



Internal use
489043

Application for a Grant

Identification			
This page will be made available to selection committee members and external assessors.			
Funding opportunity Insight Development Grant			
Grant type (Strategic Grants only) Individual			
Application title Photography in a State of Exception: Documents of Contemporary War			
Applicant family name Ball		Applicant given name Allen	
Initials T			
Org. code 1480111	Full name of applicant's organization and department University of Alberta Art and Design		
Org. code 1480111	Full name of administrative organization and department University of Alberta Art and Design		
Scholar type	Regular <input checked="" type="radio"/>	New <input type="radio"/>	Research Field
If New, specify category	1 <input type="radio"/>	2 <input type="radio"/>	3 <input type="radio"/> 4 <input type="radio"/>
			43001
Does your proposal require a multidisciplinary adjudication?			Yes <input type="radio"/> No <input checked="" type="radio"/>
Does your proposal involve human beings as research subjects? If "Yes", consult the <i>Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans</i> and submit your proposal to your organization's Research Ethics Board.			Yes <input type="radio"/> No <input checked="" type="radio"/>
Does your proposal involve activity that requires a permit, licence, or approval under any federal statute; or physical interaction with the environment? If 'Yes', complete Appendices A and B.			Yes <input type="radio"/> No <input checked="" type="radio"/>
		Year 1	Year 2
		Total	
Total funds requested from SSHRC (from page 6)		<u>18,189</u>	<u>31,176</u>
			<u>49,365</u>



Family name, Given name

Ball, Allen

Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

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Research Activity

The information provided in this section refers to your research proposal.

Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

Digital imaging; painting; photography; public art; screen-based projects; war art.

Priority Areas - Priority area most relevant to your proposal.

Digital Media

Disciplines

Indicate and rank up to 5 disciplines that best correspond to your proposal.

Rank	Code	Discipline	If "Other", specify
1	50800	Fine Arts	
2	50816	Visual Arts	
3	50820	Media Arts	
4			
5			

Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	100	Arts and culture
2	372	Violence
3	215	Globalization

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
<p>Year</p> <p>_____ BC AD</p> <p>_____ ○ ○</p> <p>_____ ○ ○</p>	<p>Year</p> <p>_____ BC AD</p> <p>_____ ○ ○</p> <p>_____ ○ ○</p>



Family name, Given name

Ball, Allen

Research Activity (cont'd)

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1	4000	Near and Middle East
2	1000	North America
3	9001	International

Countries

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country	Prov./ State
1	5103	EGYPT	
2	6506	ISRAEL	
3	1100	CANADA	
4	1200	UNITED STATES	
5	3225	UNITED KINGDOM	



Family name, Given name

Ball, Allen

Summary of Proposed Research

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

Canada is at war. Its role, particularly in the enduring Middle East conflicts, is ambiguous--are we peacekeeping, peacemaking or peacebuilding? I felt compelled to gain a deeper understanding of these roles by directly experiencing Canadians at war. Following a competitive application process (evaluated by a peer assessment committee, composed of representatives from The National Gallery of Canada, The Canadian War Museum, Library and Archives of Canada, Canada Council for the Arts and the Directorate of History and Heritage), I accepted a volunteer post in the Canadian Forces Artist Program, funded by Canada Forces, Directorate of History and Heritage, in December 2005. This resulted in my tour of duty under the auspices of Operation CALUMET between June 2-11, 2007, at the Multinational Force and Observers North Camp, El Gorah, Northern Sinai. The operation's mission is to police adherence to the historic Camp David Accord between Egypt and Israel.

The significance of the Multinational Force and Observers mission, and its ongoing impact on the regional political landscape, is largely forgotten by the media, whose attention has long been directed toward more seductive contemporaneous and violent struggles, such as those in Afghanistan, Iraq and the war on terror in general. In fulfillment of the Canadian Forces Artist Program's mandate, my mission was to witness and document the working lives of Canadians serving in the armed forces at El Gorah.

Central to my work was the ability to situate these Canadians spatially within the specific cultures of their respective work environments. The photographic images taken during my tour depict: meetings between the physical landscape of El Gorah; the large-scale architectural presence of the Multinational Force and Observers; and, military personnel situated within their role-specific daily tasks within the immense physical infrastructure of the base. These images reflect and record the way in which contemporary military strategy has moved away from traditional forms of military engagement, and illustrate the increasing significance of new communication technologies and social labour in military operations. Consistent with Michael Hardt and Antonio Negri's observations on contemporary warfare, regarding the general, global, and permanent state of exception from the rule of law (2001), my fieldwork documented military functions that were decorporealized, bodiless or virtual interventions.

This proposal addresses the most significant and widest distribution of my research project, Photography in a State of Exception: Documents of Contemporary War. It employs the primary data gathered during my tour of duty, and pilot project data from my upcoming art installation and interdisciplinary forum at the Liu Institute for Global Issues, University of British Columbia. Photography in a State of Exception advances my interrogation of contemporary warfare through the application of a new methodological approach: immersive digital photography. This innovative application of commercial digital print media utilizes large-scale, interactive installations to situate the audience within the geographically and socially remote spaces of Canadians at war.

This immersive approach represents and challenges the phenomenological experience of war on numerous levels. Specifically, what is the relationship between the concept of spectacle---in respect to war---and everyday life? How does the spectacle of the suffering of others affect us? Moreover, how an artist can represent their experience of modern war? My project, Photography in a State of Exception, directly engages with the concrete problems associated with the representations of global conflict in our image-saturated contemporary milieu.

Objectives

My project *Photography in a State of Exception: Documents of Contemporary War*, for which I am seeking support, brings together my interests in the potential of digitally mediated imagery and a new methodological direction for my painting practice. Moreover, in new and innovative ways, this project interrogates the question of how an artist can represent their experience of modern warfare, and directly engages with the recognized challenges of documenting global conflict in our image-saturated context.

This proposal addresses the most significant and widest distribution of my ongoing research project. *Photography in a State of Exception* will employ primary data gathered during my 2007 tour of duty as an official Canadian War Artist in El Gorah, Egypt, and pilot project data from my upcoming art installation and interdisciplinary forum at the Liu Institute for Global Issues, University of British Columbia. To date, the primary data has been made available to my peers and the general public in a number of exhibitions and conference papers at local, national and international venues.

This proposal directly addresses a new methodology—‘immersive digital photography’—in my interrogation of the realities of contemporary global warfare. This innovative application of commercial digital print media employs large-scale, interactive installations to situate the audience within the geographically and socially remote spaces inhabited by Canadians at war. For instance, the audience are forced to enter the gallery through the ‘to scale’ image of an armoured vehicle hatch, experiencing the physical presence of the machinery of war. Once inside, they will be confronted by a multi-sensorial display of the complete series of works. Building on the outcomes of the primary and pilot project data, the results of this work will be disseminated through a new international exhibition installation, participation in one national conference paper (on the project’s technical and scientific advances) and one international conference paper (on its theoretical and social implications).

Through immersive digital photography, *Photography in a State of Exception* will address the following four objectives:

- *Methodological*: Develop the technical methodologies of ‘immersive digital photography’ as a means by which audiences may interact with the complexities of visual representations of conflict
- *Artistic*: Interrogate visually the experience of an artist at war
- *Theoretical*: Respond to the interconnected discourses of nationalism, terrorism, society and warfare through relational aesthetics and the phenomenological experiences of artists, military personnel and the general public
- *Communicative*: Enable a public dialogue on the realities of Canadians at war

Context

Compelled to gain a deeper understanding of Canada’s global commitments by directly experiencing Canadians at war, I accepted a volunteer post in the Canadian Forces Artist

Program in December 2005. In June 2007, I undertook a tour of duty in Egypt under the auspices of Operation CALUMET at the Multinational Force and Observers North Camp, El Gorah, northern Sinai. The operation's mission is to police adherence to the historic Camp David Accord between Egypt and Israel. My mission, as an official Canadian War Artist, was to witness and document the daily lives of Canadians serving at the base.

The military encampment is obliged to operate more as witness than actor in its theatre of war. Through this slippage of identity, the problem of representation fully reveals itself. The El Gorah base epitomizes the paradoxes of contemporary global warfare, consistent with Michael Hardt and Antonio Negri's observations that contemporary warfare establishes the general, global, and permanent state of exception from the rule of law (2001). My fieldwork documented military functions that were decorporealized, bodiless or virtual interventions. The base is a site of pure representation. It exists by appearances only, linking the substitute, the ephemeral, the illusory and elusive to the phenomenological realities of its changing inhabitants. Specifically, the social labour of individual military personnel is interchangeable with the Canadian contingent's next rotation. The most advanced information technologies appear virtually invisible. The concrete compound exists within the traditional lands of the nomadic Bedouin. The mission itself remains mute to the ongoing tensions between Egypt and Israel, but must monitor, detail and police their seemingly ancient conflict. Such slippages reveal why Canada is at war but does not realize it.

Official war art in Canada dates back to 1916. Over its history, some of Canada's most highly recognized and influential artists have participated in the various Canadian war artists programs, including A.Y. Jackson, Lawren Harris, Goodridge Roberts, Molly Lamb Bobak, and Alex Colville and, more recently, Allan Harding Mackay and David Collier. My project departs from historical approaches to Canadian war art and, in particular, from the valorization of battle scenes, mythologic depictions of the war machine, and the heroic nature of much of its portraiture. Instead, *Photography in a State of Exception* offers a critical counter-point to the tendency toward such memorialization by focusing on the aesthetic banality of the working environment itself: the cartography of El Gorah directly shapes its military presence.

Similar to embedded journalists, my exposure to events at El Gorah was mediated by the geographic and social itineraries of the armed forces. I decided that a self-reflexive and critical awareness of the contradictions intrinsic to the environment was crucial. Documenting the people, places, and events that I witnessed while serving on my tour of duty, the primary data collection for my project began with the creation of over 2000 digital and analog photographs. Acknowledging that my engagement in the field at Operation CALUMET was facilitated by the Canadian Forces, questions regarding my own subjectivity were foregrounded, demanding further interrogation.

The primary data then underwent cataloguing, data management and analysis, assisted by a post-doctoral student and funded by the Killam Research Fund (Social Science, Humanities, Fine Arts) Cornerstones Grant Program. These photographs depict meetings between the physical landscape of El Gorah, the military personnel situated within their

role-specific daily tasks and the immense physical infrastructure of the base. They constitute a visual narrative on the contemporary conditions of the Canadian military. Moreover, they record the way in which contemporary military strategy has moved away from traditional forms of military engagement, and illustrate the increasing significance of new communication technologies and social labor in military operations.

To explore further the problematic of this representation through photography, I mapped the visible and invisible traces that remain on the surface of the vast militarized landscape at El Gorah through a discrete series of 20 images. It is important to emphasize that these images were not “photo-shopped” or visually manipulated in anyway. Formally, the 20 images in this series remain unadulterated from their original format and were printed directly from raw digital files onto Dibond, an aluminum composite material developed for outdoor commercial applications. This body of work was produced with generous awards from the President’s Fund for the Performing and Creative Arts and from the Support for the Advancement of Research Fund, University of Alberta.

The production of these photographs was vital to the dissemination of the primary materials informing this project. For instance, a selection of these works was shown in *Aircraft, arms and art* (a group exhibition organized by Chris Reid) at the Art Gallery of Southwestern Manitoba, Brandon, Manitoba, October 2008. A selection of images were also presented in a solo exhibition during The Works International Art and Design Festival, at the Stanley A. Milner Library Gallery, Edmonton, in June 2009. Most recently, works from this series were included in the *Canadian Forces Artist Program Exhibition*, by participating artists of the 2005-2007 cohort held at National Defense Headquarters, Ottawa, Canada.

Methodology

My work is constituted by project-based series that arise from discrete conceptual and discursive concerns, particularly relating to subjectivity and representation. My recent research activities are informed by a negotiated and structured relationship between theory and practice that extends the language of painting by placing it within an expanded field of inquiry. I am presently interested in a broad range of methodologies that encompass screen-based projects, public art photography, film, video and digitally mediated imagery. These interests culminate in my new exploration of ‘immersive digital photography.’

This proposal directly builds upon my current research interests. Specifically, I have been invited by the Director of The Liu Institute for Global Issues at the University of British Columbia, Vancouver, Canada, to present a solo exhibition and large-scale installation of my Canadian military images at the Institute’s Lobby Gallery. This pilot project will serve as an initial test of technical methodologies and representational strategies for *Photography in a State of Exception*. In conjunction with the opening of the exhibit (scheduled for May 2011), I will participate in a 4-person panel regarding Canada’s role in global security, as well as more theoretical debates over representations of violence and conflict. I also anticipate opportunities to engage public debate via media coverage.

Furthermore, as part of my larger exploration of issues of war, violence and representation, I am confident this project will facilitate new working relationships and opportunities to share ideas and communicate future research. A direct outcome of this project will be a catalogue essay by Dr. Rob Stone, Senior Research Fellow in the Visual Culture Research Group at Middlesex University, United Kingdom (currently Adjunct Professor, Department of Art History, Visual Art and Theory, University of British Columbia). Dr. Stone is co-founder of the Research Architecture, Visual Cultures and Visual Arts Departments at Goldsmiths College, London, United Kingdom. His critical interests are in sound, architecture, fine art and the creative-theoretical problems of writing about the social and aesthetic relationships between them; and, he has written extensively on the different aspects of the acoustic conditions of warfare.

The site for the pilot project installation is unique on, at least, two levels. First, the Liu Institute for Global Issues is a signature building designed by renowned and internationally celebrated Canadian architect and urban planner Arthur Erickson. Second, as a hub for global research and emerging global issues, the institute seeks new ways to catalyze innovative thinking and positive societal change. The presentation of these images on the exterior of such a high-profile institute significantly augments the documentation of the working lives of Canadians serving in the armed forces, encouraging broader discussions on war conflict and military realities.

A hallmark of the Institute is to provide innovative learning and research opportunities for graduate students, postdoctoral fellows, faculty, and community members that help to bridge the gap between academics and practitioners. The Lobby Gallery is a prime example of such research opportunities, a place of contemporary and political documentary work housed in the lobby of the Liu Institute. The gallery's mandate is to foster alternative and artistic forms of research dissemination through critical artistic expression, enabling space for creative dialogue about global issues, as it seeks to build communication among students, faculty, researchers and the Vancouver public through the exhibition of innovative, engaging and responsible art work.

I intend to present two immense images within the glass architecture of the Institute's Lobby Gallery space. Both 12 X 24 foot images will be digitally printed (by SignCraft Digital Group, Calgary, Alberta, on Window Vision Vinyl, a commercial product designed to adhere to glass surfaces), and adhered to the glass-paneled gallery atrium.

To date, I have received funds from the Support for the Advancement of Scholarship Research Fund (to cover the professional photographic digital printing and installation expenses), and a Community Investment Program Travel Grant from the City of Edmonton (to cover air and ground transportation costs from Edmonton to Vancouver that facilitated a preliminary site visit to the Liu Institute in November 2010). These awards have enabled the crucial development of the pilot project; I have completed onsite consultations and measurements, steps that are essential to determining the exact onsite parameters for the images.

International attention and interest (to show alternative images from this powerful series of photographic works) has led to a second planned project installation. This work and the dissemination of its results comprise the *Photography in a State of Exception* project, building on the outcomes from the primary data gleaned from my tour of duty in El Gorah and the Liu Institute pilot project. At this time, I have formally accepted an exhibition invitation from the ASC Gallery in London, United Kingdom, scheduled to coincide with Remembrance Day observances in November 2012. The gallery, situated in the global financial district of the City of London, is an ideal location for the display of artwork that seeks to interact with its audience directly. In this work, the audience is envisaged as a community. As in relational aesthetics, rather than the artwork being an encounter between a viewer and an object, this work produces inter-subjective encounters. It is through these encounters that meaning is elaborated collectively, rather than individually consumed within the traditional gallery space (Bourriaud 1998).

Recently, the ASC opened a major new public gallery at its flagship studio facility in Blackfriars, London, United Kingdom. The new nine-storey building, previously part of South Bank University, houses over 150 artists, in an exceptional resource facility for artists and the wider community. With the provision of secure studios and high quality exhibition space as a cornerstone of its mission, ASC fosters an environment where creativity, discourse and collectivity may flourish, forging links and collaborations with other professional bodies both locally, nationally and internationally.

I am requesting support from the Insight Development Grant program solely for the London exhibition, specifically for: the professional photographic digital printing and installation expenses; and, air and ground transportation costs from Edmonton to London to facilitate travel for myself and a graduate student researcher to (ASC Gallery, in November 2012, to install the exhibition, attend the opening reception and visit the Imperial War Museum archives). Further, this funding will support my academic dissemination of the project outcomes. I plan to present my outcomes at the Universities Art Association of Canada Annual Conference, to be held in Ottawa in October 2011. This funding request covers travel expenses for myself and a graduate student researcher to attend this conference. Also, I plan to present a paper detailing the technical processes and issues that have emerged during the evolution of the project at the 2013 Canadian Association for the Conservation of Cultural Property Annual Conference. To explore the theoretical and social implications of my project, I plan to present a paper to the Cultural Studies Association (United States) conference in 2013.

Central to my project is the desire to create work that is explicitly social and political in nature with an emphasis on public art and social practice. Participation in the Canadian Forces Artist Program has greatly enriched my professional life and practice. This funding request is a critical component to fulfill the final stage of a much larger innovative creative initiative that has received significant funding from various organizations. I believe this project is deserving of an award from the Insight Development Grant program, which will afford me the opportunity to complete this pertinent and timely project, culminating in powerful and thought-provoking results.

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A. Description of the research team (if applicable): N/A

B. Description of proposed student training strategies:

Teaching is itself a field of visual and cultural exchange requiring sensitivity to the dynamics of effective communication. I recognize the importance of research-based innovation as a mainstream activity of the university milieu. Students must be empowered to engage in a wide range of artistic production and challenged to interrogate disciplinary boundaries in their artistic practice within both the studio and broader cultural fields of artistic endeavour.

As future researchers, it is essential that students be given the opportunity to participate fully in research projects of this scope and scale. The technical and theoretical components of this proposal have already employed undergraduate, masters and doctoral student assistance in the initial project research and planning; and, I will require their assistance in the execution and knowledge mobilization of the project.

The graduate student researchers have been involved in the following key aspects of this proposal to date:

- Student researchers were integral to the establishment of the Painting Research Studio, funded by the President's Fund for the Performing and Creative Arts in Art and Design, University of Alberta. They assisted in the creation and design of this crucial tool for faculty and staff to engage with new digital media, not only with the intention of mastering its technical aspects, but more significantly to question its use critically. The studio is located in the undergraduate painting area within proximity to the graduate student studios.
- This project relies heavily on the use of digital technology. Since its introduction, the Painting Research Studio has required that graduate research assistants be trained in the use of a specialized digital imaging system on the Macintosh platform. Specifically, training includes their use of an industry standard software bundle for the imaging system, including image manipulation software, time-based media and desktop publishing applications.
- In addition to their hands-on training, graduate students participated in the initial stages of this proposal in the creation of an image database, image management and image retrieval system. This particular stage of my research project was assisted by a Killam Research Fund (Social Science, Humanities, Fine Arts) Cornerstones Grant Program Small Research Operating Grant, to fund a Post-Graduate Research Assistant who participated in the critical analysis of the imagery and to develop its theoretical framework.

This opportunity will provide graduate student researchers with a variety of conceptual and analytical experiences, and will play a critical role in the following key areas:

- Responsibility for literature review searches for relevant scholarly research and appropriate venues for academic and public dissemination, including:
 - Digital archives and print databases
 - Research centres and institutes
 - Public galleries and museums
 - Journals and periodicals

- Online scholarly journals utilizing academic search engines
- Preparation for and travel to exhibitions and conferences in Canada and the United Kingdom to co-present the resulting research findings and creative work of this explicit stage of the project, including:
 - Co-present a paper at the Universities Art Association of Canada Annual Conference, to be held in Ottawa, Canada in October 2011.
 - Assist in the installation of the work at the ASC Gallery in London, U.K., and attend the opening reception in November 2012.
- Photographic and video documentation of the work in progress, including:
 - Active recording in-progress the studio work with still and video photography.
 - Team editing and production of a video-diary of the projects applied creative methodologies.
 - The preparation of visual data for website updates.
- Team participation in the design and re-configuration of the Painting Research Studio to accommodate the physical parameters of this project, including:
 - Studio furniture design and layout
 - Lighting design
 - Adherence to all appropriate health and safety guidelines

The above specified roles and responsibilities will foster and develop the participating student research assistants' skills on multiple levels, as these tasks will:

- Enhance students' archival research skills, prompting their own additional research questions and exploration.
- Improve literacy and facility with digital media as informed by the practice of traditional painting and vice versa.
- Foster conversance with theoretical literature on the representations of contemporary war art, thereby producing a deeper understanding of the project's significance in the field.
- Improve understandings of the complexities of organizing and participating in the installation of an international exhibition.
- Expand academic and creative knowledges through the opportunity to visit a major art centre with direct access to some of the world's most important collections and archives.
- Develop professional relationships through opportunities to communicate with curators, artists and scholars.
- Contribute to an important discourse regarding the representations of contemporary war art.
- Develop presentation skills through participation in the Universities Art Association of Canada Annual Conference.
- Widen the scope of student researchers' collaborative experience and introduce them to the considerable benefits of a collective and inclusive process.

Together these activities are crucial for students to deepen their educational experience and expand their professional development. The program of research that I am proposing will give graduate student researchers ample training in visual arts culture and methodology.

Budget Justification:

This budget is relevant, accurate and proportional to the scope and scale of the project and will provide the exact funding necessary to obtain excellent results and to complete the critical and discreet component in the dissemination of this important body of works. To date, I have received over \$47,1600 in direct funding from various sources for the primary data analysis and the pilot project expenses. I have developed the most recent iteration of this project, *Photography in a State of Exception: Documents of Contemporary War*, to a point in its research trajectory that will expose this work to an international audience.

The funds I am requesting from SSHRC are for Graduate Student Assistantships, travel, materials, professional and technical services. The results of the pilot project will be assessed and applied in the planning and development of the London installation. The Insight Development Grant support will afford me the opportunity of a reflexive, focused and sustained period of creative activity that this research proposal merits. The research and creative components will be produced in the Painting Research Studio at the University of Alberta, thereby permitting my daily studio practice and allowing direct access to my Graduate Research Assistants.

Personnel costs: \$26,400

The total budgeted expense has been calculated based on the SSHRC stipend for masters students plus 10% for a nondiscretionary benefits package that is a requirement of the University of Alberta. To capitalize on the timeliness of my project, I require one graduate student researcher for each of the academic years of this proposal. Without graduate student involvement, this project would be considerably limited in scope and scale, and would greatly delay the production time of the works, severely limiting their impact.

Although this request is restricted to graduate student involvement, undergraduate, graduate and postgraduate student researchers have been crucial at every stage of this project; and, their tasks have corresponded directly to my research targets, from the initial technical data gathering, digital printing and archival digital research to the dissemination of results.

Travel and subsistence costs: \$11,332

The total funding requests are based on internal University of Alberta maximum travel allowances. The application for travel and subsistence funds are for both the first and second years of this proposal. The first year's travel is for communications purposes and the second year's travel is for research purposes. This budget is strictly for travel to Canada and the United Kingdom. Specifically, these monies will fund travel for a graduate student and myself to present a paper at the Universities Art Association of Canada Annual Conference, to be held in Ottawa in October 2011. In addition, these funds will be used to install the completed work at the ASC Gallery in London, U.K., in November 2012.

Co-presenting at conferences and attending major exhibitions openings are a critical aspect of this project and an invaluable experience for any graduate research assistant. Further, participation in such events are crucial to the development of my career, in order to present my work and ideas at national and internationally recognized and respected venues. By directly investigating the means of presenting new media work beyond the confines of the computer monitor, I intend to publish the technical research and present these findings at the 2013 Canadian Association for the Conservation of Cultural Property Conference (location to be announced). I also plan at least one theoretical paper to discuss the social implications, which will be presented at the Cultural Studies Association (U.S.), in 2013.

Other expenses: Professional/Technical Services: \$7,683

The projected printing and installation costs are based upon the actual expenses garnered for the pilot project at the Liu Institute for Global Issues at the University of British Columbia, Canada, scheduled for May 2011. Professional photographic digital printing expenses are critical to the success of this proposal, as the final research demands the use of a large-scale industrial printer, as well as the services of professional vinyl installers, who are expert in resolving highly technical and mechanical application issues.

I have previously collaborated with the SignCraft Digital Group, Calgary Alberta, on a number of projects with excellent results. I intend to use their services again for this proposal. Their input has been required through all the initial research and development stages of this project, from analyzing the stability of solvent-based digital inks to positing the most appropriate environmental and architectural design methods. The installation of the vinyl images for the exhibition scheduled for November, 2012, at the ASC Gallery in London, U.K., will be outsourced through a company recommended by the gallery.

Other expenses: Supplies: \$3,950

- *Materials and Supplies \$1,250*
Although the project is immersed within digital imagery, the ideas for these works are developed using traditional media in a studio environment. Materials and Supplies expenses are assigned for general studio expenses, such as mediums, paper and solvents. This will enable me to experiment with compositional architectural design ideas that will aid in the visual development of my project.
- *Website hosting \$1,000*
Website hosting is a direct dissemination expense for the project period at a cost of \$500.00 per annum. An important component of this project is the re-creation and hosting of a website. My current website, www.allenball.ca, is under a major reconstruction (tentatively scheduled for completion by March 2011). Access to the ongoing research will be available to a worldwide audience. The website design and hosting will be created by the Film and Video Arts Society-Alberta (FAVA). I have worked closely with FAVA on past film and video projects with excellent results. They provide expert and professional assistance in the dissemination of filmic work on the internet.
- *Photographic documentation \$2,700*
Photographic documentation includes film, developing, printing, copying and digital and physical archiving of images. An important component of my proposal is the photographic diary of the developing creative work. I have been generating video and still images in the development of this project for nearly four years. My personal research equipment will be used to document the project in the Painting Research Studio at the University of Alberta.

Funds from Other Sources:

Please note that I have successfully received \$6000 in funding for the pilot project stage at the Liu Institute for Global Issues, and have over \$22,000 in funding applications under review. It is important to know that the funds designated under the grant section *Funds from Other Sources* are not included in this Insight Development Grant Application as they are distinct and separate components of my project.



Funds from Other Sources

You must include all other sources of funding for the proposed research. Indicate whether these funds have been confirmed or not. Where applicable, include (a) the partners' material contributions (e.g. cash and in-kind), and (b) funds you have requested from other sources for proposed research related to this application.

Full organization name Contribution type	Confirmed	Year 1	Year 2	
Alberta Foundation For the Arts Cash	<input type="checkbox"/>	0	3,500	
Canada Council for the Arts Cash	<input type="checkbox"/>	8,200	0	
City of Edmonton Cash	<input checked="" type="checkbox"/>	430	0	
The Liu Initude for Global Issue, University of British Columbia In Kind	<input checked="" type="checkbox"/>	1,500	0	
The Shpilman Institute for Photography Cash	<input type="checkbox"/>	5,000	0	
University of Alberta Cash	<input checked="" type="checkbox"/>	4,000	0	
University of Alberta Cash	<input type="checkbox"/>	0	4,500	
	<input type="checkbox"/>			
	<input type="checkbox"/>			
Total funds from other sources		19,130	8,000	



Family name, Given name

Ball, Allen

Intended Outcomes of Proposed Activities

Elaborate on the potential benefits and/or outcomes of your proposed research and/or related activities.

Scholarly Benefits

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Enhanced research methods	
2	Knowledge creation/intellectual outcomes	
3	Student training/skill development	

Social Benefits

Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Cultural outcomes	
2	Enriched public discourse	
3	Enhanced professional practice	

Audiences

Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Artist-researchers	
2	Academic sector/peers, including scholarly associations	
3	International audiences	
4	General public	
5	Students	



Family name, Given name

Ball, Allen

Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed research and/or other partnership activities.

To date, the results of my ongoing project, Photography in a State of Exception: Documents of Contemporary War, have been made available to my peers and the general public in a number of exhibitions and conference papers at local, national and international venues. This proposal directly addresses an international exhibition installation, one national conference paper (on the project's technical and scientific aspects), and one international conference paper (on its theoretical and social implications). The timing of this proposal covers the most significant and widest distribution of my ongoing research project to the broadest possible audiences.

Photography in a State of Exception builds on the outcomes of the primary data created during my tour of duty with the Canadian Forces Artist program, and the research results of the pilot project from my upcoming art installation and interdisciplinary forum at the Liu Institute for Global Issues, University of British Columbia. The pilot project will encourage public discussion as I will participate in a four-person public panel to discuss Canada's role in global security, as well as more theoretical debates over representations of violence and conflict. I also anticipate opportunities to engage public debate via media coverage. Furthermore, I am confident this project will also facilitate new working relationships and opportunities to share ideas and communicate future research. Yet another outcome of the pilot project will be a catalogue essay by Dr. Rob Stone, Adjunct Professor, Department of Art History, Visual Art and Theory, University of British Columbia.

Most importantly, this proposal directly addresses a new methodology---'immersive digital photography'---in my interrogation of the realities of contemporary global warfare. This innovative application of commercial digital print media employs large-scale, interactive installations to situate the audience within the geographically and socially remote spaces inhabited by Canadians at war. The presentation of these images on the exterior of such a high-profile institute significantly augments the representation of Canadians serving in the armed forces.

The learning outcomes experienced during the installation of the pilot project at the Liu Institute will be essential to the success of the international staging of these works. As international attention and interest (to show alternative images from this powerful series of photographic works) has led to a second installation project. At this time, I have formally accepted an exhibition invitation from the ASC Gallery in London, United Kingdom, scheduled to coincide with Remembrance Day observances in November 2012. The gallery, situated in the global financial district of the City of London, is an ideal location for the display of artwork that seeks to interact with its audience directly. In this work, the audience is envisaged as a community. As in relational aesthetics, rather than the artwork being an encounter between a viewer and an object, this work produces inter-subjective encounters. Through these encounters, meaning is elaborated collectively, rather than individually consumed within the traditional gallery space (Bourriaud 1998).

Further, to present a paper at the Universities Art Association of Canada Annual Conference, to be held in Ottawa in October 2011. Also, I plan to present a paper detailing the technical processes and issues that have emerged during the evolution of the project at the 2013 Canadian Association for the Conservation of Cultural Property Annual Conference. To explore the theoretical and social implications of my project, I plan to present a paper to the Cultural Studies Association (US) conference in 2013.