Pictures maps shadows

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PICTURES MAPS SHADOWS

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Introduction

For the thesis project, *Pictures, Maps, Shadows*, Alex Terzich and I, Leslie Grant, worked together to produce a small format book of photographs, a proposed atlas, and an architectural intervention focusing on salt mining in Livingston County, NY. We involved the employees of the American Rock Salt Hampton Corners mine, former employees of the Akzo Nobel Retsof mine, and the communities of Livingston County in our project, and addressed our site through documentary photography, cartography, and architecture. Acting as curators of the information, imagery, and theories we encountered, we developed a methodology that questioned the traditional discourses of our chosen disciplines. Our strategy included interdisciplinary research, the interdependence of theory and practice, and an acknowledgment of the viewer as key to meaning production in art and architecture.

The book, referencing a rich tradition of book-making in fine art, craft, and alternative publishing, presents photographs from disparate sources in order to engage multiple narrative threads present within the chosen site. Miners’ photo albums, local thrift and antique stores, history books and archives were rifled through, and the resulting collection seeks to intertwine the different stories we found to be relevant. My own photographs speak from an outsider’s perspective, challenging the conventional documentary voice through juxtaposition and context.

Our unfinished atlas, a tour guide to the county, focuses on the salt mine as the central link for the local community members – to each other and to their collective past. Maps construct a single, objective by fixing and defining a complex, subjective
landscape. We question and dismantle cartographic practice through the inclusion of narrative, photographic imagery, and contextual information. These elements together speak to the difficulty of representing a site, and offer an alternative mapping that acknowledges the layering of meaning spread across the land.

Alex’s architectural proposal reveals the nature of the land below the surface of Livingston County, and make plain the contested domain of the underground mine tunnels. He has proposed the building of a tower, which would project light onto the ground in the pattern of the room and pillar system, the method used salt mining for over one hundred years in Livingston County. His tower shines light down onto a farmer’s field, and with time will show visually the effects of the Retsof mine collapse—subsidence for the next one hundred years, altering the landscape and possibly damaging property. The elision of the collapse from the surface through restoration efforts hides the importance of this event. This lighthouse helps to illuminate knowledge of the ways economic forces have shaped the land and the community. In doing so the building encourages an ongoing dialogue between labor, economic practices and daily life. Alex’s architectural practice, like that developed in the project as a whole, insists on an interdisciplinary, site-specific methodology that combines a progressive, collaborative structure with a desire for the participation and engagement of the audience.
Chapter 1

"Intent Is Not Enough!"

The thesis project, *Pictures Maps Shadows*, from the beginning has had a solid base in a specific philosophy of art practice. This philosophy takes as its core the Duchampian idea of the "art coefficient," explained as "an arithmetical relation between the unexpressed but intended and the unintentionally expressed." The gap between the artist's intent, and the meaning derived by the viewer, is important to consider. The artist is tied to the viewer in a dependent relationship, as the work of art can only be meaningful once it is interpreted. Duchamp writes in his essay *The Creative Act*, "All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act." ¹ Instead of the artwork speaking for itself, or somehow channeling the voice of the artist in an already completed and complete utterance, the work must be "read", brought into meaning by its incorporation into a preexisting narrative.

Duchamp uses the word "performed", which is a deliberate choice, and one that can be elaborated on by looking to Amelia Jones and Andrew Stephenson. In their introduction to *Performing the Body/Performing the Text*, they discuss the idea that art production and reception are both performative, that is, they are active. Meaning must be worked at, not received passively. They write, "in this way, artistic meaning can be understood as enacted through interpretive engagements . . . Thus, the artwork is no
longer viewed as a static object with a single, prescribed signification that is communicated unproblematically . . . to an alert, knowledgeable, universalized viewer."  

To understand the production of artistic meaning as a performance of the viewer is to take a step away from the traditionally privileged position that fine art has advocated for its audience. In recent history, fine art has required either knowledge or awe, leaving the average spectator to feel as if the world of paintings and sculptures, photographs and performances, are part of an elite expression that has no grounding in the everyday of his/her experience. With the notion of performance comes the liberation of the art object from its so-called ivory tower. The artwork relies on the audience, and cannot be meaningful without them. The audience makes the work work, so to speak, and insures its value. With this freedom the viewer can experience the artwork on whatever level he/she desires, and come away with whatever he/she can – rather than a puzzling and disconcerting feeling of incomprehension or this-must-be-genius awe.  

With that said, Fionna Barber brings up an important point in her essay, “The Politics of Feminist Spectatorship and the Disruptive Body.” Barber explains that one can’t just perform any old meaning, that there are codes and convincing stereotypes that affect interpretation. There is the possibility of negative readings, including the reinscription of traditional narratives of gender in the example she gives: De Kooning’s Woman painting series. Along the same lines, Victor Burgin discusses the impossibility of escaping the narratives that construct and maintain us in contemporary culture. His argument is based on a psychoanalytic model that focuses on the constructed nature of the subject through Lacan’s “Mirror Stage”, and the introduction into language and the Lacanian Symbolic Order. Because the subject is defined by pre-existing codes, he/she
cannot think outside of them. Therefore, an interpretation of artwork necessarily involves its incorporation into already established and internalized narratives of self, gender, race, class etc. Burgin's work focuses on the production of photographic meaning as a medium that we encounter in our everyday lives in vast quantities. In "Thinking Photography", Burgin writes, "the photograph is a place of work, a structured and structuring space within which the reader deploys, and is deployed by, what codes he or she is familiar with in order to make sense." Not only does the photograph get incorporated and can only be meaningful when "read" in terms of predetermined narratives, but the subject is also performed – produced and reproduced in the constant construction of subjectivity that is our continual, exhaustive performance. Engagement with artwork can be seen to operate in the same way, though the circumstance of interaction is different: in Burgin’s argument, the photograph in the world-at-large, and in my discussion, the artwork in the privileged space of the gallery or museum.

The structure of the work itself is another layer of controlling elements, as it is not a transparent vehicle for the artist’s ideas. The structure has its own traditional aims, and its own (incognito) voice that determines the narrative of the work. The work is therefore shaped by the structure. Photographs, paintings, sculptures, theater, movies, the press – all have their predetermined, socially constructed methods of interpretation. The structure of these mediums helps to transport the message of the artist, but interferes and has an effect on the outcome. Bertolt Brecht writes, "For by imagining that they [musicians, writers and critics] have got a hold of an apparatus which in fact has gotten hold of them they are supporting an apparatus which is out of their control, which is no longer (as they believe) a means of furthering output but has become an obstacle to output." The
apparatuses of artistic mediums cannot (like societies apparatuses at large) tolerate a work that is innovative, and can only continue when the work can be assimilated into the particular cultural context into which it has been born. Brecht explains, "this apparatus is conditioned by the society of the day and only accepts what can keep it going in that society." He goes on, "Society absorbs via the apparatus whatever it needs in order to reproduce itself."5

We start with the exciting proposition of the performance by both artist and audience, and we cannot end with the stricture of subjectivity and its construction, and the confines of the apparatus. More than being aware of the nature of the production of meaning in photographs and artwork, we can look to new ways of working that help to break from the traditional model of artist-as-genius who transmits complete ideas through a piece of art to a predetermined audience (as mentioned above). To rely on Brecht further, we can look to his discussion of dramatic theater, and his alternative, epic theater. Traditional dramatic theater drags its audience through a plot thick with inevitabilities and catharsis, relying on feeling to achieve effect, and ending with exhaustion and forgetting. The epic theater proposed by Brecht presents a narrative in which decisions can be made, and reason calls for action. The spectator is asked to stand outside of the drama in order to consider and study the actions unfolding. Interrogation is accomplished through interruption – the jerking to a halt of the narrative flow so that the audience is forced to take an active mental position in interpreting the play's message. In this example, interruption accomplishes what Brecht considers the important outcome of theater in the first place: communication. If dramatic theater's concerns leave the
audience the minute they leave the venue, then his version of epic theater sticks to them, and effects thought afterwards.

The idea of quotation as a method of interrupting the traditional process of experiencing a play, forcing the audience to think for themselves rather than participate in the continuation of accepted societal narratives, can be applied to interactions with artwork. An example is seen in Martha Rosler’s essay on documentary photography, “On and About and Afterthoughts.” Rosler invokes quotation as a method for interrupting the myth of originality prevalent in contemporary Western culture. Her general argument is about documentary photography, but her discussion of quotation brings in examples of mid-20th century Modern art. She writes, “Quotation can be understood as confessional, betraying an anxiety about meaning in the face of the living world, a faltered confidence in straightforward expression.” She sees quotation as a means by which to question and contradict the socially constructed apparent wholeness of experience. “In a society in which personal relations are characterized by fragmentation while the trend of history is toward reorganization into a new, oppressive totality,” quotation can be seen as a way to maintain or reveal that fragmentation. With interruptions, whether of the visual imagery and picture plane in collage, different sources in a text, or the use of different genres and authors in a book of photographs (like my own book produced as a part of the thesis project), quotation can be seen as a powerful tool of resistance to the strong current of contemporary social constructs of artistic meanings and narratives.

So we have a method by which to initiate content that does not merely re-inscribe norms. While this seems to be a good place to start, we can see that capitalism, the current system in place in the West, necessarily absorbs its critics, and makes their ideas
profitable, in order to survive. The commodification of alternative views and critiques of the system is well known; Rosler comments, “It hardly needs to be said that in the game of waiting out the moment of critique of some cultural work it is the capitalist system itself that is the victor . . . and by being chosen and commodified, by being affirmed, even the most directly critical works in turn affirm the system they had formerly indicted.”

We also have the problem with structure, or Brecht’s term, the apparatus. Radical ideas can reaffirm the system if they are presented within the acknowledged structures and mediums of that system. The form can, as discussed above, overwhelm the content. One thought might be to alter the structure, to create a new method of disseminating artwork, or a new structure to support radical ideas. The same cooption by capitalism is inevitable with this tactic as well. Walter Benjamin’s essay, “The Author As Producer,” claims that an artist must instigate radical conditions of production, and not rely solely on radical content. So the combination of an alternative method of production, coupled with alternative content, can hopefully extend beyond the long arm of the culture industry.

Brecht’s call to arms, that “real innovations attack the roots”, can be coupled with Benjamin’s echo, “intent is not enough!” Benjamin asks what it takes to be a radical producer, and reveals his own formula: intent/attitude to change things, and the use of a form that is accessible. He insists on working with the proletariat, not in the documentary tradition of voyeurism, but as a worker oneself – with a skill or trade that is performed as well as possible. He also calls for no ambiguity, citing the combination of photograph and text as one way to make meaning more clearly understood. I disagree with this aspect of his plan, and think that didactic work often preaches and replaces on ideology with another. Ambiguity can help to avoid the coherence and completed statements of
traditional fine artwork. In his essay, “The Allegorical Impulse: Towards a Theory of Postmodernism,” Craig Owens discusses the nature of allegory, and explains its use in contemporary postmodern art as a strategy that invokes ambiguity.

*The Columbia Dictionary of Modern Literary and Cultural Criticism* defines allegory as that which “refers to a narrative or an image that has two distinct meanings, one of which is partially concealed by the visual or literal meaning”. Owens places allegory in opposition to symbol, which functions as a part standing in for the whole. Symbol presupposes an essence that is present in all parts of an object and that can be distilled out of either the part or the whole. Allegory, “instead of affirming the stable nature of objects and their meaning, works to reveal the arbitrary nature of meaning.” The layering of meanings in allegory do not privilege any one essential significance, and work against the establishment of narrative. Owens claims allegory to be the “epitome of counter-narrative”, arguing that allegory “arrests narrative in place.” The allegorical structure forces “syntagmatic disjunction” which limits a diegetic reading that relies on a temporal, sequential relation of signs along the horizontal axis of language, and introduces a spatial or paradigmatic interpretation of the relationship of signs in the same class that are absent in the “utterance” but inherent in the structure of meaning. Owens clarifies, “In this way allegory superinduces a vertical or paradigmatic reading of correspondences upon a horizontal or syntagmatic chain of events.” He continues, “allegory is revealed to be the projection of the metaphoric axis of language onto its metonymic dimension . . . allegory . . . implicates both metaphor and metonymy.”

An allegorical work must be “read” in order for it to make sense, it must be interpreted like a rebus, seen as “writing composed of concrete images.” But this
reading never forms into a cohesive narrative, and points to the inability to come to solid
conclusions when meaning is seen as constantly shifting and subject to change. Owens
quotes Paul de man: "Allegorical narratives tell the story of the failure to read"\(^\text{16}\), and
that failure can be seen as positive because it inhibits the fixing of meaning and therefore
of identity. By refusing the view that meaning is natural and essential, then the
constructed nature of representations and identity can be recognized. This "loss of the
subject", that stable entity of the humanist and Enlightenment traditions, presented as
negative by those who profit from its maintenance, represents a positive development for
marginalized Others (that deviate from the prescribed "norm" in the categories of race,
class, gender, and sexual preference) who have been denied a position or place from
which to construct any acknowledged subjectivity.\(^\text{17}\)

Allegory has long been banished as a device from Western art theory because of
the very fact that it challenges the integrity and coherence of formal elements and their
relation to content.\(^\text{18}\) Owens lists the different characteristics of allegory: appropriation,
site-specificity, impermanence, accumulation, discursivity, and hybridization. These
characteristics contribute to the notion of the allegorical as a "confusion of the verbal and
the visual" and the "hopeless confusion of all aesthetic mediums and stylistic categories." 
Owens explains that allegory is "synthetic; it crosses aesthetic boundaries."\(^\text{19}\) This seems
to me far more radical than the coupling of photograph and text, with the text explaining
the context of the photograph. Through the use of ambiguity, with the example of
allegory as one strategy, ideological instruction can be avoided.

To return to Benjamin, we can see that another element of radical artwork is
collaboration between producers. We must throw away the notion of singular genius that
has so long haunted the art world, gripping with sharp teeth the understanding of the audience, limiting the involvement of the viewer to that of spectator. The idea of collaboration reveals the performance inherent in the art making process, and at the same time makes plain the community effort it necessarily takes to produce a work of art. No artist stands completely alone in front of the canvas or behind the lens of the camera, and this continued suffocation of collective effort keeps art elevated beyond the average producer. If artists are geniuses that create work as if in a magical void, presenting a finished product with no nod to the process, then they must be rare creatures very different from you and me. This carefully maintained myth is dangerous, and should be stripped of its power. Art that remains, with its artist in the shadowy background, positioned at the highest altitude of the cultural mountain merely reaffirms social hierarchy and cultural norms. Collaboration can help to present a different model of artistic production, which acknowledges the support and interaction of many, and therefore presents an art practice that is accessible and approachable, even doable by the so-called general public.

The artist Pierre Huyghe insists that collaboration should be diverse, not fixed, and across mediums, rather than just between artists. He sees the limits of a collective, which is structured, and involves interactions with the same group of people. His notion of collaboration rests on innovation, and the dispersal of some in favor of the introduction of new players. He explains, in an interview with Hans Ulrich Obrist, “In a group the exchanges are always between the same people, whereas in the collaborations we’re speaking of, the associations are temporary and more diverse, they disappear and take on new forms elsewhere. Discussion has regained an important role: you can enter or leave it
at any moment, which also affects the modes of production and allows you to escape a rigid and monomaniacal way of thinking. The exhibition is a moment in the discussion." This notion of collaboration has informed Alex and my practice, and the creation of the thesis project.

Collaboration is necessarily a negotiation between participants. There is hopefully a shift that occurs in the thinking of all producers, rather than each merely borrowing something from the other. Working together requires a common understanding of the conceptual framework of the project, and a few areas of overlapping concern. Rona Lee points out, in a roundtable discussion on collaboration between artists and geographers, "there is a need for a common ground, conceptually and philosophically." The practice Alex and I have formulated calls for an interdisciplinary approach: collaboration, research, and production across disciplines. While Alex and I remain the architects of the project, it is shifting and continuously remade by our interactions with all whom we come into contact with during our investigations and work. The employees of the salt mine, our chosen site, collaborated as much and as little as they chose, pointing to the unstructured nature of our involvement. To insist on a particular standard of collaboration, to have an idea of how much is the correct amount, is dangerous to the flexibility of the work. To say the employees had to participate this way as opposed to that is also problematic. Collaboration is not predetermined, but evolves, and should be allowed to do so.

Research is an important part of our method, and within this project included a range of discourses, including historical, art and photographic theory, architectural theory and practice, scientific, social, and environmental. Site-specificity is another element, and
we insist on the interrogation of site and the surrounding community, in order to reveal the layered narratives present in any understanding of a location. The acknowledgement of a variety of stories, points of view, and voices, present in a given site, is important, and must be reaffirmed by the work itself. Research of this kind that leads to traditional artistic outcomes inhibits the effect the alternative working method would have. Therefore production and product must also support this philosophy of interdisciplinary action it must course through all aspects of the project, from start to finish.

Helen and Newton Harrison are a team of artists who follow the method of interdisciplinary collaboration. They not only work together, but they work with communities in order to produce their artwork. They are often commissioned to create proposals for environmentally compromised areas, much like landscape architects. Eleanor Heartney explains, “as landscape artists of a new kind, they propose that nature is best comprehended not as a collection of landscape features to be memorialized in paint but as a set of interrelationships among the forces of biology, climate, and technology.”

While the pair sees nature as a construct, they understand the need to deal with actual ecological problems. In order to facilitate a proposal that speaks specifically to the chosen site, the Harrisons engage with the local community through town meetings and planning sessions. They are aware of their audience, and utilize many mediums in their presentations, in order to be accessible to a wider range of people. Their work involves the use of maps, storytelling texts, photographs, drawings, and graffiti in order to get information across to the viewer. These mediums help to examine the interrelationships present in the site, by assuring a range of narratives and modes of interrogation. They also insure a wider reading of the site, helping to go beyond the specific in order to talk...
about broader issues. Heartney writes, “Although the Harrisons work with specific sites and particular problems, they also take the long view, using these situations as case studies with which to explore the larger economic, philosophic, and cultural assumptions behind environmental policy.”

The Artist and Homeless Collaborative, conceived of and run by Hope Sandow in the 1980’s, is another example of collaboration worth considering. This collective aims to close the gap between art making and social action, and help the homeless community to see that art and art production has a place in their lives. Andrea Wolper writes, “An affiliation of artists and arts professionals and women, children and teenagers living in New York City shelters, the A&HC is an ongoing, interactive project that neither abandons nor alienates the artwork from its social context. Art is made with rather than for shelter residents, who become the very creators of the project’s output.” The purpose of the project is that through their participation, the homeless would gain a sense of individuality, self-motivation, and confidence in human interaction. The project attempts to empower individuals, eliminate boundaries so often associated with art and its production, and create opportunities for the homeless to have agency in discourses they are involved in but in which they have no voice. Instead of a documentary work that reveals the “true” situation, made by someone outside of that community, Sandow’s collaborative pushes people to speak for themselves, and gives them that power through accessible art production.

A third example of collaboration is that of The Atlas Group, an unnamed contemporary collection of artists who produce work that ranges in medium from photography to films to fabricated journals. Front man Walid Raad, the only one whose
name is publicized, claims to be rewriting the history of Lebanon, and the work produced by the Group can be seen in this context. The films and artifacts they make lack authorship, and capitalize on this ambiguity by faking their origin. The work questions the nature of documentary through its ambivalence to truth and source. The series, *Missing Lebanese Wars*, is supposedly produced by Dr. Fadl Fakhouri, and consists of a collection of notebooks the doctor made documenting different elements of Lebanese life relevant to its histories. In one notebook the Dr. Fakhouri explains, “It is a little known fact that the main historians of the Lebanese civil wars were avid gamblers.” Instead of betting on the winning horse, the historians bet on the photo finish. “Each historian wagered on precisely when the photographer would expose the frame – how many fractions of a second before or after the horse crossed the finish line.” The oddness of this gambling habit seems to call into question the validity of the historians. The fact that the doctor chooses to document this aspect of their lives, rather than a more noteworthy event or situation, questions the documentary tradition. The text by the doctor is followed by some written by The Atlas Group, acknowledgement of their intervention into this “found” artifact. This proliferation of voices works to enrich the storytelling, and helps to reveal method of recording of history that involves many narratives.

Dr Fakhouri is also the central figure in the piece, *My Neck is Thinner Than a Hair*, which documents car bomb explosions in Lebanon from 1975-1991. Lee Smith writes, “But there is no Dr. Fakhouri, and the vehicles seen in the collaged sheets that compromise the work, though based on actual cars used as bombs during the seventeen-year period, were photographed recently on the streets of Lebanon by Raad.” Lee goes on to explain, “He (Raad) believes that the official political histories of events in
Lebanon could not account for much of what was experienced during the time of the civil war. The car bomb, for example, and what automobiles seemed most likely to be used as explosives, changed the way the people of Beirut related to their city.\textsuperscript{28} Once the official history has been written, the limits of such a method of storytelling must be examined. The excesses, those awkward leftovers that do not fit into the neat categories of traditional history writing, like the narratives in Dr. Fakhouri’s notebooks, tell a different, unofficial story. Such an alternative adds to the layering of voice that must be included in any tale of a site, and in this case an entire country. This approach to history telling, and to art making, challenges contemporary notions of truth. The Atlas Group’s radical collaborative project includes fabrication, the layering of multiple narratives, and the crisis of fact through its confusion and connection with fiction. These methods insure that their projects not only critique traditional documentary, fine art, and history production, but also offer a new progressive practice. While, to paraphrase Antonio Gramsci, they are renovating and making critical an existing practice, the Group has also set up a model of art production that also looks forward, towards emancipation, and away from limitation and control (see figures 1. and 2.).\textsuperscript{29}
Chapter 2

"The Promise and Threat"

In order to approach a theoretical methodology concerning the medium of photography in general, and the documentary genre in particular, this project involved much research into academic texts and artists projects. From the start, my investigation rested on the assumption that the photographic medium is a constructed means of representation which subjectively represents whatever is placed in front of the lens. When objectivity is put aside, the photograph becomes a culturally specific text that can and must be read, interpreted, and taken seriously as a bearer of meaning and influence within our visually saturated contemporary culture. As discussed in the previous chapter in terms of encountering artwork, photographs also require the interaction of the audience, a performance by the viewer so to speak. With progressive, active participation, meaning can come into being in a collaborative way, rather than be forced upon a passive viewer who simply swallows the rhetoric of the image without question.

Photography today is a contested medium. Its apparent benign communication masks a complexity that needs to be examined, in both a fine art and an everyday context. Within academic theoretical discussions, the photograph has been exposed as a subjective mode of representation. Current photographic theory, as elaborated by Allen Sekula among others, discredits the notions of both the indexical and universal nature of the photograph, arguing that it is necessarily dependent on discourse and context to produce meaning. Sekula writes, "Photography . . . depends on larger discursive conditions, invariably including those established by the system of verbal-written language."
Photographic meaning is always a hybrid construction, the outcome of an interplay of iconic, graphic and narrative conventions.30 It is important to acknowledge this layering of meaning, and to be aware of the different conventions that come into play at the level of content. John Tagg echoes this opinion when he explains that the photograph is not the record of a prior reality, but the construction of a “new and specific” reality, one that depends on how the image is interpreted by the viewer. Accordingly, we can recognize that the process of photographic invention also constructs, depending on the choices made at each stage of development. John Tagg writes, “At every stage, chance effects, purposeful interventions, choices and variations produce meaning."31 The choices of the photographer and technician, sponsor and customer, all affect the new reality that will be organized by the resulting photograph.

In order for the photograph to make sense to the viewer, it must be interpreted using the systems available to us – those of language and acknowledged cultural codes. As participants in contemporary culture, we have been inducted through the introduction into language. Though we speak language, it can also be seen to speak us, in the sense that it predates us. We are born into a language system, termed the “Symbolic order” by Jacques Lacan, and therefore have minimal control over how we will be constructed as subjects. As seen through the lens of psychoanalytic theory subjectivity is shifting and not fixed. According to Freud, the subject is formed by the psychic accumulation of experiences and impressions of the world; through precipitates on the ego.32 Freud writes, “I may point out that we are bound to suppose that a unity comparable to the ego cannot exist in the individual from the start; the ego has to be developed.” Subjectivity comes about through the misrecognition of a totalized body, which can never be seen in reality,
as explained in Lacan’s “mirror stage”, and rests treacherously on this unstable base.(note) Thus subjectivity is in flux, and the anxiety this causes is overcome by the misconception of unification and totality.

The photograph reinforces this desired notion of a whole, presenting the viewer with the semblance of an organized and fixed reality. Whatever is in the frame seems to comfort us as to the coherence of the world and its apparent stability. Yet, like the subject that is “spoken” by language, the photograph not only constructs meaning, it is made meaningful by the symbolic order into which it is placed. Victor Burgin explains, “whatever specifically might be attributed to the photograph at the level of ‘image’ is inextricably caught up within the specificity of the social acts with which attend the image and its meanings.” Burgin is talking about context, and therefore about the way images produce meaning as both part of the system and contributors to that system.33 John Berger says the same: “Facts, information, do not in themselves constitute meaning . . . An instant photographed can only acquire meaning insofar as the viewer can read into it a duration extending beyond itself. When we find a photograph meaningful, we are lending it a past and a future.”34 Not to say that photographs aren’t evidence of a sort; that said, there is no inherent judgment in the image as to the meaning of the represented elements within the frame. Berger writes, using the example of a photograph of a man and a horse, “The photograph offers irrefutable evidence that this man, this horse and this bridal existed. Yet it tells us nothing about the significance of their existence.”35

Even though photographs tell only part of the story about a particular event, they do function in culture as complete and completed messages, presenting as neutral fact what is subjectively chosen to be in the frame. This fixing of meaning insures the
naturalization of dominant modes of representation, codes that exclude alternative and disparate viewpoints, and reinforce stereotypes.³⁶ But what is the “fixing” of meaning that a photograph accomplishes? Why does meaning get “fixed”, rather than just exist without the need for intervention? If we believe that photographic representation is constructed because it must be a selective view of reality, we also must consider the construction of meaning outside of representation. Meaning is arbitrarily assigned in language and culture – certain words do not have any inherent tie to their meanings. An image of a tree might denote tree to many different people, but the English word “tree” is unreadable unless you have been educated as such.³⁷ Stuart Hall writes, “meaning does not inhere in things, in the world. It is constructed, produced.” He goes on to explain, “if meaning is the result, not of something fixed out there, in nature, but of our social, cultural and linguistic conventions, then meaning can never be finally fixed.”³⁸ Meaning is in constant danger of shifting and being altered to achieve different goals, possibly those in contradiction to the dominant ideology of a particular cultural moment. Along with the obvious threat of a breakdown in the possibilities of communication (if meaning was never “fixed” enough to be agreed upon in language and shared social concepts), this threat necessitates the fixing of meaning to insure that certain ideological narratives are kept in place. But the knowledge of the instability of meaning leaves the hope that alternatives to the force-fed myths promoted by popular cultural forms can be challenged, and their claim to “nature” called into question.

Despite such theoretical discussions, photographs retain the ability to present a representation of reality as objective, neutral truth, and to eliminate disparate views. Solomon-Godeau discusses how camera optics was designed from the beginning to
reproduce classical, Renaissance perspective, embodied in a pictorial structure that relied on a single, monocular view. She writes, “While natural vision and perception have no vanishing point, are binocular, unbounded, in constant motion, and marked by a lack of clarity in the periphery, the camera image, like the Renaissance painting, offers a static, uniform field in which orthogonals converge at a single vanishing point.” Solomon-Godeau goes on to explain that such a system allows the spectator a visual mastery over the scene, and is tied to the functioning of ideology. Perspective and the languages of science, rationality, and balance it employs have dominated Western vision since the Renaissance, and therefore bring with them the effects of a power subtly wielded. In photographic representation, we can see that power is exercised indirectly. Whereas we normally think of power as direct, brutal, and disseminating from above, Foucault conceives of power relations as more of a subtle net than a chain. Hall writes, “This suggests that we are all, to some degree, caught up in its [power’s] circulation . . . Power relations permeate all levels of social existence.” Foucault links power to knowledge in a reciprocal relationship, with new knowledge leading to new types of power, and vice versa. The view that knowledge is a form of power leads to the notion of truth of knowledge, and Foucault’s “regime of truth”, which relies on historical context rather than being an absolute. Therefore truth is seen as a construct, dependent on the historical moment to support its claims to legitimacy. Truth does not travel unencumbered from one century to the next, it is contingent and subject to the ideological climate. As such it is a tool of ideology, and an instrument of power. Hall quotes Foucault, “Truth isn’t outside power . . . it induces regular effects of power. Each society has its regime of truth . . . the types of discourse which it accepts and makes function as true.”
As document, photographs promise an indexical truth telling, a "re-presentation of nature itself, as an unmediated copy of the real world. The medium is considered transparent. The propositions carried through the medium are unbiased and therefore true."\textsuperscript{18} The photograph is seen to have a 'universal language' that defies linguistic barriers and speaks of the world as it is. Allan Sekula writes, "It almost goes without saying that photography emerged and proliferated as a mode of communication within the larger context of a capitalist world order... Inherently expansionist, capitalism seeks ultimately to unify the globe in a single economic system of commodity production and exchange;\textsuperscript{43} a viewpoint which helps to illuminate both photography's social position and the need to see photography as a unified, universalizing medium. If photography can present itself as an index of natural truth, then what it pictures becomes naturalized.

Sekula acknowledges the harmful nature of the cover-up as being that of domination: "The worldliness of photography is the outcome, not of any immanent universality of meaning, but of a project of global domination."\textsuperscript{44} Berger echoes this radical claim, insisting that "We are surrounded by photographic images which constitute a global system of misinformation: the system known as publicity, proliferating consumerist lies."\textsuperscript{45} He sees the camera as implicated in this institutionalized fakery, and that the resulting photographs promote the falsehoods continually churned out by capitalism in order to maintain its dominant position.

In documentary photography, like all other genres of the medium, representation is constructed and meaning is produced through interpretation. Documentary photographs lay claim to the "truth" of the image, using its power to supposedly reveal truths about its subject matter. Historically, when photography was in its infancy, all pictures were seen
as documents, and the differentiation of the genre would not have made sense. It was with the self-conscious separation of the Pictorialist movement towards fine art and away from photography’s evidential status that documentary could evolve as a distinct discipline.\textsuperscript{46} The origins of documentary tradition have often been placed in the hands of Jacob Riis, who made (and commissioned) photographs of slum dwellers in New York City, which were compiled in the book \textit{How The Other Half Lives} published in 1889. He combined a reformist attitude with a revelatory style, invoking a narrative about the lives of the unfortunates he hoped to aid. His tactics were far from comforting or collaborative – he often entered dwellings uninvited late at night, and using the newest technology in magnesium flash as a light source, surprised his subjects and caught them unaware. Stealing away afterwards with his exposure, Riis sometimes ignited the tenements on fire with an errant spark from his flash pan. Such a legacy of exploitation, which has continued to this day, had its hand in the formation of documentary conventions.

Growing out of the changes due to industrialization in the mid 19\textsuperscript{th} century, new models of power dissemination and control brought about dynamics of observation and surveillance that helped to determine the lower classes as objects for intense social and state condoned scrutiny. While on the one hand professing the desire to aid these observed classes, the rhetoric of documentary photography helped to entrench class separations and cultural definitions by revealing no radical new plan, only a benevolent practice of social service and donations that encouraged the stagnation and solidification of class difference. Tagg writes, “the working classes, colonized peoples, the criminal, poor, ill-housed, sick or insane were constituted as passive . . . objects of knowledge. Subjected to a scrutinizing gaze, forced to emit signs, yet cut off from command of
meaning, such groups were presented as, and wishfully rendered, incapable of speaking, acting or organizing for themselves." Rosler agrees with Tagg, claiming that Riis, among other reformers, were in part trying to appeal to the privileged classes’ self-interest. She explains, “the notion of charity fiercely argued for far outweighs any call for self-help. Charity is an argument for the preservation of wealth, and reformist documentary . . . represented an argument within a class about the need to give a little in order to mollify the dangerous classes below.” As with exploitation, the notion of charity, rather than radical economic or social restructuring to insure lasting change, has remained wedded to documentary photography since the beginning.

A coherent and subtly different documentary rhetoric and style became established in the United States during the decades between the two World Wars. The impetus or need for such a practice in photography came out of the desire to make sense of social experience, particularly during the depression, as Tagg explains. He writes, “Focused in specific institutional sites and articulated across a range of intertextual practices, it [the discourse of documentary] was entirely bound up with a particular social strategy: a liberal, corporatist plan to negotiate economic, political and cultural crisis through a limited programme of structural reforms, relief measures, and a cultural intervention aimed at restructuring the order of discourse, appropriating dissent, and restructuring the threatened bonds of social consent.” Tagg is referring to the implementation of the state-funded documentary program associated with the Farm Security Administration (FSA) in the United States under Roosevelt’s new Deal reformist strategy. After the 1929 stock market crash Roosevelt needed to effect change in order to avoid crisis by giving concessions to the laboring poor without ultimately altering the
system, insuring that business dominated and the wealthy whom profited from capitalism were able to continue unimpeded. Historian Howard Zinn writes, “the New Deal’s organization of the economy was aimed mainly at stabilizing the economy, and secondly at giving enough help to the lower classes to keep them from turning a rebellion into a real revolution.”

This real revolution, exemplified through labor strikes and private cooperative living that resisted involvement in the economy, threatened the functioning of that economy and needed to be addressed by the government. Roosevelt’s lip service to the masses did have positive affects, but in the end did not alter the status quo. Zinn concludes, “When the New Deal was over, capitalism remained intact. The rich still controlled the nation’s wealth, as well as its laws, courts, police, newspapers, churches, colleges. Enough help had been given to enough people, to make Roosevelt a hero to millions, but the same system that had brought depression and crisis – the system of waste, of inequality, of concern for profit over human need – remained.”

The FSA program itself was a far cry from an objective institution, despite its pretense to document the conditions of the rural poor. Headed by Roy Stryker, and employing such photographers as Dorthea Lange and Walker Evans, the administration sent its employees into the field with specific instructions on how and what to capture with the lens, solidifying a deliberate documentary style. Solomon-Godeau writes that Stryker, “not only stipulated the specifics of region, milieu, or activity when making assignments, he often further indicated what type of mood, expression, "feeling" he was after.” The resulting photographs were propaganda aimed at eliciting support for the farm securities aid programs, and changed the rhetoric of documentary from the supposed cold presentation of facts to an appeal of emotion. Such a humanist approach helped the
viewer to identify with the subject of the image, and presented the “other” classes as misfortunate and worthy of compassion. As Solomon-Godeau explains, “the victims of the depression were to be judged as the deserving poor, and thus the claim for redress hinged on individual misfortune rather than on systematic failure in the political, economic and social spheres.”

Tagg’s argument follows the same lines: “in its mode of address, documentary transformed the flat rhetoric of evidence into an emotionalized drama of experience that worked to effect an imaginary identification of viewer and image . . . which would suppress difference and seal them into paternalistic relations of domination and subordination on which documentary’s truth effects depended.”

The subject of the photograph was given no agency or chance for individual voice, and remained spoken about and spoken for by the photographer, the editor, the print media context, and finally, the viewer. Solomon-Godeau suggests that the “place” of the documentary subject is always constructed in advance, in relation to a more powerful viewer. Certainly the conventions and aim of documentary adhere to this model. Any new production that does not from the outset attempt to question and challenge the so-called rules of the game will also reinforce this unfortunate dynamic.

What is at stake in the initiation or continuation of a documentary practice? There is the first and foremost the subject of the photograph, whether that subject is a site, for example, a salt mine, a community, or an individual. Documentary is by its very nature performed by a tourist or outsider who claims to speak truths, through the medium of photography, about whatever the camera reveals. This leaves the subject mute, and masks a subjective point of view in favor of objective neutrality. What the photographs say about the documented person or place become the truth, as a result of how documentary
photographs operate as cultural currency, and because they are usually the only public representations acknowledged as "official" or reliable. The documentary photographer has the ability to contribute their work to the public discourse, and has access to avenues of presentation that would insure the authority of their photographs. Individuals may have thousands of images they have produced themselves about their own lives, but the documentary photographer has the authority of truth-teller and the status of social scientist behind their work. Photography as a medium has long struggled with its labels, whether it clings to the discourses of science or art. Sekula writes of the tension, especially within documentary photography, between the seemingly factual, scientific objectiveness of a photograph and the expressive, subjective qualities that lead it in the direction of "fine art." This ambivalence seems to be avoided by historical documentary projects, which are seen to speak the truth about the past, and then inhabit the art museum in the present. But current practice must negotiate this dichotomy through a self-conscious acknowledgment of the producer.

The position of the photographer has long been elided by the mechanical nature of the camera within the discipline of documentary. Within my own methodology, and following the theoretical writings of Sekula and Rosler, among others, the positionality of the producer needs to be addressed. As an outsider, what can the photographer bring to the project? Is an insider's viewpoint more valid? I believe that a multitude of narratives, originating from both inside and out, have validity when they are seen as versions of a complex story that cannot be told by one view alone. Someone native to a site has a privileged relationship with that location, and it is obvious that an individual has superior knowledge of self as compared with an observer. But because site and individual operate
within a social system, an outside view can be revelatory and important as a way to "read" either within a cultural context. The presentation of multiple points of view helps to situate both the producer and the subject as complicit in the story telling that documentary ultimately accomplishes. Such an approach should privilege neither, but acknowledge the myriad narratives that go into the formation of self and community and therefore make plain the constructed and contingent nature of both representation and identity. The project can then become a type of collaboration between photographer and subject, and the dichotomy will begin to disintegrate. The nature of collaboration need not be fixed, and can be renegotiated with each new grouping of participants. The purpose is not about establishing equivalence, but the acknowledgement of difference and the conscious positioning of each performer within the dynamics of the group.

It is also important to consider the audience of the work, and its accessibility, both crucial within a critical documentary practice. In order to maintain the approach to subject outlined above throughout the entire project, the question of audience must be asked. Who is the intended viewer of the work? And where does the work reside in the short and long term? Many traditional documentary projects aim to represent an "other" first to a privileged few, in the space of gallery or museum, and secondly to the general public, in print media. The subjects of the photographs are not necessarily the intended audience, left out from the institutionalized and intimidating space of the museum, and possibly without access to books and magazines (depending on the situation). Often photographic prints are given as compensation for the use of the subject within the work, as a token of permission granted, and an assurance that the community or individuals involved feel a part of the process. The fact that successful documentary photographers
make money from the victimization and exploitation of these "others," and build reputations on the humanitarian nature of their work is taken for granted as the natural course in our capitalist system. A few prints here and there are hardly the same as being given the opportunity to speak for oneself and create a deeper understanding about a given site or situation. Rosler gives the example of Florence Thompson, the famous sitter for Lange's *Migrant Mother* photograph, who is quoted as saying in an interview in 1978, "That's my picture hanging all over the world, but I can't get a penny out of it . . . what good's it doing me?" Rosler also quotes Lange, who wrote in her field notes about the making of that image, "She though my pictures might help her, and so she helped me."57 While it could be argued that Thompson's desire for the monetary compensation denied to her merely proves and perpetuates the effectiveness of capitalism, it can also be seen as the practical view of a Cherokee woman living on Social Security and destined to see her image plastered around, revered within art historical circles, while she herself, the individual caught in the frame and whose dire situation was the original impetus for the photograph to be taken, wastes away as a continuing victim.

The documentary project that hopes to be a collaboration with whatever subjects it has chosen must include that community or individual within the presentation of the work. This could be done through the effort of the photographer to situate a showing of the work within that community, with recognition that the method of presentation will affect any reading of the work. If a showing of the work is physically near the community it hopes to articulate, it has more of a chance of involving that community. Putting photographs of a salt mine in a fine art gallery, whether or not the gallery is near the mine or not, would only accomplish part of the goal – the work would still be seen as fine art,
especially if it was hung museum style on the walls, framed, and distanced as an object from the viewer. Though this might be how the community expects the work to function, any lasting and individualized participation and engagement with the project would ultimately benefit from a different approach. Not to say that all cannot enjoy art, but the politics inherent in its consumption and display encourage the tendency towards exclusivity, which limits the range of the conventional audience of fine art and its possible venues. To ignore these facts and claim art for everyone, despite very real attempts by critics, dealers, artists themselves, and the commodity system of galleries and museums to keep fine art in its Greenbergian ivory tower, is ridiculous and destined to failure. In order for documentary to move beyond the exploitative model to which it has long adhered, it must make a place for itself where it can be in dialogue with the art commodity and production system, but not solely exist there.

Documentary practice needs to engage in multiple dialogues across disciplines, bringing itself into a wider dialogue with culture at large and the disparate views such conversations would contribute, and refuse to be bound by the one-sided process of acquisition and display as spectacle it has long participated in and helps to maintain. Including, for example, the discourse of architecture to a documentary project initiates new engagements with site and community, and raises different issues than photography alone would uncover. Historical research adds dimension to an understanding of site, not only as a layered, active and culturally specific milieu but also as an economic resource, a politically charged environment, an ecological disaster, an immigrant community – a wide range of possible influences that will strengthen and increase the depth of the project. An interdisciplinary approach acknowledges the shared territory of anthropology,
architecture, economics, history, photography, sociology; all which are distinct within the institution, but not within lived experience. Such a methodology helps to contextualize the documentary work and connect it to its cultural moment, instead of relegating it to the sphere of mythic universal conditions.

Documentary practices often create an archive of images, a form which, according to Sekula, was by 1900 the dominant institutional basis for photographic meaning. The archival project involves the assembling of images into a coherent group, where their original context is stripped so that the reduction of “all possible sights to a single code of equivalence,” and “a universal inventory of appearance” can be achieved. The meaning of the image becomes up for grabs, casting original context aside in favor of an archival one. This equivalence between photographs may open up new possibilities of interpretation, but in the end the meaning ascribed to the images is directed by the archive, by both its ideological and predetermined formal structures. The archive, despite this interruption of meaning, supports the status of the single image: Sekula writes, “The shadowy presence of the archive authenticated the truth claims made for individual photographs.” Although archives appear to present truth through quantity, Sekula writes, “archives are not neutral; they embody the power inherent in accumulation, collection, and hoarding as well as the power inherent in the command of the lexicon and rules of a language,” explaining the inherent presence of ideological motivation in the formation of archives. Documentary archives need to be revealed as powerful builders of context and meaning for individual images, and the issues of equivalence and the subsequent elimination of specificity in order for an illusory neutrality to dominate must be addressed.
Rosler's project, *The Bowery in two inadequate descriptive systems*, is a critical documentary that aims to challenge the conventional representational model of traditional documentary practice. Her inadequate descriptive systems are words and photographs, paired together in a repetitive, unrevealing manner. The words replicate the content of the pictures, and are not informational or revelatory as text with images often is. While the words also call to mind people, because they are labels often used to describe drunks, the photographs present empty spaces devoid of individuals. The text leads the viewer to what might appear in those empty frames, and interrupts a continuous reading of the piece. The composition and content raise the question of why the sidewalks and doorjambs present in the images are vacant, hopefully leading to a consideration of the labeling effect of photography itself. If so-called drunks were pictured, they would be "inadequately" described by the photograph, as they are by the text. They would also be easily consumed and incorporated into an already established narrative of victimization and spectacle. Rosler wants to avoid this and at the same time point out that very mechanism by which documentary gains its strength (see figure 3.).

Another approach to an alternative documentary practice can be seen in Wendy Ewald’s project, presented in the book *Portraits and Dreams*, 1985. Ewald collaborated with a group of students from three Appalachia mountain communities in Letcher County, Kentucky, supplying them with film, flash, and $10 cameras, obtained through a grant. The children, between the ages of six and fourteen, turned the cameras on their lives and photographed not only their communities and families, but their personal visions as well. Ewald writes of the desire to "make a document of my new community . . . but the camera seemed to get in the way." Her solution of letting the community speak
for itself, through the eyes of the students she could fund and teach, tells a wider and at the same time more intimate story than she alone could. The book she published, which includes written text generated by the students, is merely the finale, and the sharing of the children’s photographs, both in the classroom and in the private space of the home, is what really constitutes the strength of the project. The opportunity, and the continued engagement and encouragement through instruction and a fostering of motivation, Ewald created are powerful tools for these students. Their voices and ideas are legitimized through the project, and their visions are considered and critiqued in the classroom, hopefully bringing a deeper understanding self, and therefore of how they position themselves in the world, as individuals and as part of the larger culture. They also become the storytellers about their environments; Ben Lifson writes, “we understand the children’s work as a collective document and communal history, and the children as the hollers’ chroniclers and scribes.”

Such a collaborative project stands apart from traditional documentary, and while it does not claim to be openly critical of the genre, it can be seen to question the old rules. The work produced by Ewald and her students offers a radical alternative to those rules, refusing the conventional photographer/subject inequalities by letting the subjects speak for themselves (see figures 4. and 5.).

The inclusion of text, whether interviews or actual writing by the subjects, has long been used as a tactic in documentary, helping the project to prove its legitimacy as a “real” document. One example of this tired tradition is Milton Rogovin’s *Portraits in Steel*, published in 1993. The photographs, black and white staged portraits made in the steel mills and the homes of his subjects, are paired with text written by and about the people pictured. Their stories are enhanced by a detailed text at the beginning of the
book, explaining the history, economics, and labor issues inherent to the site – steel factories in Buffalo, NY. It seems like an innocent enough project, even laudable. I agree that the subject matter is, but the style and use of documentary rhetoric keeps the project mired in the conventions of an exploitative genre that needs to be radically challenged rather than comfortably continued. Rogovin’s portraits repeat the objectifying gaze from photographer and viewer to subject, reinforcing the “otherness” of the individuals he documents. They appear like specimens on display, pinned by the lens to the diorama-like setting of their living rooms, revealed in all their uncomfortably denied intimacy to the viewer. The interiors of their homes appear tacky and kitsch under the pressure of observation, and the politics of our inquiry into their lives becomes apparent. Whose home would not look strange under a microscope? Even the elaborately designed living rooms of the wealthy would appear odd, if they were to be the subjects. The photographing of the economically disadvantaged is engrained in the documentary tradition, making plain how privilege has the power to describe and define the “other”, and itself through that description (see figures 6. and 7.).

Taryn Simon’s *The Innocents*, exhibited and published in 2003, is a project that follows in the footsteps of Rogovin et al, but takes a radical turn in photographic strategy. Simon, a commercial and fashion photographer, is known for her flashy, artificial setups and aggressive, sexy content, took pictures of forty-four men and one woman who were convicted and jailed for crimes they did not commit. The innocents were exonerated through the use of new DNA evidence, and Simon worked closely with the team who helped in the process. The exhibition and publication of the project include, much like Rogovin’s, the stories of the subjects, often told in their own words, through case
histories and interviews. The difference lies in the quality of imagery, and the obvious role both the photographer and the apparatus play in the images' construction. Simon took her subjects back to the scene of the crime, or to a location relevant to the narrative of events, and photographed them in theatrically lit environments she created. There is no notion that she happened upon the individuals in these locations, or the carefully places props in exact position. Her images are blatant constructions, made obvious through the use of exaggerated artifice. Documentary photographs are seen to have an undeniable authority and truth-telling capacity, but these images present themselves as manipulated dramas acted out for the camera rather than straightforward evidence. Vince Aletti writes, "Too often the photos in The Innocents feel stiff and stifled – careful skillful exercises rather than genuine expressions."64 He also feels that the images are not as slickly stylized as Simon’s previous work, and that this project rests in the uneasy, tentative place between sincerity and artifice. I disagree with Aletti, and contend that the images look very stylized, perhaps in a manner to which we have all become accustomed in current culture – Aletti himself cites Simon’s influences as Crewdson and diCorcia, artists whose styles have permeated the popular press (Crewdson’s advertising image for the television show Six Feet Under is one example). Simon uses this style, of artificial lighting and stage-like setups, to her advantage, forcing that stiff feeling Aletti mentions upon her viewers. These are not easily digested documents that can be seamlessly sutured onto the tradition of documentary practice. Simon’s photographs break with that tradition, confronting her audience with an obvious artificiality that acknowledges the role of both the photographer and the camera (see figure 8.).
Chapter 3

“Landscape is not given but made and remade”

While my thesis project can be seen in terms of documentary practice, and as a direct assault on the traditions of that genre, it also is in dialogue with the history and present usage of landscape photography. Thus the need for an inquiry into the representational conventions and ideological underpinnings, a questioning of the validity of a traditional landscape practice, and the consideration of alternative image-making and theoretical models.

Landscape photography in the United States originated with westward exploration and expansion in the mid 1800’s. Photography was the perfect tool for manifest destiny, that particularly American brand of colonialism that involved the domination and exploitation of the West. These early landscape photographs carried with them the implications of new developments in the 1800’s in the discourses of art and aesthetics, science, technology, business and economics, government and military power, travel and tourism, and migration or Westward expansion. The landscape photograph served some photographers, for example Carleton Watkins, as a medium that represented ‘pure’ nature; uninhabited, wild and the expression God’s handiwork. Other photographers, such as Timothy O’Sullivan, were employed by the government or the military to use photography to help map and survey the West; O’Sullivan’s pictures utilize the medium in order to depict and claim the land for government officials back East. R. J. Russell and Alexander Gardener, among others, were employed by railroad companies to make
propaganda photographs that either reported on the progress being made on the construction of a particular line, or pictured the land and its inhabitants in order to influence government officials to give financial backing for the building of a new line.

Landscape photography in the United States was not widely practiced as a commercially profitable genre until after the introduction of the collodion wet plate negative process. Daguerreotype landscapes were made on occasion, some of the most well known taken by the Langenheim brothers, but a systematic focus on the production of landscape photographs by any single photographer did not occur before the 1850’s. The wet collodion process brought the detail of the daguerreotype and the reproducibility of the paper negative processes together, along with shortened exposure times. The process was difficult, and the darkroom had to accompany the photographer in the field, but the alternative albumen coated dry glass plate negative required exposure times that were too long. Important too to the growth of landscape photography as a genre was the shift from a Romantic vision of nature to an acceptance of nature as a work of art. The former focuses on the notion of an artistic interpretation of nature in the appropriate form of painting. The later idea that nature itself was a work of art allowed photographs to avoid being straight documents of natural fact and cross over into the domain of artistic representation.65

The Industrial Revolution had brought with it revolutions in thinking in the realms of art and science, among other disciplines. New ideas about God’s interaction in the world of humankind developed, and the notion of Deism evolved, as did the cataclysmic theory of God’s involvement in the natural world. Darwin’s Origin of the Species was published in 1859, and evolution theory conflicted with many prominent thinkers of the
time, including Clarence King and Louis Agassiz. Both King and Agassiz were
influenced by John Ruskin, and were anti-Darwin; Agassiz lectured at Harvard, and King
conducted geological surveys of the West. King appreciated the arts and in his writings
linked “the glory of the high art of Europe with the mountains of the West.” He “looked
to nature for the affirmation of his religion, his art, his profession, and he clearly set an
unalusual tone, for his geological expeditions were as much involved with the esthetics of
mountaineering as with the science of geology.” King was a member of the Ruskinians
in New York, the Society for Truth in Art, a group that, along with Ruskin himself,
respected the photograph as a medium which embodied many of the aspects that they
valued in art. King’s inclusion of Timothy O’Sullivan as the staff photographer in his
geographical survey of the Fortieth Parallel pointed to his view of the photograph as an
artistic medium that was able to depict certain truths and qualities of the natural
landscape.

Carlton Watkins was one of the first photographers to photograph in the West and
make a living from his images. Watkins was familiar with both King and Agassiz, and
shared their religious and philosophical beliefs. His photographs of Yosemite, taken in
collaboration with the Whitney survey in 1866 (though Watkins was not on the payroll
and had artistic freedom), were influenced by King (who was a member of the Whitney
survey), as were his photographs taken on the King survey of 1870 (Watkins was hired to
work with King on this survey). The photographs Watkins made in Yosemite present a
grand and majestic Nature that dominates his representation of the West: nature seen as a
work of art, unspoiled and uninhabited (figure 9.). R. J. Russell worked as the Captain of
the U. S. Military Railroad Construction Corps during the civil war, during which he took
pictures of fortifications, buildings and equipment. He later worked as the official photographer for the Union Pacific Railroad, photographing its progress and impact on the West. In 1869, Russell joined the King survey of the Bear River in Utah and, under King’s influence, depicted the land in much the same way as other photographers at that time: as empty wilderness.\(^{69}\)

In 1867 King was granted funds to organize a geographical survey of the Fortieth Parallel. King saw the potential of the camera an aesthetic and scientific tool on his survey after his exposure to the Whitney survey, and hired Timothy O’Sullivan as his photographer, the first included on a geographical survey. O’Sullivan came to King’s survey from Alexander Gardener’s studio in Washington DC where he had been employed photographing the Civil War. The landscape along the fortieth parallel was stark and less picturesque than Watkins’ domain in Yosemite, and O’Sullivan had more guidelines to follow. His pictures aimed at a representation that would depict the land both as a realistic \textit{place} in order to be valuable for the survey, and as a natural \textit{space} that would express a certain amount of personal conviction and visual desire (figures 10. and 11.). According to the book \textit{The Era of Exploration}, O’Sullivan “used his camera much as the surveyors used their levels, telescopes and tripods, to record his surroundings as objectively and factually as possible.” The passage continues, “One senses that for O’Sullivan a photograph was equally an image chosen and organized by the artist and a specimen of preexisting physical fact recorded by the technician.”\(^{70}\) To see O’Sullivan’s images as artistic is to understand them as representations, designated by inspiration and a desire to picture the landscape as an idealized view. On the other hand, to see his photographs of the West as documents of the land is to present them as objective,
scientific and therefore authoritative, views of reality. The contradiction between these two viewpoints, and their interaction within the history of the conception of photography, is addressed by Allan Sekula when he describes “the shuffling dance” between “faith in the objective powers of the machine and a belief in the subjective, imaginative, capabilities of the artist.” Sekula goes on to describe, “the twin ghosts that haunt the practice of photography: the voice of a reifying technocratic objectivism and the redemptive voice of a liberal subjectivism.”

O’Sullivan’s images follow Watkins’ towards the territory of constructing the landscape as pre-civilized, untouched and uninhabited. The people present in his photographs, whether actual individuals or just the hint of them as represented by tents, bottles, cameras and other equipment, are the surveyors themselves. The explorers, the adventurers, the scientists understanding the land through facts, figures, maps and photographic evidence, were given presence in the West, but the native inhabitants of the land were elided. To picture the West as an occupied place with a complex cultural present and history would jeopardize the colonial project: if the land was depicted as empty and unspoiled, then the white men in the East, those in charge of expansionism and settlement policy, would be confident in their claim to the West. This construction of the land out West was a strategy of colonialist discourse, and the photograph was the perfect tool to “do the work of ideology”. Photographs, according to Sekula, “constructs an imaginary world and passes it off as reality.” The photograph’s ability to masquerade as a representation of actual objective fact, rather than the constructed, subjective viewpoint it necessarily entails, helped to further the agendas of Imperialist expansionism. Photographing the West was a means to both “claim” the land and a
method by which to picture what is already one’s own territory. The captured view of a
land, the realistic representation that a photograph presents, was one way that landowners
back East, including the U. S. Government, could claim ownership. I do not mean to
imply that O’Sullivan, et al., were conscious of their decisions to reveal the West as
uninhabited and therefore ripe for the taking, but their photographs managed to be
complicit in this particular brand of colonialist propaganda. These photographers were
working in a time period and a country where the ideas related to Manifest Destiny held
considerable cultural and political sway over public opinion.

The photographs made by early landscape photographers in the West were
influenced by pre-existing notions of colonialist right and might, and were used to
reinforce these notions; they must be read as texts that speak of complex views and not
merely “natural fact”. Photographic representations of landscapes can be read by placing
them in historical and theoretical context. Landscapes themselves are not neutral/natural
facts but can and must be ‘read’ in order to understand their significance. The word
“landscape”, when first introduced into the English language, was defined as a picture of
a view, rather than the view itself.\textsuperscript{73} A contemporary edition of the Oxford English
Dictionary lists the first definition of landscape as being a “picture representing natural
inland scenery”, and as its second definition, “a view or prospect of natural inland
scenery, such as can be taken in at a glance from one point of view”. The OED definition
of “land” moves in the opposite direction from being “the solid portion of the earth’s
surface” (natural phenomenon) to “a territory . . . realm, domain . . . territorial
possessions” (human construction).\textsuperscript{74} The idea of landscape has moved from an artist’s
interpretation of a natural view to the conception of landscape as a natural fact that is
seen by way of a totalizing, singular viewpoint. This view is exactly what the photograph represents: singular, from one location, taking in the information at a glance – the privileged view of Enlightenment science.

The traditional view of landscape, presented historically as a neutral, natural fact, has been recently called into question. Contemporary theorists see landscape, the knowledge of which is and can only be subjective, as a cultural text that demands interpretation. John Brinckerhoff Jackson explains that, “landscape is not a natural feature of the environment but a synthetic space, a man-made system of spaces superimposed on the face of the land, functioning and evolving not according to natural laws but to serve a community.” This idea of landscape as image and symbol is reinforced by Stephen Daniels and Denis Cosgrove in their introduction to the book, The Iconography of Landscape. They write, “A landscape is a cultural image, a pictorial way of representing, structuring or symbolizing surroundings.” In another book of collected essays, titled The Interpretation of Ordinary Landscapes, edited by D. W. Meining, the introduction claims, “We regard all landscapes as symbolic, as expressions of cultural values social behavior, and individual action worked upon particular localities over a span of time. Every landscape is an accumulation . . . And every Landscape is a code, and its study may be undertaken as a deciphering of meaning.” In his essay titled The Beholding Eye, Meining elaborates further on this idea of deciphering the meaning from a landscape. He uses the example of taking a varied group of people to the same spot and asking each to “describe the “landscape”, to detail what it is composed of and say something about the “meaning” of what can be seen . . . even though we gather together and look in the same direction at the same instant, we will not - we cannot - see the same
landscape . . . any landscape is composed not only of what lies before our eyes but what lies within our heads. 

Landscape architect James Corner claims landscape to be "already artifice in the moment of its beholding," culturally mediated and constructed from the outset. Like the discussion of artwork and photography presented above, landscapes must be read and performed by the viewer in order to be meaningful – they have no inherent meaning of their own. If the land is tied to nature and the environment in popular conceptions, then it must be understood that nature and environment themselves are constructs. The practice of rectilinear surveying of American land, where the country was divided into a non-hierarchical grid pattern, "helped to make manifest a collective ideal of equality, freedom and accessibility." Such a view presents land as available to everyone. All this despite difference on the land itself – every plot is not equal in terms of topography, resources – the land is equal in size but not quality. This mimics the rhetoric that presents the United States as a democracy with equal access for all. The population was not equal when the plots were delineated, and the promise of equality has remained empty. This contradiction of rhetoric and reality effects and complicates any contemporary view of landscape.

Corner discusses "landscape's inextricable bond with cultural ideas and images," and goes on to write, "to consider landscape in solely visual, formal, ecological, or economic terms fails to embrace the complex richness of association and social structures that are inherent to it." Landscape can be seen as cumulative, and sites as ongoing and evolving processes rather than fixed locales. Corner discusses the differing viewpoints of an "insider" and an "outsider" to the complexities of a particular site (in relation to
landscape architecture, but his methods can be applied to art production and a new critical documentary practice). The "insider" has a socially informed and deep relationship to the land, based on local social practices and the physical conditions of the site.82 This knowledge relies on the interaction with the landscape throughout everyday life, and the subservience of the visual to labor. The landscape is not seen as separate from habitation, it is a total environment that is infused with life and community events and practices. The "outsider" is a spectator or tourist to the land, and can be seen in the form of the State, a designer, planner, documentarian, sociologist or anthropologist. Such a view constructs the landscape "as an object, a thing to behold, and not only scenically but instrumentally and ideologically."83 Corner uses Foucault to comment on visual regimes as instruments of power, and warns, "a too-narrow concern for landscape as object (whether as formal composition or quantifiable resource) overlooks the ideological, estranging, and aestheticizing effects of detaching the subject from the complex realities of participating in the world."84 The outsider can also bring a new perspective to the conception of a site, and a broader range of possibilities beyond the everyday.

With the danger of "scopic regimes of control, authority, distance, and cool instrumentality" that Corner evokes, how does an "outsider", like Alex and myself, for example, proceed with a project focusing on the landscape? Corner calls for emancipation and experimentation, which runs counter to strategies of limitation and control. The need is for a practice with greater critical insight and cultural knowledge, "respecting the specificity of site while extending beyond obvious formations."85 A recovery of landscape demands specificity and new techniques, ambitions and desires.
The reclaiming of sites involves retrieval, utility and ecology, and the understanding of site as an ongoing and evolving process, not a scene or object. Corner writes, "The emphasis here shifts from object appearances to processes of formation, dynamics of occupancy, and the poetics of becoming." A performative involvement in the landscape, an understanding of its continual becoming, "necessitates a parallel shift from appearances and meanings to more prosaic concerns for how things work, what they do, how they interact, and what agency or effect they might exercise over time." Rather than a passive picturing of a site, the need is for "imaging activities" that help to generate new realities.86

With the knowledge that landscape and images of the land are constructed views that do not operate as objective nature, what kind of critical contemporary photographic practice is needed? At stake is the potential for landscape photographs to reinforce stereotypical conceptions of nature, and to remain complicit with the systems of power a totalizing vision entails. Corner's methodology calls for both site specificity, and a broad understanding of the greater cultural forces at work within a particular landscape. Peter Goin uses the tactics of context and revelatory text to insure that the landscape photographs he presents do not contribute to any idealized notion of the land. In his books, Humanature and Nuclear Landscapes, the images are contextualized with an explanatory essay that describes both the nature of the work (how the photographer himself frames his practice) and the socio-historical information Goin feels is relevant to their understanding. His research reveals information that cannot be read on the land itself. Humanature is broken up into different sections, including one titled, "The Mine", and another titled, "Reclaimed Land". An image from former, which pictures shrubs and
concrete building foundations, and one from the latter, which pictures a grove of trees, are both photographs that depict rather ordinary landscapes without many visual clues that differentiate the space. Goin’s text directs the viewer’s reading of the image by investing the visual with specific meanings; the titles give a leading, subjective take on the site pictured. The texts reveal the story within the landscape, often an extreme and tragic tale, and point both to the impoverished nature of photographic texts, and to the solemn necessity of regarding the landscape as a code and not merely a natural element (figure 12.).

I have chosen to discuss the presentation of Goin’s photographs in book form, rather than a gallery setting, because I think the project becomes the most convincing when it is liberated from a fine art setting. Books are far more accessible than gallery spaces, and the essays accompanying the imagery can be read over time and not in the twenty minutes spent absorbing a show of the work. Richard Misrach, whose landscape photographs attempt to reveal the complexities of contemporary conceptions about the West and address issues of the devastation of the land, has also produced books of his works that operate in the same way as Goin’s do. The books, Desert Cantos, Crimes and Splendors: The Desert Cantos of Richard Misrach, and Bravo 20: The Bombing of The American West, combine imagery with textual information in varying degrees.

The original desert cantos book has an essay by Rayner Banham, titled The Man-Mauled Desert, which focuses on more philosophical ideas than storytelling about the photographs. The titles are minimal, and are relegated to the back of the book, which is rather awkward. The project is divided into many cantos, a reference to Dante’s Divine Comedy, an organizational approach that structures Misrach’s vision into mini-dramas
and potential narratives. Images from "the Terrain", struggle to address the issues brought up by Banham, but do not make the leap into becoming an image of the "other" desert that the essay implies. They relies too much on aesthetic beauty, and the foreground of tire-tracks in the sand blend with the picturesque light in the background (figure 13.). The other cantos (four in this book) contain similarly picturesque imagery, and relate to Banham's idea that Misrach's photographs show the viewer the "man-mauled desert" as "unintended and unobserved" beauty.87 The exception is "The Event," which lays out the story of a space shuttle landing, but resists a traditional narrative form. The key players are not introduced, and instead Misrach focuses on those on the sidelines, those who mimic his role as observer. The event itself is pictured in such a way as to undermine the climax of the story: in the last photograph in the series, titled "The Shuttle Landing", the shuttle appears as the smallest speck in the background. Misrach's view privileges the space of landscape and the crowds of observers over the actual "event". His view could be seen as a subversion of the traditional method of history telling that relies on events such as battles and the births/deaths of Royals as anchors by focusing on the in-between occurrences, those that are left out of schoolbook histories.

In the book Crimes and Splendors, nineteen cantos are explored (though not included in full). This book has two critical essays that bring up not only issues present in the images themselves, but related historical and theoretical information as well. The titles are present on the pages, rather than in the back of the book, helping the viewer to place the image into context. The cantos include photographs of animal burial sites, nuclear test sites, and playboy magazines used for target practice, A Problem of Beauty, the essay by Anne Wilkes Tucker, begins with a discussion of the dangers of
“aestheticizing horror”, and how Misrach’s photographs avoid this by creating a tension between their formal beauty and their serious content. In canto X, “The Test Site”, Misrach utilizes Goin’s method of revelatory text juxtaposed with imagery. “The Secret (Project W-47)”, canto IX, uses plain titles to the same effect.

The book Bravo 20 describes a collaborative project between Misrach and his wife Myriam that examines an interpretation of how to transform the wastelands of nuclear test sites (this one in Fallon, Nevada) into usable land that still reveal the problematic and often hidden history of the sites. The titles used for Misrach’s pictures of the Bravo 20 bombing range describe what the viewer is looking at, and correspond to the information in the essay. The photographs are less ambiguous than Goin’s images of nuclear test sites; they show a desert wasteland that is studded with bombs, craters, and the detritus of military might played out across the land. The text works to specify the visual, but the information within the image leads the viewer initially. Misrach challenges the genre of landscape photography by showing photographs of horror, not of neutral, natural space. Misrach comments that his photographs depict, “a land not of open spaces and wilderness . . . but a land used by military and government agencies for the development of weapons of mass destruction.” The storytelling in this canto tells history in military terms, a method elaborated by Foucault in Truth and Power. Foucault is quoted as explaining his “refusal of analyses couched in terms of the symbolic field, or the domain of signifying structures, and a recourse to analyses in terms of the genealogy of relations of force, strategic developments, and tactics.” He continues, “one’s point of reference should not be to the great model of language and signs, but to that of war and battle. The history which bears and determines us has the form of a war rather than that of
a language: relations of power, not relations of meaning."89 Foucault’s use of the terms “strategy” and “tactic” are important in relation to Misrach’s work; where strategies are maneuvers and changes from above within institutionalized power structures (e.g. and art museum), and tactics represent localized change initiated by grassroots movements (e.g. graffiti). Misrach can be seen as a tactical journalist who is uncovering strategically hidden secrets of the military, exposing how military power shapes both history and the landscape, and how these landscapes reveal cultural implications (figure 15.).

Photographers Stephen Johnson and Robert Dawson, with writer Gerald Haslam, collaborated on the book, The Great Central Valley: California’s Heartland, which tells one story of the central valley through written and photographic text. The landscape photographs are varied, and distributed throughout the book, unlike the artists’ books discussed above which position their photographs in a more traditional section of plates following an essay. The imagery is mixed in with old photographs (taken by both anonymous photographers and famous ones such as Carlton Watkins), drawings and maps, and depicts both traditional looking landscapes and those that have visual clues that relate to the textual information. Included in the book are also photographs of vernacular life, and the people who inhabit the valley, grounding the imagery in a certain time period (mid 1980’s) and insisting on a cultural specificity of space. Many of the photographs continue the thread of specificity by focusing on particular aspects of the landscape, and not generalizing the valley’s scenery into an idealized view of farms and fields. The titles of the photographs are plain text, informative, but not revelatory in the way Misrach and Goin utilize titles. The reader has to engage in the written text to understand the scope and direction of the book’s argument. While the images present
themselves as documents of the landscape, they undercut this function by being embedded in text that discusses the complexity of what is pictured and a concern for historical, cultural, political and economic issues that are tied to the land (figure 14.).

The Western United States was constructed in the American consciousness through mediums such as the map and the photograph – mediating devices that turned representations into realities. Rebecca Solnit writes, in her essay, Scapeland, that West was “invented, not discovered, let alone encountered.” She goes on to explain that, “Photography grew up with the West, and the West became the first region that a culture got to know largely through photographs – an authentic born utterly mediated.”

Landscape photography in contemporary U.S. culture necessarily references back to the origins of pictorial representations of the West, and must confront this ghost of the recent past, or run the risk of reinforcing idealized, mythical views of a land that stands as an uncompromising example to the horrific impact of U.S. political and military ideological power. The works of Peter Goin, Richard Misrach, Stephen Johnson, and Robert Dawson employ strategies that take responsibility for their landscape photographs by using text to ground the images and control their reading by the viewer, thus subverting the traditional role of the landscape genre and working towards a new conceptualization that exposes the myths of “natural” landscapes and the indexical nature of the photograph.
Chapter 4

“What does it take to be Number One?”

Maps share with photographs both the ability to present a representation of reality as objective, neutral truth, and to eliminate disparate views in order to privilege one. Maps translate the actual into the pictorial, rather than having any intimate relationship with reality. And like images of the land, cartography brings with it the rot of ideology and hidden agendas. Because of the connections between the photographic and the cartographic constructions of meaning of a site, such as the Hampton Corners mine and surrounding Livingston County, this project demanded a study of map-making, both historically and as a contemporary practice. Alex Terzich and I looked to Livingston County as a many layered, complex site that needed to be explored, rather than a picturesque landscape to be recorded. We therefore involved research into cartographic practice, so that an alternative map-making could be articulated and incorporated within the thesis.

The type of map that is at use in contemporary Western culture has its conceptual roots in Enlightenment thinking and relies on a Renaissance notion of perspective. The Enlightenment tradition championed scientific discourse over other methods of acquiring and utilizing knowledge of the physical world. The incorporation of the Renaissance view insured an ordering of the scopic field, so that the visual world fell into place within the outlines of a grid. The map grew up with and out of these traditions, eventually
lending itself to the project of Empire, establishing the Western worldview as the standard of progress against which all other cultures were, and still are, measured.

Maps appear to be factual documents that use conventional symbols and scientific measurements to represent practical information about the land. The map is seen as a guide to the land, a navigational tool that has no bias. As Anne McClintock writes, “The map is a technology of knowledge that professes to capture the truth about a place in pure, scientific form, operating under the guise of scientific exactitude and promising to retrieve and reproduce nature exactly as it is.” It seems like common sense to think to oneself that maps are maps, and all they do is to represent a larger amount of land that what we can see with our own eyes from an earthbound location. Maps of cities, for example, help people move through the city in a logical and efficient way by showing a path otherwise interrupted by buildings, trees, and general topography. The scale of maps is reduced in order to be useful, and the map is therefore not expected to represent the land in a realistic manner. Maps must be selective, as Borges’ example demonstrates. Borges writes of a map that becomes so detailed that it literally covers the entire territory it strives to represent, eventually dissipating in its uselessness, along with the discipline of Geography. Borges’ myth points to the inability of geography and cartography to sum up the land in any exhaustive way, and mocks the arrogance of the sciences. His story reveals a desire for a broader system of representational models that present the landscape in many different ways; it reveals the folly of a narrow, singular, totalized view such as the map engenders.

Borges’ story can be seen as a questioning and discounting of the supposed “truthfulness” of the map. David Turnbull writes, “It is often argued that maps are
scientific and that what makes them so is that they embody, as does science, statements that are true, independent of the context in which they are made.” Turnbull calls such statements “non-indexical”, and explains that “indexical” statements are “those that are dependent for their truth on their context.” Turnbull goes on to argue that so-called “primitive” maps are indexical, because they rely on, and need, their context to be understood.93 “Primitive” maps are seen to serve a particular purpose and only be comprehensible within their particular culture and usage. Western maps appear to be non-indexical, because the context they rely on has become, through colonization, the global standard, the default, and therefore has become invisible. Western maps masquerade as having no context because their context has been erased through the work of what Foucault terms a “regime of truth”. Stuart Hall quotes Foucault, “Each society has its regime of truth, its ‘general politics’ of truth; that is, the types of discourses that which it accepts and makes function as true, the mechanisms and instances which enable one to distinguish true and false statements, the mean by which each is sanctioned . . . the status of those who are charged with saying what counts as true.”94 The power of maps comes from their appearance as innately or naturally truthful information gathered in a rational, objective manner; but the context of any map remains behind the veil, and must be examined.

The demand for the conventional map that pictured the world through the use of scientific data followed the rise of scientific discourse. The scientific method of understanding the world and its inhabitants through organization and categorization presented neutral observation as the superior and “true” way by which any experience of the world could be homogenized and controlled. Personal experience had no place in a
system that valued objective, rational procedure, despite the necessarily subjective nature of observations. Jonathan Katz quotes Wittgenstein who, while walking along the outskirts of a city, imagines the city to be on his right, though in reality the city is to his left. This “queer knowledge” that Wittgenstein discusses is “queer” precisely because it is knowledge that runs counter to what can be observed as fact. The map would be the perfect authority to set Wittgenstein straight, so to speak, by determining the exact location of both him and the city. The map would present the city as it is, and mask its ideological, subjective bias that has become the invisible norm of both how the world appears and how to look at the world.

One of the most common map projection used in contemporary Western culture is based on a 1569 map made by the cartographer Gerhard Mercator (figure 16.). The Mercator projection, as Turnbull notes, is commonly used because it depicts compass directions as straight lines, but the result is distortion of the continents. In particular, Greenland is stretched out to appear three times the size of Australia, while the reverse is more accurate. Europe and North America loom over the continents in the Southern Hemisphere, revealing the bias of a European cartographer and European consumers, as does the orientation of North as the “top”, the privileged global positionality. As Turnbull points out, “The North that is traditionally “up” on maps is the result of a historical process, closely connected with the global rise and economic dominance of northern Europe.” In the time of Mercator, the map-making process was complex, involving multiple sources and views that had to be combined in order for a legible, cohesive map to be created. G. R. Crone writes that maps made in Mercator’s time “depended largely upon the labour expended in the cartographer’s office in attempting to
reconcile a mass of disparate and often conflicting data.”98 With information coming in from explorers, seamen, soldiers, and merchants, all with particular skills and foci of observation, the subjective views of the landscape varied. The cartographer’s position as interpreter is obvious.

Anne McClintock, in her book titled Imperial Leather: Race, Gender and Sexuality in the Colonial Contest, discusses map-making and its relationship to the institutionalization of colonial power. McClintock writes, “Map-making became the servant of colonial plunder, for the knowledge constituted by the map both preceded and legitimized the conquest of territory.” She goes on to explain that those who possessed the tools and knowledge to create such convincing texts as maps where would also have the right to territorial possession. McClintock’s ideas about imperialism involve two “tropes”, those of anachronistic space and panoptical time, which reveal how colonized peoples and lands were constructed and represented by colonialist powers. McClintock explains, “Since indigenous peoples are not supposed to be spatially there – for the lands are “empty” – they are symbolically displaced onto what I call anachronistic space . . . According to this trope, colonized people . . . do not inhabit history proper but exist in a permanently anterior time within the geographic space of the modern empire as anachronistic humans, atavistic, irrational, bereft of human agency.” As explorers and conquistadors traversed across space into unknown lands, their journey was perceived as movement backwards in history to a more primitive time.99 Keeping native peoples back in history was one strategy by which colonials could assert their superiority and dominance. McClintock defines panoptical time, “the image of global history consumed
at a glance – in a single spectacle from a point of privileged invisibility,"100 as another ideological strategy that accomplished similar ends.

Map-making aided the rise of Empire by picturing unknown lands both before they were conquered, and afterwards. This predetermining of the land both conceptually and visually was an always already claiming on paper. It insured that the European conquistadors had the authority to both occupy and control the land, as well as to reconceive of its nature on an increasingly global scale. Explorers and colonial settlers brought with them their ideological concepts of the world, and imposed them on landscapes that had existing conceptual locations within native cultures. The total disregard of the landscape as a complex site of multiple meanings and a necessary aspect of the articulation of culture was yet another brutalization administered by the invading European colonials. Maps helped to legitimize this violence, creating and maintaining the pictorial representation of the land in order to further and solidify colonial rule.

McClintock discusses the idea that maps are associated with thresholds, margins, and boundaries.101 The map establishes boundaries to make visually apparent power relationships, but it also creates its network of borders in order to alleviate the anxiety inherent in the formation and continuation of a political and social group. Enlightenment thinking in Europe and the United States in the 1700’s brought with it the compulsion to understand the world, and new technologies and ideas in the sciences helped to put into practice methods of categorizing and collecting that realized this aim. Such a desire on the part of explorers, politicians, and privileged citizens was on the one hand fueled by curiosity and the newfound ability to travel and expand one’s experiences of the world. On the other hand, the desire to understand was intimately tied to the desire to control,
which in turn was tied to the fear of the unknown. To establish a stable identity that asserts one's superiority and status on a global scale relies on the ability to locate and define the "other", a practice perfected by the Western elite. Strict boundaries had to be installed that demarcated difference in order to keep unconventional and uncontrollable elements, those that resisted any coherent stability, in their place: for example, native peoples, criminals, the insane, dirt, disease, etc.

McClintock explains that for colonials, new lands were full of "terrifying ambiguities", and they needed to determine their potentially threatened subjectivity within a new sphere through a rigorous system of control of these new spaces. The map helped to alleviate this boundary anxiety by establishing not only physical location but also psychical place within a strange environment. England, for example, came with the English, in order that the settlers could maintain their identity despite an unfamiliar environment. Any ambiguity must be dealt with, and regardless of whether it is rejected or assimilated based on predetermined categories and past experience, it is named and positioned. Maps help to resolve ambiguities within the social and political body, establishing the truth of the landscape through the use of the discourse of science and the abolishment of unknowns.

Mary Douglas writes in her book titled, *Purity and Danger*, about how boundary anxiety is relieved by the strict maintenance of borders, whether to do with the physical or the social body. She explains, "the body is a model which can stand in for any bounded system. Its boundaries can represent any boundaries which are threatened or precarious." Douglas discusses the nature of boundary anxiety in relation to the human body, which she sees as a model off which the social and political can be read. She
explains that the demarcation of boundaries forms arbitrary, constructed systems whereby things are put in their place so that anxieties are assuaged and order is maintained.

Douglas explains how categories are formed through a discussion of perception and the interpretation of personal experience, arguing that perception is not based on the passive acceptance of all external stimuli, but is selective. The patterns by which subjects recognize some perceptions and ignore others are predetermined tendencies - they help to organize and stabilize an otherwise chaotic world and become more established as time progresses. Douglas writes, "Uncomfortable facts which refuse to be fitted in, we find ourselves ignoring or distorting so that they do not disturb these established assumptions. By and large anything we take note of is pre-selected and organized in the very act of perceiving." Even in the act of perceiving the subject rejects anomaly and clings to familiarity. Douglas discusses the infant’s desire to master his/her environment in order to end the confusion of “internal and external, of thing and person, self and environment”, which can be seen to play a part in the need for a concrete world view that abolishes ambiguity. Societal influence plays its part as well: Douglas writes, “The idea of society is a powerful image. It is potent in its own right to control or to stir men to action. This image has form; it has external boundaries, margins, internal structure. Its outlines contain power to reward conformity and repulse attack.” Culture provides basic categories for which to understand perception in advance: “culture mediates the experience of individuals”, which is a view that parallels Lacan’s notion of the subject as articulated through language and the Symbolic Order (language speaks me, rather than the opposite). It is a combination of personal experience and social influence designate the subject’s desire for boundary order.
Douglas' argument is presented in relation to dirt, which she sees as created by the differentiating activity of the mind, a product of the creation of order. Dirt is not an innate category, it is matter out of place, "dirt is essentially disorder." The relative nature of dirt points to the arbitrary and constructed nature of categories. Rules of hygiene and the rituals of separating, purifying and demarcating represent the desire to "impose system on an inherently untidy experience. It is only by exaggerating the difference between within and without, about and below, male and female, with and against, that a semblance of order is created." Douglas acknowledges that ambiguities need to be dealt with by any system, and presents five methods by which they can be addressed in order to limit their disruptive nature: ambiguity can be 1. reduced (through interpretation), 2. physically controlled (through elimination), 3. avoided, 4. labeled dangerous (to reinforce conformity and reduce dissonance) or 5. used in ritual/poetry/mythology (to enrich meaning and reveal other levels of existence). Of these methods of dealing with ambiguity, anomaly, and things out of place, numbers two through four are negative, destructive examples which, while they will insure temporary order and strict boundary maintenance, when they are seen to be used to police the social they do so at the risk of discrimination and demonization.

With these theoretical underpinnings in mind, how can we envision a cartography that remains useful without silencing alternate views and without fixing the meaning of the landscape? How can the map be refigured in order to guide and disseminate information without accomplishing the reinforcement of ideology as discussed above? We can look to James Corner, who writes that mapping is a way of "creating and building the world as much as measuring and describing it." While maps can be tools
of oppression and control, they have the potential to reinvent and create in a positive, progressive way. Corner explains, “hence, in describing the ‘agency’ of mapping, I do not mean to invoke agendas of imperialist technocracy and control but rather to suggest ways in which mapping acts may emancipate potentials, enrich experiences and diversify worlds.”¹¹² He sees mapping as a practice that can uncover new realities, even on exhausted ground, a practice which “re-makes territories over and over again, each time with new and diverse consequences.” He warns that not all maps are capable of this, and that some remain “tracings”, repeating known information; quoting Deleuze and Guattari, “the map has to do with performance whereas the tracing involves an ‘alleged competence’.”¹¹³ Corner’s view of mapping can be seen to collide with my discussion of the performance of the artist and viewer, as well as his own notion of the landscape examined above. The mapping act, as he terms it, is a performance, it is creative— a new cartography that is performed by the maker. The map must also be viewed in a creative way, not passively, but pas performance, so that whatever information it holds is not absorbed as static fact but interpreted and made dynamic.

Corner claims the “capacity to reformulate what already exists” as the decisive step in mapping. He writes, “what already exists is more than just the physical attributes of a terrain . . . but includes also the various hidden forces that underlie the workings of a given place. These include natural processes . . . historical events and local stories; economic and legislative conditions; even political interests, regulatory mechanisms, and programmatic structures.”¹¹⁴ Corner’s notion of landscape and site as layered and complex informs his ideas about mapping. Any land represented by a map cannot be separated from the multiple relating sites that affect it, so that the multiplicity of any site
must be considered. Also important is the acknowledgment of the position of the author/producer of the map, rather than recourse to the transparent, authorless objective documents that are prevalent in cartography today. Both the “participation and engagement” of the author in the mapping practice needs to be revealed, pointing to the value of process, as Benjamin would insist upon. Dennis Wood confirms this need when he writes, “Why not admit the interest in the map . . . Once the map is accepted for the interested representation it is, once its historical contingency is fully acknowledged, it is no longer necessary to mask it.”115 The power of the expert, the cartographer we are forced to trust, keeps the making of maps within a particular discourse and scientific rigor. Wood calls this reliance “the heart of the darkness of our times,” this arrogance of the expert, “with his “best available” data, his diminished Africa and his exaggerated Russia, his cloudless skies.”116 By making plain its subjective nature and the involvement of the author mapping can be emancipated from the confines of privileged authority and given back to the population at large. “Freed from a being a thing you . . . look at, it can become something . . . you make. The map will be enabled to work . . . for you, for us.”117

What do maps that tell an alternative, more complex and diverse story about a site, look like? How can they be read as guides to the landscape, as texts that inform and engage us with the land and its many layers of meanings? Guy Debord and Asger Jorn, members of the collaborative team Situationist International (SI), created alternative maps of Paris in the 1950-60’s. The SI proposed the discourse of ‘psychogeography’, defined as “the study of the specific effects of the geographical environment’s direct emotional effects.”118 The psychogeographer explores the city, responding to and reporting the environment’s direct influences. The physical, behavioral and emotional
effect of the built environment on the individual is privileged, and such a focus presents a
new, radically alternate method by which to view and interact with the city. The “derive”,
an aimless, by chance, journey around a city, is one way of attempting this new
interaction. It consists of one or more persons rejecting their habitual modes of passing
through the city, as well as their habitual motivations and relations, in order to “let
themselves be drawn by the attractions of the terrain and the encounters they find there.”

The SI called for a new cartography to go hand in hand with their radical revision of the
urban experience. This new mapping practice is exemplified with Debord and Jorn’s
maps, the Guide psychogeographic de Paris: discours sur les passions de l’amour, and
The Naked City. Both are collages of cut-out pieces of the already existing Plan de Paris
which are then connected by drawn arrows. The organization of the segments relates their
conception of the city, and does not follow the so-called logical layout of the original
Plan. The Plan lays the city out as consumable by a single aerial view, timeless and
natural, which originates from an all-knowing, privileged perspective. Debord and Jorn
rely on a psychogeographical approach in the layout of their map, subverting the
totalizing viewpoint of the Plan de Paris. Their use of narrative, and the fragmentation of
both time and space, refute the conception of urban space displayed in the Plan de Paris
and reveal that naturalized conception as a constructed, alienating myth (figure 17.).

The work of Mona Hatoum can be seen to destabilize traditional models of
cartography, in particular her Map, 1998. The piece consists of a large map of the world
created out of clear marbles, laid flat across the gallery floor. Hatoum explains, “The
surface of the map is entirely level, as if an earthquake had equalized every landmass.
The political borders are intentionally ignored, and only the continents are delineated.”
The map renders the continents as fluid landmasses rather than contested terrain, where countries are indistinguishable from one another. The continents “exist in a state of disintegration as the marbles roll around and get knocked out of place whenever people walk around the space. The surface of the map is physically unstable and threatening to the people around it, but those same people also threaten the piece’s existence. Whereas in the past we may have imagined the world as stable, solid ground, we now acknowledge the delicate fabric of life in an uncertain and shifting world.” Instead of a glut of information, Hatoum gives us barely any, presenting an evocatively fragile representation of the world. While the continents may slide around and be dismantled, they are also undifferentiated into political states, showing an idealized view of a borderless globe. The lack of typical cartographic information forces the viewer to think beyond the dissemination of fact, and towards an alternative vision of maps – their view, visual realization, and purpose (figures 18. and 19.).

Corner himself creates maps, using the mapping practice advocated in his many texts. In the book Taking Measures Across the American Landscape, Corner and Alex MacLean collaborated to produce a series of pairs of aerial photographs and maps. Each chosen site was photographed and researched, and a map was created that spoke to a complexity of site beyond a traditional USGS topographical survey map. This official map is a model called into question by Corner, in both his essay in the book and the maps. Corner and MacLean’s maps radically diverge from the look, informational style, and scientific objectivity that are the hallmarks of the USGS mapping practice. These alternative maps use photographs, scraps of the USGS maps of the particular site, textual information, and untraditional methods such as burning in order leave a soot trace, to get
their information across to the viewer. While all maps require a level of inquiry from the viewer, most we encounter contain signs and symbols we understand because of their cultural currency and commonplace existence. Corner and MacLean's maps force a deeper interrogation of site by the user, because they present new combinations of informational structures and include disparate discourses within a single frame. Corner's practice, exemplified through both his visual works and his texts, as he writes, "suggests how mystery and desire might be returned to a world of places and things that have been otherwise excessively classified and structured." What a relief it is so find, in all these academic texts, the mention of and call for a recovery of desire (figures 20. and 21.).
Chapter 5

“We Sort-of Went Down”

The project titled, *Pictures Maps Shadows*, started as a photographic exploration of the American Rock Salt Hampton Corners mine in Groveland, Livingston County, New York (figures 22. – 25.). I initially conceived of a critical documentary made about a site of labor. I chose an active mine because of the project I had done in Britannia Beach, British Columbia with a disused copper mine. I felt that the history - economic, socio-cultural, and environmental – that was a part of the disused mine would be even more important to address when I considered an active mine site. The Hampton Corners mine is the closest to Rochester that I could find. I did some field work in Indiana, Pennsylvania, at Amerikoal’s numerous coal strip mines, but the distance was too great, and the project there would have required much more of a commitment than a few weekend trips down to that area.

I approached Phil Saunders, the CEO of the Hampton Corners mine, with my portfolio and my ideas. We met at his Rochester office, and he agreed to let me work with the mine. He stipulated that I give in return large color prints of the mine interior, which I agreed to do. My first trip out to the mine was intimidating, and I dressed for going underground, though all I did was meet and shake hands with Johnny Garrett, the foreman with whom I would have the most contact. The first time I did go underground I brought my colleague Kara Canal with me. We handed out a one-page summary of my project to the first and second shift employees, which have eight hours in between their safety meetings (the venue at which I was allowed to introduce myself and the project).
The summery described the photographs I would be taking, and my desire to have employees participate in the project, by donating images to be included in the small book I planned to produce, or by interacting with me, asking questions, and having ideas for certain photos they would like me to take. In between safety meetings Kara and I were taken underground by Gregg Norris, head engineer, and driven around to all of the different parts of the mine. I photographed with a 4x5 Linhof field camera, and a 35 mm, using ambient light for the former and flash for the latter, while Kara chatted with Gregg and other miners we encountered.

The experience of being at the mine was challenging on many levels. The physical atmosphere underground, while beautiful and interesting, takes acclimatization, and without ample time to get used to the conditions, the three hours we spent that first time were exhausting. Both Kara and I felt physically drained, and the effort it took to work and chat took its toll. The mine at that time employed two women that we had interaction with (there are more women employed at the Retsof site, in the offices there), the office secretary, Kerri, and one miner, Nikki. Gender was an immediate issue, made apparent by the way in which we interacted with the miners (our gender seemed to be impossible to ignore), and made plain by the simple fact of being in a room surrounded by men. Tied into this issue is class difference, which was something I was aware of throughout the project. Standing up in front of the miners during their safety meetings, my class and gender differences seemed highlighted to me, and made me feel awkward. Here I was, a female, presenting my ideas about an art project, done through the endorsement of an expensive, elitist (maybe not elite) institution (Rochester Institute of Technology). The juxtaposition with male, working class laborers is obvious, though the
fact that they all make more money than I ever have merely reinforces my position of privilege as being able to pursue my dreams, so to speak, and have the resources and mind-frame to go into debt to do it.

While gender and class were apparent issues throughout the project, race was a less obvious one. With a few exceptions, the miners are predominantly Caucasian, as are Alex and I. The lack of ethnic minorities in Livingston County is drastically different than in Monroe Country to the north, where from observation half of the population is African American. New York State is dominated by agriculture, and this is true for the economic make-up of Livingston County as well, though salt mining ranks as the other main occupation. The rural farming and mining communities in this county trace their roots to Italian settlers, among other European immigrants. Contemporary Native American presence on the land is minimal, and the only reminders of a once thriving Iroquois population are historical markers on the land and history books in the library.

New York State sits on a huge salt deposit that stretches across the state through to Pennsylvania, Ohio, West Virginia and under the Great Lakes to Michigan and Ontario, covering 70,000 square miles, created by the evaporation of sea water three hundred million years ago. In 1653, Father Simon LeMoyne was the first to record brine sources in the Onondaga region shown to him by members of the Huron and Onondaga tribes. In 1745, Father Jerome Lallemant noted the presence of salt springs in the Syracuse ("salt city") area. Salt was produced in the region before the mining of rock salt, mainly through extraction of salt from brine, using boiling techniques and solar evaporation. As true with many of the resources of the New World, Native Americans lead European settlers to the locations of salt springs in New York State, and such lands
were quickly brought under state control. C. A. Hartnagel writes, "In 1788 a treaty was made between the state and the Onondaga Indians by which all their lands, except the Onondaga Indian Reservation, became property of the state. The land acquired by the state included all the salt springs."124 By the 1880's Livingston County swarmed with salt mining companies; I have counted fifteen mentioned in The History of Livingston County, New York. The original transportation shaft at the Retsof, named after its founder William Foster (Retsof is Foster spelled backwards), was sunk to 1100 feet deep, and "the mining of rock salt began in December, 1885, by the Retsof Company" (many of the other companies continued to rely on evaporation).125(524) By 1905 only the Retsof Mining Company remained, renamed International Salt, which had incorporated many of the failed companies into a single salt mine, eventually connecting to those disparate mine sites underground. The history book also mentions that the completion of the Delaware, Lackawanna, and Western Railway lines through Livingston County occurred in 1883, no doubt aiding the success of the Retsof mine by supplying a means of transportation for their product.126

The Retsof mine had a collapse in 1994, and was filled with water over the next year. While it is the largest underground mine in the world, it remains permanently flooded and unusable. The Hampton Corners site is a new mine, with the shaft sunk in 1998, and production started in 2001. As the promotional material from the American Rock Salt Company LLC claims, "Daily production of the mine is 10,000 tons which makes the new mine the largest producing mine in the U.S.A." The Hampton Corners mine produces from the same salt deposit, and has a projected life span of eighty to one hundred years of mining left, at a rate of 2.5 million tons of product per year. Both mines
use the room and pillar system to extract salt, and the mines themselves are tunneled into solid salt – not rock with salt content, but the walls, floor and ceiling are all pure rock salt. Retsof was originally an non-mechanized mine, where the rock salt was blasted away from the face with dynamite and hand loaded into railway cars pulled by mules. Contemporary salt mining at Hampton Corners utilizes heavy machinery to undercut the face, drill holes for the dynamite, and load the blasted, broken up salt onto conveyor belts that take it to be crushed and sorted. The mine is dry and comfortable, with ceilings over nine feet high, wide corridors for traveling to different areas, and fresh air pumped in, keeping the temperature in the 60’s (degrees farenhie) year round. Semi trucks transport the rock salt, which is used primarily to deice roads in the winter, but also has chemical and industrial usages. The American Rock Salt brand distributes its product all over the Eastern States, though New York City purchases its road salt from South American distributors at a cheaper cost.127

The Retsof collapse occurred on March 12, 1994, when a 650x650 foot panel 1,180 feet under the Genesse Valley failed, creating a 3.6 seismic event that had effects throughout communities in the county. A second collapse occurred in a similar manner on April 13, 1994. The mine began to fill up with water from a disrupted aquifer at an average of 18,000 gallons per minute. While first describes as a result of “geographical anomalies” in the rocks above the mine, there was enough doubt to elicit further investigation. Akzo Nobel, the absentee owners of the Retsof mine, had implemented “a new mine plan based upon small, yielding pillars as opposed to large, rigid pillars used for most of the life-of-mine.”128 The Livingston County News reported in August of 1995 that the Department of Environmental Conservation (DEC) report found the pillar system
to be the cause of the collapse, not the unusual rock formations Akzo had cited. The company denied responsibility or endangerment of its employees, claiming the DEC report did not fully address the geological anomalies present.

The collapse caused surface subsidence, “due to the dissolution of pillars and softening of rocks above and below the mine and dewatering of valley-fill sediments,” the most notable being two large sinkholes that formed near the Boyd-Parker Memorial Park in the town of Leiscter (figures 26. and 27.). The larger of the two sinkholes is up to 70 feet deep and between 500 and 900 feet across. Geologist Bill Brennan, quoted in the Rochester Democrat and Chronicle, commented, “That’s really an unusually great depth... My God.” Damage was also done by subsidence to a section of Route 20A, and the bridge over Little Beard’s Creek in Leicster, both which border the Memorial park and are near the sinkholes. Residents in the area had their well water disrupted, either through contamination, or wells that had run dry because of the changes in the water table, quite a serious problem for a farming community; Evelyn Hamilton was quoted as saying, “I just hope it doesn’t drain this valley. It’s our living.” They also faced structural damage to their houses, including cracked foundations and uneven subsidence of land, both under buildings and on the property in general. The land near the sinkholes and the collapse site because so devalued that Akzo was forced to buy three homes on Cuylerville road (Route 20A), and many in the county had mortgages denied for their houses. As by federal law the mine and compromised sites associated with the collapse were reclaimed, with involvement from the New York State Department of Environmental Conservation, The NY State Department of Transportation, and the US Army Corps of Engineers. The project included, according to a report written by Henry Klugh, the former Senior
Engineer at Akzo, and the current Environmental and Quality Engineer at American Rock Salt, “plugging of shafts, replacement of the US Route 20A bridge, Sinkhole reclamation, Retsof Plant demolition and reclamation, and Beards Creek Stabilization.”

The plan for the Hampton Corners mine was controversial in a county that had suffered the widespread effects of a mine collapse and the resulting subsidence, which would continue indefinitely at a slowing pace. While the permits to build the mine are granted by the NY State DEC, the local community demanded assurance that the new mine would be safe and a benefit rather than a danger to them. Locals met at town meetings, and brought up issues of health, safety, new subsidence, the risk of devalued property, sustainability for farmlands, contamination, ash or garbage backfill, cyanide anti-caking agent runoff from the salt storage pile, aesthetic concerns such as visual impact, an increase in noise and traffic, saltwater discharge into the Genesse River, among others. At one public hearing, held in November of 1995, citizens spoke for and against the new mine plan. Those against it brought up all of the issues connected with the collapse, and the maintenance and reclamation of a mine site. Those for the mine cited the tradition of mining in the region, and the economic need for a large employer to remain in Livingston County.

This project gains its strength from the economic and cultural effects of salt mining in New York State, and the global importance of salt in terms of health and history. In 1912 the psychoanalyst Ernest Jones published “The Symbolic Significance of Salt in Folklore and Superstition,” an essay that searched for the psychical motivations of a historically grounded cross-cultural obsession with salt. Jones writes, “in all ages salt has been invested with a significance far exceeding that inherent in its natural properties.
Homer calls it a divine substance, Plato describes it as especially dear to the Gods, and we shall presently note the importance attached to it in religious ceremonies, covenants, and magical charms. That this should have been so in all parts of the world and in all times shows that we are dealing with a general human tendency. While any idea of general human tendencies seems to go against the claim made in Chapter 2 that subjectivity is constructed and not inherent, Jones is working within a Freudian psychoanalytic tradition that acknowledges the cultural impact on the formation of the ego. Jones’ arguments follow these lines, tracing the historical threads that have survived up until his time, putting forth a notion of subjectivity that is effected by outside influences and that at the same time would have generic drives (death drive, pleasure principle, libido) throughout history, despite how these impulses are described and discussed, or even explained, in different specific historical moments. Jones views superstitions as being a result of the combination of social influence and personal mental complexes.

Jones’ theorizes that salt represents semen and urine, thus its widespread and excessive importance. He cites many beliefs and symbolic properties associated with salt, including: durability, immunity against decay, immortality, wisdom, friendship and loyalty, incorruptibility, rites of hospitality, sealing of oaths, a means of purification, money (as in the word salary), medicinal uses, fecundity, a symbol of procreation, and the essence of life. Salt has become loaded with so much psychic significance because it is the receptor of sublimated or repressed affect from the unconscious. This transference of affect occurs when the content of the unconscious cannot be integrated into conscious thought processes, but must be dealt with through either sublimation if the
affect is positive, and repression if it is negative. Thus the unconscious, which cannot let thoughts of semen and urine into consciousness and must filter them, redirects their affect towards salt as a substitute.

Mark Kurlansky’s book, *Salt: A World History*, looks at the socio-historical and economic, rather than psychical, motivations behind the importance of salt through time and across the globe. He utilizes culinary trends and food history to highlight the economic value of salt, both as a means of preserving food before refrigeration and a necessity for survival. In his account, salt cod and sauerkraut fueled Europe for centuries, decided who won wars (based on who had control of both the salt and cod supplies), and similarly preserved fish and vegetables did the same in Asia and Indonesia. Kurlansky spends a chapter discussing the Erie Canal, “the ditch that salt built,” explaining its relationship to the salt trade. The salt mines of upstate New York needed an economically viable transportation method in order to get their product to market, and were, before the Canal, producing far below their capacities. Salt tax funded the notoriously shallow ditch (four feet deep, according to Kurlansky, because of lack of funds), and salt was often shipped for free to encourage economic growth, or used as ballast. One of his most interesting observations for me is the idea that animal trails to salt sources were the basis for many of our current roads. These trails were traveled and used by Native Americans and Colonists before being elaborated from dirt paths to paved roads. Kurlansky writes, “Studying a road map of almost anywhere in North America, noting the whimsical nongeometric pattern of the secondary roads, the local roads, the map reader could reasonably assume that the towns were placed and interconnected haphazardly without any scheme or design. That is because the roads are simply widened footpaths and trails,
and these trails were originally cut by animals looking for salt.' In Kurlansky's story, all things can be boiled down to that pure, simple, perfect substance: salt.

The methodology used in the process and presentation of *Pictures Maps Shadows* came about through the discussions and research of Alex Terzich and myself. We decided to collaborate on our thesis work, his being a Masters in Architecture from the University of Minnesota, Twin Cities. Having known Alex since our undergraduate days at University of California, Santa Cruz, and having grown up together, intellectually speaking, we felt collaboration would only strengthen the work we wanted to produce. Alex agreed to enter into my already established work with the Hampton Corners mine, and address the site and the community of Livingston County with his architectural practice in mind. We elaborated our methodology based on the research into art practice, photography, landscape theory, and cartography, as presented in Chapters 1-4. We focused on collaboration, interdisciplinary research and practice, the interdependence of theory and practice, and the examination of the mediums of photography and architecture themselves, including the roles of representation and architectural space within our work. Collaboration between Alex and I consisted of assigning readings every week which we would then discuss, usually 2-4 essays, half of which were picked by me, and vice versa. We shared research about our presidents, including artists, photographers, architects and historians. We met with each other’s committees, and formed relationships with the chairpersons. We e-mailed often, trading ideas, images, information, and websites. We struggled with the expression of our ideas and desires about the project, and sometimes reached moments of impasse that had to be tackled with care. We traveled to be together as much as possible, and Alex did fieldwork at the mine and in the community.
Of the three parts to this project, the book, the atlas, and the architectural proposal, the photography book constructed and produced by my efforts, but the ideas behind it were collaborative and were influenced by the intellectual environment of the project. Alex and I are currently making a series of maps, which will operate as an alternative guide or atlas to Livingston County. These maps make up the most obviously collaborative product of this project. Alex’s architectural intervention, similar to the book, is influenced by the whole project (process and product), but created by his specific labor and skill. Our research focused on salt, salt mining, the history of upstate New York and Livingston County, and the art and architectural histories, theories and practices we found relevant. Our collaboration with the community can be seen through both the passive and active participation of the miners in each part of the project, and the involvement of many members of the local community in support of our investigations.

Our use of the photography book is intended to address many of the issues brought up in Chapter 1 surrounding art production and consumption. We wanted to present the photographs I took of the mine and miners along side those collected from the miners, and next to those gathered from area thrift stores, antique shops and historical texts. Putting them all up on the gallery wall was not in line with our thinking about this project and its desired affect, and so the book form seemed to make the most sense. Books are more intimate than framed images up on a wall, and they are usually venues for photographs that allow a lengthier engagement with the work. The combination of all genres and types of images is more successful in a book form, because they can be read together in pairs and as a set of choppy, confused narratives bound together by their inclusion, and not taken as single statements. There was collaboration with the employees
of the mine in the creation of this book, mostly through the donation of personal snapshots by miners. Gregg Norris, Danny Anzelone, Jim Chest, Will Clark, and Mike Regatuso lent me images to curate and scan, and which I returned quickly (figures 28. – 31.).

Two other miners helped to bring the project to a whole new level. Pat Cannon came to me with particular ideas of photographs he wanted taken, and asked me how much I would charge for a photo session. I of course told him I would photograph for free, if I could use the images in my project. He agreed, and I came to his house to find two taxidermied deer heads hung outside on trees in his yard. He composed the shot, framing himself in the image in a particular way, approving my Polaroids before I exposed the negatives. Cannon became the director, just the role reversal I had hoped for. The change in dynamic reframed the project as a critical documentary, and as a challenge of the nature of documentary practice in general. I photographed him a second time right after he and his father and a few friends had been hunting, with their freshly killed deer (figure 33.). The second individual to kick this project past the limits of traditional documentary is Bob Quait, who asked me to photograph his family reunion. Unfortunately too late to be included in the book, I spent the afternoon eating bar-b-qed chicken, chatting with the Quaits (around 12 people were there), and snapping pictures now and then. It was a wonderful experience, and felt very natural because he had approached me with a plan and an idea of what he wanted, occupying the role of director, though not as intensely as Cannon.

In order to insure a personal and community interaction with the book, I applied for and received a grant to produce 500 copies of the book, which were distributed to the
employees of the mine, the community of people that helped with the project both in Livingston County and at RIT, and anyone who came to the exhibition of the work. These free books of images about the mine site and its surrounding environment could be taken home, shared with family and friends, and weren’t too precious to stuff in your back pocket. They avoid the aura expected of fine art, speak to the community they are made about, and operate long after the show space is vacant and the project seems finished. I hope in years to come the employees and others involved will thumb through the thin, ordinary pages of these books and see their own photographs, the faces of their friends, and the landscape where they live and work, and feel a connection to art making and the interwoven narratives and complexities that make up both communities and physical locations.

The book format in this particular instance takes its influence from the work of Ed Ruscha, Jesse Birch and Kim Monroe, Warren Hill, and print media in the form of independently published magazines such as *Patti, Kit and Caboodle*, and fashion magazines in general. Ed Ruscha’s banal, deadpan books, including *Every Building on the Sunset Strip, Prime Real Estate, Records, Some Los Angeles Apartments*, and *Various Small Fires*, challenge both the documentary and archival claims of the photographic medium (figure 36.). They present paired or singular (one per page spread) images on the topic described in the book’s title, for example, *Prime Real Estate*. In this book, drab and unappealing real estate shots have been photographed in a distinctly straightforward and ordinary manner, creating a document of the everyday that is both humorous and critical. Speaking to a capitalist culture taken to the extreme, where real estate is “prime” despite its seeming lack of aesthetic attributes, this book is a recognition and memorialization of
the quotidian; a somewhat monumental skeleton for the dull images to clothe. Putting these photographs in any book, much less an art work, is strange and causes the viewer to question their nature, holding them up against the title and each other, realizing their ordinariness as a strategy on the part of the author.

Artists Jesse Birch and Kim Monroe work collaboratively, mostly in photographic media, and self-publish small books of images. Their book, Untitled, consists of paired photographs taken on their travels in Asia. The images are placed together because of color, composition, content and conceptual concerns, creating dialogues between both the pairs of pictures and the whole network of photographs throughout the book (figure 38.). Warren Hill constructs work from used materials, inking out the pages of old, small, hardbound books and using collage techniques to pair his own, or found, images and text. The resulting pieces have a nostalgic quality, but fight that desiring for the past that never was that nostalgia initiates and maintains. The images and text are often full of sorrow, and lead the reader towards conflicting narratives about the past, and therefore about the present as well. The “found” quality of the collage elements, and the books themselves, help them to operate as artifacts of culture, both popular and alternative. Also included are found or personal photographs that situate these works in the intimate space of the home and the family album – away from fine art and its complications and connotations. These are careful, quite books that tell multiple, disparate stories, using elements from the personal and popular aspects of our recent past and current contemporary culture (figure 37.).

Magazines have long been a source of influence for me, including alternative print media and mainstream fashion magazines. I have long looked to Bazaar, Dazed and
Confused, Dutch, The Face, ID, Vogue, and W, among others, as examples of fashion and editorial photography, especially the color shoots and the pairing of images across the page spread. More alternative magazines such as Purple and Kit and Caboodle, have a fine art feeling despite their larger distribution. The images in these magazines are often taken by artists who cross over into commercial photography, and the pairings are very well considered and often more conceptually, if not visually, interesting than those in the popular press. A strong influence on the book format and pairing of imagery in my project comes from Patti, an independently published magazine that takes a humorous and critical (a la Ruscha) approach to art, fashion, photography, and culturally current issues. Patti was started by five artists, including myself, and is edited and produced by us. We collect submissions, design the layout, and promote, fundraise for, and distribute the magazine ourselves (figure 39.). The do-it-yourself quality and the lack of slick aesthetics and advertising are methods I brought to Alex and my photograph book.

As the cartographic element of our project has yet to be finished, I will discuss some of our influences and ideas in brief. Through our research Alex and I gathered much theoretical information about mapping, and following James Corner, strive to initiate a practice that embodied the progressive and performative aspects of the book and the architectural proposal. We are making an alternative guide to Livingston County, focusing on fifteen sites we chose from our research on the area and the sites' relationship to the mine as a central link. I photographed each site, with Alex's help, and that of Al Bersch. We will combine, per map page, an original photograph, an aerial image, a segment of a traditional (USGS) map, and textual information about the site. The text is taken from historical, theoretical and personal accounts that relate to the
chosen site. For example, one site is the shaft cap of the old Sterling salt mine “C” shaft, in Cuylerlve, NY. I spoke on a few informal occasions with Bob McCart, a former employee of the Retsof mine (which owned the Sterling mine, and had it connected underground in the early 1900’s), recording his stories about growing up and living in Cuylerville, and working in a salt mine for 43 years. These talks were a source for text on the map of this site, and bring a personal reading to the often authoritative and objective tone of cartographic information. McCart’s subjective view adds narrative layers to the story of a specific location, bringing depth and complexity to the site. A viewer encountering this County for the first time would experience a visual, cartographic and textual document that would demand interpretation, rather than present supposedly neutral fact. These maps seem to be the most collaborative part of the thesis projects, because we will construct them together and both of our input will be present on each page of the atlas. The other parts of the project are collaborative in a more subtle way, though I believe this to be as important and in fact necessarily highlighted. The collaboration of ideas, influences and labor is rarely acknowledged in art production and art products, and I hope that our combined elements will speak to that traditional lack of credit given.

One example of a cartographic practice that goes beyond traditional mapping is the Rochester Labor History Map/Guide, produced by Linda Donahue and Jonathan Garlock in 2000. In response to the lack of labor history acknowledged across the landscape of Rochester, NY, in memorials or informational plaques, the team of historians organized a series of walking tours of the city’s downtown area, involving inset maps and site texts. They instruct their reader that the map/guide is necessarily
incomplete and contains inaccuracies, but that it is a challenging historical look at stories not often told. They write, "Users accustomed to "brick and mortar" history may be disappointed to find a parking lot where once there stood a factory or other historical structure; to text emphasizing issues and ideas rather than descriptions of building materials and architectural styles; to encounter traces of workers rather than the biographies of the powerful." For all these reasons I find this map/guide to be a revelatory text, continuing the tradition of Howard Zinn and James Lowen, historians who aim at a recognition of the many stories that make up history, and a practice that addresses the inconsistencies and elisions permitted in official histories of cities, of which Rochester is only one example.

Another alternative guide, this time to the state of California, *After the Gold Rush* is a book compiled by artist Jeremy Deller. A resource book including, drawings, history, interviews, photographs, maps, and an audio CD, Deller set out to create this artifact by driving around the state in a used jeep bought with an artist’s residency honorarium and purchasing a small piece of land at an auction. He writes, "I have recently published an alternative guidebook to the state of California that culminates in the reader arriving at a small piece of desert land that I bought in a place called Trona near Searles Lake. The town’s only employer is a mine there which belches out the byproducts of its activities 24 hours a day. As a result the air is heavily polluted while the land is rich in minerals." Included in the guide are photographs taken by Deller with such names as, "Car-crash memorial on the outskirts of town, 2002", "Sign at the Trona Museum, 2002", and "Memorial at Grave, Trona County," picturing the cultural elements of the landscape through which his guidebook takes the reader. Poised as a sort-of tourist with his book in
hand, the reader would encounter “revealing landmarks and minor tourist attractions – a mini-museum devoted to burlesque, for example – that have deep, sometimes insidious cultural meanings.” Throughout his travels Deller got out of his jeep and spoke with individuals, absorbing and utilizing their stories. Deller explains, “The idea of creating a guidebook came to me after talking to a friend about treasure hunts . . . it dovetails nicely with the idea of the gold rush. A guidebook is a convenient vehicle with which to tell a story and connect disparate elements, and there’s an interactive, even performative aspect to it, with readers acting out the journey in their own way. The book is more about the people than the places . . . the stop-offs are very personal places. They’re homemade in the best sense of the word, with people giving their own opinion about the world and their relationship to it.”

A final example is *Another Water* by artist Roni Horn, a book of photographs of the Thames River that have been annotated with footnotes (figure 40.). This project can be seen as a kind of guide, though its site is less the city of London and more the socio-cultural condition of its inhabitants and the author herself. The text for each photograph is a running commentary, flowing from page to page and not specific in any way to each image, describing the author’s ideas, thoughts, and daydreams. The text is also historical, retelling stories of suicides that the river has claimed. Hinged on their connection to longing and desire, the texts seem to work in concert rather than at odds with each other. The difference the reader expects between the private, intimate thoughts of Horn and the clinical reportage of the suicide cases is dissolved, and the very intimate nature of suicide, despite its public location, is revealed. The personal details of each case relate to
the personal desires Horn expresses, and the result is a conflation of the personal and public domains, and a comment on the nature and structure of desire.

The final part of our project is Alex's architectural proposal, based on the research and ideas presented throughout this paper, and the practice that Alex has established. The architecture offers another method of storytelling about the site, and is articulated in drawings, plans and models shown through computer renderings and printouts. The architectural proposal is sited at the Boyd-Parker memorial park that commemorates the deaths of two American Revolutionary soldiers, and that is also directly above the point of the Retsof mine collapse that occurred in 1994. The collapse created two large sinkholes and continues to shape the land today, causing slow subsidence that will persist for the next 100 years. The proposal is to mark the shared geography of these events and make evident the unseen built environment of the mine buried 1200 feet underground.

Alex explains that the proposal consists of a pair of towers that project light obliquely onto an adjacent farmer's field. These projections make visible the shape of the underground mine and measure the elevational change on the site, such that slow subsidence is made visible by the changing shape of the projections over time. The towers also carry a fiberglass cladding that casts shadows during the day, completing a fragmented text constructed on the ground. The text is only legible from an aerial perspective -- a counterpoint to the restricted vision from within the mine. This proposal makes plain the unseen forces at work at a complex, loaded site, and tie in the historical, economic, and cultural elements that influence any reading of a landscape. The towers themselves are unobtrusive, and resemble the energy towers that dot our contemporary fields and farmlands, but their close inspection reveals an attention to detail and
conceptual engagement that differentiates them from a vernacular architecture. A spectator encountering these towers is asked to engage in a performance of meaning similar to that called for by both the book and the atlas. Information is not given to the viewer with the authority of stone and style traditionally communicated by other architectural memorials, but must be discovered and enacted by the viewers themselves, in a progressive process that recreates narratives rather than solidifies historical fact (figures 41.-43.).

An example of a mining memorial is the building designed (but never built) by Glenn Murcutt for the Minerals and Mining Museum in Broken Hills, New South Wales, 1987-89. Approaching the project as a metaphor for both the desert environment and for mining, Murcutt situated an old pit head frame at the entrance, and created an interior which functions like a mining experience, with low lighting interrupted by intense illumination in order to simulate the visual sensation of traveling in a mine elevator past rock walls and open galleries full of activity. This proposal seems like an obvious answer to the problematic question of how to use architecture to interpret a site. In contrast to both Alex’s plan and those in the examples that follow, Murcutt’s project languishes in the literal and cannot see past the physical aspects of buildings to the conceptual or symbolic communication architecture can demonstrate.144

Architect Peter Eisenman created a proposal for University Art Museum of the California State University at Long Beach, CA in 1986 that involves a story telling about the site. Eisenman questions the metaphysics of architecture, arguing that because buildings have a fundamental requirement to provide shelter, challenging the nature of architecture is problematic. He writes, “What is proposed here says that while a house
must shelter people, it does not necessarily have to be symbolic of shelter; it may also be symbolic of many other things. Likewise, while a museum must shelter art . . . it does not necessarily have to symbolize this activity. It could symbolize, for example, the relationship of art to society or of art to politics, or it could criticize the institution of the museum or propose a new institution. Thus an objective of architecture could be to break down the traditional role that accompanies the idea of museum as a shelter."145 His museum proposal looks to the past history and future story of the site, using a variety of informational maps that speak of the site in terms of geology, science, politics and economics in order to have a layered understanding of the location. Not only using such information, but also communicating through architecture, Eisenman explains, “One recognizes in this project that architecture is about the telling of stories, and this stone text that is being written, this fiction, might tell a very different story about Long Beach than has ever been recorded before.”146 Eisenmen’s work not only utilizes the many histories and possible futures of his site, it contributes to those narratives as a text to be read by its audience.

_The Manhattan Transcripts_, by Bernard Tschumi, is a book of case studies invented by the architect that explore the dynamics of lived space and representation, desire and action, the physical building and the events that occur within and around it. How does the drama of life events play out amidst the carefully planned architectural programs that make up the city of Manhattan? This book includes text, photographs depicting suggestive fragments of scenes or events, and architectural drawings in plan form, organized into sequences that force the reader to associate these different representational mediums with one another. Of the _Transcripts_ Tschumi explains, “Their
explicit purpose is to transcribe things normally removed from conventional architectural representation, namely the complex relationship between spaces and their use; between the set and the script . . . between objects and events.” He goes on to write, “The Transcripts are about a set of disjunctions among use, form, and social values . . . Ultimately, the Transcripts try to offer a different reading of architecture in which space, movement and events are independent, yet stand in a new relationship to one another, so that the conventional components of architecture are broken down and rebuilt along different axes.” What results is a limited guide, a detective story for the city, offering the reader a treasure hunt from clue to clue, without a revelatory conclusion. Such a project encourages the reader to view the architecture of the city and the situations played out in and around its buildings as interrelated and interdependent, creating a network of ambiguous stories that neither start nor finish with the buildings themselves and continue their courses across the urban stage.

The thesis projects culminated in two distinct presentations, one at the University of Minnesota, and the other in Cuylerville, NY. The first fulfilled the requirements for Alex’s MArch degree, and consisted of a classroom rearranged into an installation space. My photographs hung on one wall, Alex’s drawings and informational plans were on another, and a large black and white transparency created from one of my images hung from the ceiling. We projected text onto this transparency, which had been culled from our research and engraved into cardboard slides with a laser cutter, using a specific font designed by Alex. These phrases related the different disciplines at work in the project, with sayings such as, “we sort of went down”, taken from a newspaper article of that same title which described people’s reactions to the Retsof collapse. Another text, “that
thread was the mine”, was taken from the public hearing documentation that focused on the new Hampton Corners mine plan, and was a quote from a supporter of the new mine, explaining that the mine was a thread linking the community together. Alex gave a Powerpoint presentation to his committee and whoever else wanted to attend, and I passed out copies of the book. The presentation was followed by a question and answer period, and no one asked me any questions, though Alex had many.

The second exhibition of the work took place in the basement of the Greenway pub in Cuyler ville, NY, down the road from Bob McCart’s house. The space was donated free to the project, and the owner of the newly opened pub, Tim Wolfanger, let us use it whenever we wanted for as long as we needed. A former employee of the Retsof and Hampton Corners mine, Wolfanger was interested in the project, and extremely helpful—he even gave me a key to the pub so that if he wasn’t around I could still open my show and hang out on the grass by the greenway. The greenway itself is a significant aspect to the location, and figures in the atlas. It is a public thoroughfare through private land, maintained by the state, and stretching the length of at least two counties. The pub backs onto this path, and the door to the basement opens towards a stretch of grass that leads you to it. Out on this grassy area we held a bar-b-que on our opening night, and in the subsequent days of the show I spent my time out there on a blanket in the sun, waiting for people to come by to talk about the work, and reading and hanging out with my friends (figures 44. - 46.).

This space replicated a mine atmosphere without having to resort (a la Murcutt) to any obvious artifacts. The basement could be entered from above, via wooden stairs, or from the side, near the greenway. Two transparencies were set up, with text projections,
each facing an entranceway, so that all who entered encountered these installations, and had text thrown briefly across their bodies. An area was organized as a reading space, with lamps and chairs, for people to look at the photograph books, which were made available. Alex brought his computer and some printouts of his drawings, and explained his project to groups of interested viewers. The night of the opening brought a few miners and community members who were involved, such as Pat Cannon, Bob Quait and his family, and David Kingston, a dairy farmer who was invaluable to the project, though majority of the attendees were students, faculty, family and friends. Throughout the next two weeks, while I hung around hoping miners would come and talk about the books or the project, I received a visit from two women who were wives of miners. They sat on the greenway, looked at other photographs I had brought, examined the book and told me stories from Retsof. They pointed to historical images in the book and knew faces, relatives. It was an amazing and affirming experience, and helped me to see the value of this project.
Endnotes


8 Ibid., p. 326.

9 Ibid., p. 338.

10 Brecht on Theatre, p. 41.


13 Ibid., p. 208.

14 Ibid., p. 208, 232.

15 Ibid., p. 209.

16 Ibid., p. 221.


18 Owens, p. 215.

19 Ibid., p. 209.


23 Ibid., p. 162.

24 Ibid., p. 159.


26 Documenta 11 Platform 5, Exhibition Catalogue (Germany: Hatje Cantz Publishers, 2002).


28 Ibid., p. 129.


32 This precipitation is described by Freud as occurring within the ego, a term he had not yet elaborated in “The Unconscious” as he did later in The Ego and the Id. See: Freud, The Ego and the Id, ed. James Strachey, (New York: W. W. Norton & Co., 1960) 23-4. Freud writes, “I may point out that we are bound to suppose that a unity comparable to the ego cannot exist in the individual from the start; the ego has to be developed.” Freud, “On Narcissism,” The Standard Edition, (London: The Hogarth Press, 1957) 77.
35 Ibid., p. 86.
38 Ibid., p. 23-24.
40 Hall, p. 50.
41 Tagg, p. 5-6.
44 Ibid., p. 144.
45 Berger, p. 96.
46 Solomon-Godeau, p. 170.
48 Rosler, p. 304. 306.
49 Tagg, p. 8.
51 Ibid., p. 403-404.
52 Solomon-Godeau, p. 178.
53 Ibid., p. 179.
54 Tagg, p. 12.
55 Solomon-Godeau, p. 176.
57 Rosler, p. 315.
59 Ibid., p. 375.
63 Ibid., p. 121.
67 Naef, p. 204, 85.
68 Jussim, p. 25.
69 Naef, p. 79-90, 201-204.
70 Ibid., p. 129.
74 I took this information from the OED internet site.
75 Jackson, p. 305.
78 Ibid., p. 33-34. See also, Jussim, p. 45.
80 Ibid., p. 9.
81 Ibid., p. 7.
82 Ibid., p. 12.
84 Ibid., p. 155-156.
86 Ibid., p. 159-160.
89 Foucault, p. 114.
90 Tucker, p. 40.
91 Anne McClintock, Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest, (New York: Routledge, 1995), p. 27.
93 Turnbull, p. 19.
96 Turnbull, p. 6.
97 Turnbull, p. 8.
99 McClintock, p. 25-6.
100 Ibid., p. 37.
101 Ibid., p. 28.
103 Ibid., p. 116.
105 Ibid., p. 89.
106 Ibid., p. 115.
107 Ibid., p. 39-40.
108 Ibid., p. 2, 162.
109 Ibid., p. 162.
110 Ibid., p. 40.

Ibid., p. 213.

Ibid., p. 214.

Ibid., p. 214.

Ibid., p. 215.


Ibid., p. 192.

Ibid., p. 183.


Ibid., p. 497.


Ibid., p. 524.

The information presented in this paragraph is from promotional material obtained through the American Rock Salt Company, and by personal conversations with employees.


Ibid.


Ibid., p. 99.

Ibid., p. 65, 96.

Ibid., p. 48-56.

Ibid., p. 64, 87.


Ibid., p. 170-71.


Ibid., p. 132.

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Figures 18. and 19.

Figures 20. and 21.

Figures 22. and 23.