



Photographic exposure: A critique of the shopping centre

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Photographic Exposure: A Critique of the Shopping Centre

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Abstract

The research photographs were taken in a variety of shopping centres in Britain, and these spaces were explored through photography and in the photograph. The practice explores and documents retail and leisure landscapes in the urban environment, and the documentary tradition of evidence as the critique analyses this culture of capitalism in the twenty first century. The project focused on consumerism across various shopping centres in different social geographical locations, and different genres of photography have been used as the method for producing this critique of the shopping centre. The photographs have been disseminated across various websites and gallery exhibitions, and these spaces have different audiences affecting the reading of the critique manifest. 'Plan of the Present Work, The Production of Space' by Henri Lefebvre deconstructs space and is used to break down the spaces of the photograph, and 'Time Exposure and Snapshot: The Photograph as Paradox' by Thierry de Duve is discussed. Representational spaces related to the *time exposure*, while representations of space relate to the *snapshot*. Landscape as real space and composition as imagined space are identified in relation to the different temporal exposures. Both are critical in evidencing consumerism today. The use of different exposure times, including *time exposure* and *snapshot*, manifest depressive and euphoric readings of the image respectively, thus affecting how the critique is evidenced and functions. Methods construct the critique, and an analysis of the photograph reveals these practice methods. Contextual photographers include Thomas Struth and Garry Winogrand, respectively *time exposure* and *snapshot* practitioners in the documentary tradition. A close reading of the research photographs in the thesis draws out the different critiques of the shopping centre, like the patterns of consumption and arrest of somnambulism. The exposure of the research photographs critiques the stark reality of consumerism within the highly image-produced spaces of the shopping centre. Leisure and social spaces are increasingly a part of the retail space in consumer capitalism, and this is critiqued through evidence from the research practice.

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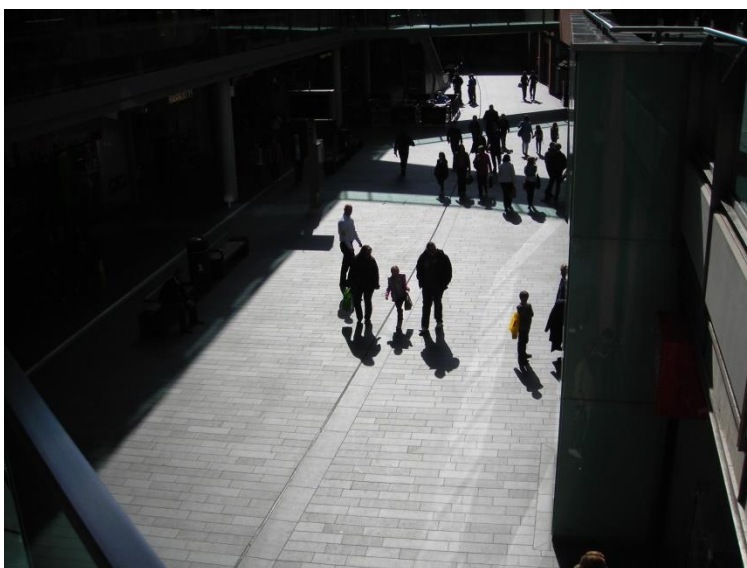
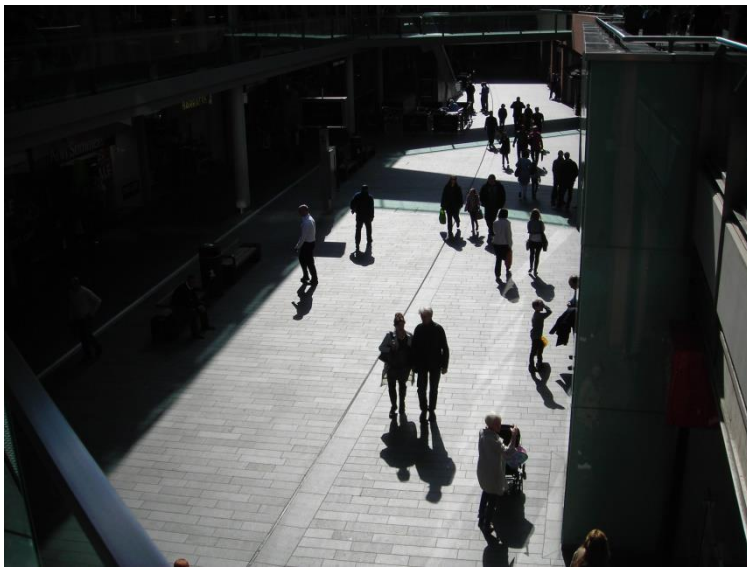
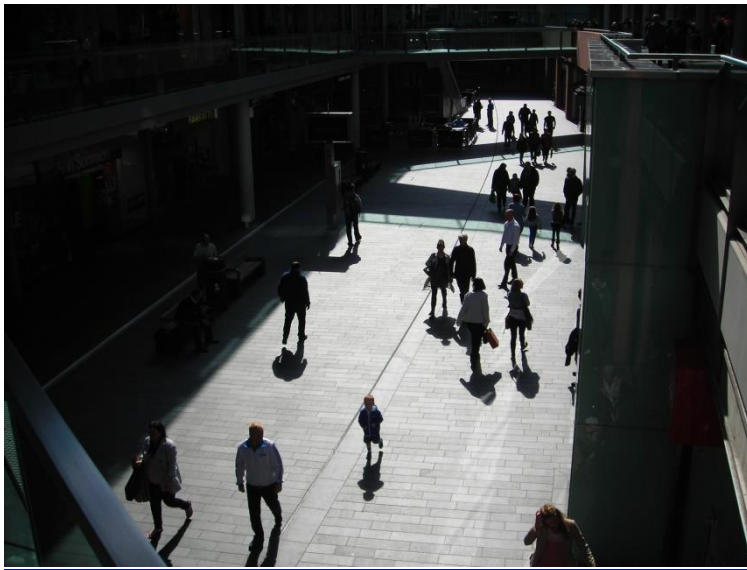
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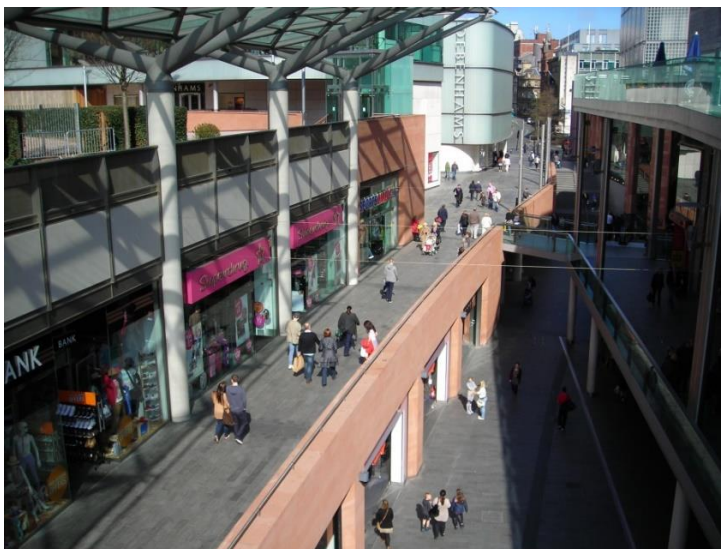


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Introduction

The research project takes photographic practice and critiques the shopping centre. Locations of the photograph and the photographic subject are explored with different methods of exposure. The effect of image architecture on the path of consumers is documented in the photograph that has different emotive readings. The space of the shopping centre is analysed as production, and the effects of consumption on social and leisure spaces, embedded in the retail experience, are evidenced. The patterns of consumption in capitalist space are offered as a critique by the image, and retail façade in the shopping centre plays a role in forming the space and production of the consumer. Social spaces of interaction are produced affecting each another, and these spaces are critical evidence of consumer capitalism in the research practice. The photograph is deconstructed with the referent landscape and image surface, and through these qualities a critique is offered, and the landscape becomes evidence. The photographic subject is remade through the construction of the photograph space, and the mood of those reading the photograph is affected by the temporal of exposure, thereby evidencing a critique of consumption.

Practice and Locations

The research involves photographing specific shopping centres, including Manchester Arndale, Liverpool One, and the Trafford Centre Manchester, located in North West England, as well as Westfield Retail Park, Stratford, London, England. These sites were chosen because of their relatively new development and national location, and also because other shopping centres, such as Meadowhall, Sheffield, Yorkshire, England, would not grant permission for a photography shoot. The term 'shopping centre' was preferred to the continental term 'arcade' (Benjamin, 1999) or the American term 'mall', although the background research prior to this thesis included visits to malls in Toronto and arcades in Paris and Berlin. The shopping centre is often located indoors as well as having outdoor dimensions, and is multifaceted on different levels, broad in trade, related to the high street, and a development of the department store. The shopping centre varies in terms of its configuration and extravagance, although it does not differ in essence and effect. The research practice documents the effect of these retail spaces through exposing the events and patterns of consumption within them.

The backdrop to the research practice lies in documenting the urban environment, critiquing the significance of how space is used and how ideology is evidenced in the landscape. The use of temporal exposure and composition remakes the landscape subject in the photograph, and the different mood effects of the image read through the critique. The different temporal exposures, identified as time exposure and snapshot, enable a critique of the urban environment and, through documenting and evidencing these spaces, the research photographs highlight the various events and patterns of consumption in the practice locations. Photographic methods were taken from theoretical readings, although the particular research question was based on an established concern with retail space, consumption, and the evidencing of the process of consumerism, so this subject was remade through the photograph.

The thesis predominately focuses on the research photographs found on the website www.spaceimage.weebly.com . There are two other practice websites produced that support the body of the research practice presented on the main website, including www.aboutsnapshots.weebly.com, that presents more experimental ideas through the photograph, and www.focuslandscape.weebly.com, that presents a broader critique of the urban environment, consumption and

production. These other websites are not intended to replace the main website or the photographs that have been reproduced in this thesis, although they are cited here to make the reader aware of the depth of the material that has gone into supporting the research project.

Varying approaches from photographers involve different methods of composition when exposing a landscape. Different temporal exposure methods affect the mood when reading a photograph: the snapshot emphasises the referent time of the exposure and the time exposure, where a lengthier exposure petrifies the subject in the photograph. Composition is a spatial consideration and time is closely tied to exposure. These are the constituents of a photographic practice. The photograph is the tool for considering consumerism, where the landscape is deconstructed into a shopping façade and the actions of consumers. The camera seeks out evidence in consumer space, made manifest through a critique in the form of shoppers and the retail façade. Patterns of consumption in the landscape are reformed through the framing of the shopping centre, and a critique of active, busy sites is evidenced in locations such as Westfield Retail Park and Liverpool One. Events are evidenced in photographs of the shopping centre; for example, a man or woman becoming conscious of the camera, usually

after exposure. The reactions of consumers passing façades and accidents in the landscape are documented in the photograph. Analysing the photograph the landscape reforms and formulates evidence through the critique of consumption.

Consumerism is busy and rarely short of happenings for the camera to evidence. In the research photographs, these happenings are harnessed. The event exposed can occur because of the camera; human subjects realize the camera is on them and a response ensues. On the rare occasion that a consumer requests an exposure to be deleted, this was respected. The targeting and non-targeting of consumers for the photograph is an ethical question for a researcher. Concerning the use and direction of the camera in the different shopping centres, each space had to be treated pragmatically, depending on the specific rules of the companies owning and operating within them.

Why the Internet?

The website was chosen as a means of presentation for the research photographs to provide a bank of photographs that critique and evidence consumerism. The presentation of the photograph on the internet challenges the culture of commerce. The revolutionised access that the internet brings was harnessed on the website for the analysis of the research photographs. The website is a space for dissemination and a

means of viewing gathered information on social interaction. The internet today is produced and made accessible for consumption. The photograph is available to anyone who learns of the website addresses, and such addresses are subject to advertising in different formats. What is more, through the deconstruction that happens on the website, the consumerist shopping dynamic of the internet is unravelled. Shopping today takes place predominantly on the internet, and consumerism is manifest through the electronic webpage that takes the form of a façade of sorts, although it differs from the façades of the shopping centres that are subject to the research photographs. Thus, the critique of retail space is evidenced in multifaceted contexts and more conventional methods of shopping are ironic in their presentation on the internet because of the anachronism that arises.

The task of the research practice is to evidence the effects of urban space through the patterns and paths of the consumer in the landscape. As a term, 'landscape' usually refers to nature or natural landscapes although, in this thesis, culture, power, and urbanisation are set as the photographic subject. Landscape refers to picture formats, and the format of the camera in the horizontal and vertical. The expansion of consumerism over the last twenty years in the form of the shopping

centre infers an association with the landscape. The scale of these building designs from the outside is epic although, inside these spaces, there is an institutional feel where the format of the building design is bound by convention, standard and scale.

Henri Lefebvre

The Production of Space discusses space and practice and deconstructs the different categories of space that can correspond to the photograph (Lefebvre, 1991, p. 33). The research photographs evidence the landscape as representations of space, composition of the landscape as representational spaces, and the photograph as a spatial practice. A critique of consumerism is evidenced through the making of the photograph, and the different spaces are tools for analysing the photograph and consumption in the landscape. The spatial tools drawn from the discussion of Lefebvre deconstruct a photographic practice, and the qualities of space in the photograph, landscape and composition, are categorised by *The Spatial Triad* (Lefebvre, 1991, p. 33). There are no set rules for defining the characteristics of space, as the different spaces of the Triad are fluid through practice. Henri Lefebvre and Edward Soja discuss space, production, and practice using similar methods and terms. The representational spaces and representations of space discussed by

Lefebvre correspond respectively to the mental spaces and physical spaces discussed in *Thirdspace* (Soja, 1996). Evidence contained in the landscape is critiqued by the photograph through the practice of exposure. Spaces of composition are associated with social life and art, the landscape is associated with the order of relations, and the two are bound up in practice. The frontal design manifest through the capitalist shopping space affects production, patterns of consumption, and the way in which we behave in the shopping centre, which qualities are evidenced through the critique of the research photographs. The shopping centre is formed through representations of space that draw the representational spaces of concerns; those shoppers consuming - this is the dynamic of the retail space.

**'Time Exposure and Snapshot: The Photograph as Paradox' by
Thierry de Duve**

This paper provides tools for analysing the photograph and the research practice. The discussion of time exposure and snapshot photography explains how these methods affect the significance of the photograph (de Duve & Ed. Elkins, 2008). The two methods were deployed in practice when shooting in the urban spaces and realise depressive and euphoric sensations in the photograph as evidence, which are the paradoxical qualities of the photograph de Duve presents. The research photographs

evidence the use of the retail space using a multiplicity of methods necessary to critique in a clear documentary fashion. 'Time Exposure and Snapshot: The Photograph as Paradox' highlights the significance of the photograph; how we look back in time in exposures causing depression and look forward in the snapshot causing euphoria. The photograph is manic depressive, with the saddened and shocking responsive relationship embedded within them. At times, the research photographs cause a breakdown of these moods through the photographic subject remade, where the critique of the image through the temporality of exposure evidences a stark realism. Considering the photographic subject in space and time incorporates a dimension of composition as a quality of exposure; they exist in the same dynamic, although they can be discussed separately to analyse the photograph.

Fredric Jameson

"We have seen that there is a way in which postmodernism replicates or reproduces – reinforces - the logic of consumer capitalism; the more significant question is whether there is also a way in which it resists that logic" (Jameson, 1998, p. 20).

Jameson points out, in *Postmodernism and Consumer Society*, that the advent of consumer capitalism in the 1960s provided a vehicle that reinvents those cultural practices of modernism; it is a "specific reaction against established forms of high modernism" (Jameson, 1998, p. 1). Postmodernism draws upon cultural practice from the past, and subjects it to the commerce, advertising, and production of consumer capitalism; for example, *Star Wars* and *Buck Rogers*. The reinventing of cultural experience in the 1930s-1950s, where alien villains, heroes and heroines in distress are critiqued, evidences that, as a society, "we seem condemned to seek the historical past through our own pop images and stereotypes about the past" (Jameson, 1998, p. 10). The term 'schizophrenia' is used in the cultural sense to describe how, as we move forward in time, we are unable to define our own times without reinventing the past due to the character of capitalism: "we have become incapable of achieving aesthetic representations of our own current experience" (Jameson, 1998, p. 9). Society is unable to focus on the present. We have become incapable of achieving photographs and art from our own experience and this is the fault of consumer capitalism, reinvented from its modernist counterpart.

Jaspar Joseph-Lester

Capitalist space is infiltrating social and leisure space. The urban environment is increasingly a space of consumption due to the retail landscape. Consumerism has become reproduced, with the leisure space conflating the retail space, and this development of leisure space is a subject of exposure (Joseph-Lester, 2008, p. 9). Capitalism is constantly evolving, and it is suggested that these retail spaces are controlled to disorientate the shopper with the intention of getting them to buy more (Joseph- Lester, 2004, p. 18).

Section 1: Practice Method

The evolution of the photographic practice is provided below, beginning with the desertion of the shopping centre, moving through the methods used in the act of photography, and discussing the photographs in the gallery space and on the websites. The photographic background to the research practice documented the urban environment through landscapes of desertion and façade. The street scenes of consumption in the practice setting lead to the critique of the shopping centre where consumer patterns were evidenced through varying time exposures. Consumerism, persuasive and developing, is detailed in the research practice with compositions of consumption in the shopping centre. The different exposure methods affect the way in which the retail landscape is evidenced through the critique.

Rise and fall of the Shopping Centre

The research photographs document the development of consumerism in shopping centres across the United Kingdom. Manchester Arndale was redeveloped in 1996 and this continued until 2006. Liverpool One opened in 2008. The Trafford Centre was opened in 1998. Westfield Retail Park Stratford was opened in 2011. This research project, therefore, traces large scale shopping centres that were established in the last

twenty years in Britain, their presentation today, and how consumerism is realised in them through the act of shopping. The press and effects of consumerism on social and leisure spaces in the shopping centre have been increasing, in the last twenty years Britain has seen an expansion of the shopping centre around the country. Shopping malls in the United States are a point of research today, broadly speaking. There are around 1100 malls today, although a quarter of them are at risk of closure over the next five years. Moreover, since 2002, department stores have lost 448,000 jobs, a 25 percent decline, and the number of stores closing in recent times could be equivalent to the great recession (Time, 2017).

"Europe has one of the largest retail economies in the world, with consumers wanting more for their money. Leading retailers from all over the world are continuing to join the physical marketplace, showing that an online presence is not the only necessity to be a successful player in retail...Shopping complexes are becoming more frequent throughout Western Europe, with the number of shopping centers in Germany, for example, increasing year after year" (Statista, 2018).

Thus, the expansion of the shopping centre differs under global capitalism and raises questions about their fate in Britain. Are they destined to become deserted, as they are in the United States, because

of the rise of the internet and, if so, does this mean that photographic opportunities like the research practice will be on the decline? "A big drop in footfall - the number of people visiting high street and retail centres - over the past year has exposed fresh cracks in the high street, leaving retail chiefs wondering where all their customers have gone" (Wood, 2016).

The Making of Photographs

The urban environment was documented using a street photography approach to these spaces. The photographic practice underpins the intellectual enquiry, although the methods for constructing each photograph have been drawn from Thierry de Duve and Henri Lefebvre, and their ideas relating to photography practice. In addition to this, my own methodologies, what have been termed *Removed* and *In Among* methods for producing the photograph, have come out of the research and the experience of constructing the image practice.

Social space is increasingly becoming corrupted by consumerism. With the increase and development of the shopping centre, social and leisure spaces have become embedded in the retail space; for example, coffee bars and cinemas. Exposing social aspects of the retail space through the

vehicle of street photography has its boundaries, and this forms a research question. Composing *In Among* is often evidenced through the snapshot, and this method of practice is important to the research project and photography today. The snapshot composes social space in the shopping centre through close interaction between the camera and consumer, the more personal qualities of the human subjects coming through the photograph in comparison to the time exposure. Photography is prohibited in the shopping centre, and permission is needed, as businesses and consumers can be friendly or hostile to the photographer. *Removed* compositions are generally less problematic than *In Among* due to the distance from the consumers, although shop owners dislike cameras lingering.

There are specific working methods associated with producing the research photographs and different approaches to the subject, although these different working methods were not always decided prior to the shoot. The different factors determining practice included the distance between the photographer and the human subject, the interaction between the photographer and the human subject, and the interplay of the human subject in relation to the façade. The temporal exposure and composition methods are read through the photograph and, as the research practice developed, these methods became more conspicuous.

This enabled a more conscious approach to future shoots, where distance in composition and varying temporal exposures could be specified.

We are Fashion (Fig. 1) clearly shows that image architecture can be exposed and composed. In this case, a group of teenage boys are passing the image architecture. This photograph combines a snapshot exposure with a relatively *Removed* composition method. The research photographs expose consumers in spatial patterns and through the arrest the somnambulism. These two different critiques of consumerism, respectively, are evidence of *Removed* and *In Among* methods of composition. The research photographs evidence that consumerism is a highly controlled environment, and this space is remade through the critique shown in the photograph.

The snapshot and time exposure refer to the length of the exposure. The snapshot photograph reads as immediate, a consequence of little time given through exposure in the camera, a happening taking place within a tight window. In the time exposure, the referent subject is concerned with space whereas, in the snapshot, the referent subject is concerned with the time of the event. These events can be exposed *In Among* and *Removed*, although it is with the former, where temporal exposure happens with such speed, that a sense of mania is realised because of the phenomenon about to happen in the photograph. Photographical

methods and the making of the photograph have a direct impact on how the photograph is read, and so, when temporal exposure methods are employed, these ultimately affect our psyche. In the case of the snapshot, when looking at the evidence through a critique, we become obsessive. Snapshot exposures have little composition in the time directly before exposure, although the composition of the snapshot can be considered outside the time of the exposure, impacting on the outcome of the photograph.

Methods Used

The process of critiquing consumerism through photographic methods and techniques involved taking the photographs using a multiplicity of approaches. It has been important to practise more than one method of photography to explore the dynamic and paradox of the photograph. The effects of consumerism in social space are realised through different photographic methods and their outcomes where conflicting temporalities exist in the photograph. One practice method cannot articulate the multiplicity of ways in which consumerism is structured; therefore, either a *Removed* time exposures or *In Among* snapshots are employed to critique this subject sufficiently.

Method infers the process of photography, using the apparatus on which photography is dependent. When choosing the apparatus for the research practice, the conspicuousness and ability of the camera to expose in detail require consideration. This was an ethical question as a researcher, as consumers may complain when subject to the single lens reflex, due to such cameras having a capacity to expose detail with clarity and direction. In the shopping centre, permission to shoot was often required, at times with risk assessments and contractual agreements. Ethics as a photographer were important; for example, age, gender, and ethnicity, were all factors that needed considering when shooting. The use of space by the consumer in response to the architecture affected the photographic methods employed. The rigmarole of a single lens reflex in the controlled environment of the shopping centre drew attention, making the serious desire to avoid altercations more difficult to achieve. The single lens reflex camera made consumers conscious when they were in front of the lens. Security and shop owners were aware of the detail that the single lens reflex is able to capture. Phone cameras are discreet, although they do not offer the ability to compose with as much control and detail as is the case with the resonant single lens reflex. The distance between the camera and the consumer was crucial in determining which temporal exposure methods to use.

Consumers are often passive in the face of snapshot photography, although at times disapproving, whereas collectives of consumers go unaware of timed exposures of them, with the spatial patterns of collective consumption unfolding through the time exposure.

Ethical questions concerning the making of the snapshot through *In Among* methods and equally the making of the time exposure through *Removed* methods focus on the conscious awareness of the consumers and whether consent should be sought by the photographer before shooting. The research practice occurred either in public space, where it is legal to photograph anything and anyone on any public property within reasonable community standards, or in private space, with specific contractual agreements with each site. For example, it was prohibited to follow any one individual, explicitly document the content of a façade, or target children unaccompanied by an adult. Moreover, if anyone expressed disapproval at having been photographed, the digital images were deleted. Ethics, as a photographer, were complicated by certain shops using photographs of naked or provocative models that can be read by consumers of any age passing the façade.

The different methods of photography applied in the shopping centre expose consumers in diverse ways. The different shopping centres were chosen due to their originality, permission given to expose, and the timeframe of the research project. For the practice in Manchester Arndale, several insurance and assessment forms needing completing before permission to document was granted and permission was not granted to revisit this shopping centre. The research project, in situating consumerism in the photograph through exposure, both indoors and around the outside of the shopping centre, realised different results. For example, land ownership and private space affected the interaction between photographer and consumer, and the formality of a single lens reflex produced awareness among those employed by the shops. The camera phone is discreet and popular enough to warrant less concern. The different methods of exposure are technical standards in addition to affecting the mood of the photograph. The length of exposure affects the specifics of the subject in the photograph, and composition is an inherent quality of exposure; for example, *In Among* captures facial expressions and personal details, and documents the interaction between the photographer and the consumer. *Removed* focuses more on the use of space with a collective of human subjects in the shopping centre.

Inside the Shopping Centre

The shopping centre is a sensual environment, full of colour, energy, and activity, where the retail facades entice consumers through images of the self. The research practice exposes moments of somnambulism, the consumer sleepwalking. This is a consequence of the effects of the retail façade, where the path of the photographer is affected in the shopping centre through the tunnel design that is typical of these spaces. The vivid colour and overload of information seize the consumer and their state of mind. Somnambulism describes the consumers as they consider the desires and choices available in the retail space; consumers are zombies. The consumer considers their insecurities amidst consumer capitalism, and we dream in retail hyperspace. The act of photography is an arrest from the façade-induced somnambulism, the photographic exposure interrupting this space of the dream.

The shell of the shopping centre is architecture and the spaces outside take on a different meaning to inside; they are unprotected by the rules of private spaces enforced by security. This affected what could be photographed, as outside the shopping centre there is freedom of movement, but the absence of sanctuary. The spaces inside the shopping centre are secure by comparison to outside; inside the mall, the unsafety lies in the seduction of the retail façade in the way it pulls consumers

through it to make a purchase. On occasion, the camera causes a stir; for example, a consumer exposed without prior notice or a distrustful shop owner bringing into question the ethical position of the photographer. Consumers express disapproval as subjects to exposure as they pass the camera, which constitutes the 'about to happen, but not yet happened' of the snapshot. Interruptions to consumers on the street were almost accidental, like in *Women are Beautiful*, where pedestrians were bumped into on the street (Winogrand, 1975). The brief interruption of passage flow for consumers exposed *In Among* questions the photograph as an objective document of evidence, as the natural moment of the retail space is disturbed. The reaction of consumers to the apparatus, happening immediately after the exposure, lends to a definition of an event where a mild upset is caused in the relatively confined space of the shopping centre. Methods with the apparatus were practiced with sensitivity.

Two temporal exposure methods were employed in the research practice. The theory of perceiving the photograph through time exposure and snapshot in 'Time Exposure and Snapshot: The Photograph as Paradox' by de Duve refers to reading the mood of the photograph, although the method of practice forms this mood. The snapshot startles the human

subject in the shopping centre; it is the act of exposure that causes the startle and so the surprise in the expression of the human subject occurs after the exposure and is not manifest in the photograph, whereas the time exposure evidences the ebb and flow, spatial patterns of production, that come to be autonomous in the photograph.

Reading the photograph, the composition of the landscape is evidenced through exposure onto the camera matrix. Time is needed to compose a landscape, but composition is a spatial construct of the photograph. Space and time, as the constructs of exposure, can be discussed as separate concepts and together. Composition is the spatial consideration given to a landscape before exposure, and is exemplified by *Wilmslow Park* (Fig. 2). This is a leisure space different to those found in the retail space, although this landscape was dreamed about in composition and approached many times prior to exposure: *Revisiting the Bonaventure Hotel* examples the revisiting of leisure space for photographic practice (Joseph-Lester, 2008, p. 95).

In the shopping centre, the positioning of the photographer is crucial. Consumers can disapprove of the photographic act, so an event of sorts can be caused by exposure through eliciting a response from the human

subject. Situating consumerism in the photograph has a level of the unconscious from the photographer towards the landscape. The photographer becomes conscious of the apparatus around the time of the exposure, if only for the briefest of moments, causing a temporal point in the unconscious towards the landscape at that time. In the shopping centre, with the time exposure, due to the distance between the camera and the photographer, the human subjects go unconscious of the camera.

At times, the photography practice would happen when wandering aimlessly through the shopping centre, though ultimately preoccupied with points of consumption: a gathering in an open space or retail facades on either side of the high street forming a space that acts as a tunnel. The methods of photography can document human subjects without their permission and, with the snapshot, the moment in which the exposure happens is over quickly. The photographer sees an event in an almost intuitive way; knowing that it is there to expose is almost a guess through moving around continuously as if hiding or on the sly:

“A photograph is neither taken nor seized by force. It offers itself up. It is the photo that takes you. One must not take photos...Your eye must see a

composition or an expression that life itself offers you, and you must know with intuition when to click the camera" (Caponigro, 2014).

Snapshots *In Among* consumers in the fast and constantly changing urban environments utilise methods that go with the change, flow, and pace of consumption. Somnambulism refers to the order in which consumers move among the façades, but shopping is an active choice. The consumer is drawn into the space to satisfy the desires that are present and necessary to function in consumer capitalism. The natural state of consumerism is façades in competition to draw the gaze of the consumer as they shop, inducing somnambulism. Subtle effects from the photographer on the path of the consumer interrupt this. The format of the shopping centre determines the pace of the consumer and methods of the photographer. *In Among* and *Removed* compositions expose the conformity of human subjects to the order of consumerism.

The term arrest has negative connotations, and the practice of arrest is generally regarded as invasive. The human subject can be in receipt of the photographic act before, during, and after the exposure, or not at all. The term arrest refers to that time where the human subject and photographer have a realisation of consciousness in a reciprocal state, and this arrest of somnambulism happens with the snapshot exposure.

Ethics in the methods of exposure are important because, while consumers dream walking at the side of retail façade in the shopping centre, they are not fully conscious of their environment. The spatial format of the shopping centre design includes facades, leisure spaces, and entrances that control the movement of consumers through them. The arrest of this somnambulism was not invasive, although it interrupted the path of the consumers.

Through the creation of the research practice, there was no conscious intention to upset any human subjects. The desire to compose and expose questions the integrity of any photographer where the human subject does not have the opportunity to consent. As subject to the camera, the consumer had the possibility of disapproving, after the data had been collected. This was an influencing factor in the making of the research photographs, and exposures needed to be practised ethically always. The research photographs evidence the nature and customs of the consumer, and their right to privacy was respected through the rules of those that owned the retail space. This is exemplified in the shoot at Manchester Arndale where contractual agreement dictated the use and movement through the space, evidenced in the photographs. Documenting the consumer is a moral practice; that is, the ethics of

highlighting the somnambulism caused by the retail space had to be balanced with the ethics of exposing consumers with the camera without them being fully conscious of it. Manufacturing events caused a stir, in the sense that there was arousal from the human subject upon becoming conscious of the exposure. There was no intent to shock or disturb, although not every consumer was aware that they were being exposed.

Editing

The two photographic methods, time exposure and snapshot, were employed unconsciously and consciously although, as the practice developed, the use of the different methods was increasingly conscious at the time of exposure. Editing the exposures from the digital databases happened through a selection process and was an important part of the practice method. The editing process means that the different spaces of consumerism can be photographed comprehensively, onto the digital database, and assessed for quality of content at a later point. The editing process analysed the paradox in methods, where consumers were considered in composition for time exposures, and where little composition occurred before the snapshot. Exposure refers to light on the matrix of the camera, and composition is the spatial parameter of exposure in the lens. Both exposure and composition are time-based

methods of practice with the apparatus, although time in composition occurs prior to, as well as during, exposure. Fixing light onto the matrix is a process of time exposure that composition is inherent to, and there is a multiplicity of readings from the photograph, dependent on the methods employed. Time exposures manifest the referent landscape in the time of the image surface whilst referring to the space of the subject, whereas snapshots manifest the referent landscape as immediate to the space of the image surface whilst referring to the time of the event.

The *fcuk series* (Fig. 3) evidences patterns of consumption in the shopping space. A tripod was used in this series of photographs, as it offers the advantage of fixing the landscape. The facades in these compositions stay the same, while the fluid movement of the pedestrians is exposed as a blur. A series is different to a sequence; with the series, there remains the fixation of landscape while, with the sequence, there may be a shared theme running through the photographs, although the landscape can vary. The time exposure allows for the documentation of human subjects as a blur, the recording of light onto the camera's matrix evidencing the space through which the consumer has moved. In this way, the photograph is a unique medium in terms of its ability not only to freeze through the snapshot but convey through the time exposure.

Human subjects as a blur can be referred to as ghosts; this is an abstraction of space and not an external entity visiting the picture space.

Exhibition List & Websites

The research practice is evidenced through a selection of photographs for the referenced websites. There is one main website supported by two other websites for the research photographs. www.spaceimage.weebly.com includes the most applicable of the photographs, focused on consumption, production, and the patterns and events of retail space. The two other photographic websites www.focuslandscape.weebly.com and www.aboutsnapshots.weebly.com from personal practice support the research project, because they evidence critiques of retail and consumer spaces in a similar fashion to the body of images supplied at the end of this thesis. The latter website characterises experimental ideas and practice, critiquing the urban environment with a looser choice of concept for the documentation. This website supported the development of the research, through giving a focus to the methods of exposure and choice of image format. Drawings from *Sketch up*, sequenced photographs, natural landscapes, early examples of post-production, interiors, and exposure allowing for blur are all relevant to this website.

In a digital age, where the internet has become a space for mass consumption, photographs critiquing consumerism in its conventional form, the shopping centre, offer a critique both in the gallery and on the website. Presenting the photograph on the internet offers a vital and accessible stage where the concept of consumption is deconstructed. A critique of shopping occurs in the sense that there are multifaceted layers to the shopping experience in the medium of the internet and the content of the image; in the case of the research photographs, the shopping centre. The gallery space, now a common site for documentary photographs, allows practitioners to deliver their subject on larger scales:

“With the rise of television and digital technology there was less demand for published photography and it began to go into decline but has since found a new audience in art galleries and museums. Putting these works in a gallery setting places the work at the centre of a debate surrounding the power of photography and the photographer’s motivations. Their work raises questions of the documentary role of the photograph today and offers alternative ways of seeing, recording and understanding the events and situations that shape the world in which we live” (Tate, 2018).

Documentary photography witnesses the world and events within it, shedding light on injustice. By the mid-twentieth century, the positioning of the photograph in the gallery had become more significant, because of the rise of digital culture and the internet. The research photographs critique the discourse of consumption within the context of the gallery space and the websites. The virtual space of consumption is a space of vast image distribution, and is constantly evolving in capitalist spaces of production. The gallery space has exhibited the photograph for a degree of time now, and the research practice of documentary photographs sits in the tradition of critique in the gallery space, itself a space of consumption.

Space Image Consumption Exhibition: Sheffield Institute of Arts

This exhibited three large colour photographs A0 that were immersive landscapes, imitating history painting through their methods of exposure. Nailed to wooden batons at the top and bottom of the print, the batons lifted the prints three inches from the gallery wall, giving these large-scale photographs more of a presence in the gallery space. The compositions implied a tableau form and the photographs *Wilmslow Park* (Fig. 2), *We are Fashion* (Fig. 1), and *Liverpool One* (Fig. 4) were chosen, because the *Removed* composition from the human subjects in

each landscape represented a scene as if with narrative or from a history painting.

Snapshot photographs are conventionally exhibited as small prints, although with the *Space Image Consumption Exhibition*, large scale prints were warranted. Ideas of absorption reading the photographs ensue. Large scale photographs offer a critique of the subject, although the tableau form must be of a certain quality. Photographs that are poorly composed, without a clear landscape as subject, are weak in evidencing their subject; reading the tableau form, we are absorbed by the details in the large scene. The details of this sequence absorb and engage viewers in a sea of critique, and the scale helps with this as we navigate through the figures in the landscape as they correspond in our reading from the gallery wall. This exhibition substantiates the research project in situating consumerism in the photograph with the three-tableau form prints *Wilmslow Park* (Fig. 2), *We are Fashion* (Fig. 1), and *Liverpool One* (Fig. 4). Although *Wilmslow Park* (Fig. 2) is not a critique of the shopping centre, it was selected for this exhibition, because of the complexities of exposure that are unique to the image, and the critique of space that is heavily related to consumption. The presentation of photographs on the website is different to this exhibition. On the

website, the scale of the image is relatively small, read through a laptop or phone with a multiplicity of possible backgrounds; in the gallery, the images are large, with a large context of wall. The high resolution of the website is a different engagement to the gallery, and the effect of the sequence in the gallery realise a critique where we are pulled into photographs and their landscape, while the Tableau Forms composes a sea of subjectivity.

Freedom of Expression and Incarceration Exhibition: Helena Kennedy Centre

This exhibition comprised a dozen photographs of retail space, each nine by seven inches in size, and individually framed. They were displayed in sequence at eye level on the wall of the Gallery at *The Helena Kennedy Centre for International Justice*. Time exposures and snapshots are two positions that oppose each other; they do not mix, and bridging this paradox is a complex and technical matter of exposure. This exhibition showcased photographs of different temporal exposures, one the notion of the snapshot, "as an event, but then as an odd looking one, a frozen gestalt that conveys very little, if anything at all, of the fluency of things happening in real life" (de Duve & Ed. Elkins, 2008, p. 109). These photographs of retail space freeze moments of consumption, not as a series but, rather, as a sequence of singular photographs themed on

consumerism. The small format of this image sequence draws the viewer in up close to the gallery wall, allowing for an intimate reading where the arrangement of photographs is themed on consumption although each photograph is unique. The multiplicity of compositions of retail façades in this exhibition offered a critique that evidences the wide-ranging events and patterns of consumption in the shopping centre.

Westfield Retail Park Singular (Fig. 5) was one of the twelve photographs in this exhibition, although with the potential for being printed in tableau form due to the figures across the field in the photograph. The different formats have different implications in their reading, and the scale and physical formulations affect the critique for the audience. Critique is pressing with the tableau form, although the advantage of a sequence lies in the depth of evidence that can be hung onto the wall in a multiplicity of prints. This exhibition highlighted the potential for the photographs within it to be printed on a larger scale. The *Removed* composition of the human subject in (Fig. 5), with the large open nature to the façade in the photograph, offers an absorption affect, pulling the viewer into its field. In deconstructing the space of critique in (Fig. 5) and the viewers of that picture space, the concept of absorption occurs. Reading this image relates to the gallery photographs by Thomas Struth

where he questions the framing of the picture and how we correspond to it. The viewers of the paintings in his photographs emphasise the viewer of his photograph (Wylie, 2002, p. 105).

The Editions Exhibition: The Tetley Gallery

This exhibition showcased a dozen artists' contributions, and *The Pockets of Class: Building Design in Manchester* evidences a concern with social formulations in the urban environment. These photographs critique housing as a space of consumption, and the suburbs feed off the city like a parasite. Photography can bounce off architecture in an act of resistance, rebelling against these established spaces (Borden, 2002, p. 178). The ability of the camera to render subjects with accuracy requires an ethical approach by the photographer when exposing facade. The different locations expose affluent buildings in the city centre and deprived areas in the suburbs, although there exist deprivation in the city and wealth in the suburbs, and the critique of consumption in these spaces evidences the different impacts of façade design.

The Editions Exhibition in the gallery space evidenced photographs across a physical plane, and these photographs are also evidenced in the virtual space of the internet. One photograph from each of the dozen artists was printed A3 size and hung directly on the wall. The sequence

was slightly above eye level, going against hanging convention, because of the particularly large scale of the wall and room in which they were located. When viewed from a distance, the photographs were not awkwardly hung too close to the floor.

Transition Exhibition: Holden Gallery. Opened Exhibition: Rogue Artist Studios

These historical exhibitions from before the start of the research project situated consumerism in the photograph through exposing the patterns and events of consumption. For example, *Consumption A&B* (Fig. 6) evidences the practice of composing consumerism and the use of the high street by the consumer. These websites are important as they characterise the practice leading to the research, where snapshots and time exposures were presented on various scales. It is usual for photographs to be situated in the gallery, in addition to the internet and media more broadly. The multiplicity of formats allows viewers to access the images in addition to the critique; there are no hard and fast rules on how to present a photograph.

The snapshots in the *Transition Exhibition* were printed on a small commercial scale. The time exposures in the *Opened Exhibition* were suited to large scale tableau form printing, with the figures shown

against the architectural backdrops. These conventions are being challenged, snapshots are beginning to be exhibited plastered on walls in the street and large-scale images are projected onto the wall of the gallery (Fried, 2008, p. 235). The presentation of street photographs challenges convention, and questions the scale at which such prints should be delivered. Small photographs have less presence than large ones, although a more intimate experience of the critique happens for those reading them. The size of the photograph determines how much the viewer is absorbed into it, in the sense that small photographs can be grabbed as objects we manage in our reading. With large photographs, we become lost in the critique and immersed within them, as if a part of the scene unfolding.

Conclusion: Practice Method

Dating back to the nineteenth century, the work of Eugene Atget exposed the urban space, architecture, desertion and production (Reynaud, 1989). Street photography now incorporates consumerism in the post-modern world, and the photographs of Garry Winogrand and Beat Streuli feature consumption as subject. Street scenes are a concept key to the reading of the photograph, and these images are increasingly accessible and inescapable as a genre. Street photographs critique the urban environment, local social context, space and ideology, and general

social conditioning. Theory surrounding the making of street photographs is influenced by various photographers from history, and documentary photography exists to influence the time it inhabits (Bate, 2009). The fast pace of human subjects on the street requires the photographer to employ fast exposures, if blur is to be avoided. The human subject has become central to photographs of the street, and the spaces in and around the shopping centre provide insights into the way in which the urban environment is used. The expansion of the role of the consumer in the modern world has caused the competitive reinvention of the façade, causation for the shopper to drift into fantasy where aspiration dominates all thoughts. The research practice exposes these moments of fantasy and interrupts them; in *Consumption A* (Fig. 6), a woman looking further down the high street is affected semi-consciously by the camera. The reaction from her after the exposure suggested this to be the case. In this way, the research practice in creation was subtly persuasive of its outcome, dynamic although never intrusive.

Section 2: Theories

Henri Lefebvre, Thierry de Duve, Fredric Jameson, Jaspar Joseph-Lester, and Mark Fisher form the bases of the theories explored. Below, their influence on the thesis is outlined: space is discussed by Lefebvre; temporal exposure theories of the photograph are offered by de Duve; consumerism is discussed by Jameson and Joseph-Lester; and capitalism today is explored by Fisher. Space and practice, as outlined by Lefebvre in *The Production of Space*, are used as the tools for dismantling the spaces of the photograph manifest as landscape and composition. Edward Soja builds upon a discussion of these spaces, suggesting that representational spaces are mental spaces and representations of space are physical spaces, and that the two come together in the urban environment where ideas are realised, and order is imposed. de Duve explains how our moods are affected when reading the photograph, as different exposure methods produce depressive and euphoric moods that affect the interpretation of evidence in the photograph. Frederick Jameson highlights reproduction as being enforced by postmodernism, because the reproduction of past commerce in new ways for the future makes it impossible for our time to find its own definition.

Henri Lefebvre

Philosopher, sociologist, and introducer of concepts such as the production of social space, Lefebvre implies that the dominant mode of production utilises representations of space as their political tool (Lefebvre, 1991, pp. 1-67). Consumerism is manufactured by liberal engineers using representations of space to impose order through frontal relations; for example, adverts with models are designed to make us look and feel more attractive and to attach consumers to this dream. *We are Fashion* (Fig. 1) as image architecture is a representation of space that idealises and dominates, manipulating the thoughts of the consumer. Retail façades have effect on the spatial practice of shopping with somnambulism. The shopping centre creates an acceptance of its space through controlling the way in which consumers use that space while shopping. Representational spaces of photographic composition focused on representations in the retail space threaten those producing such facades and adverts, so that the photographic act is prohibited,

"...thus space may be said to embrace a multitude of intersections, each with its assigned location. As for representations of the relations of production, which subsume power relations, these too occur in space: space contains them in the form of buildings, monuments and works of

art. Such frontal (and hence brutal) expressions of these relations do not completely crowd out their more clandestine or underground aspects; all power must have its accomplices – and its police” (Lefebvre, 1991, p. 33),

Space is constructed by those in positions of power and they use the image as representations of space to substantiate production in architectural spaces. When space is used through these means, it is often striking and immediate in effect. Practices resistant to the shopping centre are restrained by those in authority, although representational spaces can still be effective. Consumption is positioned in specific spots and takes different forms, and the building of capitalism, not least the shopping centre, have a frontal dimension to them. Using Westfield Retail Park as an example, we see the scale and impact of the buildings, as consumers are pushed and pulled through its space. Manchester Arndale, internally, offers open spaces to document the retail façade frontally, raising questions of power relations. *Social Space Trafford Centre* (Fig. 7) and *Westfield Retail Park Singular* (Fig. 5) show examples of shoppers relaxing in comfort whilst spending and consuming at the amenities. The *Spatial Triad*, outlined by Lefebvre, positions underground criticism of consumerism in a cycle of practice with the established consumer space. This is the practice of shopping where the order of imposed relations within the façade draws the focus of consumers.

Theorisation by Lefebvre between representations of space and representational spaces realises them as fluid through the act of practice.

**'Time Exposure and Snapshot: The Photograph as Paradox' by
Thierry de Duve**

"The word 'now', used to describe the kind of temporality involved in time exposures, doesn't refer to actual time, since it is abstracted from its natural link with 'here'. It is to be understood as a pause in time, charged with a potential actualisation which will eventually be carried out by speech, and is most probably rooted in the time-consuming act of looking" (de Duve & Ed. Elkins, 2008, p. 119).

Thierry de Duve is a modern and contemporary art theorist, critic, and curator. He writes that the paradox of the photograph is that both depression and euphoria are mixed in the reading of each image. These qualities can be amplified and separated in the photograph when composition and exposure are used in a specific way. Amplifying the distinction of the paradox and unravelling the boundaries of the paradox in the photograph was based on the theory defined by de Duve. The effects of these mixed temporal exposures are a recurring theme in this thesis.

"These two ways are mutually exclusive, yet they coexist in our perception of any photograph...moreover, they do not constitute a contradiction that we can resolve through dialectical synthesis. Instead they set up a paradox, which results in an unresolved oscillation of our psychological responses towards the photograph" (de Duve & Ed. Elkins, 2008, p. 110).

Time exposure and snapshot methods were separated in the research project so that each concept could be amplified, although both methods are present in all photographs. This paradox is theorised by de Duve as unresolved with the two different exposure methods, stating that the contradiction cannot be resolved through dialectical synthesis. The research photographs mix the qualities of the paradox, combining a quick exposure which makes the viewer question what is about to happen with a consideration of and distance from the spatial subject that infers an imagined space that is manifest and associated to the time exposure, although realised through the snapshot technically.

"Either the photograph registers a singular event, or it makes the event form itself in the image... Whereas the snapshot refers to the fluency of

time without conveying it, the time exposure petrifies the time of the referent and denotes it as departed" (de Duve & Ed. Elkins, 2008, p. 112).

Human subjects and facades are exposed as time exposures and snapshots, and these photographic subjects are locked within the confines of digital data collections for an endless length of time. The photograph is inherently traumatic on a temporal level for its viewer, inducing either depression or euphoria. This does not necessarily relate to the content of the photograph but, rather, to our libidinal attitudes to it through emotional reading, where our integrity comes under question. *Thomas Carlyle* by Julia Margaret Cameron creates sadness in its reading, while *Saigon* by Eddie Adams cause mania, exposing an act of violence that is about to unfold.

The event in the snapshot unfolds through a process, "the time exposure doesn't refer to life as process, evolution, diachrony, as does the snapshot" (de Duve & Ed. Elkins, 2008, p. 113). Time exposures create pictures with the referent subject in its own autonomous reality, not referring to a registered event nor the process and evolution of such events. The evolution of the photographic subject is captured in the snapshot, where the event is located at a specific instance. "Language

fails to operate in front of the pin-pointed space of the photograph and the onlooker is left momentarily aphasic (speechless)", and the snapshot is "always too early to witness the uncoiling of the tragedy, which at the surface of the photograph, will of course never occur" (de Duve & Ed. Elkins, 2008, p. 118).

'Superficial' is the term de Duve uses to refer to the surface of the photograph, whereas, 'referential' refers to the reality that the photograph exposes.

In the snapshot,

- the superficial is about space
- the referential is about time

In the time exposure,

- the superficial is about time
- the referential is about space (de Duve & Ed. Elkins, 2008, p. 115)

In the snapshot,

- we have no control over the subject that is about to happen, but
has not yet happened
- snapshots create stress and shock in their reading
- snapshots are 'here and formerly'

- the referential subject is about time, in that there is an absence of time in exposure
- the superficial image is about space, as the impact of the photograph's subject creates a spatial immediacy in its reading

Time exposures are,

- autonomous picture spaces where the referent subject is petrified
- time exposures are denoted as departed, causing depression in their reading
- time exposures are 'now and there'
- the referential subject is about space, for example, conveying space
- the superficial image is about time, as exposing over a length of time makes the subject autonomous and now in its reading

What photographs share in common is that they are data, they are the measure of something, and this occurs through the perception of both time exposures and snapshots. The two photographic theories are essential in constituting the paradox, and the multiplicity of methods allows for a critique that manifests evidence in varying ways. Using the formulation offered in 'Time Exposure and Snapshot: The Photograph as

Paradox', exposure lends either to the time exposure or snapshot. Exposure affects the emotive reading of the photograph. There is no such thing as an empirical definition of a time exposure and snapshot, as both qualities of exposure are fluid and, as such, their outcomes in the photograph, depression and euphoria, are inherent to all photographs and so all photographs are manic depressive in nature.

The paradox is abstracted upon here in terms of the making of the photograph; that is, the snapshot refers to the absence of time in exposing the photograph, with a sense of immediacy for those reading it. The about to happen, but has not yet happened, of the snapshot and event, stimulates anxiety and emotional shock, making this an immediate reading. The time exposure fixes the hour of the reality and gives it a space in the picture. The snapshot references the past in a different way to time exposure, as the snapshot refers specifically to the event exposed, as opposed to the time exposure, where the event forms in the picture, taking on a life of its own. These two-time based methods of exposure are associated with ideas of space and composition because, with any exposure, no matter what the speed, space will always be a construct. Space and composition operate in tandem with temporal exposure. The speed of the exposure is not the only influencing factor in

terms of how the photographic data are collected, as space impacts upon the reading of the photograph.

The point made by de Duve is that both types of photograph are not technical standards but, rather, affective readings that the photograph has. de Duve comments, in the penultimate paragraph of the essay, that these models are used to label two opposing attitudes we adopt when perceiving the photograph. The technical standards in the making of the photograph affect the photographic outcome and how it is perceived. Typically, a time exposure is depressive, "protracting onstage life that has stopped offstage", and a snapshot euphoric, "freezing onstage the course of life that goes on outside".

Fredric Jameson

Literary critic, political theorist, and analyser of cultural trends, Jameson points to the way in which capitalism reinvents itself over time. Consumer capitalism redesigns commerce to pitch ideas from the cultural past into the future. The collective nature of the retail window in the shopping centre causes moments of schizophrenia, where language collapses in the mind of the consumer, and confusion sets in amidst the imposition of information. By definition, this is cultural and momentary in nature, although the experience of such cognition is not dissimilar to the more

lasting effects of such terms, "schizophrenic experience is an experience of isolated, disconnected, and discontinuous material signifiers which fail to link up into a coherent sequence" (Jameson, 1982).

Jaspar Joseph-Lester

"In the new city centre development one has to accept the simultaneity of the place... having accepted that the plan form of the site is the product of making maximum economic use of the available space, the job of design is to make space plausible" (Joseph- Lester, 2004, p. 14).

Jaspar Joseph-Lester is an artist and writer who explores the role that images, fictional narratives, and experiential placemaking play in urban planning and everyday practice. Over the course of the 20th century, consumerism developed radically, and the Bonaventure Hotel is a prime example of how retail spaces are increasingly becoming leisure spaces (Joseph-Lester, 2008, p. 30). Image architecture is becoming more common as a tool of consumerism, although opportunities for the critique of consumerism continue to arise (Joseph-Lester, 2008, p. 9). In the retail space, images entice, and the effectiveness of the image in drawing in the consumer has seen an expansion of its use. It is now difficult to remain unaffected by the pressing nature of image

architecture, as the image has become engrained in the societal structure today.

Image architecture, as dominant and forceful in consumerism, presses into social space and has an unconscious effect on the younger generations, who are open to influence (Featherstone, 2010). We sleep through paths of consumption, affected by the unconscious of façade. Every space is unique, realising distinctive patterns of movement, while at the same time every shopping centre affects consumers in a similar way. In all retail spaces, there exist ergonomics to assist the process of consumption, although the consumer retains as choice, as they move through these spaces, making decisions that affect their path, sometimes from memory.

Architectural design is increasingly turning to the image, incorporating it into the function of the building as a means of affecting those consumers using and passing that space. At times, the effect of image architecture is unconscious (Bollas, 2010). *We are Fashion* (Fig. 1) demonstrates this with provocative image architecture, an image of propaganda affecting consumers as they move from one façade to another. Image architecture

is a typical example of a representation that induces compliance with consumerism (Pallasmaa, 2011).

The shopping centre is a space that is controlled to achieve its goals, the indoor mass market complex manipulates consumers through its spaces, and orientating oneself as a consumer is becoming increasingly difficult. The use of the retail space has been considered by those producing it. Increasingly, it is a shared, even communal, space, although only if we are consuming and obeying the rules of the façade. The advocates of consumerism who assemble the retail space affect us through disorientation, and the research practice subtly bends the agreed rules of engagement with consumerism. The photographic act bounces off the building space just as a skateboarder does when practising on a city building occupied by those in positions of power (Borden, 2002, p. 178).

"...civic space is really a hybrid commercial space, the streets, nodal points in a consumerist dance. The gift of this volume of space is predicated on it being at the centre of the commercial container. The new retail square places the urban subject on the stage of the gaze of the commodity" (Joseph- Lester, 2004, p. 14).

Mark Fisher

Writer and theorist in cybernetic culture and cultural studies, in *Capitalist Realism*, Fisher suggests that the elites of capitalism and consumerism affect the intentions of the consumer through image architecture. We have become zombies in the retail space, and the political elites imposing this consumer state of mind represent the desires that we forbid, but for which we secretly yearn. There is no outside to capitalism; we are constantly caught in consumer culture,

“What needs to be kept in mind is both that capitalism is a hyper-abstract impersonal structure and that it would be nothing without our co-operation. The most Gothic description of Capital is also the most accurate. Capital is an abstract parasite, an insatiable vampire and zombiemaker; but the living flesh it converts into dead labor is ours, and the zombies it makes are us. There is a sense in which it simply is the case that the political elite are our servants; the miserable service they provide from us is to launder our libidos, to obligingly re-present for us our disavowed desires as if they had nothing to do with us” (Fisher, 2009, p. 12).

Consumer society is a capitalist space with rules that we must obey if we are to seek our desires in its spaces. The political epoch of late capitalism, market capitalism, encourages the emergence and establishment of digital culture, and co-operation with a faceless, depersonalised capitalist structure. These cultural spaces operate with a conditional entrance to them, and full expropriation is a distant dream. It has become impossible to imagine the end of the dominance of consumer capitalism.

"In its world, as in ours, ultra-authoritarianism and Capital are by no means incompatible: internment camps and franchise coffee bars co-exist. In *Children of Men*, public space is abandoned, given over to uncollected garbage and stalking animals (one especially resonant scene takes place inside a derelict school, through which a deer runs). Neoliberals, the capitalist realists par excellence, have celebrated the destruction of public space but, contrary to their official hopes, there is no withering away of the state in *Children of Men*, only a stripping back of the state to its core military and police functions" (Fisher, 2009, p. 2).

The entrenchment of capitalism in a time of Capitalist Realism suggests that we are being subjected to a period of consumerism that is different to that which took place in the postmodernism set out by Jameson, as we

are no longer defining the future by the past. The internet and technology dominate, although the effect of such consumption has endemic societal consequences. As embellished in *Children of Men*, ghetto style capitalist spaces are used to control and sustain consumption (Fisher, 2009, p. 2).

Conclusion: Theories

According to Jameson, consumerism is defined by capitalism and space, and his cultural theories are abstracted on through an analysis of consumption in the shopping centre. The formation of capitalism can be evidenced through photographs of the retail space. Composing consumer space critiques capitalism, because we live in western society where the shopping is produced and underpins analysis. Private enterprise takes many different forms of consumerism, that are the thrust of capitalism. The retail space promotes and reflects consumer ideals, while photographic composition can be subversive and resistant to such ideals.

Events exposed in the retail spaces are not traumatic in the sense that a man is about to be shot dead. With the snapshot, we are too early to see the moment of awareness in the consumer, but too late to prevent that moment of awkwardness and disruption from happening after the

exposure. As outlined by de Duve, the temporal in exposure manifests all photographs as manic-depressive, although this thesis is flexible and mixes readings from the paradox in certain research photographs.

Representations of space, such as retail facades, are frontal, imposing an order, and exist because of systemic capitalism, that which can be critiqued by photographic composition. The shopping centre is not a soft space; we must spend our money intensively, as evidenced by the critique of spaces used by the consumer. Composed of chained companies, facades are replicated across highstreets and retail space. This is the fashion of consumerism that is well documented through the research photographs; for example, *Market Street Singular A&B* (Fig. 8), where the billboards and shop fronts are bold and bright in design. Capitalism states that it offers choice to consumers, although this is illusionistic, as the manifestation of the façade has been designed to shape the concern of consumers: "this world of abundance the market has created might indeed be the best of all possible worlds. But there are a couple of holes in its logic, and through these holes some serious ills can and do enter this presumed utopia to despoil it" (Bard Schmoookler, 1993).

Epilogue: Effects of Consumption

The image now forms an important contribution to human culture, putting it through a fundamental change. A philosophy of the photograph is essential in society today, as the circulation of images is expanding through the unfolding of histories (Flusser, 2005, p. 76). The role that the photograph plays in sustaining democratic materialism is fabricated by consumerism. *We are Fashion* (Fig. 1) is located in a space of consumerism and circulated by those pushing capitalist communications. The ethics of capitalism are questioned, by the image now pressing on social space. We consent to consume and accept shopping culture,

"Since it is sure of its ability to control the entire domain of the visible and the audible via the laws governing commercial circulation and democratic communication, Empire no longer censures anything. All art, and all thought, is ruined when we accept this permission to consume, to communicate and to enjoy. We should become the pitiless censors of ourselves" (Badiou, 2018).

The photograph is not necessarily associated with the term 'democracy', but the use of the image in the city space is becoming commonplace,

imposing. Capitalism is organised so that those that question image architecture are irrational. The democracy that is supposed to champion humanity is toxic through its imposition of consumption, we are re-educated by the enforcing of adverts in capitalist space that are welded to democracy,

"The word 'democracy' concerns what I shall call authoritarian opinion. It is forbidden, as it were, not to be a democrat. More precisely, it stands to reason that humanity aspires to democracy, and any subjectivity suspected of not being democratic is regarded as pathological. At best it refers to a patient re-education, at worst to the right of military intervention by democratic paratroopers" (Badiou, 2005, p. 78).

We are pushed through the retail spaces as a mass, as a collective, and made to obey the order of that mass. There is a fashion to consumerism, an intellect that we must acquire in order to progress through the workings of capitalism. Consumers as a collective encourage further consumption, a spatial coming together, where fashion is idealised with an inability to conclude or display humility. Those that reject or challenge consumerism are treated cruelly,

"In the case of the 'masses', the objection is either that they function as nothing but a pure signifier, intended to make the intellectual submit to the injunction to 'join with the masses', or that, as something real and uncontrollable, they function as a blind cluster exposed through the imaginary cement of its coalescence to idolatry, cruelty, folly and, finally, to abjection of dissolution and renunciation" (Badiou, 2005, p. 68).

Poverty is endemic in the urban environment. Crime, drugs, and the absence of education are commonplace, as is known to us, and the retail spaces are affected by shoplifting, muggings, and intoxication. Capitalist space manifests consumer society and upsets the freedoms that are subject to continual change through the international development of capitalist ideals. Consumerism has been established through history, although capitalism and its mechanisms are shown to be on trial, with its developments unfolding throughout the globe,

"The very idea of society itself, leaves a gaping hole in social order. It then becomes peculiarly difficult to combat anomie and control the resultant anti-social behaviours such as criminality, pornography, or the virtual enslavement of others. The reduction of 'freedom' to 'freedom of

enterprise' unleashes all those 'negative freedoms' that Polanyi saw as inextricably tied in with the positive freedoms" (Harvey, 2005, p. 80).

Section 3: Evaluation

Introduction

The research situates itself within the documentary and street photography tradition, taking from this convention and accepting its evidence-based tendency. The critique of the landscape in the photograph by Thomas Struth and Andreas Gursky take from this documentary tradition. The concept of the photograph allows the landscape to be evidenced, and this happens in multiple ways with tableau form and event photographs. The two different methods of exposure discussed by de Duve in 'Time Exposure and Snapshot: The Photograph as Paradox' reflect two different methods of composition, namely the tableau form (Fried, 2008, p. 143) and the event photograph. It is argued here that the tableau form is a time exposure as the pictures are composed and refer to history painting, while the event photograph is a snapshot. Reading the tableau form, we are absorbed into the image space of the figures representing the scene, in which sense tableau photographs today refer to pre-modern painting. In reading a picture space like the photograph as a tableau form, we are absorbed into it; for example, the gallery photographs of Thomas Struth. The audience reading the photographs by Struth, in a sense, become a part of the photographs, being absorbed into them, which emphasises the role of

reading the photograph. In *Art Institute of Chicago II* by Thomas Struth (Wylie, 2002, p. 105), discussed below, absorption is described as a temporal interplay with the picture surface. In reading the photograph, detached from it, we develop a critique of the picture whilst at the same time being captivated by it. In the act of perceiving the tableau form picture space, we are captivated and absorbed by the critique of the photograph. The tableau form as time exposure creates an autonomous referent in the space-time of the photograph, and it is easy to become lost in this space of reading the referent. In this sense, there exists an interplay with the tableau form picture space that is different to the event photograph. We are absorbed by the scene of the tableau form and forget it as an object whereas, when reading the event photograph, we do not become lost within the sea of critique, although on a small scale the photograph offers a more intimate reading. We are absorbed into the photograph, reading it on any scale, although photographs that have had a greater amount of composition put into their production are more likely to absorb one when viewing them. The reading of event photographs by comparison to the tableau form has an impact by situating the referent event directly onto those reading the image subject, due to the absence of time in the exposure and consequent spatial effect on the image surface.

Other Photographers

Documentary and street photography are long-standing genres for critiquing consumerism through the observation of happenings on the street and in other spaces (Durden, 2014, p. 136). The photographers selected here were chosen for their different styles of compositional approach to the subject, and different exposure techniques that affect the mood when reading the image. The selection of photographers was chosen because they critiqued the urban environment and evidenced the patterns and events of consumerism. There are other spaces that photographers expose; for example, Thomas Struth critiques the institutional space of the gallery, where lighting and picture boundaries shape the reading of the photograph. The research project identified the composition and exposure methods in the contextual photographs, which methods were influential in determining the parameters of composition and exposure in the research photographs. The gallery spaces of Thomas Struth are different to the image architecture in the research photographs. The contexts of gallery pictures and image architecture are different, and the reading of the images is different. The indoor and institutional nature of the gallery space can be likened to the indoor leisure space that is civic in the way in which human subjects gather.

Street

Thomas Struth, *Broadway 22nd Street*, 1978 (Wylie, 2002, p. 14)

Emerging from the German New Objectivity School, Struth takes urban pictures that trace the structure of the photograph, traditionally, and explores how that structure can be exploited to give the photograph meaning. Detailed pictures incorporating global connotations, the compositions by Struth are full of architectural and urban history, culture, time, and familiar language (Fried, 2008, p. 261). For Struth, the urban environment is disorderly, an uncontrolled systemic mechanism, a chaotic infrastructure. As inhabitants, we have an astonishing and shocking intention to endure. His photographs of these places bring an order to them through their composition: similarly, this is achieved with *Printworks Removed* (Fig. 9), where urban architecture is critiqued *en masse*, delicately revealing the atmosphere of the environment through the building surfaces, and radiating social and consumer concepts in the landscape. Social and economic forces shape the neighbourhoods composed by Struth, and the infrastructure of the city environment is affected by them. Through the composition of urban landscape, the intentions come to the reading of the photograph: here, a bank advert on a large facade. His photographs remake place, bringing new meaning and impact from their reading. *Broadway 22nd Street* (Fig. 10) composes

large-scale buildings with adverts hung on them saying, "Bank and Savings". This photograph has a sizeable open space occupying the front and middle of the picture. Towering buildings and alienation from those structures dominate, with few human subjects present. This picture is about the institutional setup of the city, and the central bank referenced in the picture.

Garry Winogrand, *New York*, 1965 (Durden, 2014, p. 142)

(Fig. 11) was part of an exhibition organised by John Szarkowski at New York's *Museum of Modern Art*. Winogrand moved photography away from the social concern of documentary photography towards a more subjective approach (Durden, 2014, p. 140). The street exposures by Winogrand put four edges around information, thus transforming the photographic subject and creating a new world in the photograph. The moment is captured with speed through snapshot methods. This fast temporal exposure and composition give a sailing or hovering feeling when reading the photograph. Winogrand wants to see what an event on the street will look like as a photograph, capturing life in a casual fashion. The about to happen, but has not yet happened, is resonant; for example, is the woman exposed about to react or make a comment to the photographer. The snapshot charges the photograph's dynamic, exposing social interactions, unique moments, together with solitary,

critical, uncomplimentary, youth and anger. The upfront exposure method in the photograph entitled *New York* was influential on a faction of the research practice, where composition techniques involved being *In Among* the path of consumers. Masses of film, liberal exposure methods, and an abundance of printing are employed to realise photographs such as *New York*. The compositions are loose, free, and open with regard to how they present the human subjects, nonetheless revealing qualities they would prefer not to be revealed. Winogrand stated that how we read photographs need resetting, that we know too much about how photographs should look, and that it is more valuable to frame in terms of what we want in the image (Museum of Modern Art, 2013). Fundamentally, this questions the relation between the human subject in the landscape and the composition of the photographer. The social space of the street allows an interplay between the photographer and subject, composition and landscape. *Women are Beautiful* is unambiguous in exposing detail and the *In Among* composition of the research practice bears a resemblance through methods of composition on the street that were playful and provoking.

Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1994-5 (Durden, 2014, p. 322)

(Fig. 12) Documentary photography today is a vehicle for the critique and misrepresentation of its subject for Martha Rosler. The traditional subject for documentary photography was the human subject, evidencing social concerns documenting poverty and depression (Evan & Agee, 2006). Rosler removes human subjects from her compositions in favour of retail facades, giving us the environment of the poor without exposing the poor. Rosler is focused on consumption albeit without exposing the human subject, and the retail façade alone is pressing. Documenting the neglect of society, the critique of consumerism in photographs by Rosler challenges the effects of capitalism by documenting the experience of poverty through representation. Rosler evidences the retail space in the photograph with words, using this approach to deconstruct the content; for example, a drunken condition in reference to the homelessness of The Bowery. Through the wording placed next to the representation of the photograph, a separation occurs from the experience of photographing the subject and, thus, the humanist tradition of documentary photography is broken. For Rosler, descriptive systems are inadequate, and her stark concern for façade is employed as a method for critiquing consumption.

Beat Streuli, *Osaka*, 2003 (Bright, 2005, p. 205)

(Fig. 13) Life and consumption in the urban environment are subjects exposed in direct sunlight, with large areas of saturated colour. Streuli uses a telephoto lens, and the photographs are manifest with a sharp focus of subject, thereby giving them a dramatic presence. The critique offered in photographs by Streuli questions the impact of exposure and composition methods within street photography. His subjects are pedestrians, and the camera lingers on them, giving a sense that we are with them when reading the photograph. Consumption on the street is evidenced in his photographs, with consumers snacking at bus stops. These consumers are exposed with grace, and we study their faces, expressions, gestures, and clothing. These people are strangers in ordinary life, although we feel warm and caring towards them in the photograph. Predominately works in eastern urban spaces where western capitalism is prevalent, Streuli's documentation implies that ordinary moments are forced upon us by the workings of capitalism. Consumers must be indifferent when using the city space, and are absorbed in their busy urban lives. These photographs are presented as snapshots, although there is a prolongation of involvement between the photographer and the human subject that is hidden. *In Among* exposure on the street requires a degree of speed, yet we linger in time with these

consumers, as shown by *Osaka*, just as we do with *Social Space Trafford Centre* (Fig 7). These photographs are snapshots, using fast shutter speeds but, in terms of composition method, the camera lingers with the consumer. This isolates them from their surroundings, and the consumer becomes petrified in the photograph, consistent with the time exposure theorised by de Duve. The telephoto lens that he uses gives compositional time to each human subject, with them unaware of the camera. His photographs enable a close reading and are subject to an editing process after an extensive shoot.

Gallery

Thomas Struth, *Art Institute of Chicago II*, 1990 (Wylie, 2002, p. 105)

(Fig. 14) shows a woman pushing a pram whilst looking at Gustave Caillebotte's Paris Street *Rainy Day*. The woman beside her, reading the information about the artwork, is wearing clothing in a style that is not dissimilar to the feel of the painting. The gallery floor surface also echoes the street surface in the painting, as both floors are constructed of square slabs; the skill of the composition by Struth echoes Caillebotte's skill with a paintbrush. Hans Belting said of this photograph, "One no longer knows what is inside the painting and what is in front of it...We feel like rubbing our eyes when the space in front of the painting

transforms itself into a picture that is not separated from the painting” (Chicago, 2009).

The painted figures on the canvas have viewers in front of them. In the photograph, the viewers do not obstruct the painting, although subtle interferences are present. The gallery pictures by Struth situate the human subjects in the painting on the same level as those stood reading the paintings. In reading this photograph, the composition of the human subjects viewing the paintings helps the drama of the paintings to unfold. Clues are given about the content of the paintings, as the behaviour of the viewers echoes the paintings, and a parallel between the photograph and the painting can be drawn. The multiple frames available realise physical boundaries, but not visual ones, and reality and illusion come into play in the photograph. The paintings question the boundaries of reality and illusion, and these boundaries of illusion are enhanced through the photograph. Michael Fried refers to this as ‘worlds’: the world inside the painting and the world of those interacting with it. Absorption occurs in Caillebotte’s painting and, while the readers of the photograph are in a different world to the readers of the painting, when reading the photograph, we are still absorbed into the painting while being detached from it. Interaction in the different worlds occurs, although there is a clear distinction between the figures in the painting

and those viewing them. The grand frame around the painting is one reason why this detachment is evidenced in the photograph. The absorption into the picture space, whether photograph or painting, is fluid. We are, simultaneously, both a part of their worlds and divorced from them. The reading of the picture space is thus interchangeable; from being engrossed and fascinated with it and independent from it. This is the function of the gallery photographs by Struth: to document the world of the painting and the world of those reading the painting. A similar concept is present in *We are Fashion* (Fig. 1), where the boys are viewing or interacting with the space of the image architecture whilst at the same time in a separate world to it. Through the photograph we can view both the boy's world and the space of the image architecture. *Deansgate* (Fig. 15), *Westfield Retail Park Singular* (Fig. 5) and *Trafford Centre Singular A* (Fig.16) evidence a similar point. The leisure, social, and political spaces rendered are very different between these two pictures: viewers of that picture, and viewer of those viewers. The difference between these worlds is a consequence of the progression of the social and political space through time, and the painting picture space in the 19th Century is a rendering of subject which is different to composing that subject in the photograph today. Consumerism has evolved through the centuries and so too has the critique of it.

Candida Hofer, *Museo Civico Vicenza II*, 1998 (Fried, 2008, p. 282)

(Fig. 17) This work by Hofer is known for its technical perfection and strict conceptual approach. The timelessness and placelessness of the gallery space is different to the fast-changing pace of the shopping centre. With room interiors as the subject, working with colour and light in exposure, her photographs can only be described as beautiful. Large rooms are the focus, institutional in nature, and the photograph in question has seventeenth century paintings as the subject and light coming in from the windows. While a play on light is not a central theme in the research photographs, exposures such as *Trafford Centre B Photograph* (Fig. 18) do utilise light. Hofer is influential through her classical compositions in galleries, museums, and theatres. While the vulgar shopping centre is often far from beautiful, the *Removed* composition of façade and human subject speaks of alienation and critiques the space. Conventional composition formats are used to give clues about the structure of the buildings; for example, elevated viewpoints. "Architecture of absence... Blankness and emotional plentitude" are terms used to describe the photographs by Hofer, with their plentiful detail (Fried, 2008, p. 284). Inside the shopping centre, the retail facades compete in design, although spaces like the Trafford Centre have traditional and institutional interior qualities. These

shopping spaces, empty and deserted, draw a parallel to the institutional format, seen in the photographs by Hofer.

In reading the photographs by Hofer, we gaze, because of the duration of the exposure and the detail rendered. The rooms are vanished realms of experience, with the viewer of the photographs excluded; they are “places for social and cultural encounters and vital interchanges” (Fried, 2008, p. 287). The space of the room becomes important, with the objects of the room altering the presence. The content of a room is important as also is the concept of a room. In the research photograph *Arndale Singular B* (Fig. 19), the minimalist framework of the room is mixed with the popular culture of the advertising facade. Architecture is a container, although the tacky colour of the changing retail façade has a different effect when reading the photograph than do the white rooms captured by Hofer. The bodily experience of these museum spaces is different to the retail space. The absence of human subjects in the compositions by Hofer manifests a different play on theatricality than those with human subjects. In reading photographs by Hofer, we are detached from them due to their minimalist quality with no points of identification, no human subjects in the rooms.

Globalisation

Thomas Struth, *Wangfujing Dong Lu*, 1997 (Wylie, 2002, p. 111)

(Fig. 20) Struth photographed many pictures in Shanghai, although it is *Wangfujing Dong Lu* to which is referred here. The urban landscape manifests advertising and large-scale architecture. Global capitalism has become tacit, with representations like Coca Cola imposing upon our living space. Advertising is a common denominator in spaces of global capitalism, and the urban planner shapes our passage through the city, filling our routes with advertisements. The landscapes by Struth evidence spatial patterns of consumption; we are affected by space in the city and each has individualised memories of using it. Gillian Rose points out that memories of the city space shape our passage, in addition to building facades and image architecture. Memories of each specific space determine the path of those that use that space (Rose, 2012).

The spatial patterns of consumption documented by Struth overlay the landscape subject. This method has influenced the research practice, where the composition of consumption as landscape critiqued both the façade and consumer. The urban environment is a battleground for composition with the camera, against representations that impose on our living space. Struth can compose objectively, with symmetry, scale, bearing and gravity, with institutionalised long-standing spaces as the

subject, such as body architecture. Documentary photography is evidence-based, where the landscape subject is remade through the photograph, having been treated objectively. Composing *Removed* from his buildings as landscape, Struth creates a feeling of autonomy for the world space revealed in the photograph. Documentary photographs by Struth are realised as time exposure tableau forms. Struth spends a long time composing his pictures; they are time exposures. The referential subjects exist as autonomous world spaces in the photograph, conveying a space that is denoted as departed: the time is now, and the space is there.

Martin Parr, *New Brighton Merseyside, from the series 'The Last Resort, 1983-86* (Durden, 2014, p. 124)

(Fig. 21) Martin Parr is a British documentary photographer, known for his projects that look at modern life in the western world. He questions social space in comic ways, and his photographs are provocative in the way in which they question English culture. The traditions of the ordinary moment are content to *Think of England*, where consumerism is documented in a bright and eventful fashion (Parr, 2000). The characteristics of consumption are unveiled in tourist locations, events, and typical domestic settings across the country. The concept of consumerism, social and leisure spaces, runs through the books by Parr,

critiquing and evidencing the happenings in consumer locations. The theme of consumption runs through the practice of Parr; in *New Brighton Merseyside*, fish and chips are being consumed. Repetition is inherent to consumerism and this culture is evidenced in the photograph. Documentary photography is flexible and has the ability to critique its subjects in the leisure space, as evidenced by the variety of compositions by Parr.

Projects are often national, with Parr exposing the consumption culture across Britain. The composition the research photographs was site-specific, evidencing the shopping centre as an aspect of British life, whereas the presentation of photographs by Parr is themed from nation to nation; it is the site and not the country of that site that shapes the definition of the research photographs. For Parr, a common denominator with global capitalism is overconsumption, while retaining a sense of waste and poverty (Durden, 2014, p. 122). Parr targets his human subjects in his compositions, and the consumers composed in the research photographs critique the pattern and path of that specific retail site. The focus on items of consumerism by Parr refers to the commodity; by comparison, the image architecture and façade exposed in the research photographs are composed at a distance, albeit keeping the advert as

central to the theme of the photograph. Parr plays with consumerism, pointing to its menace in book compilations.

Andreas Gursky, *Ratingen Swimming Pool*, 1987 (Gursky, 2000, p. 72)

(Fig. 22) Known for his large format landscape colour photographs that often use a high viewpoint, Gursky employs digital post-production in photographs that are manipulated by computer to change the content of the image. The effect of consumerism on the landscape, and natural landscape are the subjects of the photographs by Gursky. He presents several swimming pools and here the analysis focuses on *Ratingen Swimming Pool* (Fig. 22), with bathers at their leisure. The photograph takes a jigsaw puzzle type configuration through post-production, manipulating the depiction of consumption with bathers added in the green field to the top half of the image space. Leisure spaces like *Ratingen Swimming Pool* (Fig. 22) draw parallels to *Wilmslow Park* (Fig. 2) where we see that our leisure has become a necessity through enforced spaces of capitalism. Leisure spaces like parks and swimming pools are spaces of capitalism, because leisure activities have become spaces for profit, where consumption is no longer a thing we choose but a necessity. Consumption is increasingly manifest in more and more spaces. The retail space is the most striking, although leisure spaces are now being consumed more. Post-production is interesting, because

inputting computer-generated changes to the picture questions the reliability of the photograph as evidence. Post-production becomes a part of the landscape, morphs the picture as a whole, and in so doing remakes the photograph as evidence. This image space then becomes another formulation of the landscape. With the realism in these documents altered, their integrity as photographs is questioned. In reading the photographs of Gursky, there is a concept of the unknown with regard to which part of his picture is post-production. Photographs by Gursky are powerful representations and the post-production employed enhances this representation, an example of the ever-changing psychological boundaries of consumerism in the picture form. *Wilmslow Park* (Fig. 2) was manipulated by computer to enhance the aesthetics of the green field. A mass of figures in the picture space is common in images by Gursky; for example, *Sha Tin* 1994, that evidences the horizontal composition of consumption patterns in the landscape. This picture space refers to post-modern painting, where abstraction takes form across the picture plane; for example, Kenneth Noland. This style of image production is typical of Gursky, where mass gatherings of consumers in the leisure space are critiqued in *Removed* configurations of the landscape (Hentschel, 2008, p. 133).

"The camera's enormous distance from these figures means that they become de-individualised, and on his preference for views from above... Gursky characteristically seeks "to obliterate the contingencies of perspective, so that the subject appears to present itself without the agency or interference of an observer" (Fried, 2008, p. 162).

Conclusion: Other Photographers

The different genres of photography, street and documentary, take form in these practitioners and show how a critique of these spaces is built through evidence. The different approaches and critiques contextualise the research photographs. With street photography, different composition and exposure methods, *Removed* and *In Among*, are used to evidence consumerism. Capturing a multiplicity of environments realises a broad range of aesthetics from which the observations are taken. These photographers were selected because of their different exposure methods that critique production, consumption, poverty, advertising, architecture, and absorption into the image. The different exposure methods range from the time exposure of Candida Hofer to the snapshot of Garry Winogrand, impacting upon the mood and thereby affecting how the image subject is read. The other photographers realise photographs on different scales; for example, the tableau form, the figures that are dispersed across the picture field, and the human

subjects dwarfed by the scale of the architecture in a landscape by Thomas Struth. The indoors take on importance with the other photographer, where windows and frames relate to image architecture, as in the research photographs.

Research Practice Photographs

Consumption & Tableau

We are Fashion

(Fig. 1) was taken at Westfield Retail Park as part of the research project to detail the formats of the different shopping centres. It depicts male and female sexual symbols, with the models in the image architecture dressed provocatively in blue, an extreme version of the blue that the boys passing are wearing. The models in the advertisements are looked up to by the younger generation and, in *We are Fashion*, the members of the group of young boys, walking past the advertisement, largely ignore it as it looms over their heads. Retail space has become saturated with images. Image architecture attaches pictures to building walls both indoors and out, image architecture is often frontal and the critique in *We are Fashion* captures the action of the boys passing. The Westfield Retail Park site where the research photograph was taken is a privately-owned centre, although public enough to allow the documentation to occur. The research practice plays with the effects of image architecture

on consumers passing by and, in *We are Fashion*, the boys passing the image architecture could be said to be passive towards it. In their youthful state, they ignore the advertisement as their passage is unimpeded by it. The image is giant, speaking to the pressures of adolescence, but they are unaffected by the dominance of the building's visual. It is possible that the large-scale window advertisement is having unconscious affect as they are pulled through the space. In terms of temporal exposure methods, a snapshot was used of the boys to suggest what is about to happen, although the advertisement as a backdrop to the snapshot had been considered and this space of composition is a construct of time exposure. Westfield Retail Park is a relatively new site, and the advertisements we see exemplified are becoming more commonplace as features of retail space in image architecture. The landscape is dominant and the composition of *We are Fashion* stages the boys, giving a broader critique. There is a conflict at work in the photograph, in that the physical presence of the architecture is offset by the boys walking past, evidencing the unethical characteristic of consumerism. These images impose, but are ignored, denying consumerism. The term 'unethical' is used, because the younger generation is the target of enterprise and provocative imagery, seen through adverts for specific fashion items. The large-scale window

advertisement is trying to force its aesthetic on the boys, and this happens unconsciously as they pass. This effect of advertising is considered thoroughly by those that compose it, and the scale and location are crucial.

The research practice is subversive. The image architecture and spatial dynamic given to it in the composition of the photograph provide the backdrop to the spatial textures, the configuration of the boys and the path they are taking. *We are Fashion* evidences shopping as a practice through the boys passing the large-scale advertisement, and the photographic composition takes on the set rules of advertisements, that accompany capitalism. The frontal composition of the backdrop is interrupted by the boys producing this specific effect in the photograph, evidencing that the varying codes of consumerism can be critiqued. This image architecture has been strategically located in a large shopping centre, where the goals of capitalism are prevalent. The boys themselves are coded: all a similar age, dressed individually, and having been to Tesco. The Tesco branded carrier bags evidence that the boys have been to the same shop, demonstrating that advertising is effective (Haug, 1986, p. 90).

Liverpool One

(Fig. 4) Consumers are unaware of the social and leisure space taking shape, albeit aware of the development of the shopping centres when choosing which to visit. In *Liverpool One*, the patterns of consumption are evidenced through the passage; the patterns here breathe space into the shopping centre, as the consumers stroll through the tunnel of facades. The fashion of the human subjects gives clues as to the nature of these markets, as the figures are wearing office clothes and the clothes of middle-class families. This photograph reflects the hostility from merchants as there is suspicion towards a camera that is able to reproduce images from their display. Consumerism operates with teeth and the merchants are discourteous regarding the idea of shoppers being made conscious of ideas that conflict with shopping and capitalism. The capitalist industry boomed in Liverpool in the 18th century. As a post-industrial space, the landscape of Liverpool was affected, and the large-scale project of the Liverpool One shopping centre changed the landscape of the city space. With *Liverpool One*, the critique of consumers evidences the path through the shopping centre from above and *Removed*. Leisure is seeping into consumerism. As we see from the cafes in the tunnel of this high street, we know that the facades are there because of the perspective in the landscape. The

camera is looking down at the high street from an elevated distance, with the figures flowing through the space *en masse*. *Liverpool One* appears tranquil, with a sense of flow and harmony. The disruption of the scene is with the camera *Removed* from the consumers, so they do not realise the mechanics of capitalism present in the retail space. The formulation of *Liverpool One* renders an autonomous picture space, typical of the time exposure outlined by de Duve. The landscape subjects come to exist in the time of the photograph, and we become depressed at missing this subject space. Similar patterns of consumption will naturally occur; nevertheless, this specific pattern is petrified in the photograph and denoted as departed. *Liverpool One* as a landscape is manifest with human subjects as patterns of consumption. Spaces of consumption today are spaces of desertion in the future, just as we see the shopping malls in America closing down.

Wilmslow Park

(Fig. 2) Located as a leisure space for the residents of Cheshire, England, this is a space of consumption and questions our understanding of consumer space. The people who are using the park are not paying for it with an obvious exchange value, as this is a space provided for public use by the local Council. The consumption in this photograph is less immediate than in the retail space but, here, human subjects spend their

leisure time, in the sense that this is a space that is utilised outside work, for relaxation and fun. The configuration of human subjects in this landscape is dispersed, raising questions of perspective. The composition is frontal, with the landscape sloping up as if there were a flat backdrop echoing the façade of the architecture. The modernist feel to the picture infers abstract spaces of the painting form as, in an indirect sense, the human subjects in the photograph pivot at specific points like a mathematical grid format. The displacement of meaning and nudes are referenced with the restructuring of the image in post-production and bare back of the man in the river. Paintings by Manet and Renoir are referenced, where human subjects also take their leisure. Painting and photography can both morph in form, although the blur that can be manifest through time exposure in photography falls under a different theory to impressionist painting. With photographic blur there is no impression from the photographer, but rather the exposure captures the space and movement of the human subject within that particular time frame. Painters subjectively interpret their landscape subject. *Wilmslow Park*, as an untampered photograph, abstracts (that is, before post-production was used on the image) stark realism, and concepts of the consumption were present. The post-production used on the photograph realises it as a digital painting of sorts. The original photograph had a

large white tent on the left-hand side, near the senior citizens looking at the empty pram. This was replaced with green grass by digital manipulation and reads as empty, in that no clue is present. Post-production was used to simplify the picture space so that the human subjects became the focus when reading the image. Andreas Gursky is the obvious context, although he is somewhat more ambitious in his scale and complexity of methods of manipulation through post-production. The implications of post-production are a broader point of research among contemporaries. The ability of the photograph to evidence its subject truthfully has always been questioned. The reliability of documentary photography as a medium of evidence is now in tatters, and the ability to critique the photographic subject is openly a fiction. Evidence is dependent on a critique, although it does not seem that a critique needs to exist as evidence.

The generations are present in *Wilmslow Park*, where the landscape reveals human subjects exercising their pets amidst a range of activities. Enjoyment is manufactured by the green backdrop, carved and produced consistently over the years, so that those using it can enjoy walking and enjoying the view by the river. The substance of the photograph is participation in leisure activities, like a historical painting of leisure. The

leisure space as a consumer space is important because, in recent times, it has emerged that these two spaces now co-exist. Just as leisure is an intricate part of the retail space, leisure space has become a space of consumption. The human subjects are absorbed and engrossed in this space, that is artificial and heavily manufactured. It seems that anyone who is not enjoying consumerism is criticising capitalism, thereby consciously or unconsciously experiencing alienation.

Social Space

Social Space Trafford Centre

(Fig. 7) evidences the pressing of leisure into consumerism. The critique of capitalism is constantly evolving and delivering new experiences (Joseph-Lester, 2008, p. 9). These leisure experiences, pivoting around consumption, have redefined the landscape of the retail space, that now contains cinemas and restaurants. This photograph, of a coffee bar in the middle of the shopping centre, is busy, with several different consumers as the subject. The girl at the centre of the photograph assumes the most significant role. She was not fully conscious of the camera at the time of the exposure, although she stands composed centrally. The landscape of this photograph shows a couple in the foreground and a man sitting to one side, evidencing the social dynamic of the shopping centre. *In*

Among the human subjects, composing this photograph created a conscious awareness among the consumers. The awareness of the photographer among the consumers often occurs after an exposure, as if an event has unfolded. The consumers are manifest through different spatial layers in this landscape. There are human subjects at the front, middle, and back of this composition. The critique of consumerism evidences the interpersonal relationships that occur in the retail space. The two main figures in this photograph stand back to back, although there is a couple eating at the front of the picture and connections happening at the counter and also among passers-by. Ideally, this photograph would be exhibited in an eight foot by six foot tableau form. The photograph was composed so that the viewer can step into the landscape with the consumers. There is a question of theatricality in the content of this photograph. Reading this photograph in the gallery stimulates the theatrical, in the sense that there would be an interplay between the figures in the photograph and the audience.

Social Space Liverpool

(Fig. 23) The human subjects in this photograph are enjoying their leisure time, as they wait or observe the entertainment happening outside the image. Consuming today implies busy shopping and patterns of production, but these people are resting. This photograph is triadic in

nature. There is a relationship between the human subjects and the street theatre they are watching. The photographer composes the human subjects, and there is a possibility that the entertainer is watching the photographer. When reading the photograph, we feel as if there is a person to one side, watching us, and thus enacting a triadic involvement of the viewer, human subjects, and that which is not in the photograph. This is subtly different to the usual absorption associated with reading a photograph, because of the presence of someone outside the visual field.

The different generations are subjected to research photographs, including children, adolescents, young adults and adults. There is a collective here in the sense that no one individual is dominant, but rather there exists a layer of human subjects at the front, with a layer of consumers engaged in the process of consumption behind them. In this photograph, there is a distinction between consumerism, forming the backdrop, and the human subjects, waiting, through the layers within the image. The blonde woman with a brown bag and ear plugs is highlighted, interrupting the dynamic of the photograph as she walks through the other subjects, although in a different direction to their gaze. The implications of collective activities in the retail space are caught by the camera. The core figure, the woman with headphones, is in a world of her own, walking away from what the others are watching. This group is a

collective in pursuit of leisure in the retail space, revealing the different ways in which people inhabit and use social space. These figures provide evidence of the dynamic of space that is manifest in the critique of the photograph.

Series

Stratford Series

(Fig. 24) These photographs were taken at the front of Westfield Retail Park Stratford, which was situated behind the photographer at the time of the exposure. The critique of consumption patterns is the human subjects making their way to the shopping centre. The industrial development for further consumption is manifest by the construction work, and all of the photographs in the series evidence this. These constitute a series rather than a sequence because they are closely related to each other, having the same landscape as the subject. One viewpoint of the photographs in the series is towards the bottom of the stairs, whereas the other two photographs were taken at the top of the stairs, further away from the bus station that was undergoing construction work. These patterns in the landscape are depressing, with the wet, cloudy, grey day outside contrasting with the interior of the shopping centre, where it never rains. Each photograph is composed slightly differently, making a play on the perception of the landscape,

while each pattern of consumption is slightly different, making a similar play. The composition of the landscape is controlled by the photographer, while the patterns of consumption unfold outside of this control. These *Removed* compositions evidence space and production, as well as the irrepressible desires present in shopping, with consumers intent on using the retail space and transport network provided to support this.

Liverpool One Removed

(Fig. 25) This series depicts the shopping centre, with three photographs in silhouette and three in colour. The scale of the design of Liverpool One is critiqued through the composition taken from above, and the series encourages a consideration of the patterns of consumption present through the human subjects using the street. The silhouette lighting renders the landscape almost black and white, highlighting the scattering of consumers more so than do the colour photographs. The series highlights that the high street is still a force, and, manifest through façade and affect, new patterns of consumption are evidenced in the space used by consumers. Through a critique of the expansion of the shopping centre, the steady flow of dispersed consumers is evidenced. In this series of photographs, there is no event; rather, repetitious exposure documents the relationship in the landscape between façade and

consumer. Architecture is dominant, a black mass, with vast empty spaces, speaking to the depleted consumption patterns shown in these photographs.

Patterns

Debenhams

(Fig. 26) This photograph was taken on Market Street, Manchester. Layers are important here, as qualities to the spatial makeup of the landscape. Debenhams' façade forms the backdrop for the landscape, occupying almost two thirds of the photograph. The scale of the building, the tramline pylons, and the busy scene of consumption indicate that we are in the city centre. The extensive use of this busy high street unfolds next to the Arndale Shopping Centre, critiquing the unique use of city space and production. The research photographs draw upon the high street. In the shopping centre are high streets, just like the shops form throughout the city space. This creates a rich area in terms of the research project being able to encompass and critique the urban environment.

In this photograph, one individual draws our gaze, towards the left of the photograph. He is slightly blurred, and wears a green coat over a black jumper and blue t-shirt. At the front of the picture, only he and the woman in a multi-coloured, checked coat are looking forwards, towards

the camera. The man is residual, lingering for the exposure, while unconscious of the camera at the time of the exposure. He is gazing solemnly down Market Street as the woman in the checked coat approaches the camera. Exposing the consumer on the high street does not necessarily arrest their somnambulism. The interruption to the consumers in this photograph is mild, if any occurs at all. There is detail in the landscape of this photograph, with several faces in the picture. They are busy using the space, absorbed in their urban lives, and offset by the scale of the building that stands starkly in the city, shaping out path through it.

Deansgate

(Fig. 15) Image architecture is becoming more common, and overlooks this street scene, taken from the House of Fraser building. In this case, a notable celebrity watches the paths of the consumers, notably the man in the black suit. The landscape contains a woman on the right-hand edge of the photograph, with the street heading off into the distance. There is a classical format to the composition of this street, with the open space running through the centre of the picture. The actor in the image architecture dominates, with the human subjects in the environment both drawn to and disaffected by the image, as typical of the impact and inequality associated with consumer capitalism. Taken on the street, the

fashionable woman approaching the camera is reminiscent of the (Fig. 11) compositions by Garry Winogrand, although *Deansgate* is less prominent, held back to expose and evidence the effect of the image architecture. The back of the businessman and the actor looking away in the image architecture, describe masculinity and consumption. This scene was composed naturally, because the photographer did not interrupt the path of the consumers. The department store in this photograph is still trading, pulling in passing consumers from the street, contrary to the widespread closure in Britain of stores of this kind due to the expansion of the larger, more versatile shopping centres.

Printworks: In Among and Removed

(Fig. 9) *Printworks Removed* is suitable for large scale printing as, were this to be printed six foot by eight foot, it would feel like we could walk into the atmospheric landscape. A parallel is drawn with a Thomas Struth landscape and the absorption of the viewer into the city space in the photograph. Body architecture and the charge in the urban environment are evidenced, with traffic and parking the subject of the composition. The skyline is dominant, with Arndale House in the distance, and the business space that arises from Arndale Shopping Centre speaking to the relationship between consumerism and capitalism. The *Removed* composition of this landscape critiques the buildings on an epic

proportion. Here, the patterns of consumption are evidenced through traffic as opposed to pedestrians. A tripod could have been used for this exposure, but was not. Had a tripod and lengthier exposure been used, the movement would be critiqued through a blur.

Printworks In Among This photograph characterises the human subjects more than documents that expose patterns of consumption from a distance. The landscape is atmospheric, with the lighting of the façade reflecting the sunlight. Nothing happens in this composition; there is no event, speaking to our dwarfing by the mechanisms of capitalism. The configuration of the photograph gives a sense of our meaninglessness within the machine of consumer capitalism. The scale and impact of the façade are imposing. This is a snapshot in the sense that the three consumers were photographed quickly, though the backdrop was composed with this photograph. We are definitely at the Printworks Car Park, and the CIS Tower Co-operative Banking Group.

Conclusion: Research Practice Photographs

This section has focused on outlining and exploring the content of the research photographs, themed under Consumerism, Social Space, Series, and Patterns. The aim was to group photographs with similar qualities in terms of their subject, configuration, and number of exposures taken.

Analysing the human subjects in the photograph, how the images were constructed, and how evidence can be drawn through critique shaped the discussion. Inside the shopping centre and outside in the urban environment provided the retail spaces for documenting, where the distance and approach to the human subjects affected the exposure methods and the reading of the image. The *Removed* and *In Among* compositions helped to shape the research practice, and these terms are used in analysing the landscape subject in the photograph. Social dynamics are evidenced, where individuals and collectives are composed respectively as events and patterns of consumption.

Epilogue: *Wilmslow Park* and *We are Fashion*. Between the Paradox of Depressive or Euphoric

"We have seen that the trauma and response to it in form of manic defence reaction acted as an internal limit of the snapshot's instantaneity; while on the other hand, the mourning process, which partakes of the funerary nature of photography and induces the depressive position, acted as an internal limit on the time exposure" (de Duve & Ed. Elkins, 2008, p. 122).

With a snapshot, the subject never exists on the surface of the photograph whereas, with a timed exposure, the subject exists in an autonomous picture reality. Referring to funerary pictures, time exposures are '*now* and *there*' and the space of the referent rises to the surface of the image, whereas the snapshot '*here* and *formerly*' refers to the referent time during which the subject was exposed. With a snapshot, we are too early to see the event happen, too late to prevent it happening. It is the immanent features of the snapshot's time and space that give it a sense of mania through its reading.

"The alternative character of mania and depression suggests that though both attitudes are co extensive, they do not mingle. Photography doesn't allow an intermediate position or a dialectic resolution of the contradiction" (de Duve & Ed. Elkins, 2008, p. 122). de Duve suggests that both 'depressive' and 'euphoric' qualities make photographs manic depressive in nature. The paradox suggests that these two states do not intermix, although this is complex, as one quality in the photograph is nearly always dominant.

Paradox infers a contradictory proposition, but that is well-founded. Time exposures are often considered in compositions, and an independent

space and time is manifest in the photograph. With snapshots, the composition of the human subject directly before the exposure is quick, although consideration of how the photograph will be composed occurs prior to the shoot. The paradox offered by de Duve relates to how we perceive the photograph, although there exist qualities in photographs like *Wilmslow Park* and *We are Fashion*, where we perceive qualities between the paradox. de Duve suggests that the mood of a photograph, while manic depressive, tends towards being depressive or euphoric, a consequence of the different exposure times. When reading a photograph, we look back in time to the subject. In the time exposure, the referent space is autonomous in the picture, so the subject is denoted as departed and thus depressive. In the snapshot the referent time implies looking forward to the about to happen, causing a sense of euphoria. In *Wilmslow Park*, the child in the green t-Shirt can only have been exposed through the snapshot, yet this picture was considered in composition, framed, in that the space and scene had been revisited several times before the photograph was taken. Similarly, in *We are Fashion*, the passing boys were captured by a snapshot while the image architecture was considered in the composition.

An intermediary position between the paradoxes outlined by de Duve, while fundamentally manifest in all photographs in the broad scheme of things, does not hold water, as de Duve suggests that our psychological responses to a photograph are an unresolved oscillation. All photographs exist as data. Nonetheless, the paradox realizes a different interplay with space and time. *Formerly* and *now* are references to time, while *here* and *there* are references to space. It is in the uniqueness of the examples from the research practice that the paradox noted by de Duve is subtly challenged. The research practice situates a base in which we can find ground between the paradoxes. Unlike any other media, we perceive the photograph paradoxically through the snapshot and time exposure. The thesis does not deny this, but accepts the interpretation in 'Time Exposure and Snapshot: The Photograph as Paradox' by de Duve. The research practice produced many typical snapshots and time exposures although, by corrupting or twisting this paradox, the research project identified a middle ground in which both qualities are manifested strongly. A paradox typically holds two contrasting truths simultaneously. With depression and euphoria on either side, a manic-depressive space can be theorised as occupying a middle ground. With the evidence offered by the critique of the research practice, this middle ground of the paradox manifests both depressive and euphoric qualities at the same

time, thereby creating a distortion and break from the usual reality that we are accustomed to seeing in the photograph. When our senses withdraw from reality and our perceptions are faulty, the term schizophrenia is used. While this is a powerful term, it appears that the reading affect from *Wilmslow Park* and *We are Fashion* creates this detached response in a cultural way. de Duve ring fences depression and mania as separate effects of the photograph. When asked to look forwards to the about to happen, typical of the snapshot, at the same time as denoting the photographic subject as departed, typical of the time exposure, this throws mania and depression together. *We are Fashion* and *Wilmslow Park* induce euphoria through their snapshot exposure of the human subjects, upholding the integrity of the paradox outlined by de Duve in terms of the temporal aspect of the exposure. However, composition as the space of exposure is in tandem with the temporal, and the space of the landscape considered reads as time through the exposure. If the snapshot makes the viewer of the photograph look forwards to what is about to happen, and the time exposure makes us look back at a subject that has now departed, and both of these qualities exist in the same photograph, this will confuse us and pull our reading of the photograph in different directions, situating perceptions as faulty and causing the viewer to withdraw from their

context and realistic engagement with the photograph. In *Wilmslow Park*, we see moments of euphoria in snapshots of, say, children splashing about in water, while there are more depressive qualities in the landscape due to the framing of the collective pattern of human subjects now departed and never to form the same pattern again. This framing refers to the space in the composition, but ultimately is embedded in time through the exposure.

"Rose self-consciously articulated different identities to explore the spaces of movement and fluidity that are possible through a displacement of the opposition between real and imagined space" (Hubbard, 2004, p. 329). The *Removed* compositions allow a distancing from the real in the landscape. Photographs like *Wilmslow Park* and *We are Fashion* are distanced from real life and the events that they depict, enabling the photographs to be read as imagined spaces, as set out by Gillian Rose. Though the temporal of the referent human subjects, the about to happen, still penetrates. This combination reveals a unique reading of the photograph, where imagined spaces are constructed with real spaces, manifesting a stark realism.

Conclusion

The Spatial Triad by Lefebvre deconstructed the photograph, and landscapes of consumption were composed as practice, specifically critiquing the shopping centre. The photograph manifests evidence with varying effects. The research practice situated consumerism, and the term consumption was generally preferred to production due to the enquiry's location in the retail space, where we now spend our leisure time. Production refers to the provision and making of a space, while consumption to the purchase and use of goods in the retail space. The research photographs highlighted the leisure space as built into the shopping centre and urban environment. Patterns of consumption and more individual human subjects were evidenced in the photographs of these spaces.

The scope of the research involved visiting many locations to collect the evidence necessary to critique the retail space. All the shopping centres visited were rich in terms of the photographic material they produced. At times, the façade took on a greater importance, with building design and architecture becoming influential on the composition of the photograph. The busy shopping space was ideal for closer interaction with the human subject, testing the boundaries of movement while composing with a camera. Many of the spaces visited were recent developments, within

reason, and the research practice exists as evidence of how these spaces functioned at the time of the exposure. The shopping centre is a global phenomenon and an international project would have evidenced those patterns and events of consumption, through exposure, as a universal experience.

The information available through the critique in the photograph offers a detailed analysis of the urban environment. Printworks *Removed* (Fig. 9) critiques the atmospheric city space while Printworks *In Among* critiques the imposition of consumption and its effect on the path of those consuming. This thesis has outlined the different methods of composition and exposure that were needed to construct photographs that evidence the shopping centre through a detailed critique of how these spaces are used. *Arndale Singular A&B* (Fig. 19) is an example of this critique, composed from above as if a security camera, and in a dynamic with the consumers, affecting their path. The practice methods shaped the content of the photograph and, through an analysis of the image practice, methods were identified that led to greater clarity and awareness when engaging in future photographic shoots. Mood is affected in the reading of the photograph in line with the theories of de Duve, which influences how the retail space is evidenced. That is,

snapshots in the shopping centre draw us to the referent time of the photographic subject, locating consumers up close to the camera. In *Manchester Tram* (Fig. 28), the speed of the exposure at the time catches the charge of production, with the tram passing and the human subjects evidenced without blur. The space on the surface of this image is immediate because of the fast exposure. The time exposure in the retail space manifests the referent landscape as an autonomous picture space, a collective of consumers at a distance from the camera, as shown, for example, in *Arndale Time Exposure* (Fig. 29), where the consumption pattern is witnessed live. The landscape exists in the picture space and is denoted as departed, in the sense that the pattern is never to be repeated. The time given in the exposure manifests the photographic subject on the surface of the image, detached from the referent space. The shopping centre can be critiqued using a multiplicity of methods, the rapture of production and the depression of consumption. The usual readings of an exposure can be complicated, with the ensuing mood effects, when considering the varying qualities of the composition. The length of time spent on a composition with the photographic subject is read in the exposure, entangling the paradox set out by de Duve. *Removed* compositions utilise snapshot exposures of figures in motion, and the *In Among* snapshot lingers in time with the human subject.

The definition of space by Henri Lefebvre through the *Spatial Triad* informed and theorised the spaces of the image. The use of the term 'space' was deployed through spaces of composition, related to temporal exposure. These spaces are deconstructed, spatial practice that is photographs, representations of space that are landscapes, and representational spaces that are compositions. The term 'space' formed the backdrop to this thesis and was deployed in the discussion of the retail space and the spaces of the photograph. Representations of space in the shopping centre were critiqued and the landscape subjects were remade through the photograph. The remaking of the landscape subject takes form in the image as evidence; such is the documentary nature to the photograph. There was no room for an in-depth discussion of the *Spatial Triad* as the effects of time exposure were dominant. Nevertheless, the politics of the establishment were highlighted through representations of space, in the form of image architecture as the control of space. The image architecture was composed and, through the photograph, a critique was manifest, where the subject is read as evidence.

The thesis drew upon de Duve and 'Time Exposure and Snapshot: The Photograph as Paradox', the depressive and euphoric sensations, that are a consequence of looking to the past and to the future in the space-time of the photograph. These exposure methods were shown to relate to whether the composition of the photographic subject was *In Among* or *Removed*, although there were exceptions to this. A quicker exposure was necessary to prevent the blurring of the consumers, as seen in the *Stratford Series* (Fig. 24), although these landscapes composed consumption patterns *Removed*. As part of the landscape, these figures add to the critique of the city space, that forms the backdrop to this photograph. The snapshot is composed with less time directly before the exposure, although considered and composed space can be manifest in the same photographs. The qualities of the landscape in *We are Fashion* (Fig. 1) evidence this, with the backdrop composed. Time considering the landscape prior to the shoot translates into composition that unfolds through exposure. The practice methods deployed in the shopping centre were drawn from 'Time Exposure and Snapshot: The Photograph as Paradox'. The consumers manifest in the image substantiated a critique, as their reaction near the time of the exposure constitutes an event as seen in the snapshot, and the ensuing moods affects unfolding in reading these photographs.

The use of the term 'schizophrenia' by Fredric Jameson, albeit cultural, was particularly useful to this thesis due to the way in which he describes our looking back as we redefine our present,

"It is because language has a past and a future, because the sentence moves in time, that we can have what seems to us concrete or lived experience of time... schizophrenic experience is an isolated, disconnected, discontinuous material signifiers which fail to link up into a coherent sequence...A signifier that has lost its signified has thereby been transformed into an image" (Jameson, 1982).

In reading *We are Fashion* (Fig. 1), we are isolated from the image, disconnected, just like the boys passing the image architecture. With this photograph, we are asked to look back in time. We look back, knowing that specific image architecture is no longer there, as such advertising is replaced with new representations regularly. Nevertheless, we are also asked to look forward in time, to where the boys' path leads, questioning the actions that will unfold in the space through which they are passing. This confuses the manic-depressive nature of the photograph and, by corrupting the paradox outlined by de Duve, a moment of unconventional detachment is manifest in the reading of the photograph, when asked to consider both states of depression and euphoria and both

past and future, at once. Jameson states that society has become unable to focus on the present, implying that photographs cannot represent our own experience because of consumer capitalism. Nevertheless, in the photograph *We are Fashion* (Fig. 1), we have an exposure that does indeed manifest our time today. The disturbance manifest in this photograph of the shopping centre emerges through our realisation of the imposition of consumer capitalism. Through composing with time, the image architecture, an autonomous referent landscape, is manifest in the time of the picture's surface. This occurs in conjunction with a snapshot exposure, where an immediate spatial reading of the boys as referents comes through on the surface of the image.

The evaluation of the research practice required an analysis of contextual photographers, street photographers and photographers capturing institutions indoors. The patterns of consumption seen with consumers in their shopping and urban environments dominated the reading of the research practice. *Debenhams* (Fig. 26) and *Social Space Liverpool* (Fig. 23) evidence a critique whereby city space is used by consumers on the street, composed at different distances. In eliciting the spatial effects of consumer capitalism through an analysis of the photograph, it was noticed that the beast of consumption and production is overlooked by the consumers who are subject to it. There is great competition between

the retail façades to grab the attention of the consumer in the act of shopping, which induces a state of somnambulism, as evidenced in the research photographs. Representations of space in the landscape, such as the adverts on retail facades, are immediate and impact upon those viewing them. The effect of these representations of space are evidenced through the research photographs. The medium of photography remains a force, both for those creating image architecture and those critiquing it. Photography is utilised by those producing the retail space and this critique is documented through the research photographs. A long history of reliability in the documentary photograph is further developed through the question of post-production. The space of consumption in *Wilmslow Park* (Fig. 2) is a fiction, although it reads with a stark and immediate realism to those unaware of its computer manipulation. Although the shopping centre is the focus of the research project, *Wilmslow Park* (Fig. 2) was included, because it is an urban environment. As a leisure space, it is a space of consumption. The collective dispersion of consumers bears a resemblance to those in the retail space, and the unique method of exposure used is central to this thesis.

Through analysing the photographs, a discussion of space and time formed the core of this thesis. The breakdown of space theorised by Lefebvre is separate from 'Time Exposure and Snapshot: The Photograph

as Paradox', although there is a general overlap, in which de Duve discusses space in relation to the referent and superficial qualities of the photograph. With the photograph, representations of space are in the landscape. With the time exposure, the spatial quality lies in the referent landscape of the image, although this referent comes to be read as autonomous in the picture time. With the snapshot, the spatial quality is on the surface of the image, although the impact of this comes from the time of the referent. This thesis has considered that image configuration involves time spent in composition outside the exposure. This method renders the space of the referent landscape in the time of the image surface, typical of the time exposure, with immediate spatial qualities on the image surface, typical of the snapshot, manifest in conjunction. Exposure is more than the lens, shutter speed, and aperture. It is all of the qualities that constitute the light entering the camera matrix. Compositional spaces considered to lie outside the snapshot are still read through exposure onto the camera matrix.

Those enforcing the rules of movement through the shopping centre impose strict terms. This is intensified for the photographer who has been granted permission to shoot inside. The shopping centre is suspicious of photographers, not wanting them to investigate and expose the negative effects of advertising, enclosed spaces, over consumption,

hostility, and neglect. A digital single lens reflex with an 85mm fixed focus lens was used but, because the camera body had a cropped sensor, it produced photographs that were more like those obtained when using a 120mm lens. This meant that the production and consumption could be exposed up front, and that distance was needed if the compositions were to be *Removed*. A standard digital camera with a digital viewing frame was used at times, although this was not highlighted in the presentation of the research photographs, because it distracted from the spatial content of each image sequence.

The Redrock Leisure centre development in Stockport was voted the worst architectural design in Britain in 2018 (Busby, 2018), raising the question of why such developments are being built when existing consumer properties on the high street are being vacated. The research practice critiqued the shopping centre and evidenced the somnambulism occurring in these spaces, although each window competes for our attention and manifestly flirts with the consumer. The spaces surrounding the high street and shopping centre are rich in heritage and landscape. The urban environment is full of photographic opportunities and we sleepwalk through this landscape *en route* to the retail space. The representational spaces in the time before shopping differ from those while practising shopping, and the mind of the shopper must be

prepared, even if this is an absence of consideration regarding consuming. As we head for the central shopping space, we overlook the rich culture and architectural design that surrounds us.

Landscapes in the shopping centre critique patterns of consumption, and evidence the events that occur within the retail space. Resistant practice subversive towards shopping and the accepted views on consumerism are manifest through the research photographs. The camera exposed the path of the consumer, although was not in itself imposing. Time exposures and snapshots critiqued the use of the urban environment, where the effects of image architecture on a collective of human subjects were assessed. Critiquing the landscape offers evidence that can be read, with the mood of this evidence dependent on the temporal exposure method deployed. The research practice elicits an understanding of consumerism as landscape. Consumerism is manifest and remade in the photograph, and is crucial to our understanding of retail and leisure spaces, in which consumption is becoming increasingly commonplace.

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