Delving into shadow: a study of reflective photographic image-making


This study unravels specific elements that, in part, comprise the reflective process that has allowed me to initiate and sustain the production of photographic work. These are: the Self as an exploratory vehicle and producer of art work; the veil of memory utilized in producing such work; and aspects of the myth of Narcissus as it pertains to the creation of art work that embodies the reflective stance. In conjunction with the autobiographical-narrative approach to the topics above, Marcel Proust's process (used to produce *A la recherche du temps perdu*, (1913-1922)) is explored through Julia Kristeva's insight. In such, aspects of Proust's process and reflective memory as a creative vehicle are discussed as they inform my process. In addition, initiating and maintaining a personal, reflective process for the student in the adult classroom is addressed. An installation consisting of four, polyptych works encompassing the reflective stance delineated in this thesis was exhibited at the Belgo Art Center Building, Montreal, Quebec, from Nov. 2 to the 29, 1998.
Photographic Dynamic Range (PDR), like any dynamic range, is the difference between a high and a low measurement; highlight and shadow. In computing PDR I always use the Analog to Digital Converter (ADC) saturation as the high value. Gain versus ISO for a given camera is divided into up to three distinct regions. The region that is of most interest runs from the native ISO of the camera through the last ISO that is accomplished through analog gain. The amount of improvement in the shadow measurement when ISO is increased is what I am calling the PDR Shadow Improvement. For those shooting raw it can be useful to know when raising ISO in the camera has little or no advantage over applying digital gain in post processing. (Some people call this property "ISOless". Existing studies in this track mainly focus on intra-image invariance learning. The learning typically uses rich intra-image transformations to construct positive pairs and then maximizes agreement using a contrastive loss. The merits of inter-image invariance, conversely, remain much less explored.

We integrate the label and centroid update steps into each training iteration. In this way, clustering and network update are simultaneously undertaken, yielding more reliable pseudo-labels. 2) Sampling strategy. We make a hypothesis that for the intra-image MarginNCE loss (LIntra-MarginNCE), the margin should be positive, since the labels derived from image indices are always correct; while for the inter-image. 4. $\cos(\theta, \mathbf{v}_i, \mathbf{v}_{i+})$. Photographing reflective surfaces and objects is usually quite challenging, and can easily turn the work of the photographer into a frustrating task. Reflections are a hard to tame beast, but it gets easier to control if you know the rules. A reflective surface acts like a mirror reflecting light, so if the light source of your image comes from the same direction as the camera, it causes specular highlights resulting in blown out spots without texture, and an overall poor looking image like the following one photographed with the flash mounted on camera. It all comes down to the basic principles of light and the way it behaves, which is in fact very predictable. The law of reflection explains this phenomenon. A reflective note is often used in law. A reflective note encourages you to think about your personal reaction to a legal issue raised in a course. An essay diary can take the form of an annotated bibliography (where you examine sources of evidence you might include in your essay) and a critique (where you reflect on your own writing and research processes); a peer review usually involves students showing their work to their peers for feedback. A self-assessment task requires you to comment on your own work. Some examples of reflective writing.