

Abstract

This thesis proposes the photographic flaw as the empty and open place that determines the artistic making.

The flaw, which exists between the projection space of the machine and the development time in the chamber, has been denied progressively since its invention. Today, in a fully digital era, this flaw is largely obstructed due to greater efficiency of the photographic *métier*.

Artistic practice underpins the defense of the place of photographic flaw as an artistic medium and confirms the enigma of the latent image and its blind spot, between the optic and the neurological chiasms, as a unit that determines the chiasm of visibility.