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High fidelity image: tracing the emergence of a new constructed image

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HIGH FIDELITY IMAGE
Tracing the emergence of a new constructed image

A thesis submitted in fulfillment of the requirements for the award of the
Master of Creative Arts — Research

from
UNIVERSITY OF WOLLONGONG

by
Marius Foley

Faculty of Creative Arts

2004

THESIS CERTIFICATION

I, Marius Foley, declare that this thesis, submitted in the fulfilment of the requirements for the Award of Master of Creative Arts – Research, in the Faculty of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Marius Foley

12 October 2004

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CONTEXT

The relationship between this Thesis and the Creative Project

This MCA-R comprises a written thesis that also provides the text employed in the creative project, which is a book design and posters. In the book the text appears in two parts: the *Main Text* — empirical research on the new constructed image, and the *Disruptive Text*— a reflexive text on the relationship between image and text.

The interplay between the interrelated texts and the images aims to draw attention to the underlying idea that the relationship between image and text is undergoing change. The book and posters are a visual and physical 'trace' of the emergence of this new, constructed image, through a series of graphic investigations and probes.

The book form is used to reflect the place where image and text traditionally meet. The posters visualise the exploration from the perspective of type as image.

Images of the creative work in this paper act as documentation of the project as it was exhibited, while the additional images are drawn from the book.

A supplementary essay is included in the appendix as background to the research.

ABSTRACT

High Fidelity Image: Tracing the emergence of a new constructed Image

In this thesis, *High Fidelity Image: Tracing the emergence of a new constructed image*, the writings of a range of image theorists are used to develop an understanding of a discernible new construction—the new constructed image—and its potential impact on visual communication. The research includes a survey of a number of instances in pre-literate and other visual cultures in which the image operated as a primary mode of communication. This survey, presented as 'probes' is used to underpin the investigation of the constructed image in contemporary visual culture.

On the basis of these ideas and investigations, the thesis proposes that a new image is emerging, which will correct the imbalance in the relationship between image and text. The new image will be a clear and precise communicative expression of an idea, using the qualities inherent in visual representation: compression of information, non-linear reading and visual language codes and image values.