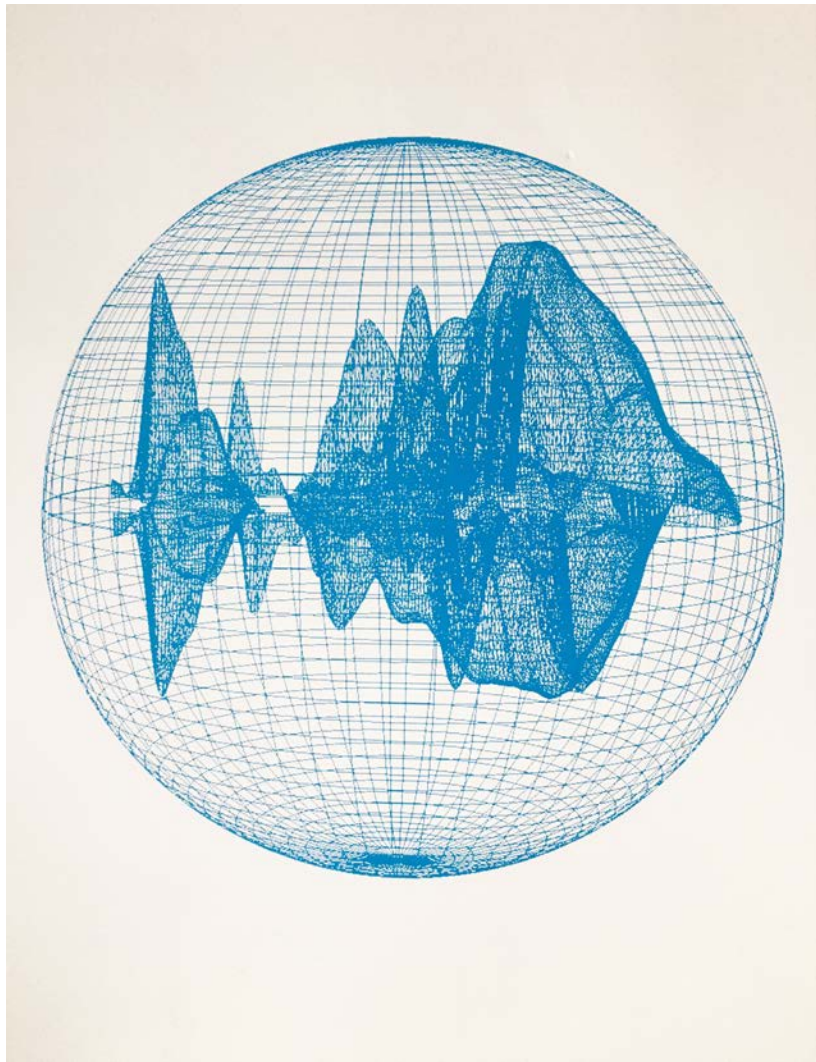


*Glass Landscapes: Untitled* (2014–2015) Digital print on Museum Archive paper, 47 x 19 cm.

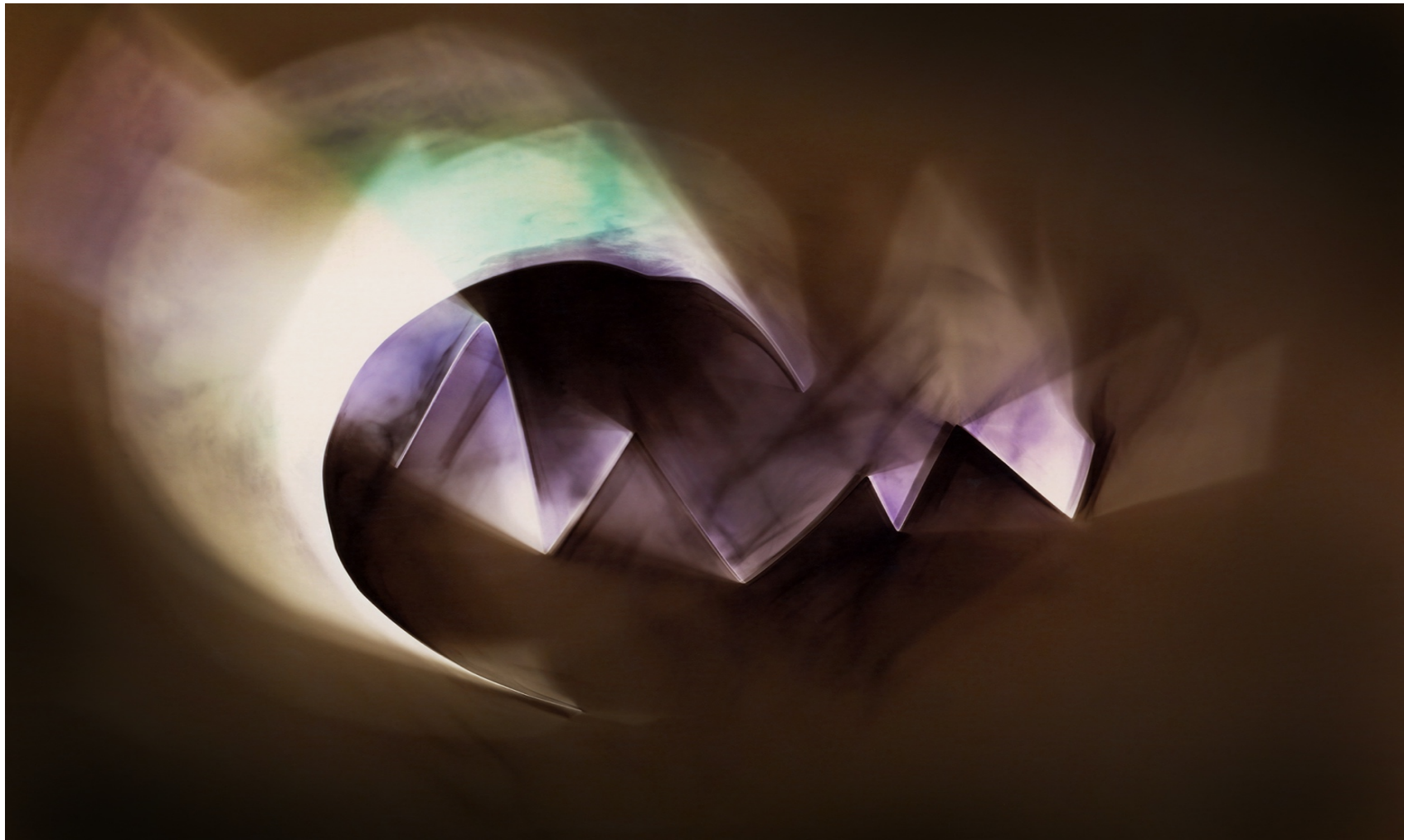
## Section 2

*An Expedition* (2015–18)

Final Work: *Horizonflux* (2016)



Exhibition *Whereabouts You Are* Reid Gallery, Glasgow School of Art, 2016. Left: Digital 'photogram' screenprint, 70 x 80cm. Install Photographs. Top Right: Floor-mounted Digital Print, Bottom Right: monitor, screenprint on aluminium and Digital Print.



*Horizonflux: Without Light* (2016) C-Type print float mounted on aluminium, 120 x 95cm. Exhibitions *Northern Light: Contemporary Landscape Photography*. Sheffield Institute of Arts (SIA)Gallery, Sheffield, 2016 and *Whereabouts You Are*, Reid Gallery, GSA,2016.



*Horizonflux: Unicorn* (2016) Video Still. Exhibitions: *Northern Light: Contemporary Landscape Photography*. Sheffield Institute of Arts ((SIA)Gallery, Sheffield, 2016 and *Whereabouts You Are*, Reid Gallery, GSA, 2016. <https://jacquelinebutler.org/unicorn>



*Horizonflux: Without Light* (2016) Video Still. Exhibition: *Whereabouts You Are*, Reid Gallery, Glasgow School of Art, 2016.  
<https://jacquelinebutler.org/without-light>



*On White Island: Chemistry Geology* (2015) C-Type print float mounted on Aluminium, 80 x 64cm.  
Exhibition: *Northern Light: Contemporary Landscape Photography*. Sheffield Institute of Arts (SIA) Gallery, Sheffield, 2016.



## Section 2

### *An Expedition* (2015–18)

Supporting Work:

*On White Island: Chemistry Geology* (2015)

*Ice-Flows and Islands* (2015)

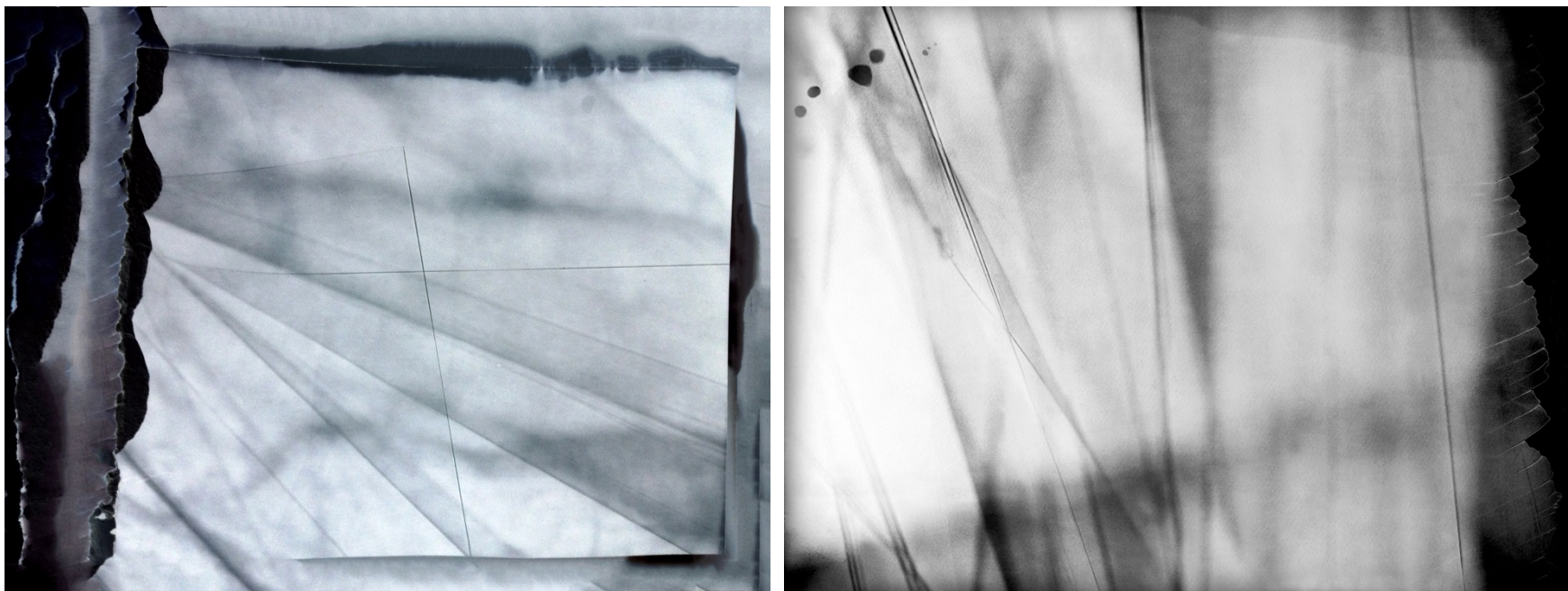
*Horizonflux : Untitled* (2015)

*Untitled* (2017)

*White Island* (2017)



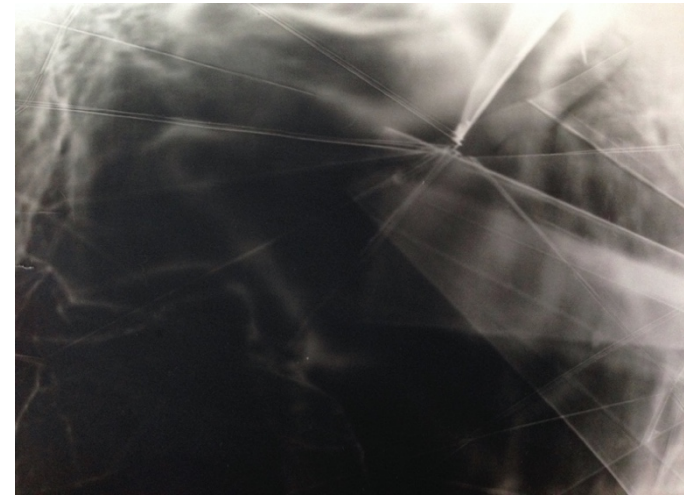
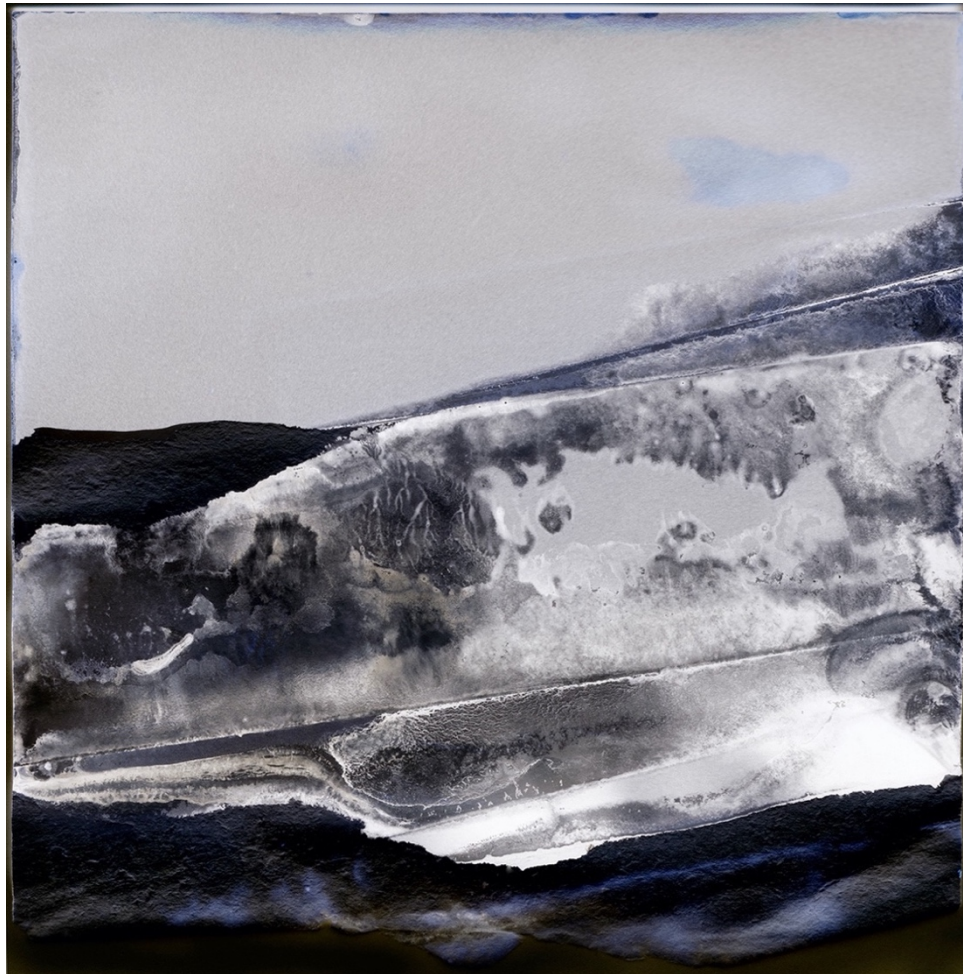
*An Expedition: On White Island: Chemistry Geology* (2015) Giclée print , 100 x 60 cm. Exhibited at Six Foot Gallery (SFG), Glasgow, as part of the Scottish Season of Photography, 2015.



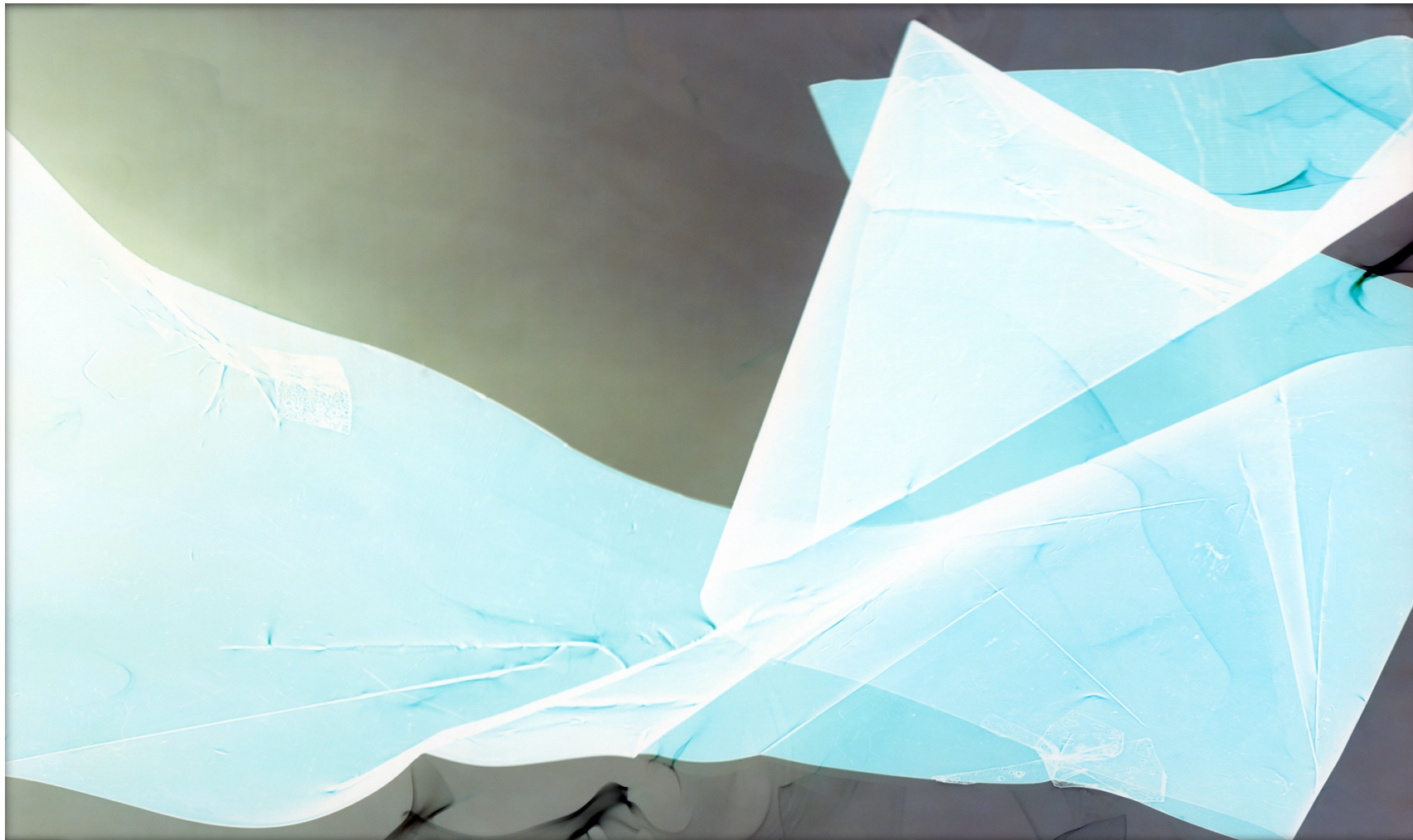
*On White Island: Chemistry Geology* (2015) Giclée prints, each 43.5 x 34 cm. Exhibited at Six Foot Gallery (SFG), Glasgow, as part of the Scottish Season of Photography, 2015.



*On White Island: Chemistry Geology* (2015) C-type print on Fujicolor paper 20.3cm x 25.4cm.



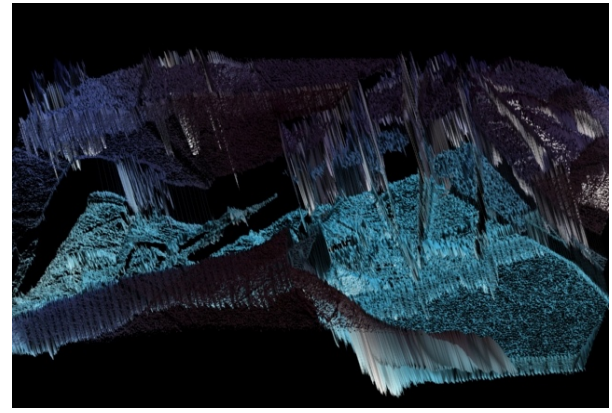
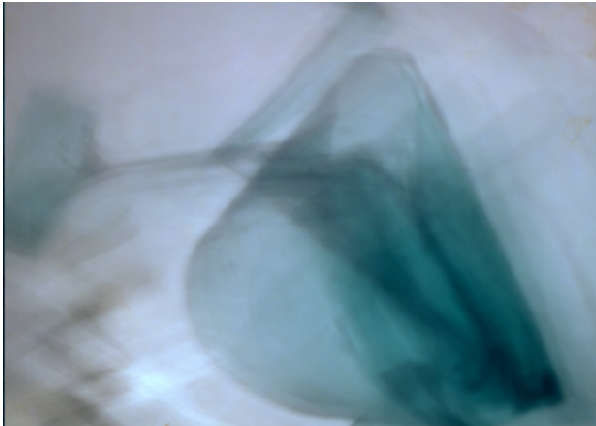
*Ice-flows and islands* (2015) Giclée prints. Left:40 x 42cm. Top Right: 34 x 27.5cm. Bottom Right: 34 x 27.5cm. Exhibited at Six Foo Gallery (SFG), Glasgow, as part of the Scottish Season of Photography, 2015.



*Horizonflux Series* (2015-17) *Horizonflux : Untitled* (2015) C-type print mounted on aluminium, 80cm x 64cm . Exhibition: *Lux Shifter*, Actinic Alternative Photography Festival, Summerhall, Edinburgh, 2015.

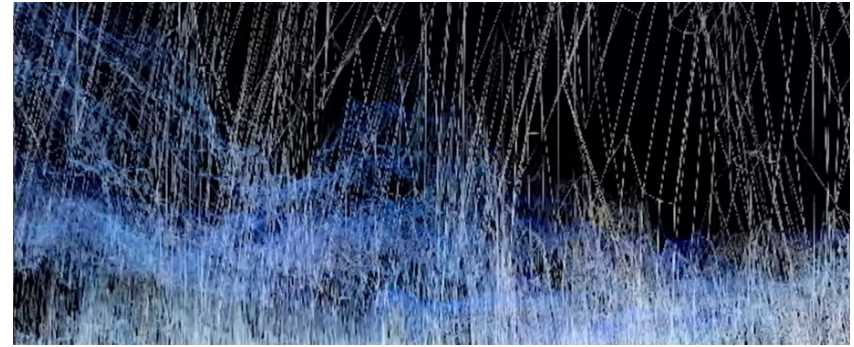
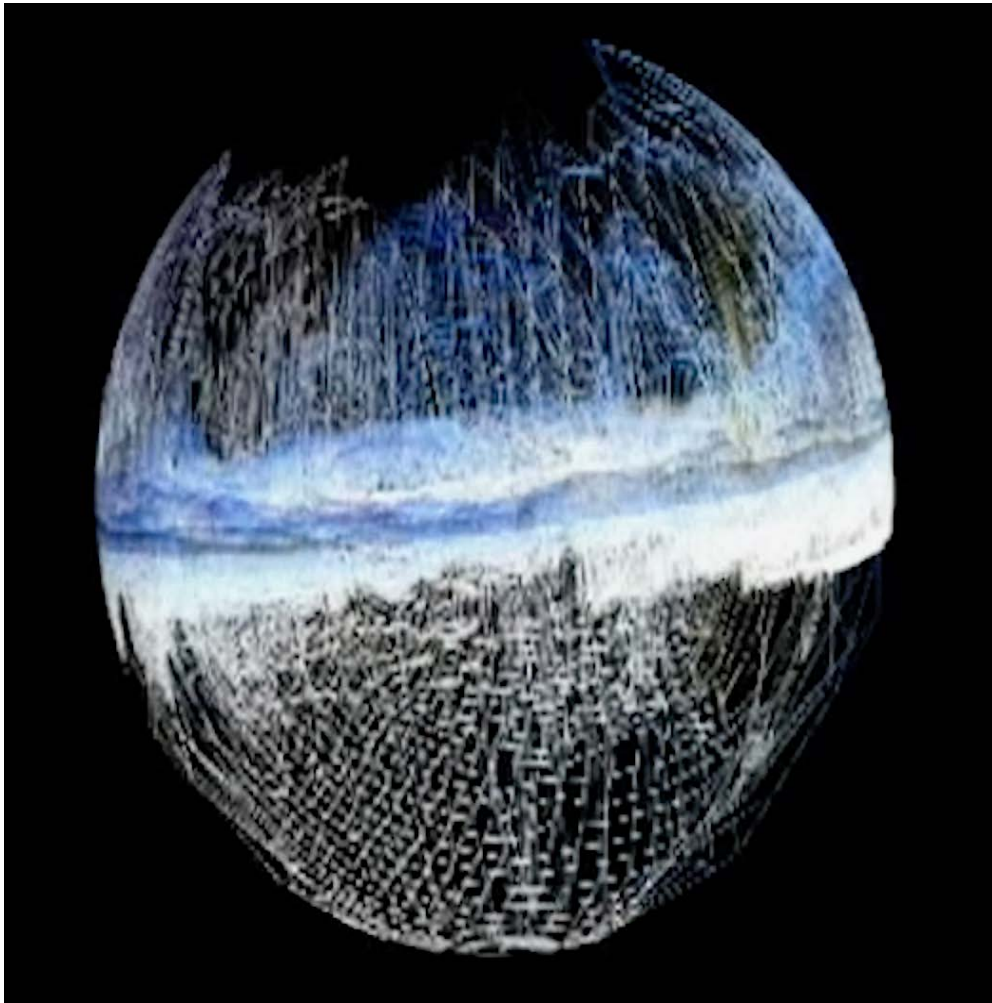


*An Expedition: Untitled* (2017) Digital prints on metal displayed 'propped' on shelf.



*An Expedition: Untitled* (2017) Digital prints on metal, each 35 x 28cm.





*White Island* (2017). Exhibition Installation photographs, exhibition *Time and Movement of the Image*. Centro de Artes das Caldas da Rainha, Portugal, 2018.

## Section 3

*Neither Here nor There* (2017–2020)

Final Work:

*Little Phantoms* (2019)



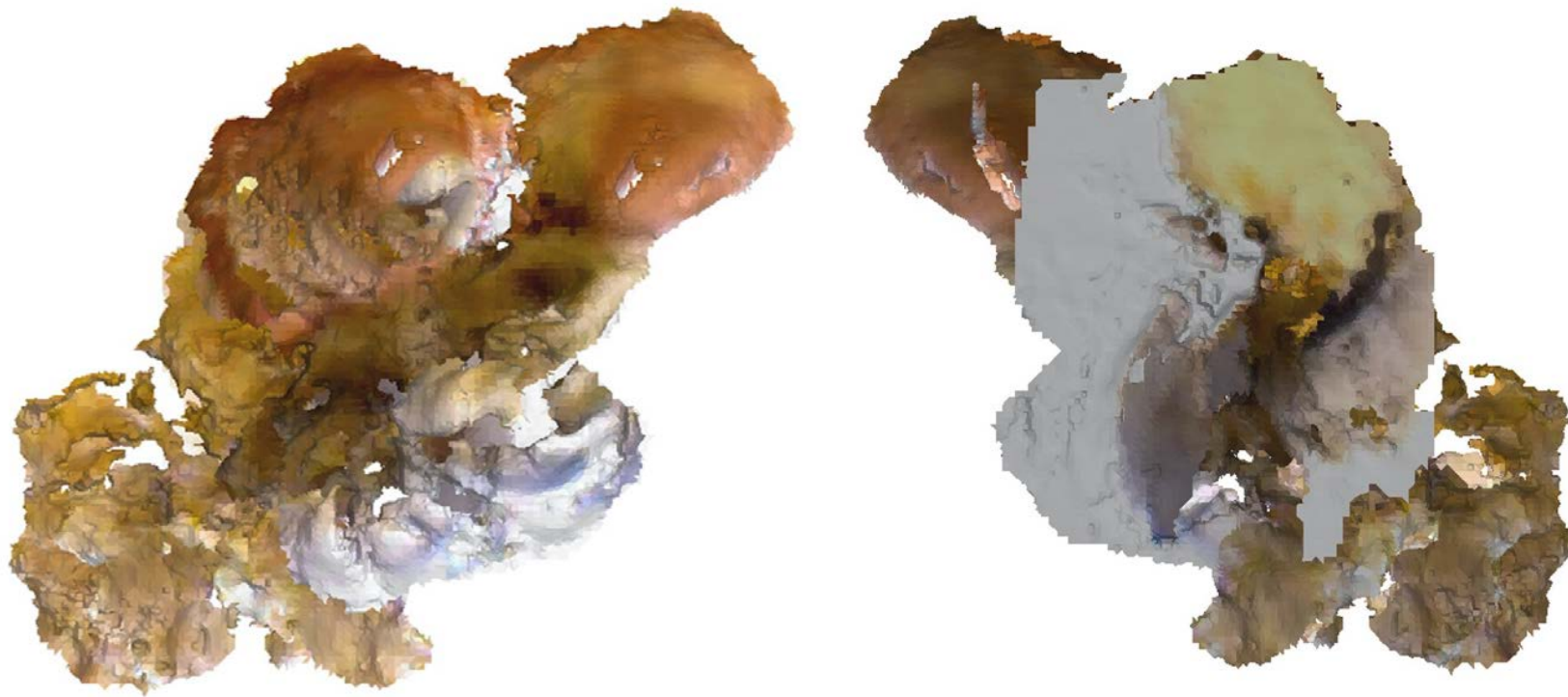
*Little Phantoms* (2019) Photograph of installation, exhibition 2019, Vertical Gallery, Manchester School of Art. Part of Tenth International Conference on The Image: Techno-storytelling: Past, Present, Future, 2019.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, 20cm x 20cm.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, each 20cm x 20cm.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, each 20cm x 20cm.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, each 20cm x 20cm.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, each 20cm x 20cm.





*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, each 20cm x 20cm.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, each 20cm x 20cm.



*Little Phantoms* (2019) Giclée prints on Hanemuhle watercolour paper, 20cm x 20cm.

## Section 3

*Neither Here nor There* (2017–2020)

Final Work:

*LightSensitive* (2020)



*LightSensitive* (2020) Install photographs of prints exhibited on tabletop.



*LightSensitive* (2020) Gypsum powder print, 35 x 26 x 0.25 cm.

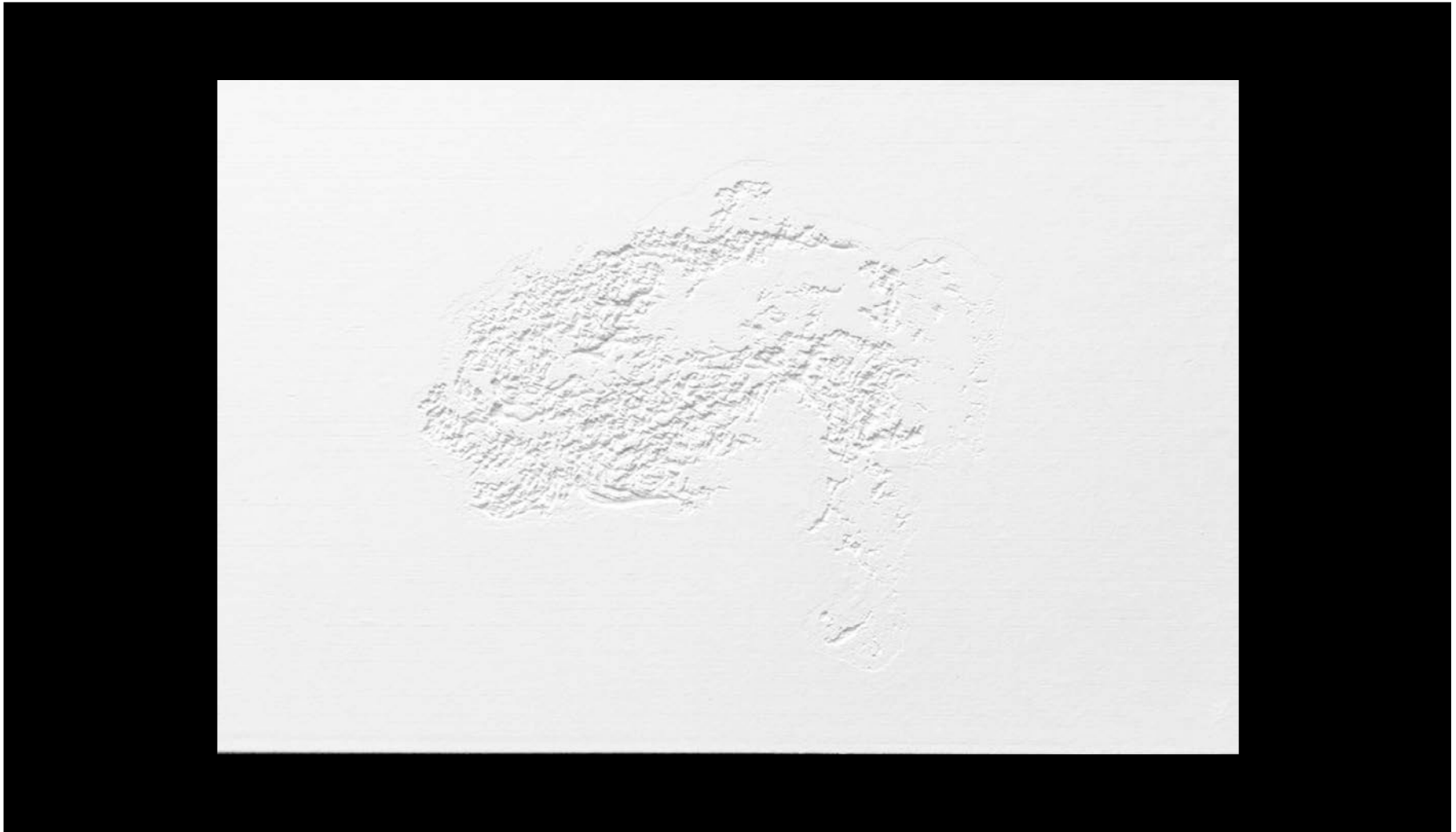


*Light Sensitive* (2020) Gypsum powder print, 35 x 26 x 0.25 cm.



*LightSensitive* (2020) Gypsum powder print, 35 x 26 x 0.25 cm.





*Light Sensitive* (2020) Gypsum powder print, 35 x 26 x 0.25 cm.



*LightSensitive* (2020) Gypsum powder prints. Left: 25 x 18 x 0.03 cm. Right: 19 x 25 x 0.03cm.



*LightSensitive* (2020) Gypsum powder prints 26 x 35 x 0.25cm.



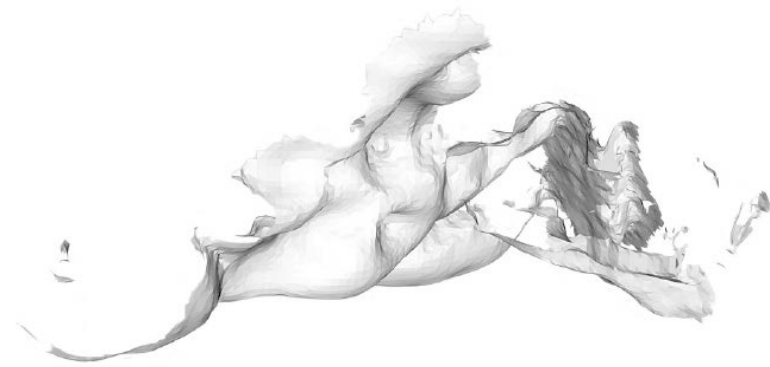
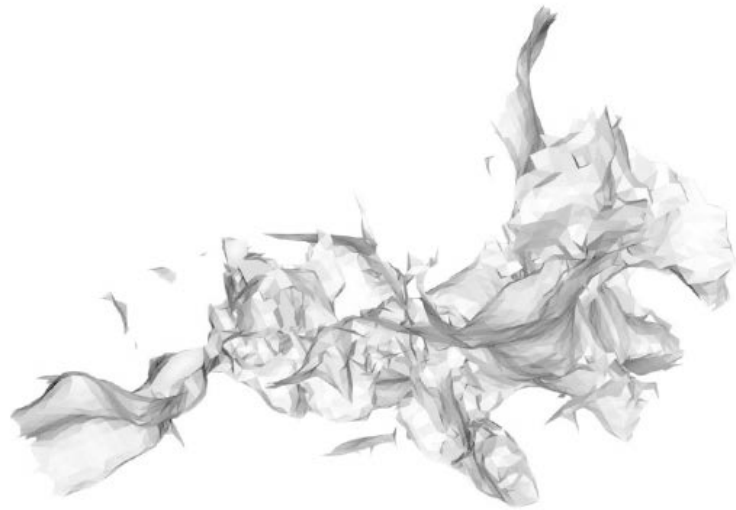
*LightSensitive* (2020) Gypsum powder prints 26 x 35 x 0.25cm.



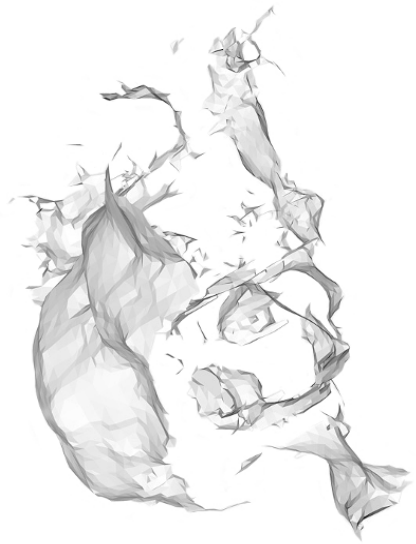
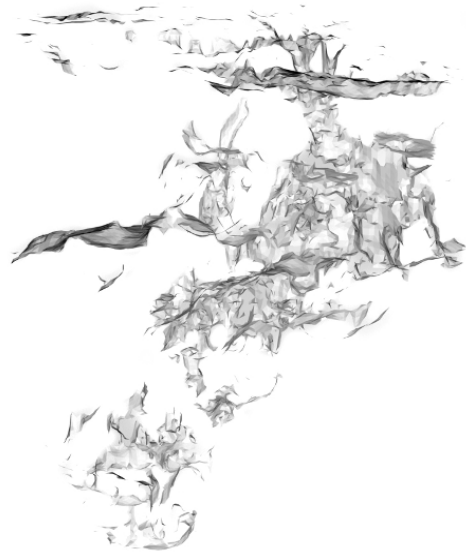
*LightSensitive* (2020) Gypsum powder prints 26 x 35 x 0.25cm.



*LightSensitive* (2020) Gypsum powder prints 26 x 35 x 0.25cm.



*LightSensitive* (2020) Digital files, COVID19 caused cancellation of printing.



*LightSensitive* (2020) Digital files, COVID19 caused cancellation of printing.

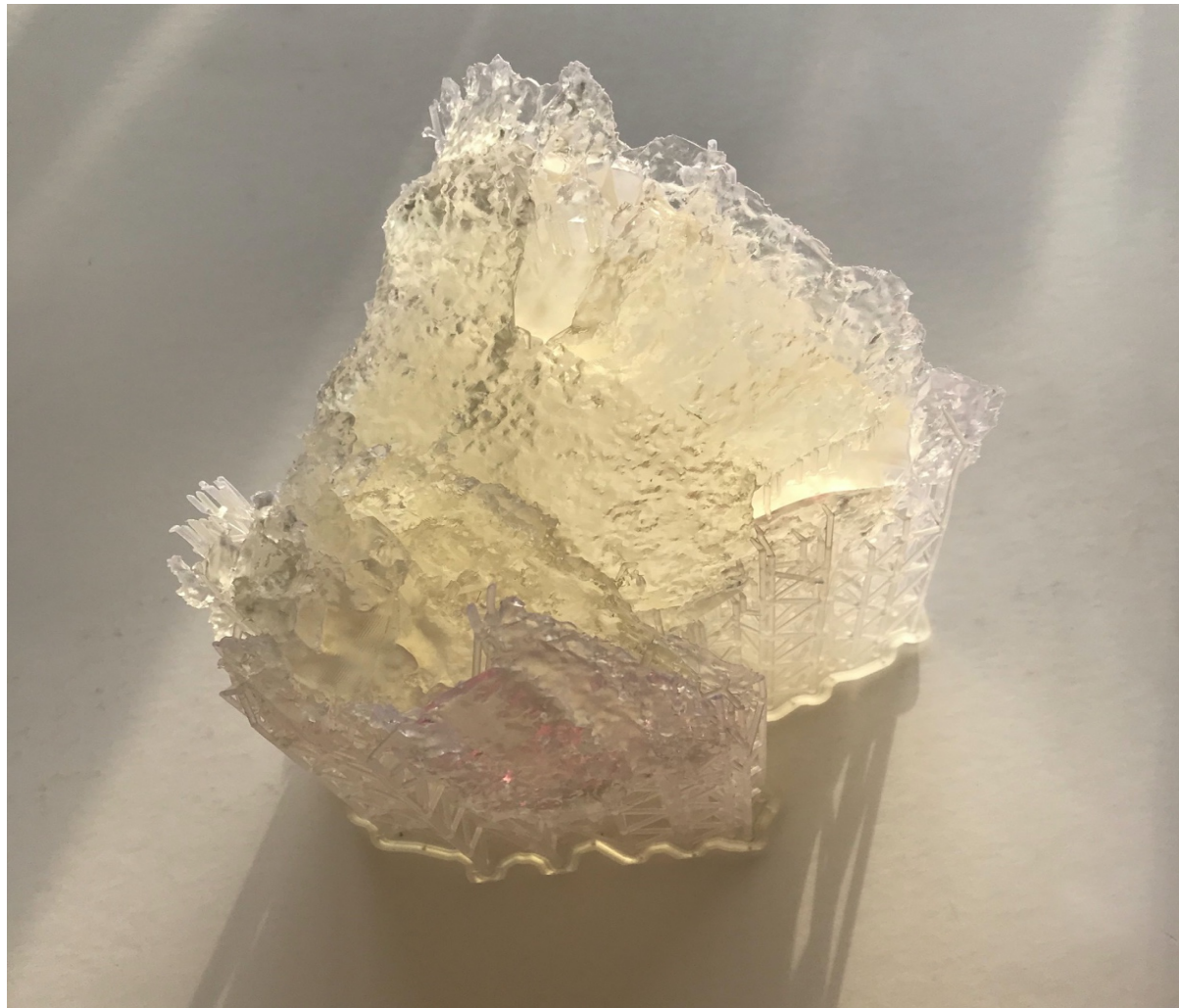


Section 3

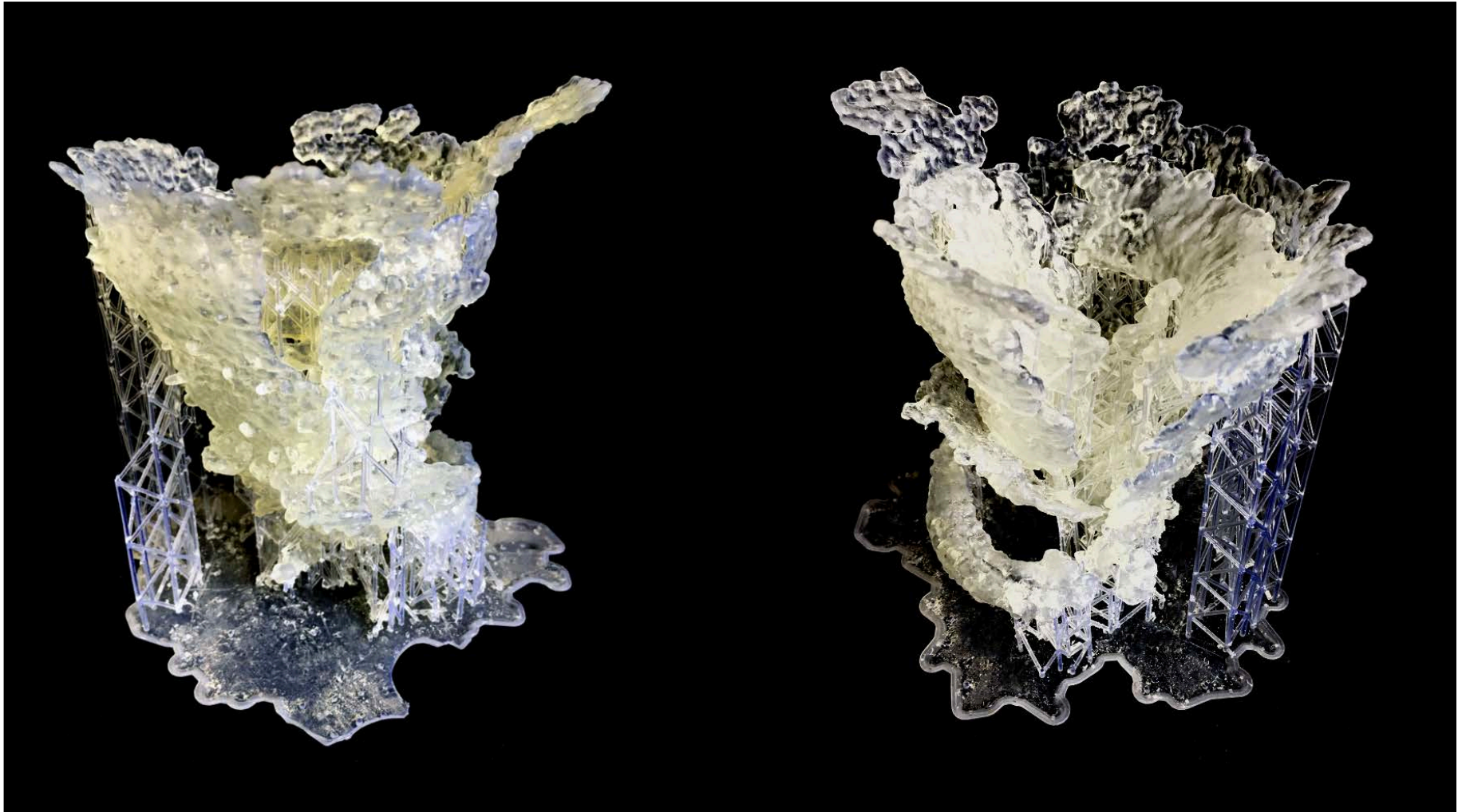
*Neither Here nor There* (2017–2020)

Final Work:

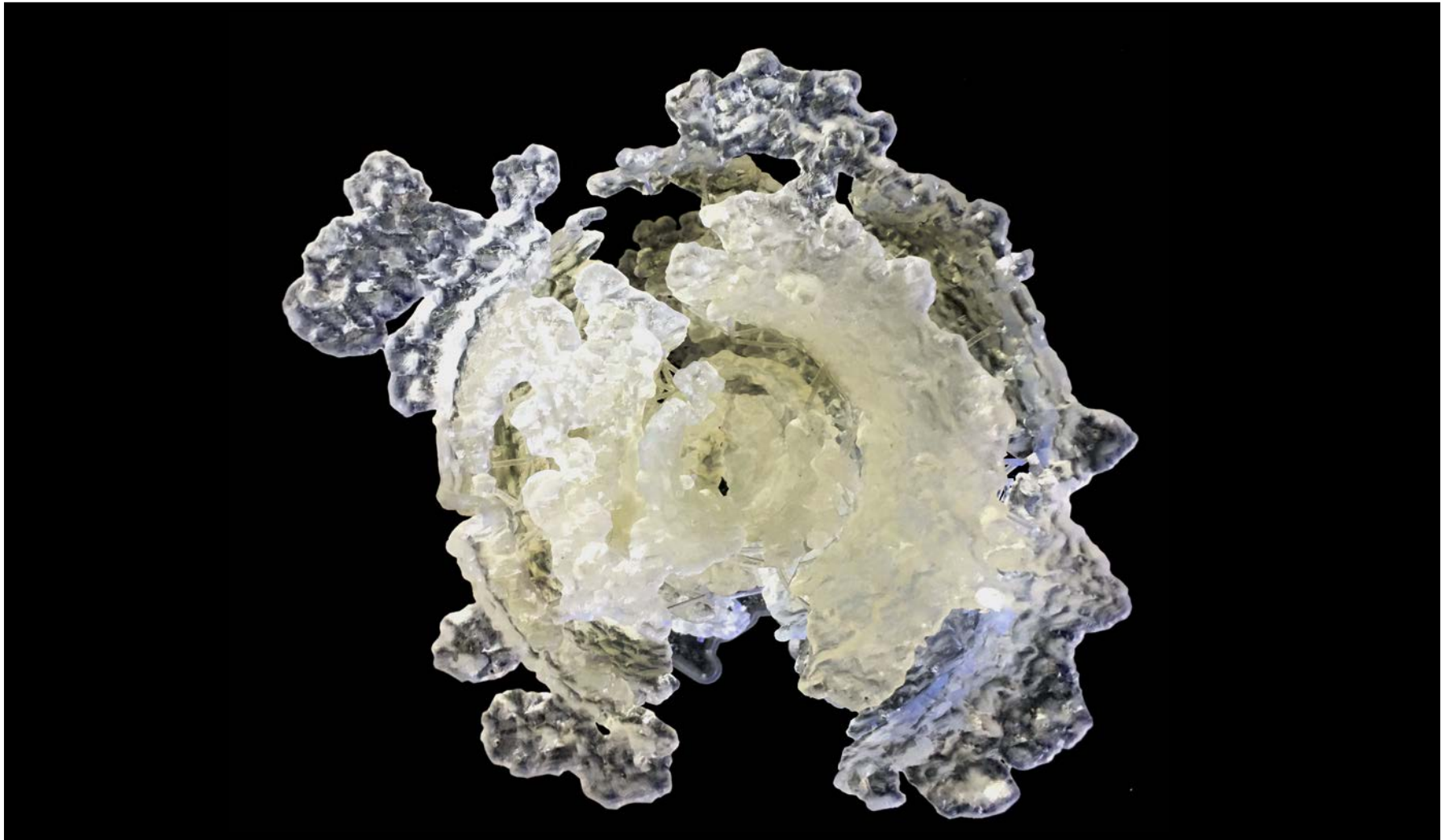
*Photosculptural* (2020)



*Photoscultural* (2020) Formlab clear resin cured by UV laser.



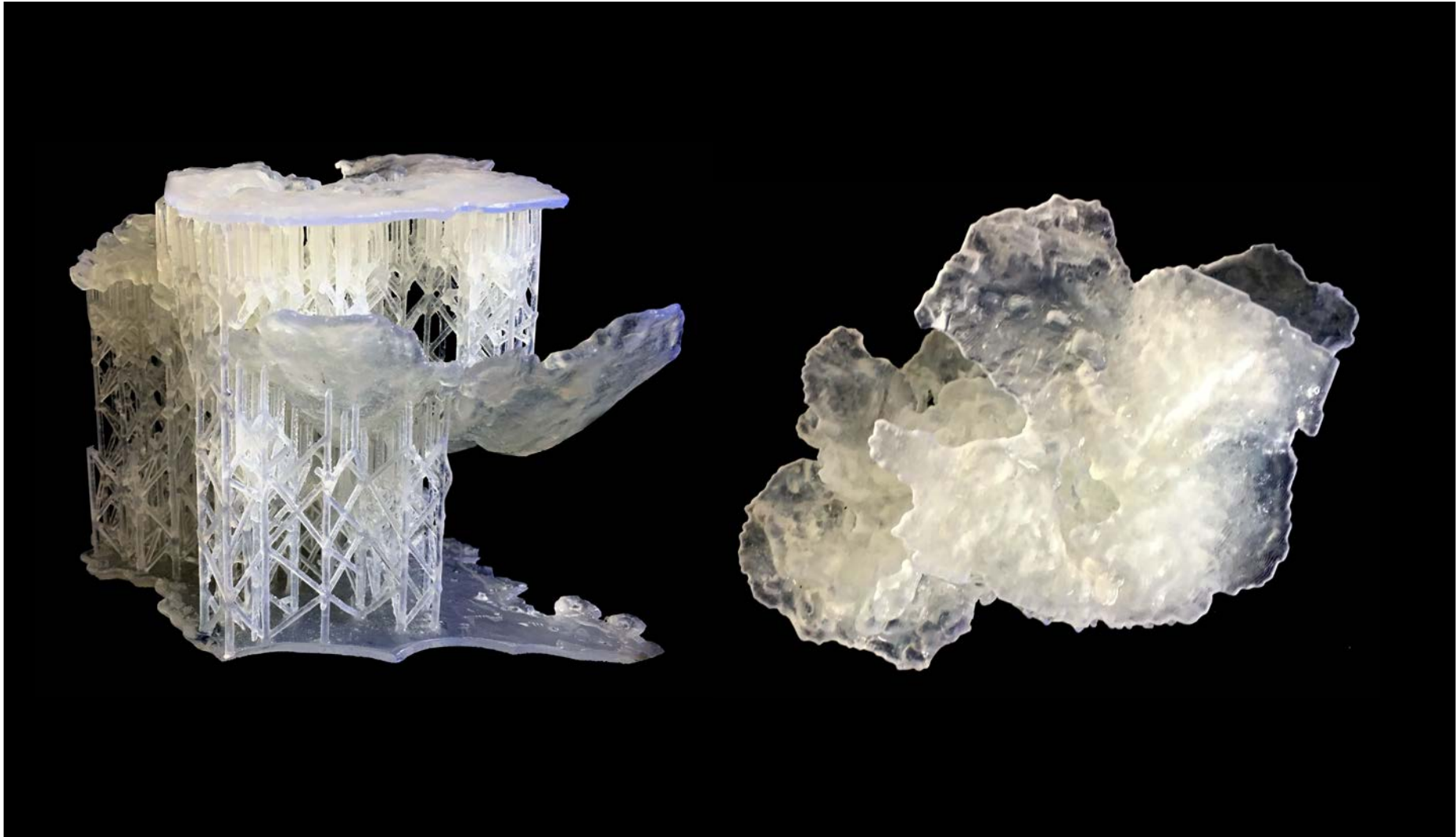
*Photosculptural Untitled 1* (2020) Formlab clear resin cured by UV laser (views 1&2).



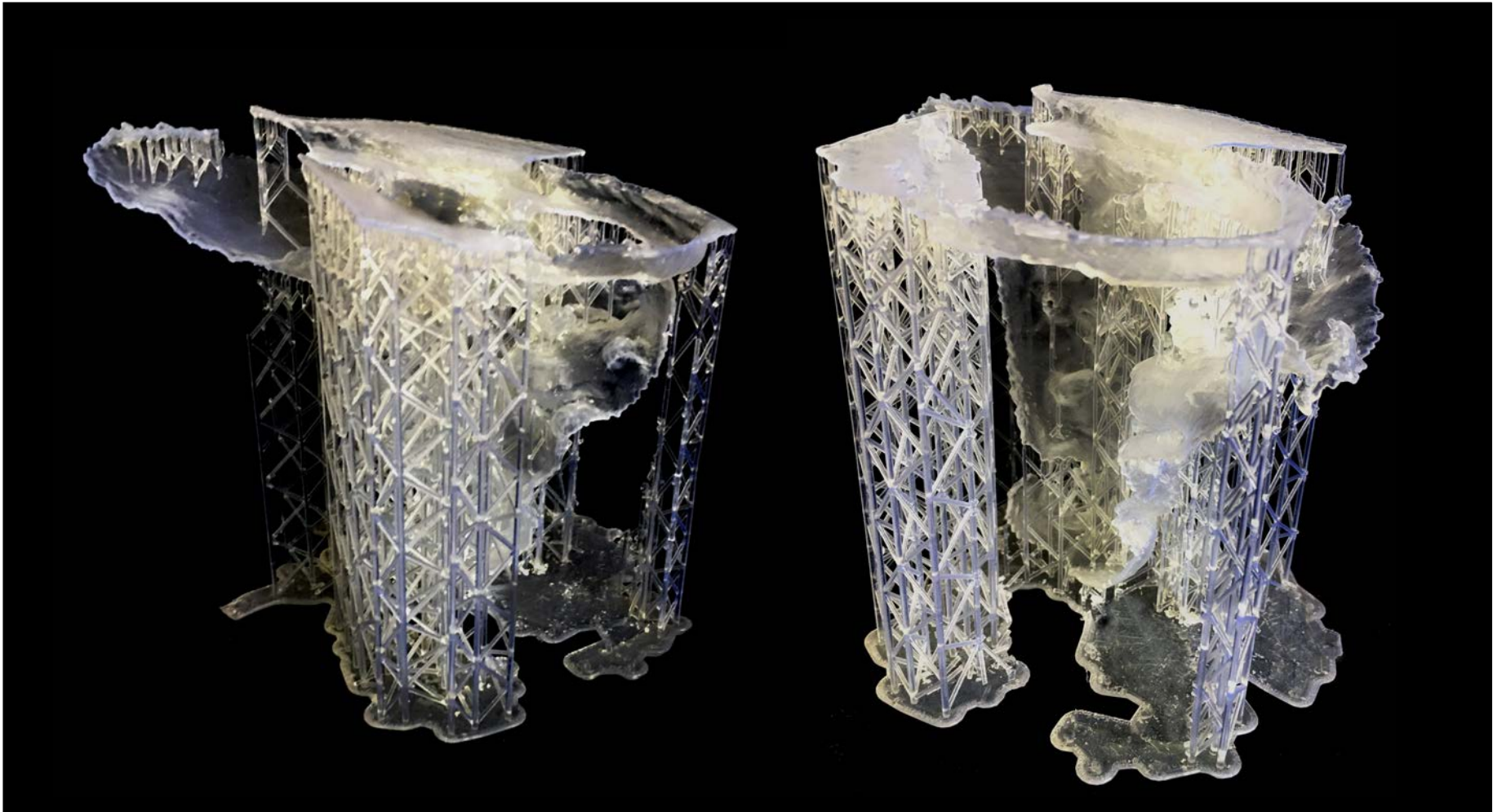
*Photosculptural Untitled 1* (2020) Formlab clear resin cured by UV laser (view 3).



*Photoculptural Untitled 2* (2020) Formlab clear resin cured by UV laser (view 1).



*Photosculptural Untitled 2* (2020) Formlab clear resin cured by UV laser (views 2&3).

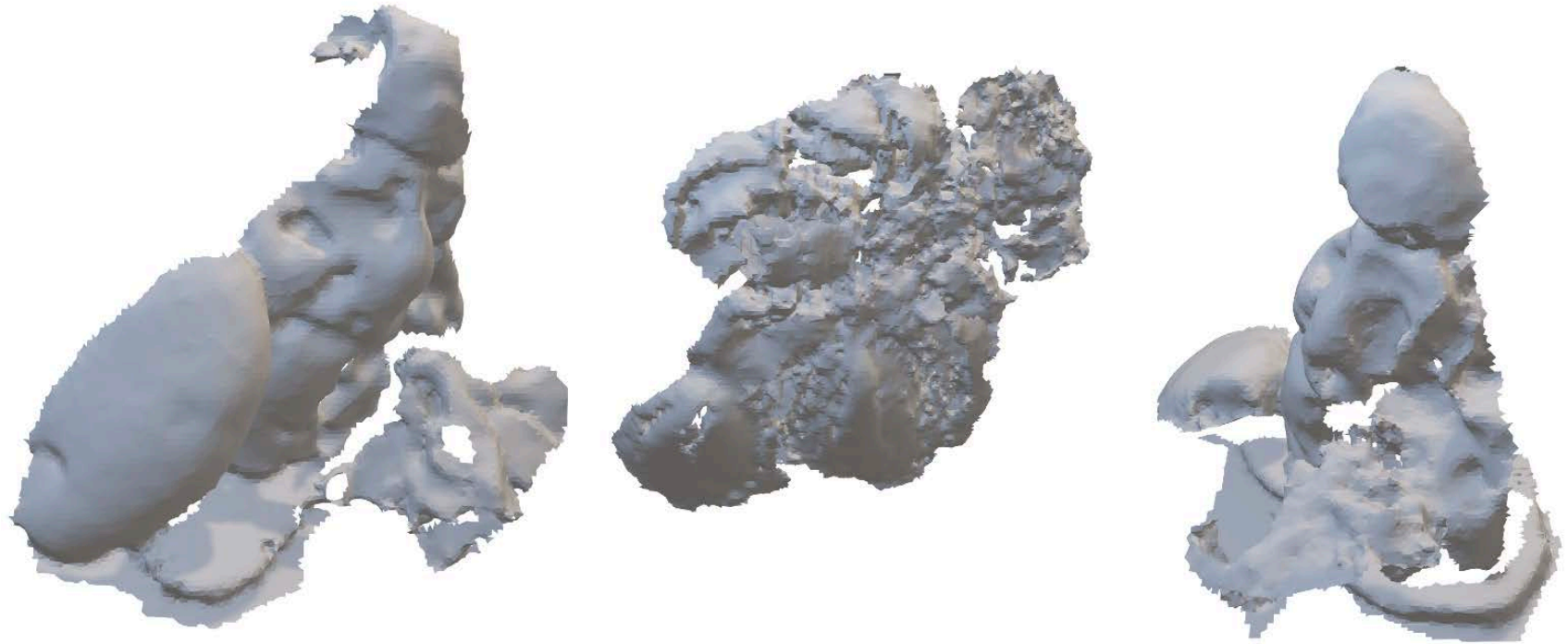


*Photoscultural Untitled 3* (2020) Formlab clear resin cured by UV laser (views 1&2)



*Photoscultural Untitled 3* (2020) Formlab clear resin cured by UV laser (view 3).

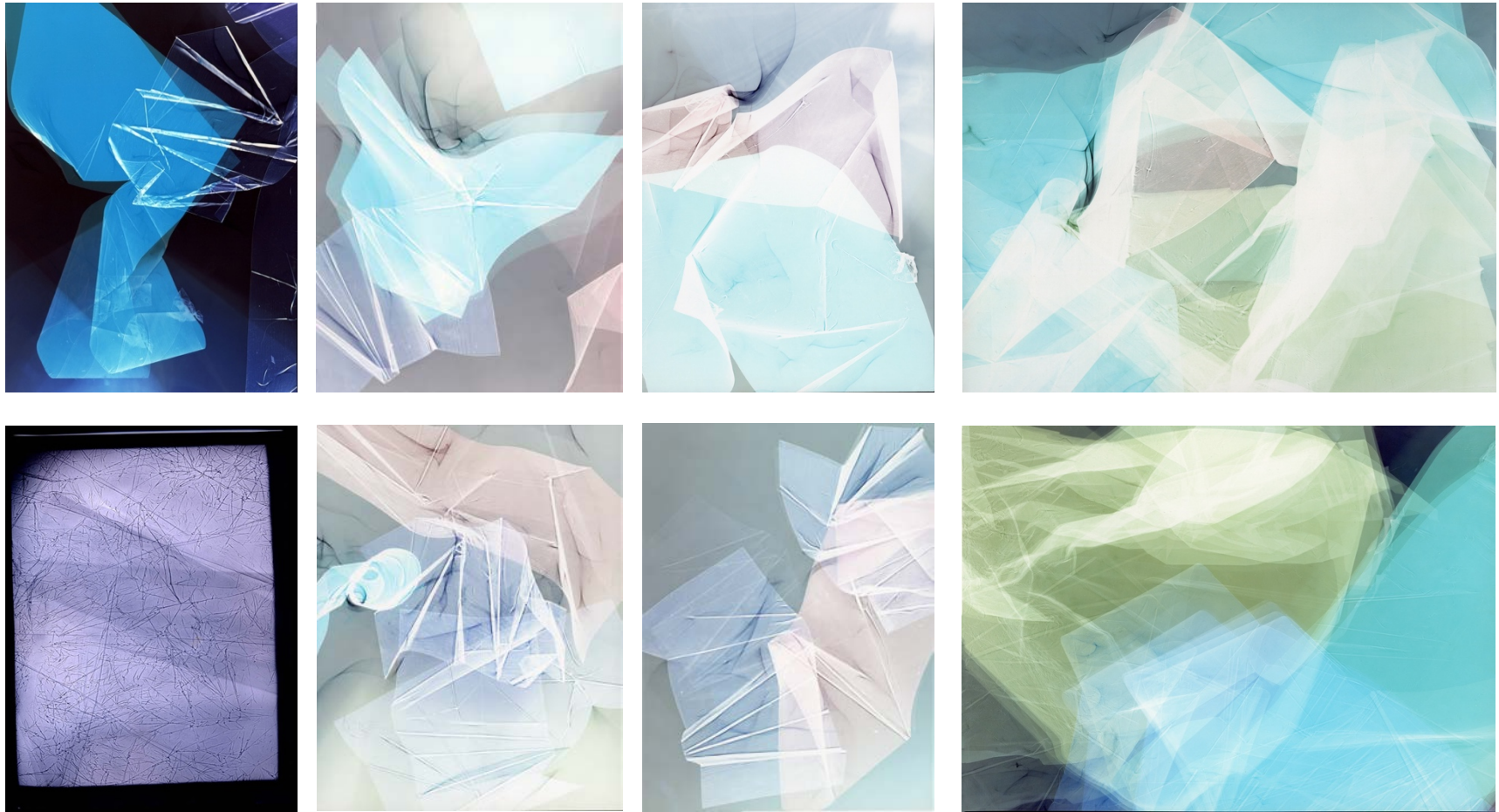




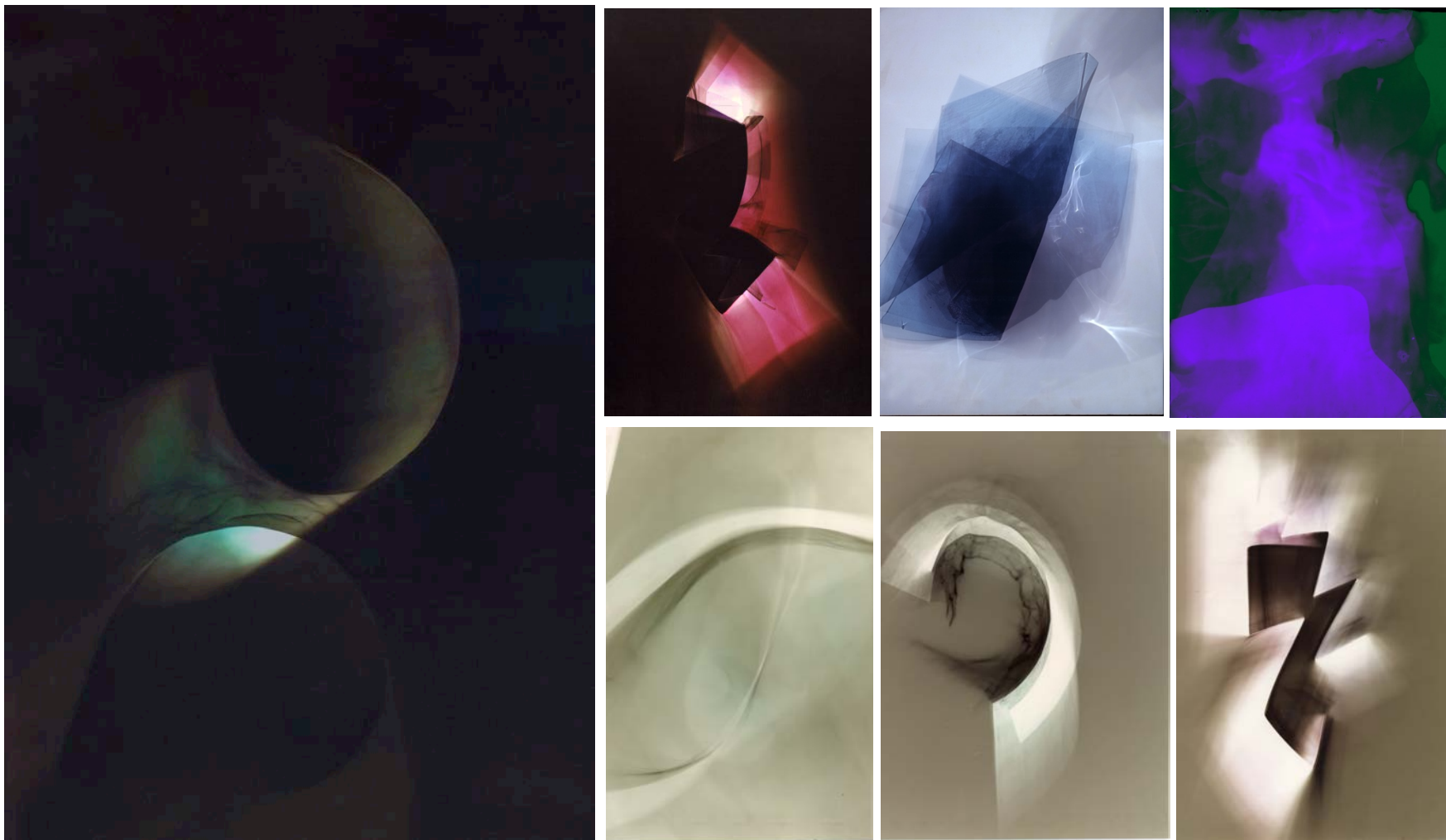
*Photoscultural* (2020) Digital files, COVID19 caused cancellation of printing.

## Appendix

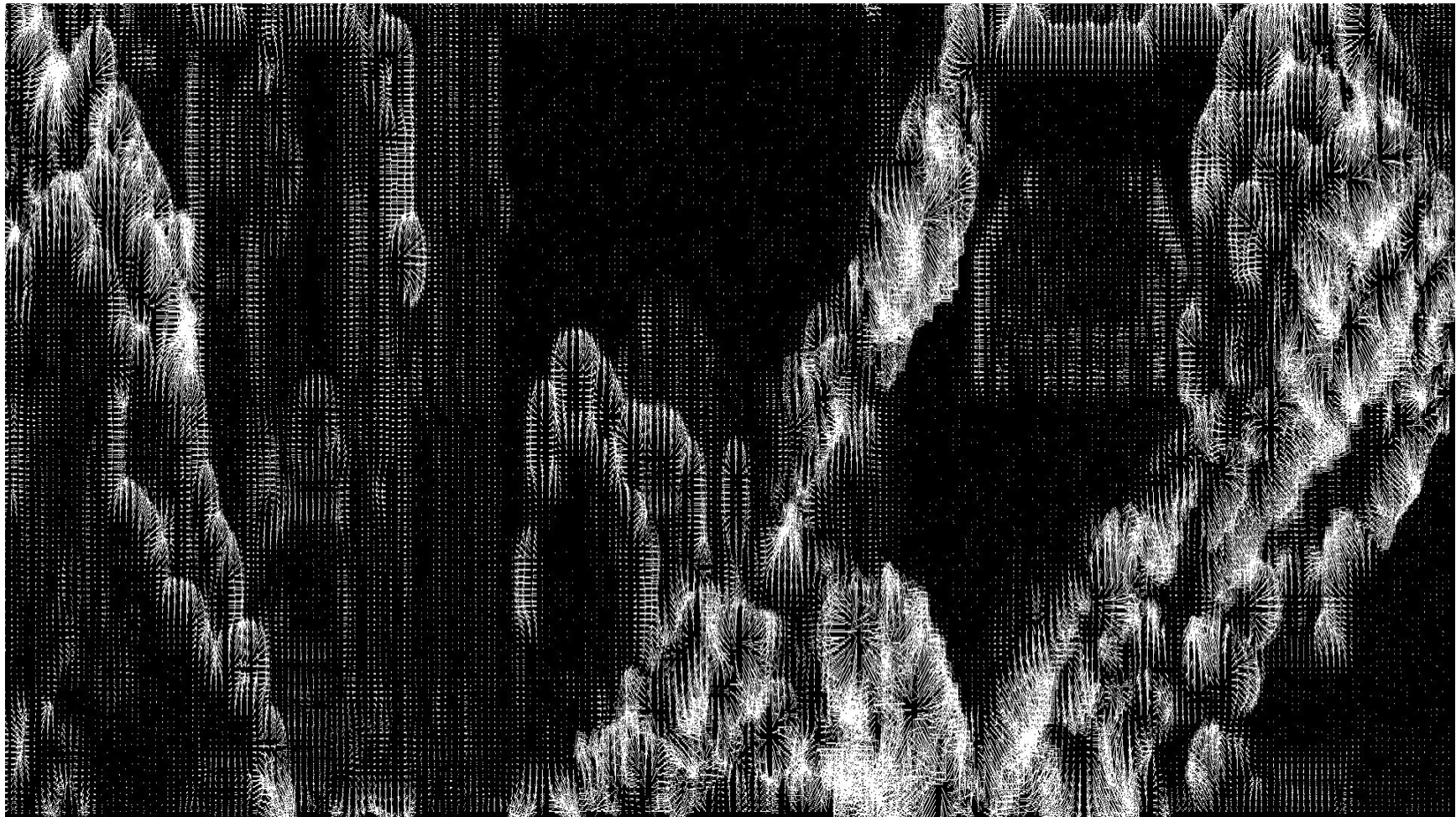
### Experimental Work



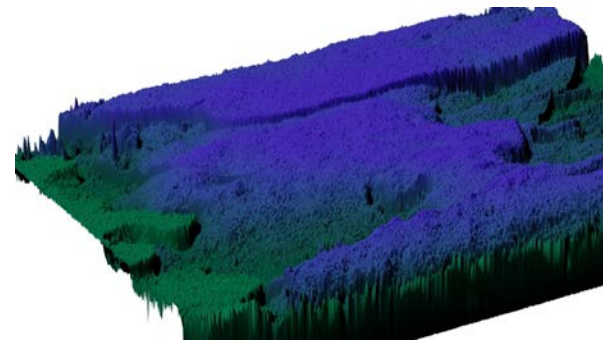
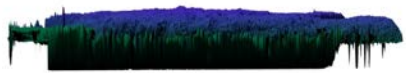
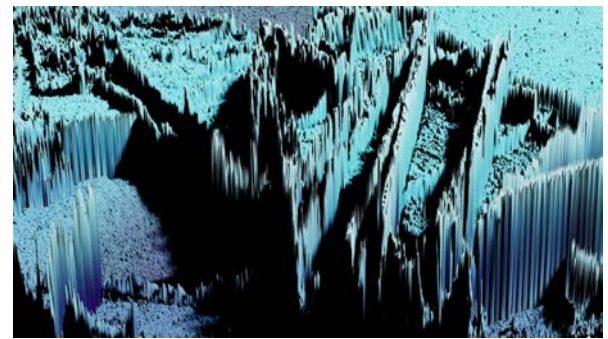
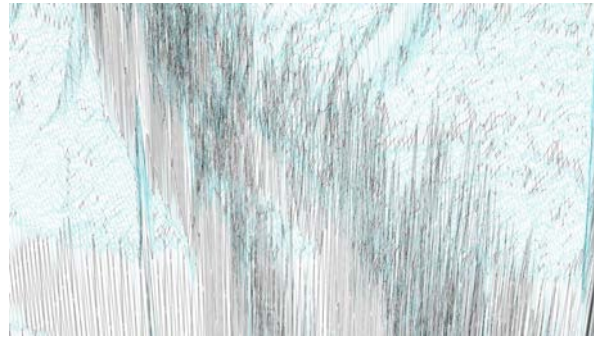
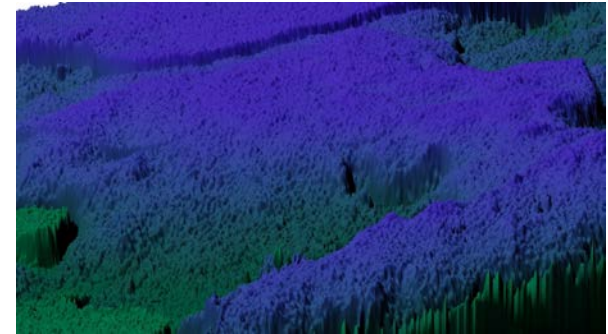
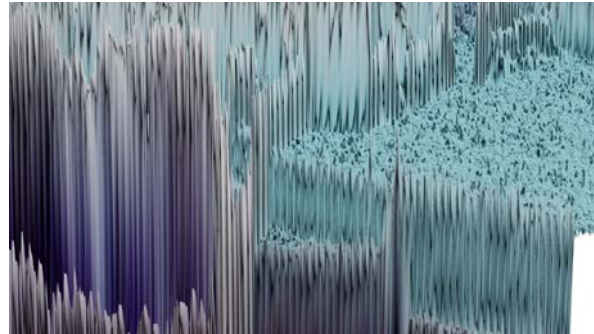
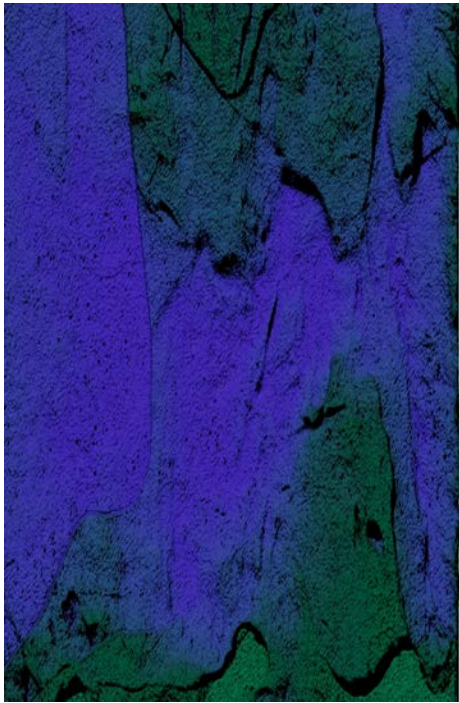
*An Expedition* (2015) C-type photographs. Series of colour photographs, C-type print on Fujicolor paper 20.3 x 25.4cm.



*An Expedition* (2015) C-type photograms. Series of Colour photograms, C-type print on Fujicolor paper 20.3 x 25.4cm.



*An Expedition* (2015) 3-D hybrid photogram studies 2015.



*An Expedition* (2015–16) 3-D hybrid photogram studies 2015.



*Neither Here Nor There: Yearning for Peaty Gleys: between agricultural and ceremonial (2017-18).*

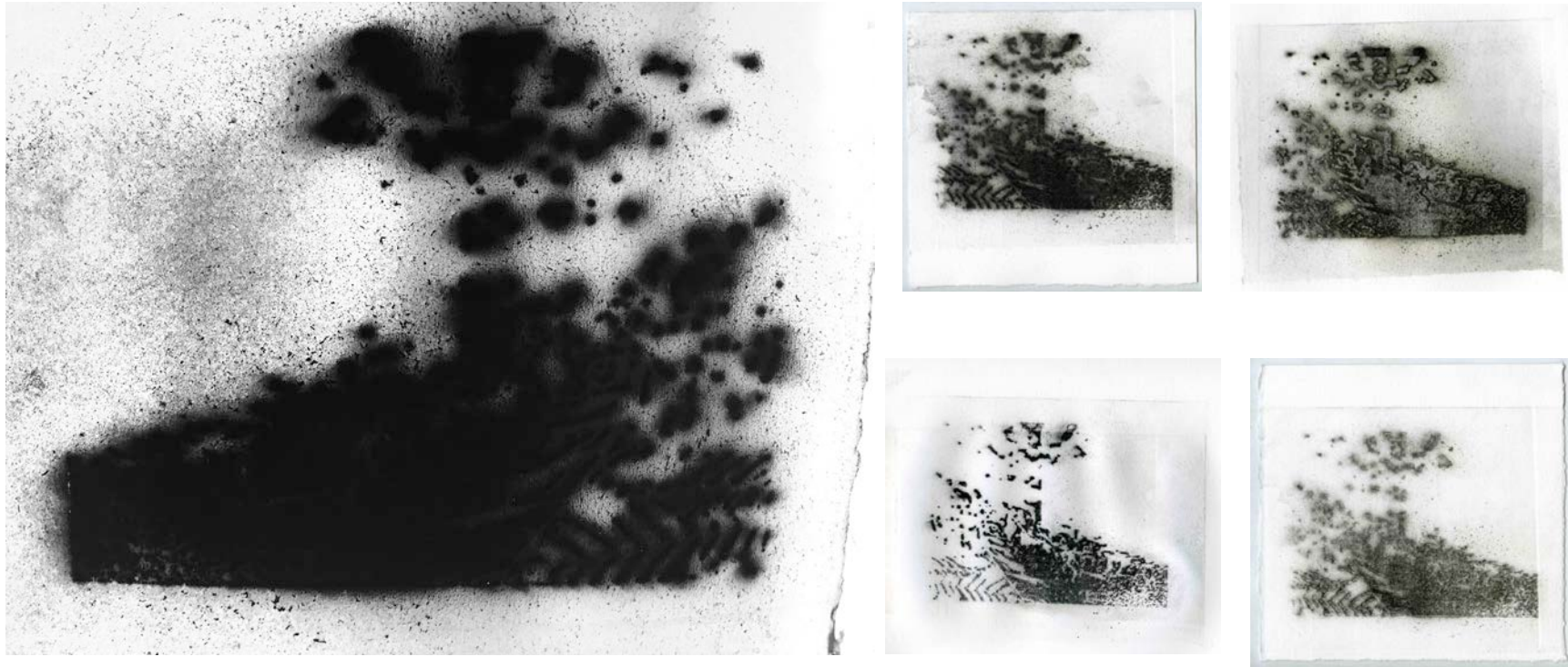


*Neither Here Nor There: Yearning for Peaty Glens: between agricultural and) ceremonial (2017–18).*





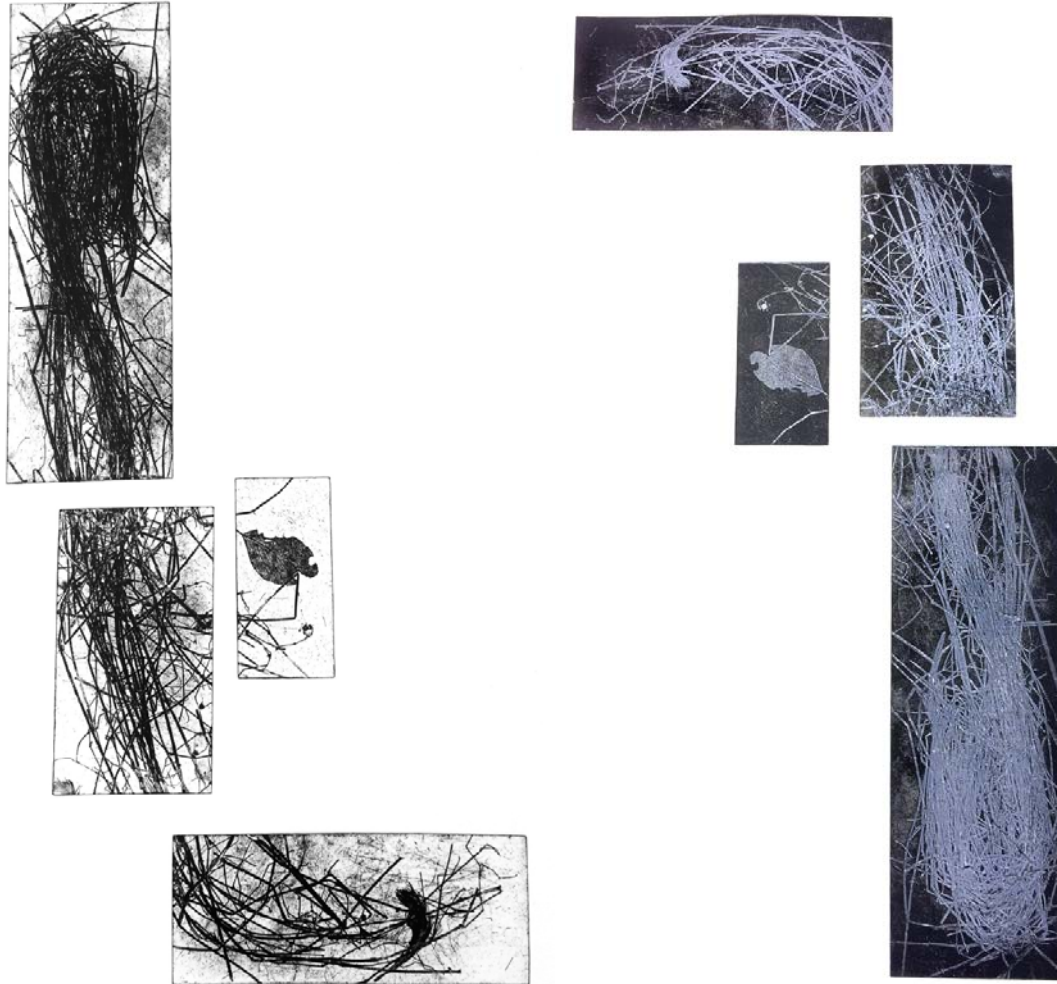
*Neither Here Nor There: Yearning for Peaty Gleys: between agricultural and ceremonial* (2017–18).



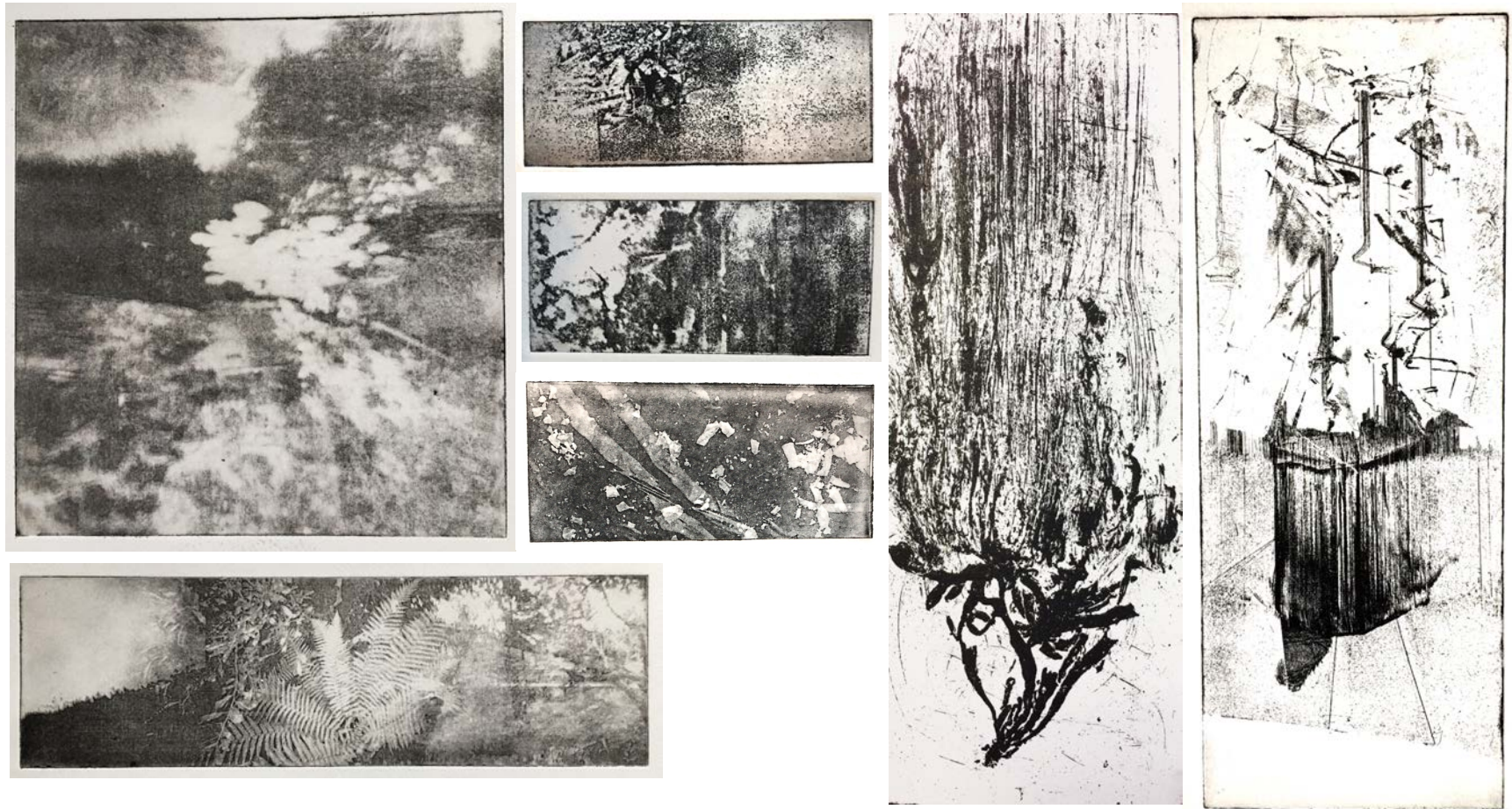
*Neither Here nor There: Carbon Prints* (2017) Somerset black on white paper, each 12 x 15cm.



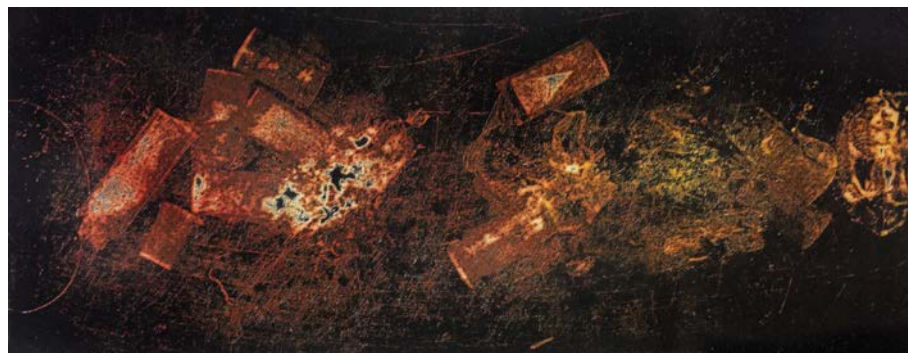
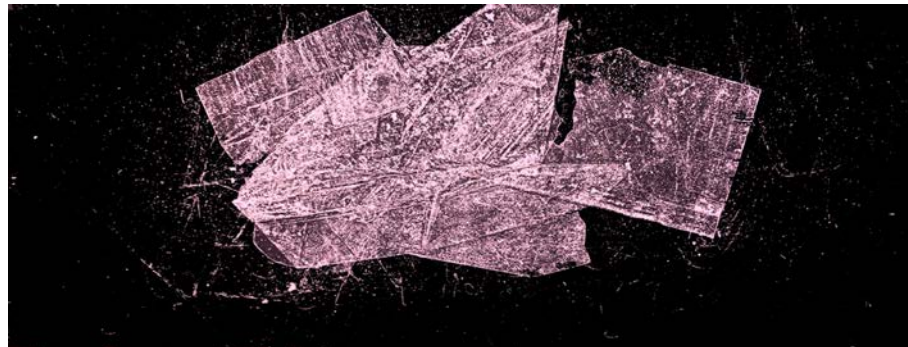
*Neither Here nor There: Carbon Prints* (2017) Japanese plywood dust on Somerset white paper, each 22 x 29cm.



*Neither Here nor There: Tay Pathway* (2017) soft ground etchings.



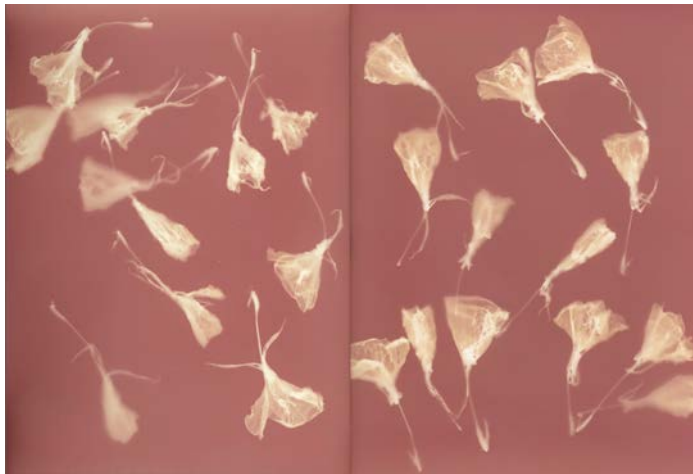
*Neither Here nor There: Tay Pathway* (2017) soft ground etchings.



*Neither Here nor There: Nethergate to Botanic Gardens* (2017) soft ground colour etchings.

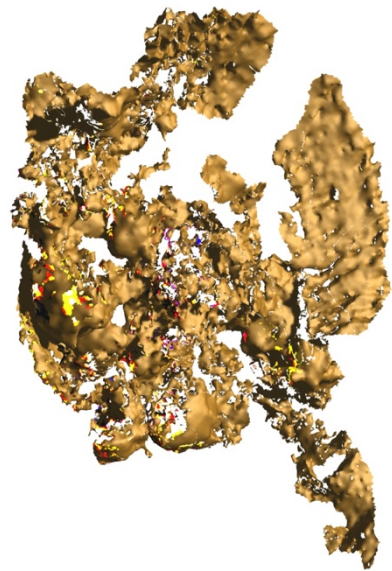


*Neither Here nor There: Nethergate Twilight Bloom* (2017) Dry-pressed evening primrose flowers on watercolour paper.



*Neither Here nor There: Nethergate Norma* (2017) Left :Lumens Print . Right: Vintage “Norma” Papier Bromure circa 1942.

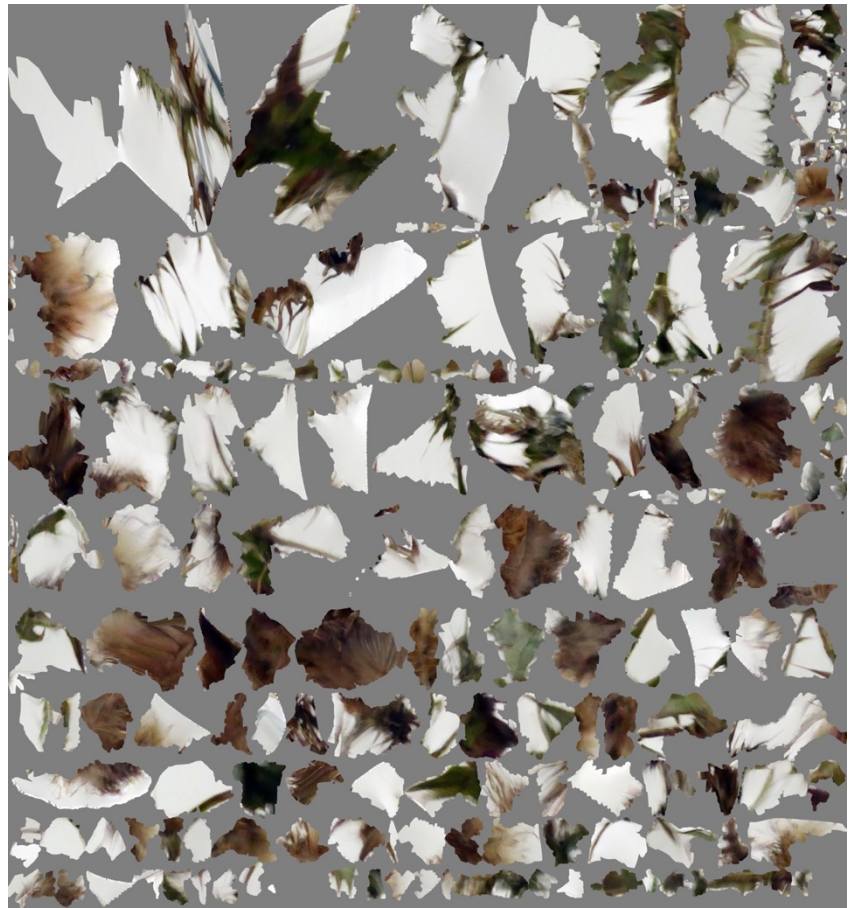
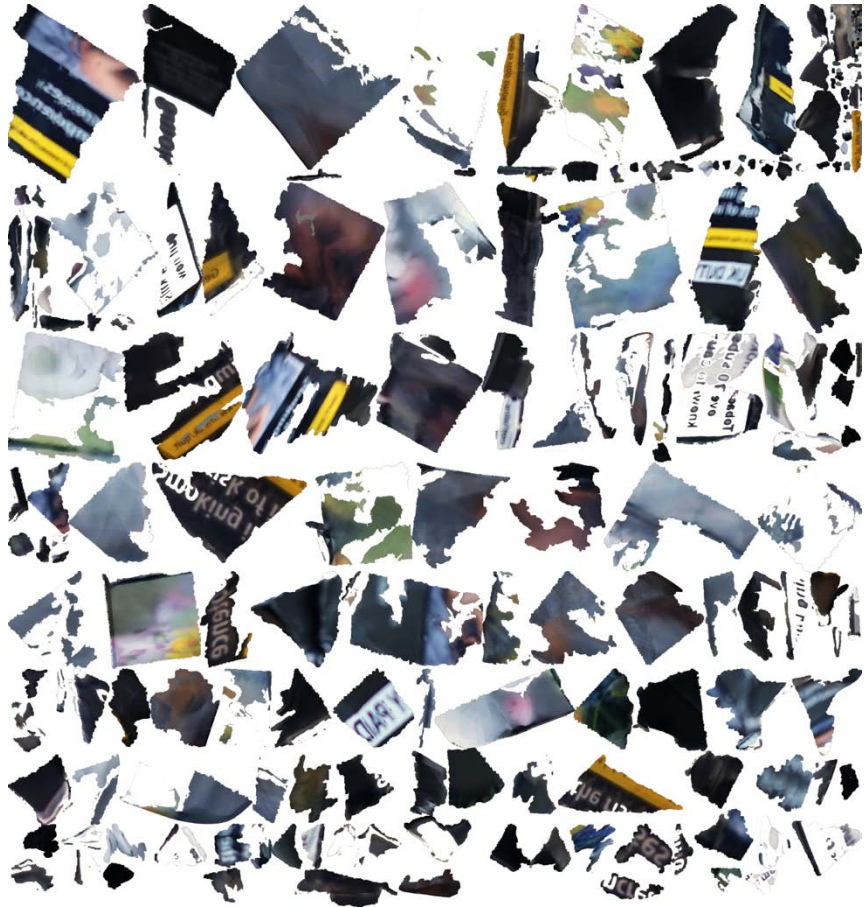




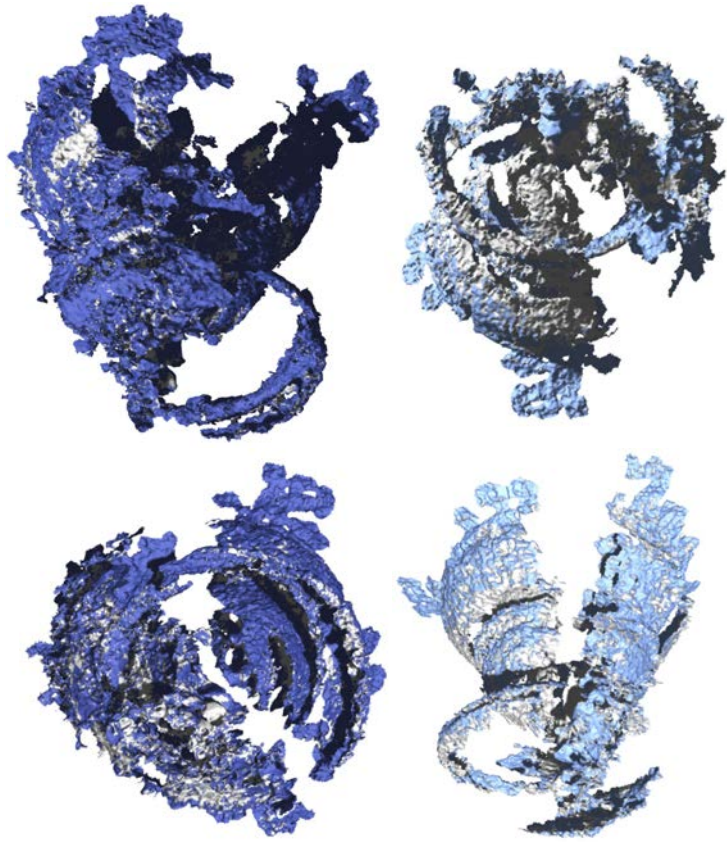
*Neither Here nor There: Botanic Earth Studies* (2017) Initial studies from 3-D scans.



*Neither Here nor There: Rocks of Solitude* (2017) Study from 3-D scan.



Left: *Neither Here nor There: jpegs cigarette pack* (2017) Giclee print 90x90cm. Right: *Neither Here nor There: jpegs thistle* (2017).



*Neither Here nor There* (2017) Early 3-D scans and resulting photo-etchings.



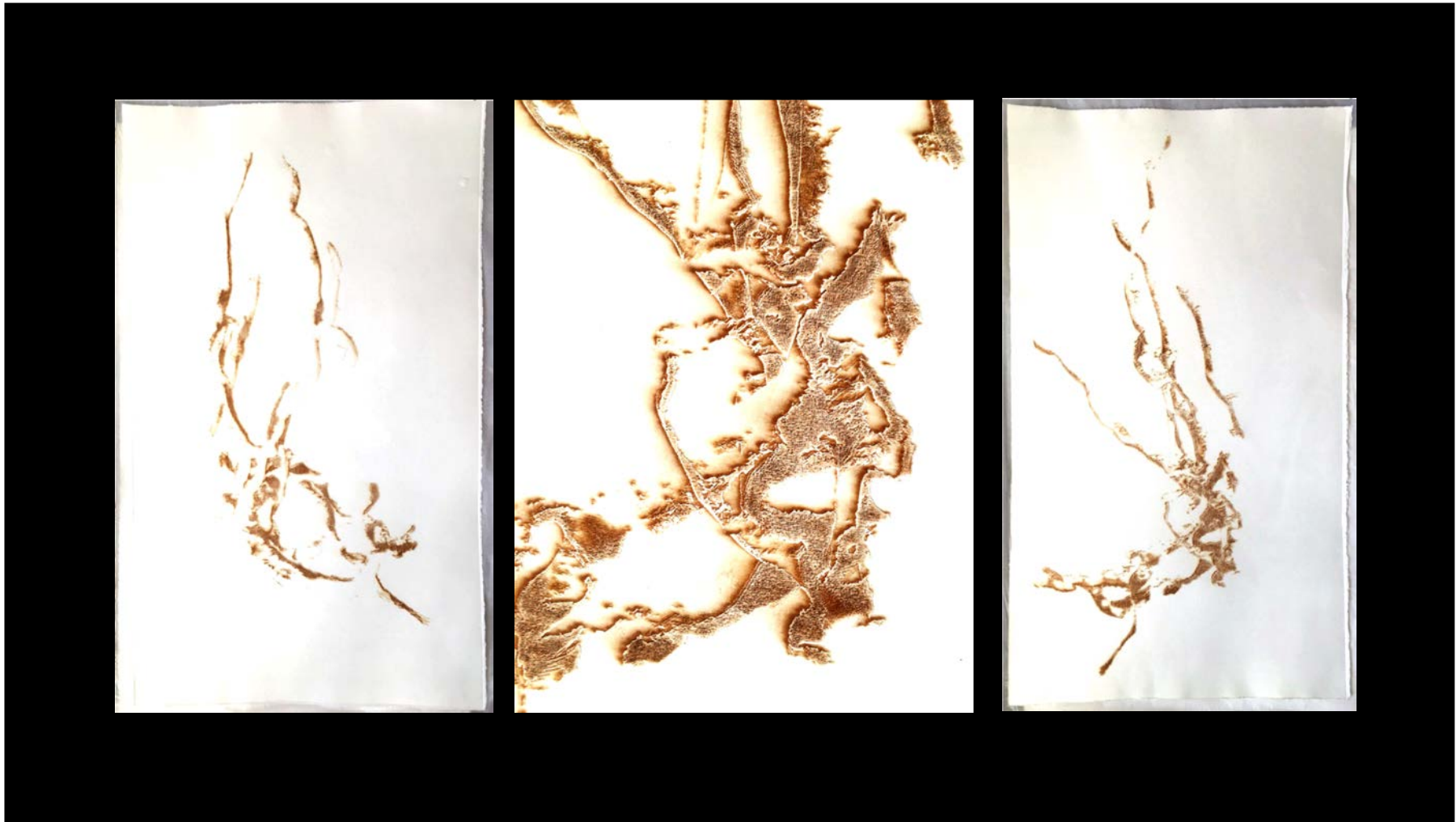
*Neither Here nor There: Botanic Earth Studies* (2017) Laser Print on Japanese Plywood, 47 x 83 cm.



*Neither Here nor There: Botanic Earth Studies* (2017) Laser Print on Japanese Plywood, each 22 x 29 cm.



*Neither Here nor There: Botanic Earth Studies* (2018) Embossed studies on Somerset white paper.



*Neither Here nor There: Botanic Earth Studies* (2018) Carbon print studies on Somerset white paper.

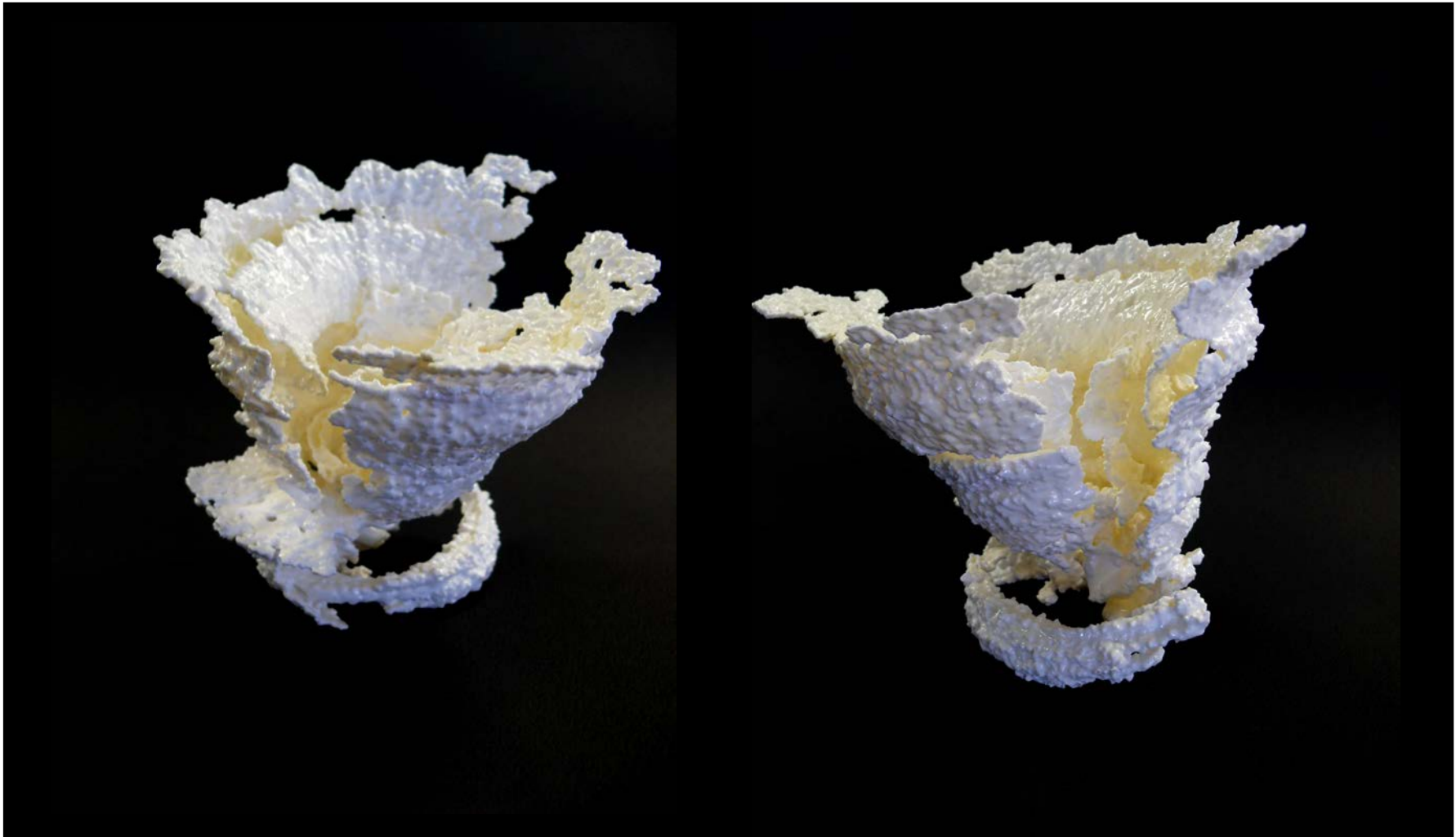




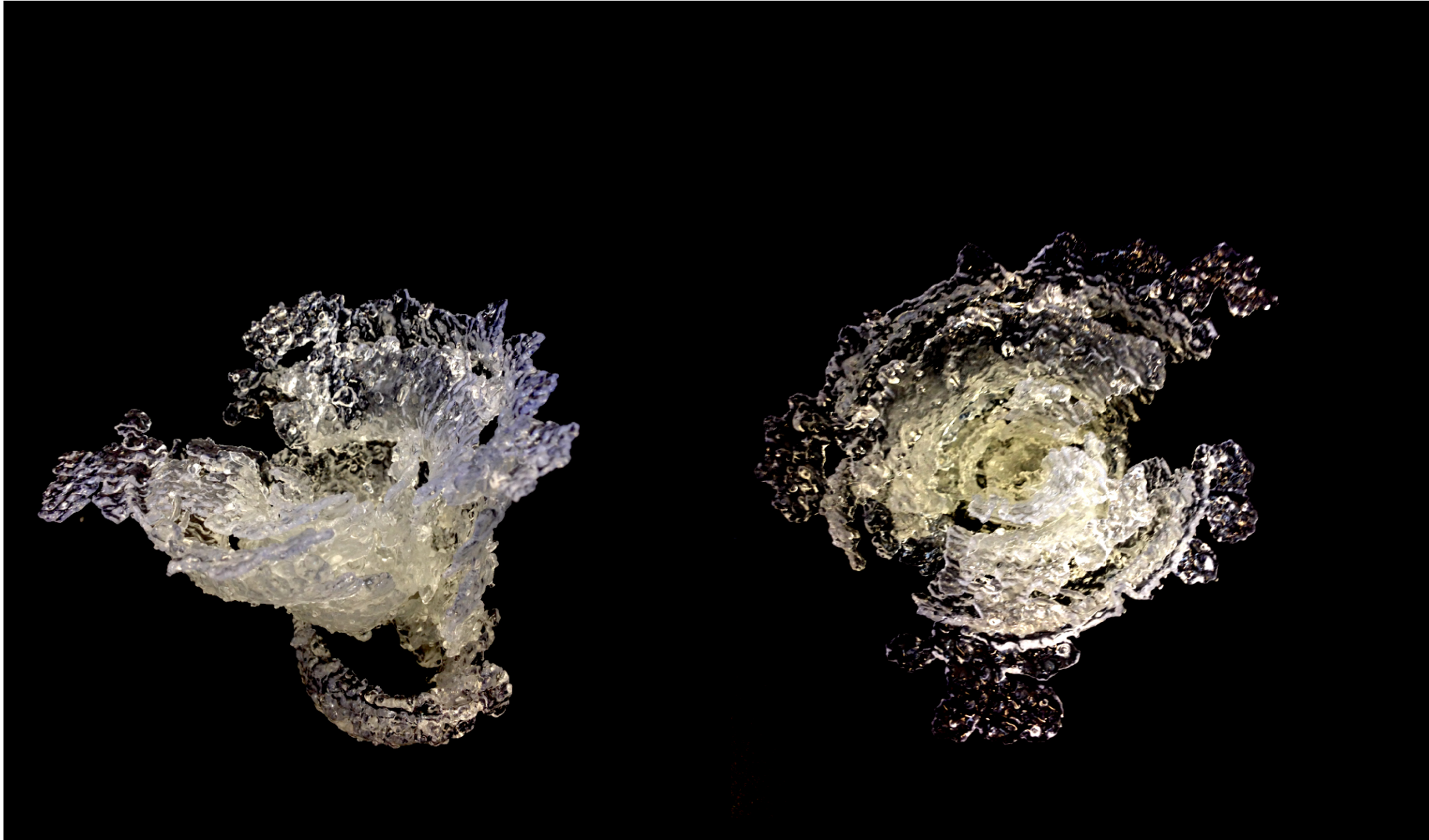
*Neither Here nor There: Botanics of the Sea* (2018).



*Neither Here nor There*. Photosculptural (2019) Test print.



*Neither Here nor There: Photosculptural* (2019) Test prints.



*Neither Here nor There: Photosculptural* (2019) Test prints.