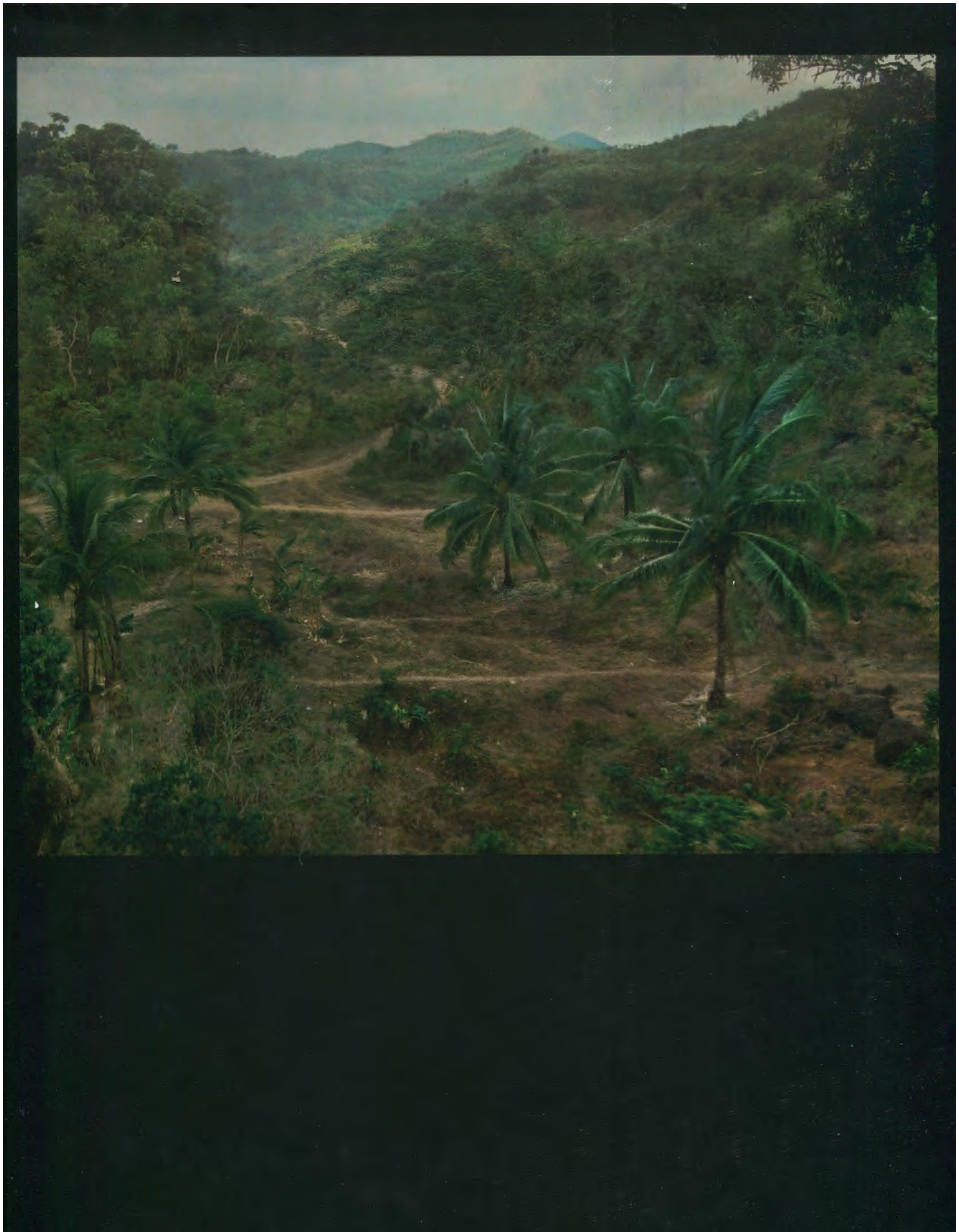


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INTRODUCTION

Reading Room I and II takes the time to discuss the books that have remained laid out in the exhibition space over the past few months—books on photography, books of photography, books of architecture elaborated through image and text. Each session will discuss a few books side-by-side, led first by those who selected them and then opened up to a group discussion. Select printouts will be made available online and in-person for the duration of the exhibition. Around the table, we will form a bookclub, reading into the relationships between text, image, architecture.

Reading Room I: Texts on Image



Morten Barker, *Terra Nullius*.
Ghent: Art Paper Editions, 2018.

DAVID CAMPANY IN CONVERSATION WITH MORTEN BARKER

David: Morten to begin with, could you say at little about the origins of the *Terra Nullius* series? Was it clear from the start what you had in mind?

Morten: The very first thoughts to do with *Terra Nullius* came during my projects with Danish military landscapes, in 2013. Back then I was handed the video footage from the target camera of a Danish Leopard tank. Most of it shows a gun turret's constant sweeping of the "enemy" landscapes from left to right, and right to left. It is monotonous footage, which fascinated me and sparked the idea of combining it into one single landscape image without a clear geography, depth of field or time. This was much inspired by Hiroshi Sugimoto's *Movie Theaters* project where he embedded an entire film's duration into a single image. Also during this time I was constantly watching war movies, and while viewing Letyat Zhuravli's *The Cranes are Flying* from 1957 I immediately connected the idea from the Leopard tank with taking the dolly movements from the film, and turning these too into a single landscape image. In reality I never could get *The Cranes are Flying* to work, but the thought stayed with me. Then in the spring of 2016, I was going to take part in a small group exhibition, and I decided to attempt to make one film landscape work. The film I began working on was Anthony Mann's *Men in War*, also from 1957. After a month of numerous screenshots, lots of digital montage and stitching I succeeded in creating a single landscape image that I felt happy about. From then on I began buying and collecting war films on DVD and Blu-Ray and made the decision to make a series of works. Thus *Terra Nullius* began.

David: Already this is a rich set of concepts! The re-imagining of space and time. The slippage between war, memory of war and war as image. The compression of narrative into a single image. The compression of complex geographies into single landscapes. Do you work to a plan for each image in the series?

Morten: It is not so much a plan as it is a series of repetitive work steps. After 'screen-shooting' every landscape scene I begin stitching camera movements and selected scenes, and digitally removing the human presence. It is quite monotonous work, but it provides me with a library of empty landscapes. Then follows the actual process of sketching and montage. This

is a chaotic process of frustration and discovery: assembling screenshot fragments, cloning textures, applying colours, enlarging and shrinking pixels. The final image is achieved when the landscape possesses its own space while still retaining something of the original movie's tension, narration and time.

One of the struggles with working on *Terra Nullius* was not to think of them as photographs but to let the constant manipulation of pixels, colour casts, and ever changing depths of field shape each image. This part of the process has proved highly liberating.

I work with one constraint or rule. The height or width of each image is determined by the widest camera movement or panning in each film. For example, in *Lawrence of Arabia* the width of the final image was determined by stitching the screenshots from the camera pan when Lawrence gathers the Arab tribes and they begin the long journey across the desert. When stitched and printed in 200 dpi this gave the image a width of 128 cm.

The project is as much about finding a way to work with memory. I never felt I could examine memory through photography; because memory is fallible and imprecise. But a film I could view as a compressed narration of life. And so by using film I could conduct my own fragmented experiments and maybe find the landscapes of my childhood. A landscape that I never saw, but psychologically contains fear, violence and isolation.

David: I sense the remaking of the memory of a film in terms of your own subjective experience of landscape belongs to what is actually a long tradition of artists reversing the psychological dynamic between the narrative film and the viewer. Instead of subjecting oneself to the film, the film is subjected to the will of one's self. I think of André Breton and Jacques Vaché in the 1920s, getting up and leaving a movie theater as soon as they were bored, walking down the road and diving into another one, assembling their own movie from the fragments they saw. Much later we have the film still collages of John Stezaker and John Baldessari. But 'mashinema' is now a popular genre on YouTube, where anyone can reedit a movie.

Morten: There is a feeling of "taking control" not so much of the narrative but of the individual frames in a sort of image taxonomy. In the process of breaking up each movie into its individual frames and reassembling them into a single landscape there is a distancing for the spectator that both uncovers the illusion of cinema as a mere succession of still images and of memory as an illusion of the brain

created by bits and pieces of perception. Its subsequent meaning is the acknowledgement that my search for my childhood nightmarish landscapes is an artistic illusion and an impossible quest for a "truth". Projecting the movie's imagery onto a single cartographic landscape *Terra Nullius* shifts back and forth between the subjective search for a landscape and the objective approach in front of Photoshop. When working with each individual frame it feels like re-shaping the movie narrative. No different from Hugo Munsterberg's observations in *The Photoplay*: "We do not see the objective reality, but a product of our own mind which binds the pictures together."

Throughout the work on *Terra Nullius* there has always existed an underlying intellectual and perhaps superstitious belief that each of the twenty-four movies possesses a singular landscape waiting to get out. A bit like an abstract reversal of Wim Wenders quote: "Every photo is the first frame of a film". The thought must originate from knowing Sugimoto's *Movie Theatre* series. In *Terra Nullius* I work by reversal. I work backwards by recreating the "Image of the Void", refilling an empty Photoshop screen with my own subjective and fragmented memory, and recreating a new movie landscape that contains and interprets the movie's narrative.

One of the projects that has stuck with me is Joan Fontcuberta's *Orogenesis* in which he creates digital landscapes by feeding software with famous paintings by Monet, Gauguin and others. I have enjoyed the idea that the same could be accomplished with *Terra Nullius*. That by feeding each of the twenty-four movies into software and having it run through its algorithms it too could punch out a single landscape.

David: I often wonder if still photographers are haunted by the promise of narrative, and perhaps simply duration, that are really beyond them, while filmmakers are haunted by the opposite, the single image that promises to express it all. Perhaps a project such as *Terra Nullius* comes from somewhere between those two.

Morten: I remember the impact of seeing Chris Marker's film *La Jetée* for the first time and feeling the joy of being immersed in the cinematic narrative of photographs. There was also a sense of movement because the duration of each photograph never held long enough on screen for my gaze to become fixed on any certain place. The flickering frame rate of cinema magically gave the illusion of movement. It reminds me of when I was a child and we were given cardboard wrist clocks with hands drawn by marker pen.

My memory is still that the hands moved! I know *La Jetée* has been influential to my thinking through of *Terra Nullius* and perhaps my next work will get me closer to something that is between the photographic and cinematic.

David: Like Marker's *La Jetée*, *Terra Nullius* is another reminder of the richness and expanse of this territory between photography and cinema, and between the still and the moving image. Very often our first assumption is that is a really tight and particular space, when in fact a great deal of our experience of images, and a great deal of the important art of the last century comes from precisely this space - hybrid, in-between, not belonging clearly to one thing or another. It's not anti-modernist exactly, because very often the work does have a modernist impulse to explore the nature and parameters of mediums, and make audiences think about them, but it does so by stepping out of the familiar categories and expectations. Beyond this of course, there is the nature of subjective experience, memory, the unconscious and involuntary recall, which you just mentioned. It seems to me this territory between stillness and movement is actually a very helpful space in which to explore such experience because it shares similar structures, similar spatial and temporal instabilities.

Morten: Perhaps the reason why the space in-between is so enticing is because it floats and drifts between. It accentuates differences and similarities and so it holds a promise to be its own. Perhaps this is how memory works; it floats and drifts between the objective and subjective. This is the immediate allure of the space to me as it holds a promise of a kind of genealogy of my subjective memory.

Exploring the space in-between has also become a working process that has liberated me from the technical considerations of taking photographs. I no longer have to participate in the technical aspects of photography. No more shutter speed, aperture, contrast, white balance etc., because the cinematographers, directors and colourists have already made those decisions for me. What is left for me is to combine the technology of screen-shooting and the white canvas of Photoshop in creating landscapes. It has brought about a newfound freedom as a photographer. It also means I can leave the nostalgia of the darkroom behind; a space I have always found both magical and frustrating. The magic is seeing the image appear in the developer. The frustration is the slowness of the process. The digital space and its immediate

response suit my impatience even though it means the magic has gone.

The project has also solved the long-time frustration with camera dependency and consumption. I remember very early on the allure of owning a Hasselblad—mostly because of two notches it left on the negative or the Leica Digilux 1, which was my first digital camera, and made me part of digital technology; but the cameras I have owned have not changed my visual vocabulary. I spent a lot of time imagining that my artistic expression was dependent on a technical device. With *Terra Nullius* this dependency is almost non-existent. I am free from photographic gadgetry, and from taking photos. Instead I have discovered a new visual language among the existing photographic and cinematic material. This is one of the reasons the space is so interesting, and perhaps it offers a new way of being a photographer.

David: It's interesting that you think of this process as pursuing photography by other means. But what if you had come to this process through being a filmmaker, or movie editor? What if you'd come to it from painting? Would you still think of it as photography? I agree that it's a radically hybrid field you're operating in, but I'm intrigued by your holding onto the idea of being a photographer here.

Morten: Two painters have made me question the medium of photography and made me believe there are other means by which to take photographs. One is Gerhard Richter and his photo-paintings, of which he said: "I'm not trying to imitate a photograph; I'm trying to make one. And if I disregard the assumption that a photograph is a piece of paper exposed to light, then I am practicing photography by other means." His work is inseparable from photography. The other is David Hockney and in particular his work *Pearblossom Highway*. It is a collage of multiple Polaroids taken from separate perspectives to better reflect the way the human eye sees the world. I am quite intrigued by his general distrust of photography and his opposition to the single vanishing point of classical Renaissance perspective. Both Hockney's and Richter's views on the medium are inspiring. Maybe it is because they do not feel any loyalty to the camera or nostalgia for the history of photography.

I do not know when I first gave thought to the wonder that when pressing the keyboard shortcut to take a screenshot it makes the sound of the camera shutter. At one point I took screenshots of live feeds from weather stations and surveillance cameras and

I regarded that action to be equal to holding a camera and taking a photograph. It was not until recently that I discovered that screen-shooting originated from analogue photography and that the technique literally was to hard copy the computer screen using instant Polaroid film. Polaroid even produced a film called Spectra that had the same 4:3 screen ratio of the CRT computer screen. It was an almost cathartic discovery and it reassured me that what I did with *Terra Nullius* both couldn't be illegal but also maybe could be seen equal to Richard Prince photographing the Marlboro Man from magazine advertisements. Overall it affirms my belief that it is not the camera that holds the monopoly on taking photographs.

I wonder if there will be a way of closing the gap between the photographic paper and the painter's white canvas? I am sure the pursuit would result in more hybrid fields within photographic practice. I mean, there is not much left of the collodion process of the 1850s. Today my entire photographic process is digital; my files are moved digitally and are digitally printed with laser or inkjet on anything from canvas to wood. Perhaps all that is left from the birth of photography is the passing of light through a glass lens?

David: Yes, and maybe not even that is left. I suspect more and more photography will become "photography by other means", but not simply for technical reasons. It seems to me that many of these new hybrid forms have come about in parallel with our shifting relation to history and memory and their effects upon our understanding of ourselves in the present.

Morten: From the way my work has developed I see that it has been defined by few isolated moments and experiences in my life that I keep returning to and reworking. Many of these moments are from my childhood and the beginning of my teenage years and so my work centres upon understanding them. However it has become clear to me that photography on its own falls short, and so my search for a way around it has now taken this hybrid form.

Terra Nullius has arrived from a struggle with the exactness of photography and the fragility of the medium. I have missed that the photographic output is not more physical and does not reveal the human hand that formed it like brushstrokes or pencil marks. I had a long period after studying photography that I spent painting and sculpting. It was both physical and rewarding in a way the darkroom was not, and so I have wanted to recreate the same physical expe-

rience when working with photography. Photography is a delicate practise; the surface of the paper is easily prone to scratches and dents; small shifts in exposure turns it too light or too dark and colour temperature can be cool or warm. In many ways photography is a technical endeavour made up of "rules". But I would so much like to be physical and not delicate. With Terra Nullius I have sought a way of working with force, with anger, with splitting and conjoining, and it has almost felt like creating a Frankenstein image, containing horror or beauty.

I work in front of the computer screen and there is no brutality or brute force. The brutality happens within the computer software in zeroes and ones, and so my work process now carries a new paradox. As I attempt to gain independence from the camera I have grown increasingly dependent on the Adobe Corporation. And with the advancement in artificial intelligence technologies, which will untether photography from optics and the physical, I presume I will become even more addicted to the digital and the almighty silicon chip.

David: Photoshop has certainly brought photography closer to painting on some respects, but I guess the question is what kind of painting? Most of the time Photoshop is used to perfect and to idealise images, to eliminate the perceived 'faults' of photography. But of course that's not all it can be used for. I guess since at least the advent of Kodak, artists have been using industrial materials and processes in ways other than those expected by the big imaging corporations. Maybe this too is where the feelings of brutality and transgression come from. Corporate tools being used to serve less than corporate aims.

Morten: In 1995, when studying architecture, I was introduced to futurism and Marcel Duchamp's painting *Nude descending a staircase No. 2*. It would be four years later when studying photography (with you as my teacher) that I learned his painting was influenced by Etienne Jules Marey's chronophotographic studies. It was a significant discovery that widened my world of photography. Marey's work continues to fascinate me but what draws me in the most is his use of photography not as an aesthetic tool, but as a technical tool for his scientific discovery. He did not bother with obtaining an idealised image or with the faults of the image. Later I had a similar experience when seeing Jean-Luc Mylaine's bird photographs at the Photographers Gallery, in 1999. Here his blurred and distorted

images with multiple depths of field were obtained through the creation of his own camera lenses and his infinite patience with capturing his bird subjects. There is something fascinating with his approach; it is not the composition of the image or the decisive moment that seem important in the creation of his works, instead it is his interaction with the bird and the memory of it. There is no single focal plane, the image is littered with blurry patches and even the subject is sometimes indistinguishable. Mylane's images do not represent reality as accurately and as detailed as photography usually intended, and at times they appear more like paintings. His photographs are littered with 'faults'.

Terra Nullius has been a long process of accepting the 'faults' of each image and there are a lot. In some ways these faults are connected to guilt or shame and a struggle with the correctness of photography. I have had to make numerous technical compromises that have gone against the grain of my entire technical upbringing. Each image has multiple vanishing points; no single focal plane; shadows pointing in every direction; resized, scaled and shrunken pixels. But throughout the process I have felt that these faults would emerge as a quality in itself. When I painted there was never faults as such; there were many mistakes, bad decisions, weak composition etc. but never the pressure that I feel photography brings of avoiding faults, scratches, blurriness, oversaturation etc. Perhaps if I did realist painting I would subject myself to the same self-criticism that photography can carry with it.

David: In a way photography has always been caught between the perfection it promises and its inevitable faults and failings. Perhaps an acceptance of this is a path to artistic maturity. But what we do with that acceptance is still open to question. Perhaps in pushing the medium in new directions we produce new faults and failings to confront.

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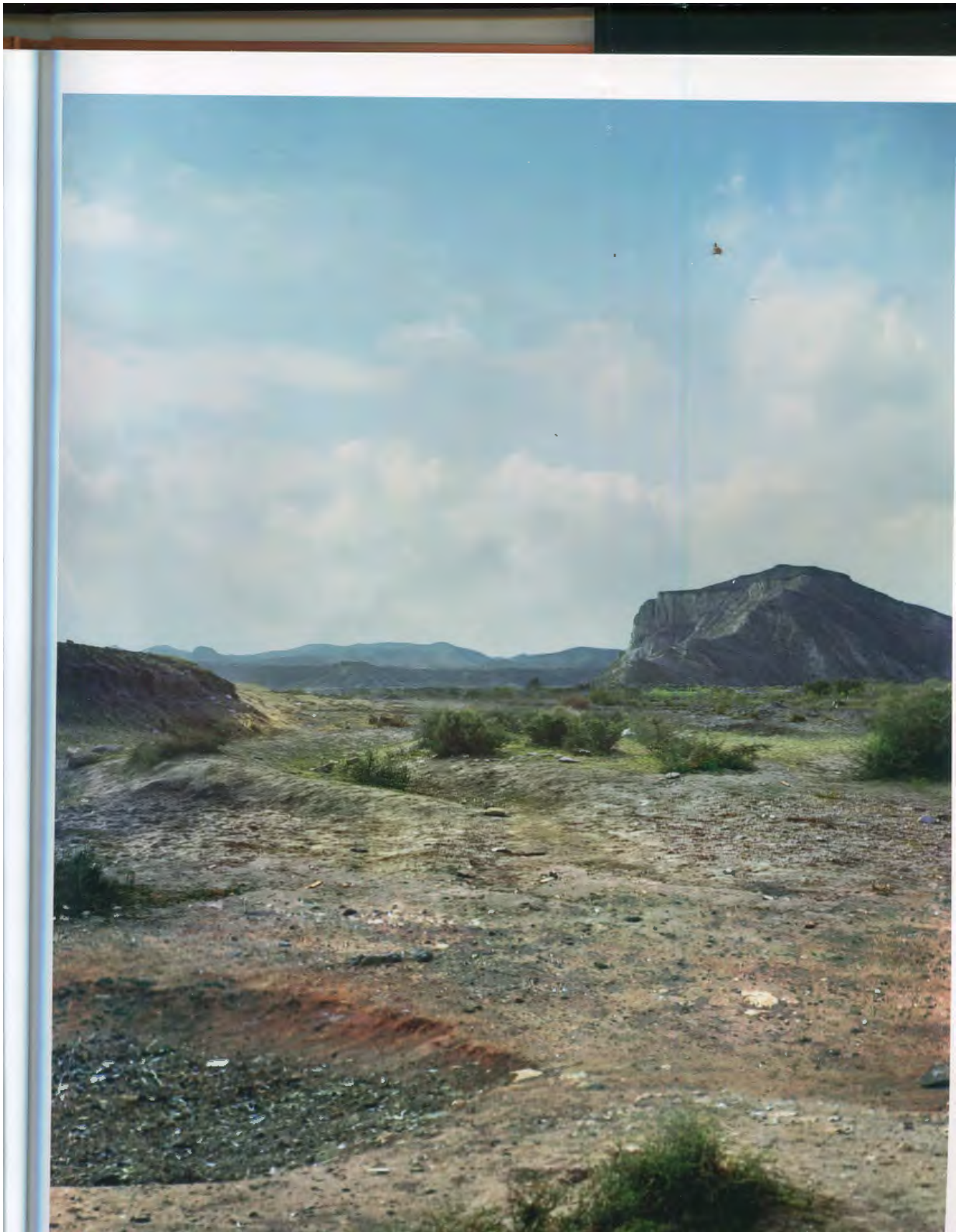
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Morten Barker, *Terra Nullius*.
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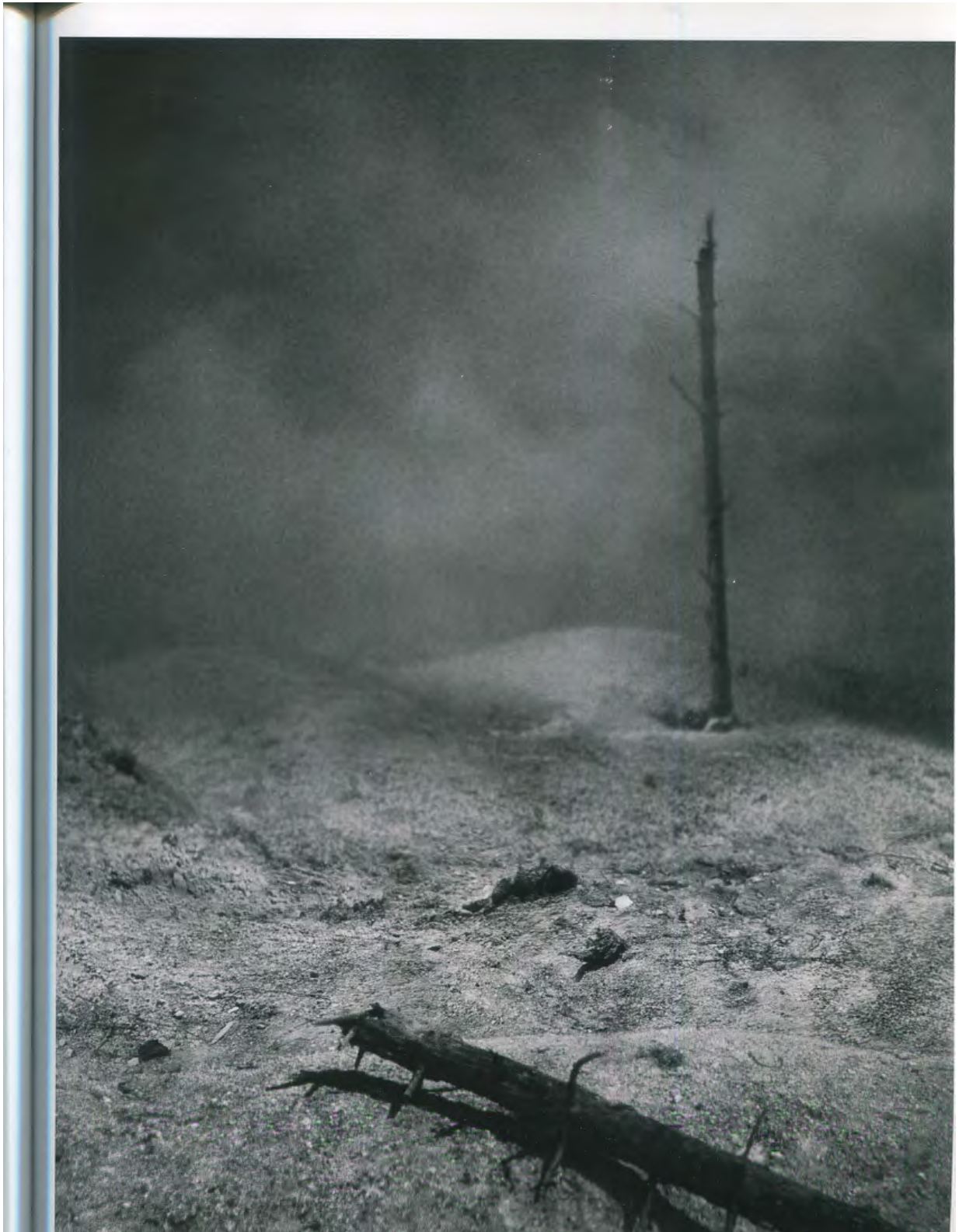


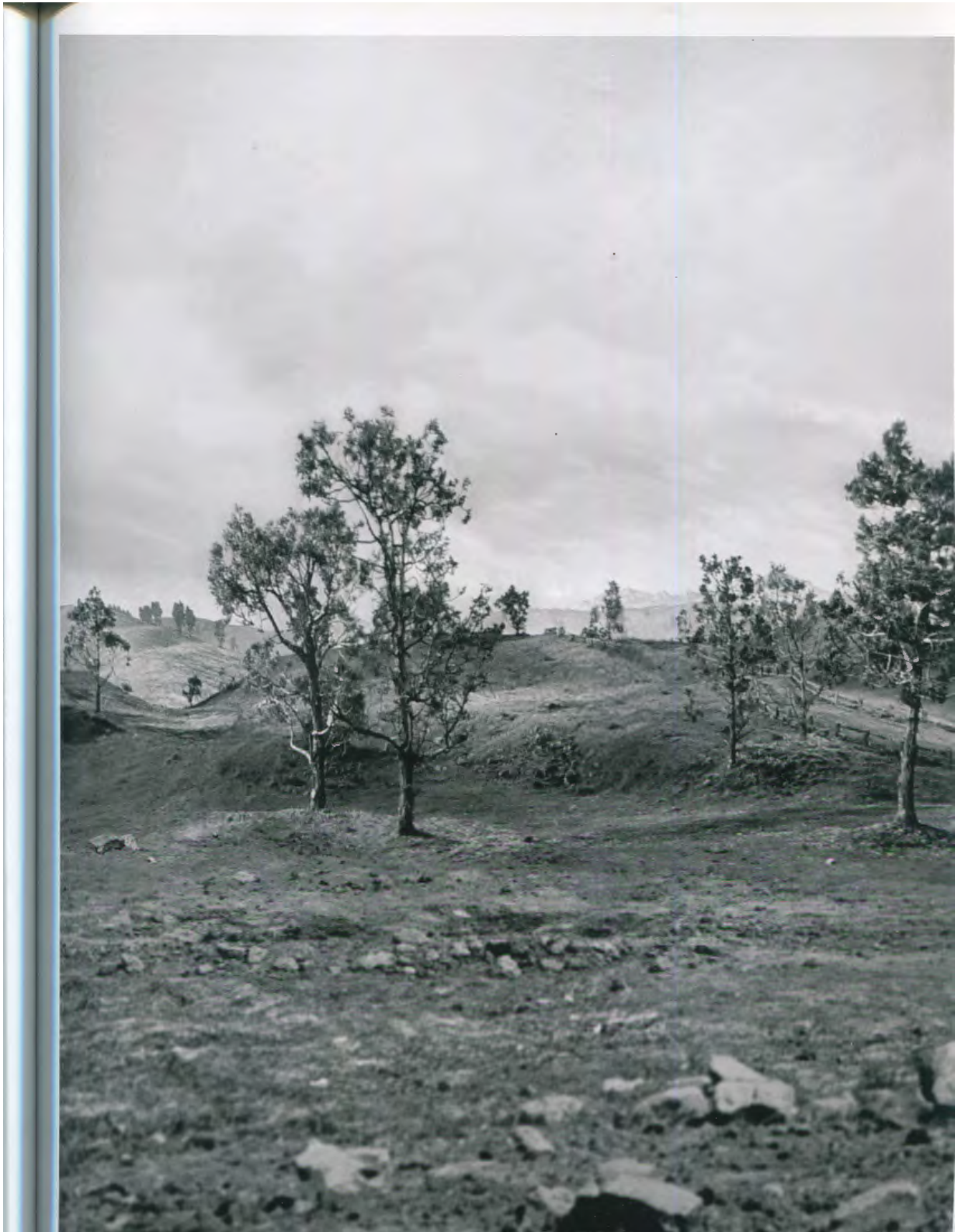
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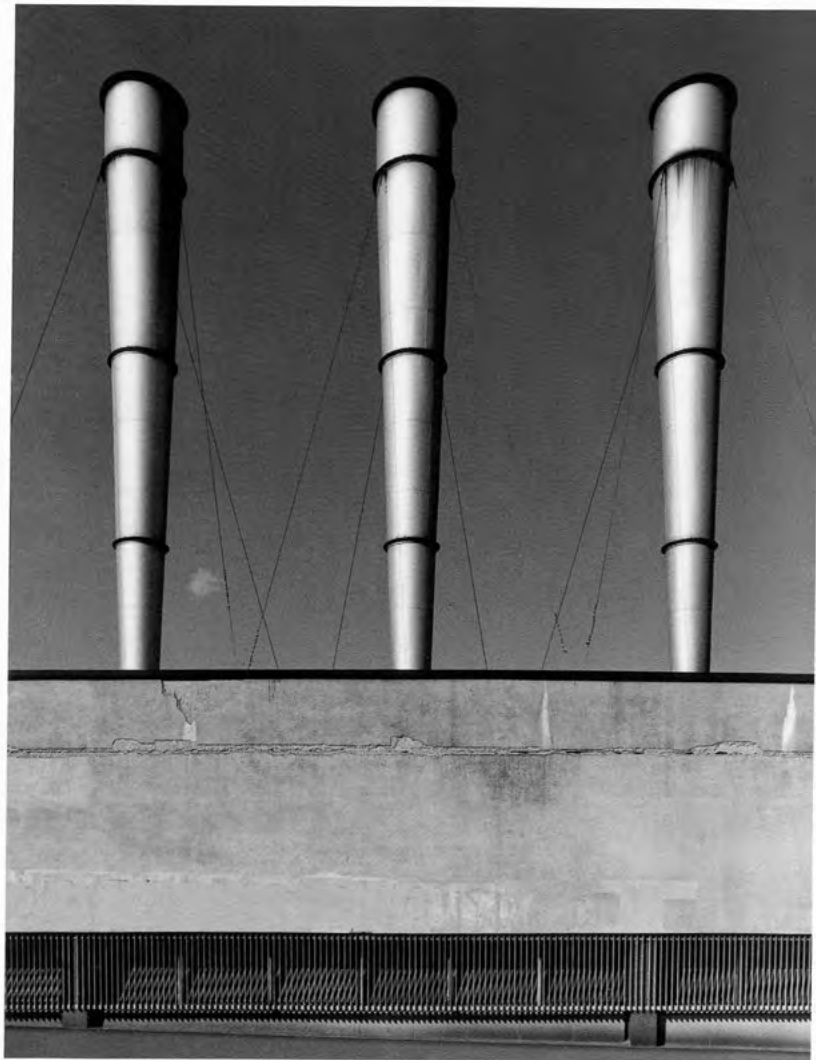




Morten Barker, *Terra Nullius*.
Ghent: Art Paper Editions, 2018.



Apocalypse Now
Patton
The Human Condition
(I No Greater Love)
The Human Condition
(II Road to Eternity)
The Human Condition
(III A Soldiers
Prayer)
Sacrifice
Wooden Crosses
The Great Dictator
Turtles Can Fly
War and Peace
Battleship Potemkin
Paths of Glory
Flags Of Our Fathers
Letters From Iwo Jima
Dr Strangelove
Wings
Lawrence of Arabia
The Hurt Locker
Come and See
Men in War
Oh What A Lovely War
Army of Shadows
Stalingrad
Platoon



19

Gabriele Basilico, *Milano Ritratti di Fabriche*.
Milan: Sugarco Edizioni, 1981.





85

Gabriele Basilico, *Milano Ritratti di Fabriche*.
Milan: Sugarco Edizioni, 1981.



27

Antefatto

Durante il week-end pasquale del 1978 mi fu chiesto di realizzare a Milano un servizio fotografico sulla città per l'Istituto Nazionale di Urbanistica. La città era semideserta e un vento straordinariamente energico aveva ripulito l'orizzonte: era una giornata di luminosità eccezionale, uno di quei rari giorni che stupiscono i milanesi perché « si vedono così bene le montagne che sembra di poterle toccare con la mano ».

Il vento, quasi assecondando una tradizione letteraria, sollevava la polvere, metteva agitazione nelle strade, puliva gli spazi fermi, ridonando plasticità alle case, rendendo più profonde le prospettive delle strade in una sorta di maquillage atmosferico che permetteva alla luce di proiettare con vigore le ombre degli edifici.

Nella magica sospensione luminosa della Pasqua 1978, spostandomi per la città di zona in zona, pianta alla mano, mi sono trovato nella Zona 14, tra via Ripamonti e via Ortles, in un'area caratterizzata prevalentemente da costruzioni industriali. Per la prima volta ho « visto » le strade e le facciate delle fabbriche

stagliarsi nitide e isolate su un cielo inaspettatamente blu, dove la visione consueta diventava improvvisamente inusuale. Ho visto così, come se non l'avessi mai visto prima, un lembo di città senza il movimento quotidiano, senza le auto parcheggiate, senza gente, senza rumori.

Ho visto l'architettura riproporsi, filtrata dalla luce, in modo scenografico e monumentale.

Ho rivisto, attraverso il mirino della mia Nikon, le immagini nascere da un'operazione di astrazione, di isolamento, di assenza. Ho individuato un metodo per capire e per scoprire ciò che a volte si osserva in modo confuso e miope.

Ho trasferito l'oggetto della mia percezione dalla macchina fotografica alla carta, e quando le immagini stampate in bianconero mi hanno ricondotto con esattezza « ai luoghi », suscitando le stesse emozioni, ho avuto la verifica che cercavo.

Dall'esperienza di quei primi giorni alla realizzazione di tutto il materiale contenuto in questo libro, è stata solo una questione di tempo.

Nota

Il mio rapporto di fotografo con lo spazio urbano e l'architettura, grazie all'approfondirsi di questo lavoro, si è arricchito di nuovi elementi emozionali fino a ricomporsi, nella pratica del fotografare, in una serie di atteggiamenti costanti come codici visivi che spontaneamente si ripetono, generando una sorta di alfabeto ed influenzando totalmente il mio lavoro anche al di fuori del contesto di questa specifica ricerca. La luce è diventata l'elemento determinante del mio modo di fotografare la città, una luce brillante che rivela l'architettura e le impone un ruolo nuovo, trasformando l'immagine quotidiana nella sua essenza e contemporaneamente in una descrizione soggettiva. Una luce che suggerisce e propone al fotografo soggetti diventati nuovi, e al fotografo non rimane che il compito della loro traduzione in immagine fotografica.

Tutte le immagini sono state realizzate nell'arco di tre anni, dalla primavera del 1978 a tutto il 1980. All'inizio della ricerca mi sono mosso liberamente nelle zone che conoscevo come aree industriali e successivamente mi

sono documentato su una pianta del comune di Milano scala 1:25000 sulla quale erano evidenziate le aree produttive e ho fatto sopralluoghi in quasi tutte le strade dei quartieri a cui le aree si riferivano.

Le riprese fotografiche sono state realizzate in condizioni atmosferiche e ambientali omogenee: sole brillante e conseguenti ombre nette, nelle giornate festive senza auto e persone.

Sono tornato diverse volte in alcuni luoghi, fino a trovare le condizioni che ritenevo soddisfacenti, verificando l'orientamento del sole in funzione delle ombre e aspettando l'assenza di automobili o presenze indesiderate.

Ho utilizzato per le riprese una Nikon F2 con obiettivi 20 mm., 28 decentrabile e 55 mm. Film FP4, intenzionalmente sovraesposto e ingrandimenti stampati su carta Agfa Brevira.

Gabriele Basilico

During the Easter weekend of 1978 I was asked to carry out a photographic service on the city in Milan for the National Institute of Urban Planning. The city was semi-deserted and an extraordinarily energetic wind had cleared the horizon: it was a day of exceptional brightness, one of those rare days that amaze the Milanese because "you can see the mountains so well that it seems you can touch them with your hand".

The wind, almost indulging in a literary tradition, raised the dust, stirred up the streets, cleaned the still spaces, restoring plasticity to the houses, deepening the perspectives of the streets in a sort of atmospheric make-up that allowed the light to vigorously project the shadows of buildings.

In the magical luminous suspension of Easter 1978, moving around the city from area to area, map in hand, I found myself in Zone 14, between via Ripamonti and via Ortles, in an area mainly characterized by industrial buildings.

For the first time I "saw" the streets and the facades of the factories silhouetted clear and isolated against an unexpectedly blue sky, where the usual vision suddenly became unusual. Thus I saw, as if I had never seen it before, a strip of the city without the daily movement, without parked cars, without people, without noise.

I have seen architecture re-propose itself, filtered by light, in a scenographic and monumental way.

I have reviewed, through the viewfinder of my Nikon, the images born from an operation of abstraction, isolation, absence. I have identified a method to understand and to discover what is sometimes observed in a confused and short-sighted way.

I transferred the object of my perception from the camera to paper, and when the images printed in black and white led me back «to the places», arousing the same emotions, I had the verification I was looking for.

From the experience of those early days to the realization of all the material contained in this book, it was only a matter of time.

My relationship as a photographer with urban space and architecture, thanks to the deepening of this work, has been enriched with new emotional elements until it is recomposed, in the practice of photography, in a series of constant attitudes like visual codes that spontaneously they repeat, generating a sort of alphabet and totally influencing my work even outside the context of this specific research. Light has become the determining element of my way of photographing the city, a brilliant light that reveals the architecture and imposes a new role on it, transforming the everyday image in its essence and at the same time into a subjective description. A light that suggests and proposes to the photographer subjects that have become new, and the photographer is left with only the task of translating them into a photographic image.

All the images were taken over a period of three years, from the spring of 1978 to the whole of 1980. At the beginning of the research I moved freely in the areas I knew as industrial areas and subsequently

I documented myself on a map of the municipality of Milan scale 1:25000 on which the production areas were highlighted and I made inspections in almost all the streets of the neighborhoods to which the areas referred.

The photographic shots were made in homogeneous atmospheric and environmental conditions: bright sun and consequent clear shadows, on holidays without cars and people.

I went back several times to some places, until I found the conditions I considered satisfactory, checking the orientation of the sun according to the shadows and waiting for the absence of cars or unwanted presences.

For shooting I used a Nikon F2 with 20mm, 28 shift and 55mm lenses. FP4 film, intentionally overexposed and enlargements printed on Agfa Brovira paper.

Gabriele Basilico



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Gabriele Basilico, *Milano Ritratti di Fabriche*.
Milan: Sugarco Edizioni, 1981.









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Gabriele Basilico, *Milano Ritratti di Fabriche*.
Milan: Sugarco Edizioni, 1981.





LS # 3
1999, C-print
116 × 169 cm



LS # 9
2000, C-print
80 × 64 cm



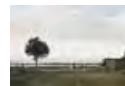
LS # 16
2002, C-print
124 × 94 cm



LS # 4
1999, C-print
116 × 140 cm



LS # 10
2001, C-print
116 × 169 cm



LS # 17
2003, C-print
116 × 169 cm



LS # 5
2000, C-print
116 × 200 cm



LS # 11
2001, C-print
146 × 114 cm



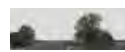
LS # 18
2003, C-print
48 × 67 cm



LS # 6
1999, C-print
94 × 169 cm



LS # 13
2001, C-print
108 × 85 cm



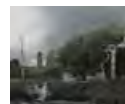
PN # 1
2000, C-print
112 × 325 cm



LS # 7
1999, C-print
164 × 116 cm



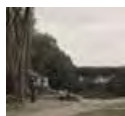
LS # 14
2003, C-print
50 × 80 cm



R # 1
2007, HD, projection



LS # 8
2000, C-print
95 × 119 cm



LS # 15
2002, C-print
105 × 113 cm



R # 2
2007, HD, projection



LS #10



R/LS, ArtSway, Sway, Hampshire, 2007



Between Reality and the Image, The National Museum of Modern Art, Kyoto, 2006



LS #13

Beate Gütschow, *Z//S//LS*.
Heidelberg: Kehrer Verlag, 2016.



LS #8

LARGER THAN LIFE

The park as a “seeing machine”: Arcadian landscapes unfold here before the viewer’s eyes. Majestic trees, serene bodies of water, broad meadows, lines of bushes, and gently sloping hills draw the eye into the distance. It does not take much to become immersed in these Elysian realms. One even discovers some kindred spirits: depicted figures can be seen contemplating and enjoying the beauty of nature.

Nevertheless, these images do not evoke a sense of the sublime. On closer inspection, not only is the virginity of nature lost forever, but the innocence of perception is also denied. The natural realms presented here are simply too beautiful to be true. The beauty, wildness, and potentially threatening aspects of nature have been skillfully merged into a decorative whole, as they were in landscape painting from the 17th through to the 19th century. Beate Gütschow’s photographic works reproduce traditional patterns of depiction, incorporating landscape elements that recall compositions by Nicolas Poussin (1594–1665), Jacob van Ruisdael (1628–1682), Claude Lorrain (1600–1682), John Constable (1776–1837), and Philipp Otto Runge (1777–1810). The subjects portrayed by these landscape painters were based on an idealized worldview, the construction of which reflected the dominant philosophical ethos of their time. The artists themselves, however, presented this ideal in a manner bordering on the absolute.

It is not only in the virtual communities of our modern world, where life itself is experienced as artificial and the concept of “naturalness” is exposed as an illusion, that the issue of differentiating between the original and the substitute becomes irrelevant. Jean-Jacques Rousseau long ago realized that nature and naturalness could only ever be ideals; his search for a natural truth became more of an intellectual exercise. The romantic idyll that prioritizes naturalness and regards it as an immediate mode of being has always been a myth, an illusion. “Nature” has indeed always been a cultivated, designed, and constructed environment, while the conception of nature has assumed many different forms throughout cultural history.

The longer one looks at them, the clearer it becomes that Beate Gütschow’s images are like jigsaw puzzles: they have been put together in the same way as what is commonly referred to as reality. Too clearly has the “not beautiful” been excluded and the “real” been denied or made hyperreal: the green of the meadow is just that little bit too saturated; the bark of the tree is too sharply in focus, making it appear too dominant; the light on the blades of grass seems to be coming from a different angle than that on the treetop; and, despite the clouds on the horizon, no mist obscures the view into the distance. The images begin to break down into their artistically conventional and culturally familiar components, shifting the focus of interest onto the materials and tools that have been used to create them.

Beate Gütschow photographs landscapes with a medium-format analog camera, then converts the images into digital files. From this archived material she then constructs new landscapes in Photoshop, basing their spatial arrangements and compositional structures on the principles of landscape painting. As part of this subsequent editing process, she adjusts the light and colors in the images, applying lighting techniques from the realm of painting to her photographs. Because Gütschow uses only the retouching tool and other traditional darkroom techniques offered by Photoshop, not its painting tools, the photographic surface is preserved and the joins between the component parts are not immediately visible. These digital tools make it possible to employ a painterly method without the resulting picture being a painting. The viewer is given the impression that this is a completely normal photograph. When, however, an ideal landscape is presented in the form of a photograph, it appears more unnatural than the painted version of the same view. In this way, Gütschow’s work explores concepts of representation, color, and light—the formal attributes of painting and photography—as well as the distinctions between documentation and staging.

Playing the role of an android puppet master, George Michael whips a group of sexy women through the video for *Freeek!* (2002). In this larger-than-life scenario, the dream girls are wired up, brought to their knees, and led around on leashes. They are at once

erotic cyborgs and “desiring machines.” Specifically designed to arouse sexual fantasies, they are more potent than tangible flesh and invite viewers to project themselves into the scene. What is technically possible appears real, a fact that has always influenced culturally determined perception. Like this music video, which offers a wry commentary on how the pop and TV industries operate—namely, with the aid of some very simple and very direct visual stimuli—Gütschow explores and plays with the manipulative power of artifacts in the form and content of her artworks.

Following the initial dreamy immersion in the apparently idyllic natural scenes Gütschow depicts, it gradually becomes clear that these scenes may not actually contain what one had hoped to find there. The willing viewer has all too eagerly allowed him- or herself to be seduced by traditional notions of beauty and is now being led around devotedly on the digital leash of the *deus ex machina*. This process has been carried out in a very direct and calculated manner. The term “fake” etymologically combines “factual” and “fictitious.” Attracted by a desire for the truth, beauty, and goodness of the natural state, the seeker gets lost in the reflected representation. Echoing the ideal landscape thus leads to a demythologization of what is supposed to be a natural phenomenon.

Although they lose their absolute character, nature and the natural remain valid as relational concepts with respect to the simulated or artificial, and bravely oppose the increasing tendency towards artificiality. As a hypothetical postulate of “being good,” the idyll not only communicates the contrasting conditions in the actual social environment, but also refers to appearance and illusion. It points to the fact that what is presumed to be obvious and evident is based solely on a combination of modes of seeing, ways of thinking, and material practices that are specific to a given time. How greatly these elements are determined by and symptomatic of each other has been outlined by Michel Foucault in his extensive archeological and genealogical studies.

Gütschow demonstrates this game of historical references by using photography and digital montage to reconstruct landscape paintings. Her works examine the technical apparatus of visualization and the spatial organization of knowledge, both of which influence how seeing is conceived and also shape current thinking. She appropriates technologies of the visible, applies these to contemporary media, and subjects them to transfer processes. In doing so, she conveys what Foucault deemed impossible: the thought from outside (*la pensée du dehors*). The speculative reconstruction of a supposedly natural state invites reflection upon civilizational influences and hence an examination of the organization of knowledge.

In any case, the blooming landscapes prove to be artificial paradises, their truth content as fragile and short-lived as the grasses swaying in the warm summer wind. The veracity and inspirational quality of statements made primarily for media effect last only for one brief season, while the question of what is real gets lost in the Elysium of shiny surfaces.

The social environment is a media-driven civilizing machine that not only defines our mode of seeing, our desires, and our viewing inclinations, but also sets the scene for our self-stagings. In *Emile*, Rousseau develops an educational theory aimed at raising a “natural” man, a man liberated from all of the attributes and apparent existences that he adopts in order to improve his image in the eyes of others, and through which he is deformed by institutions that regard human beings in the “state of nature” as uncivilized savages or freaks. *Freeek!* is the first single George Michael released after being arrested in 1998 for lewd conduct in a public lavatory that was known to be a popular meeting place for gay men. At the end of the video, when the musical storm and the visual staccatos have abated, the sex god/cyborg is left behind, breathing heavily and exhausted.

Anna-Catharina Gebbers
Translated by Jacqueline Todd.

Anna-Catharina Gebbers: “Larger than life.” In: Beate Gütschow: ZISLS, Heidelberg 2017, pp. 18–17.

COOL PATHOS

According to Johann Wolfgang von Goethe, the “objective”¹ of the paintings of Jacob van Ruisdael (1628–1682) was to “[represent] the past in the present [...] by visibly uniting the living and the dead.”

Beate Gütschow has chosen two works by this revolutionary 17th-century Dutch landscape painter in order to examine their potential for re-presenting the past or “updating” history: her digital video diptych *R#1 + R#2* (2007) references Van Ruisdael’s depictions of *The Jewish Cemetery* from 1654 and 1655.² Van Ruisdael constructed both versions of this somber scene by combining fragments of reality; of these, only the tombs are presented as he found them in Beth Haim, a Jewish cemetery in Ouderkerk, near Amsterdam. The ruins shown may be those of the castles at Egmond or Bad Bentheim, while the stream and the hills are probably fictitious. By manipulating reality in this way, Van Ruisdael created an idealized image of nature: the viewer is presented with a perfect utopian scenario that resonates with allegorical significance. Both paintings evoke an atmosphere of sublimity that is meant to inspire spiritual contemplation and reflection.

In *R#1 + R#2*, Gütschow used digital montage to transform Van Ruisdael’s “sampled” paintings into a video installation. Having first filmed the same tombs in Ouderkerk, she sourced and filmed other corresponding elements for her own work, above all in the south of England. The ruins of Corfe Castle and dead trees in the New Forest, for example, provided suitable equivalents to the motifs in Van Ruisdael’s bleak landscapes. Gütschow’s videos adhere to the Dutch painter’s method and adapt this technique to the present day, thus also bringing the pathos of the images up to date. In her work, however, the utopian intimations are overturned: the babbling stream—a reminder of the transience of life—and the crumbling “tombstones to themselves” (Goethe) now provide the dynamic backdrop for what appears to be a post-apocalyptic present.

R#1 + R#2 can be regarded as a development of Gütschow’s photographic series *LS*. With this new diptych, she has extended her practice to include the medium of video and for the first time focuses her artistic investigation on two specific paintings. In *LS*, Gütschow reconstructed and explored the pictorial conventions of 17th- and 18th-century landscape painting in general. She created digital montages of motifs she had previously photographed with an analog camera, and while the resulting large-scale prints of idyllic landscapes seem familiar, the depicted locations cannot be identified or placed in a particular temporal or geographical context. Instead, the format and composition of the works recall painted landscapes by Van Ruisdael and other artists such as Nicolas Poussin (1594–1665), Claude Lorrain (1600–1682), Thomas Gainsborough (1727–1788), or John Constable (1776–1837). Within each of Gütschow’s montages, however, subtly but discernibly different depths of field and angles of light reveal the constructed nature of the Arcadian scenes.

Gütschow’s next body of work, entitled *S*, also combined dramatically heightened compositions with the alienation effects of epic theater. In these large-format black-and-white photographs, elegant examples of contemporary urban architecture embody the ideals of modernity. On closer inspection, however, cracks and flaws can be seen not only in the depicted materials but also in the pictorial space as a whole: the concrete is crumbling and the photographic collages do not completely conceal the discrepancies between their individual components. Belief in progress and the accompanying autonomization of the subject have here produced a fragmented, disintegrating reality.

Beate Gütschow merges the traditional model of analog representation in photography (in the sense of a space-time connection between a light-sensitive surface and a real situation in front of the camera) with that of painting, which can simulate and modify reality. In doing so, she offers a contemporary interpretation of both of these historical methods and creates new systems of reference. In the context of Gütschow’s oeuvre as a whole, *R#1 + R#2* marks a shift from the reconstruction of general patterns of depiction in landscape painting to the specific analysis of two works in this genre. The video diptych converts the analog still images of Van Ruisdael’s paintings into digitally assembled moving images. The dispassionate gaze through the camera lens examines how the eerily beautiful, melancholy atmosphere is created and considers its formal influence and semantic implications with respect to the mediated perception of the present day.

Anna-Catharina Gebbers
Translated by Jacqueline Todd.

Gebbers, Anna-Catharina. “Cool Pathos” In Beate Gütschow: ZISLS. Heidelberg, 2017, pp. 31–33.

- 1 Johann Wolfgang von Goethe, “Ruisdael als Dichter” (1813; published in 1816); trans. John Gage as “Ruisdael the Poet” in Goethe on Art. Berkeley and Los Angeles: University of California Press, 1980, p. 212.
- 2 Jacob van Ruisdael, *The Jewish Cemetery*, c. 1654/55, oil on canvas, 142.2 × 189.2 cm. Detroit Institute of Arts, Detroit; Jacob van Ruisdael, *Der jüdische Friedhof (The Jewish Cemetery)*, 1655, oil on canvas, 84 × 95 cm. Gemäldegalerie Alte Meister, Dresden.



LS #3



Place(ments), Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen Dresden, 2009



PN #1

Beate Gütschow, *Z//S//LS*.
Heidelberg: Kehrer Verlag, 2016.



LS #7

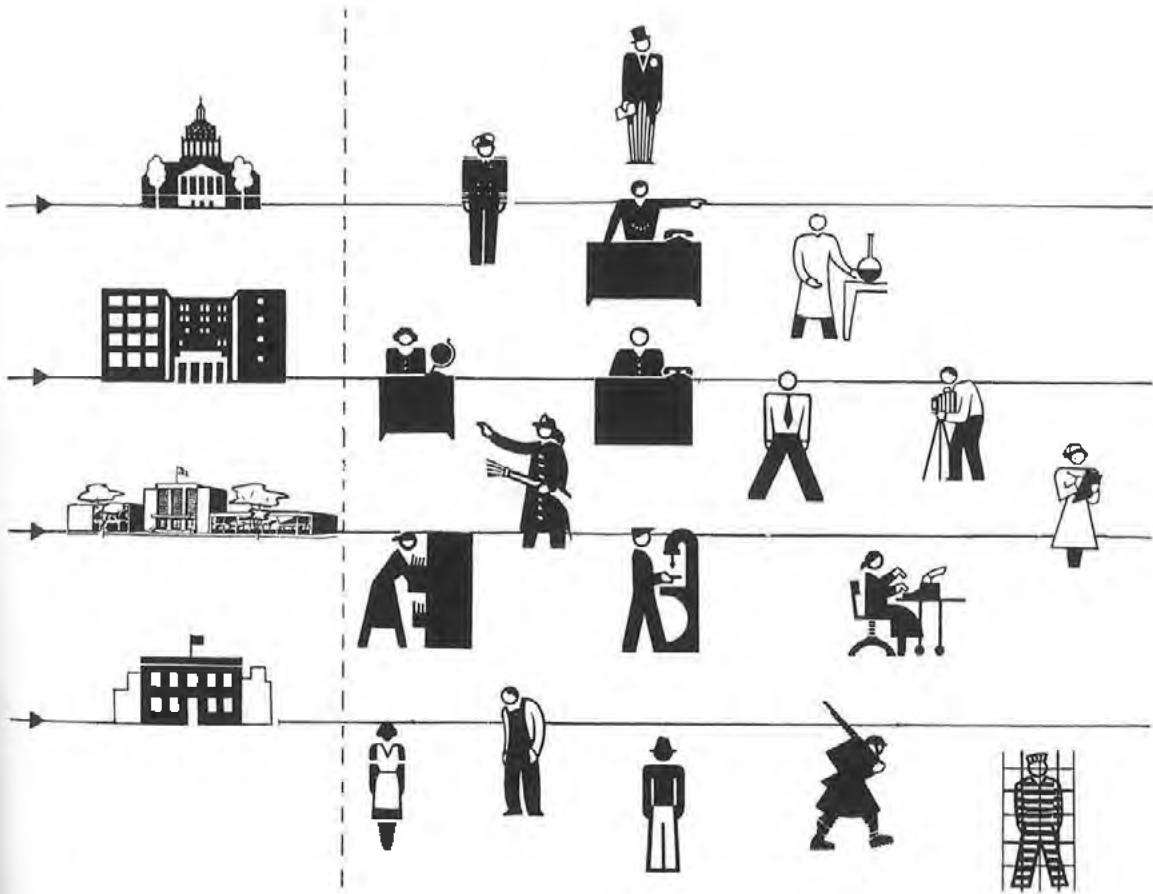
School Is a Factory



Our schools are, in a sense, factories in which the raw materials are to be shaped and fashioned into products to meet the various demands of life. The specifications for manufacturing come from the demands of the twentieth-century civilization, and it is the business of the school to build its pupils to the specifications laid down.

Ellwood Cubberly, *Public School Administration*, 1916.

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This photograph was taken at a community college in Southern California, as were all the following pictures of school situations. Three welding students pose for a portrait. They hope to graduate into jobs with metal fabrication shops in the area. Their instructors act like bosses, supervising the action from a glassed-in office. This apprenticeship program, like public education generally, is supported by taxes that fall heavily on working people and only lightly on corporations. Spared the cost of on-the-job training, local industry profits from the arrangement. Social planners also like the idea that vocational courses keep unemployed young people off the streets and dampen discontent. A lot of Latino and Black students are tracked into these courses. Despite such programs, unemployment continues to increase as industry cuts back production and moves its operations to the non-unionized labor markets of the South and to the Third World. These students may never find steady work as welders.



Two students look up from their machines. They are learning keypunch operation in a business information systems course. This junior college delivers a lot of students, mostly women, to surrounding corporations with a need for clerical and low-level computer workers. Keypunch is the lowest level of computer work, rivaling the assembly line in its brain-numbing routine.



In the room next to the women keypunch students, a computer programmer stops for a moment, smiles, then looks solemn. I don't talk to him much, but later a friend, a union activist at the college, tells me a story about programmers. Most move frequently from job to job, since their skills are in high demand. Some are active in the faculty-staff union, which is auditing the financial records of the college in an attempt to prove that the administrators and not the workers are responsible for a serious budget crisis. Some programmers know that the computer records have been deliberately altered to obscure illegal administrative expenses. They know how to help open the books, and they know the risks involved. This may or may not be a true story. This may or may not be a lesson in resistance.



A businessman holds a plastic schoolhouse, a funnel full of figurines and a good cigar in a corporate landscape. This crude drama of educational opportunity takes place in front of one of the many computer firms in this region. The streets here are named for famous scientists, inventors, and industrialists. Thus even maps celebrate the fusion of organized science and big business. One can stand at the intersection of Dupont and Teller and think, or not think, about the march from gunpowder to the hydrogen bomb.



A mathematics instructor quizzes his students. Most of them are taking math for practical, vocational reasons. Very few, if any, will get to be scientists, engineers, or mathematicians. This is not a matter of talent or ability, but a matter of social channeling. There are more prestigious schools for the higher professions.

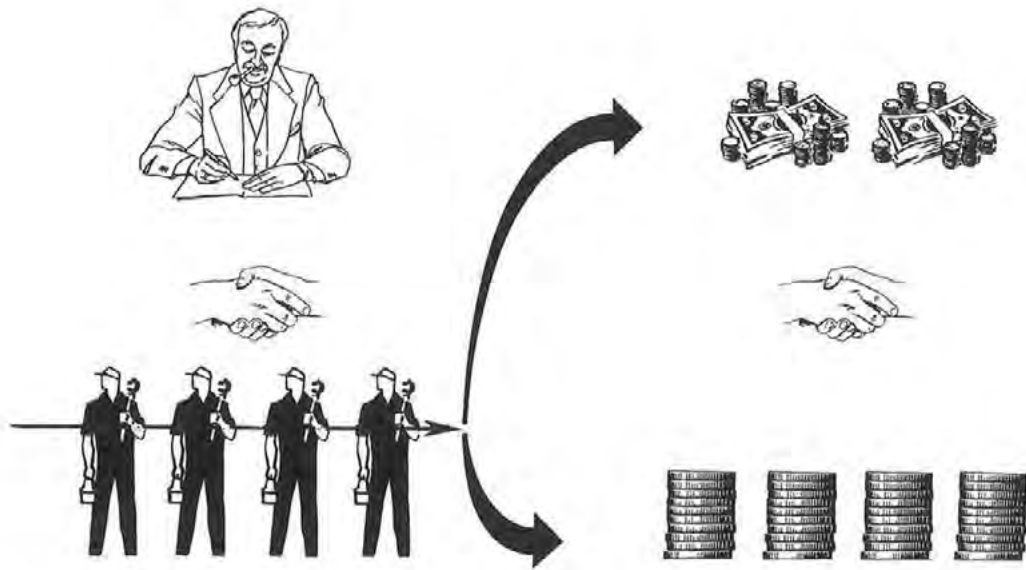
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Allan Sekula, *Photography Against the Grain: Essays and Photo Works, 1973–1983*. London: MACK, 2016.



A half-abandoned shopping center, only minutes by car from the college scenes you've been looking at.





THE FETISHISM OF THE COMMODITY AND ITS SECRET



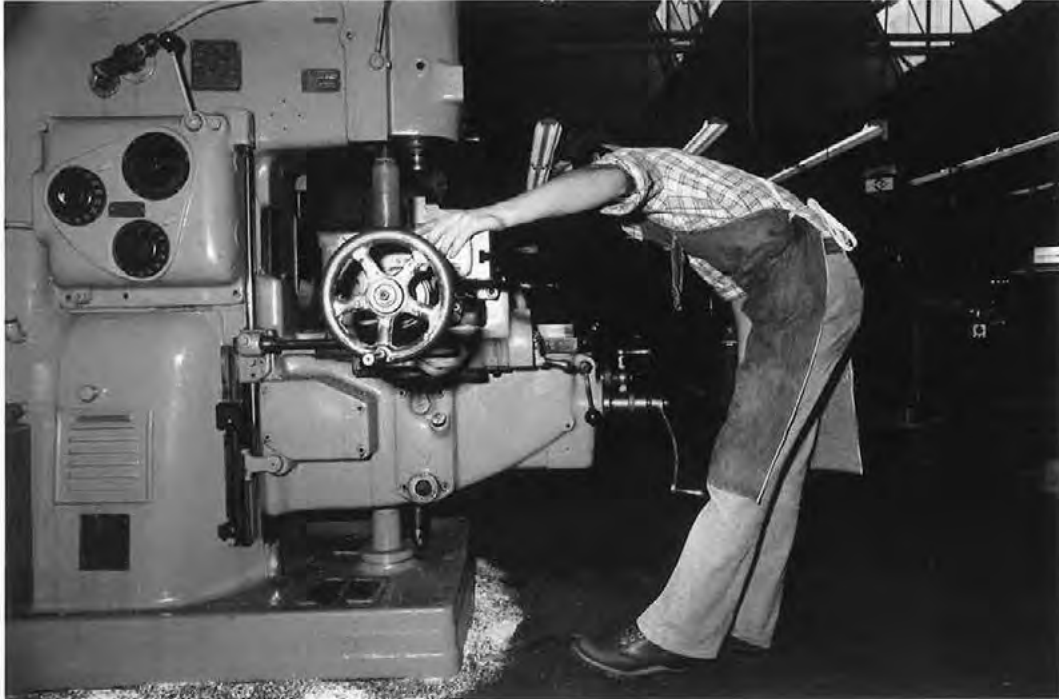
Funny things happen in this landscape of factories disguised as parks. Corporate executives decide to relocate their plants, often moving from the Latino and Black inner districts to the orange groves near the coast. Now, these managers drive only a short distance from their beach-front homes to their work. But somehow real-estate interests and manufacturing interests come into conflict. Things are not working smoothly here under the palm trees. Escalating property values make it impossible for lower and middle level employees to find housing. So now a new, less privileged group of commuters join the traffic on the freeways of Southern California, cursing and dreaming their long way to work.

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Allan Sekula, *Photography Against the Grain: Essays and Photo Works, 1973–1983*. London: MACK, 2016.

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This student runs a milling machine. He studies machine technology and business administration, hoping to own his own machine shop one day. Around him are newer computer-controlled milling machines, machines which require less graceful, careful attention but rather a nervous, jerky movement between the machine and the punched tape which controls the machine. Also around him in this big room are many Vietnamese refugees, some of whom will become machinists in the military production plants in the area.

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Allan Sekula, *Photography Against the Grain: Essays and Photo Works, 1973–1983*. London: MACK, 2016.



One of my students was a welder. He had worked in a large shipyard in Los Angeles harbor, but the danger, low pay, and periodic layoffs drove him to a better-paying job as a welder at Disneyland. Now, instead of welding navy ships and oil tankers, he helps build the hidden machineries of an amusement park. He works the night shift, since all construction and repair work is done when the park is closed. So he goes off to work after class. He tells me of the disdain directed at Disneyland's manual workers by the middle-class college students who serve as guides and performers. He tells me of welding at night, as the fog rolls in from the ocean, filling the streets of Fantasyland, and obscuring the artificial peak of the Matterhorn.



WORK



PLAY



Four male commercial photography students inspect a camera in front of an exhibit of a well-known woman art photographer's work, prints with certain vegetable-crotic overtones. Most commercial photography students learn to concentrate on technical matters. Nevertheless, their instructors periodically expose them to certain privileged examples of the beautiful.



A male biology instructor looks on as a female student pours a chlorophyll solution into a funnel. More than half of the students at this college are women, while the faculty is predominantly male (and white).



This photograph was taken in a space that serves both as a gallery and as a darkroom foyer for a large photography department. A well known photographer sits in front of an exhibit of his own color prints. He critically inspects a student's work while a second student, holding an unwashed print on a towel, looks on. Although some students from this department land commercial photography jobs, very few, if any, become exhibiting fine art photographers.

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Allan Sekula, *Photography Against the Grain: Essays and Photo Works, 1973–1983*. London: MACK, 2016.



A film critic drives a cab in New York City. He was a working class kid who managed to attend the creative writing program of an elite university. Since his writing tends to deal with the politics and ideology of Hollywood movies, he's not well paid for his efforts, and publishes in a collectively edited film journal.



An artist paints her loft, an abandoned yeshiva in a Chinese neighborhood on the Lower East Side of New York City. She works as a clerk, and barely makes ends meet. Although she's in her late thirties, she's considered a "young artist" because she's just begun to be noticed by curators and critics. Six months after her first one person show at a Fifty-seventh Street gallery, she mysteriously disappears from the art world.

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Allan Sekula, *Photography Against the Grain: Essays and Photo Works, 1973–1983*. London: MACK, 2016.

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Not far from Disneyland, an art museum stands at the edge of a huge "exclusive" shopping center. The trustees of the museum are aerospace executives, bankers, and fast food and car wash kings. As collectors, they seem to favor Pop art and minimal painting and sculpture. Art instructors from the community colleges bring their students to the museum to see the latest trends.

—TELEVISION ANNOUNCING 1 (3-3) CSU

*Prerequisite: Speech 3 and Television 9 and 46 with grades of "C" or better, or by examination
Required of all TV Broadcasting majors.*

Training in radio and television announcing for newscasts, ad-libbing, commercials, sportscasts, and various program performance assignments with emphasis on the development of the student's individual style and personality. Practice in presenting the "personal you" over the mike and to the TV camera.

Los Angeles City College General Catalog, 1978-79

Beginning Video/Performance

Howard Fried

class defies description

teacher defies description

teacher defies class description

teacher defies convention

students defy conventions

students defy conventions teacher

art defies authority

revolution defies authority

art defies revolutionary authority

San Francisco Art Institute College Catalog, 1979-81

In the midst of standardized and administered human units, the individual lives on. He is even placed under protection and gains monopoly value. But he is in truth merely the function of his own uniqueness, a showpiece like the deformed who were stared at with astonishment and mocked by children. Since he no longer leads an independent economic existence, his character falls into contradiction with his objective social role. Precisely for the sake of this contradiction, he is sheltered in a nature preserve, enjoyed in leisurely contemplation.

Theodor Adorno, *Minima Moralia*, 1951

13—WORKSHOP IN THE ANIMATION FILM (4-4) O

Prerequisite: Cinema 1 and 2 with grades of "C" or better, or by permission of instructor. Equipment deposit, \$10.00

Required of Cinema majors
Laboratory, 10 hours

An introduction to the theory and practice of animation. An examination of the different types of animation, and the creative use of titles in films. Emphasis on design, timing and the technical possibilities of the camera. Drawing skill is not essential.

Los Angeles City College General Catalog, 1978-79

800 Film Cartoonists Threaten Strike

Walkout Planned Monday Over Work Being Sent Overseas

BY TIM WATERS
Times Staff Writer

Hanna-Barbera declined to comment on the matter, but the producers who are talking admit that much work is being moved overseas. And they also estimate a studio can generally cut total production costs nearly 50% by having the work done in Korea, Spain, Taiwan, Australia and other countries.

The local, which is a member of the International Alliance of Theatrical and Stage Employees, was given the authority to call a strike by its members Aug. 1. It was the first time members have authorized a strike over the loss of work, although the leadership has twice before asked them to do so.

Hester attributed this to a new activist spirit within the union, especially among the younger women, who compose the majority of the local's technical workers.

"Now, without a doubt," he said, "nine-tenths of our women are self-supporting. Before, most of them were married and they accepted the five or six months of unemployment and then collected their unemployment checks. Now we have a lot more women who need a steady paycheck coming in."

Los Angeles Times, August 11, 1979



This photograph was taken at a Hilton Hotel in Los Angeles. A well-known avant-garde artist and tenured professor at a university in Southern California interviews a less well-known artist for a teaching position. Since she's a Latina, the mere fact of the interview satisfies affirmative action requirements. She didn't get the job.

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Allan Sekula, *Photography Against the Grain: Essays and Photo Works, 1973–1983*. London: MACK, 2016.



I. The Politics of Education and the Traffic in Photographs

The arguments made by this brief text, and by the sequence of photographs and captions that precede it, refer to a problematic intersection in advanced capitalist society, that of "higher" education and the "culture industry."¹ I suspect that you and I are situated, as social actors, in that intersection, maybe directing traffic, maybe speeding through, maybe hitchhiking, maybe stalled, maybe in danger of being run over. I am interested here in speaking to whatever comforts or discomforts you might feel by virtue of the way these highways have been engineered into a larger social geography. This essay is a deliberate provocation, less an intervention from some fictitious "outside" than an argument from within.

In the "developed" world, school and the media bring a formidable play of forces to bear upon the self, transforming and supplanting the more traditional patriarchal authority that emanated from religion and family in the epochs of feudalism and entrepreneurial capitalism. Both mass schooling and mass media are developments intrinsic and necessary to the corporate capitalist world order that emerged in the very late nineteenth and early twentieth centuries. In the United States, the decade after the First World War saw the triumph of a new national culture, a "business" culture, reproduced through compulsory education and promulgated by mass circulation periodicals, radio and the movies. These forces sought to organize people as atomized "private individuals," motivated en masse by the prospect of consumption, thus liquidating other dangerously oppositional forms of social bonding based on class, sex, race and ethnicity.

We have been led by the champions of corporate liberalism to believe that schooling and the media are instruments of freedom. Accordingly, these institutions are seen to fulfill the democratic promise of the Enlightenment by bringing knowledge and upward social mobility within reach of everyone, by allowing each individual to reach his or her own limits. This ideology hides the relentless sorting function performed by school and media. Both institutions serve to legitimate and reproduce a strict hierarchy of power relations, tracking individuals into places in a complex social division

1. Conversations and teaching shared with Martha Rosler were a significant starting point for this project. Campbell Skillman offered useful advice, as did Fred Dolan, who lent a very valuable and visible hand as well. The version published here could not have appeared without the intelligence, support, and montage sense of Sally Stein. My biggest debt is to my students, too many and at too many schools to name, who taught me a lot about dealing with these issues. The dedication is to them, and to my sisters, Victoria Sekula and Michelle Sekula, who are still dealing with the educational machine.

2. Clearly, an adequate account of the developments alluded to in the last two paragraphs would require volumes. Several recent texts come to mind as especially important: Harry Braverman's *Labor and Monopoly Capital*, New York, 1974, and David Montgomery's *Workers' Control in America*, New York, 1978, are about the corporate struggle to seize control of the labor process by means of "scientific management," thereby isolating and deskilling workers; Stuart Ewen's *Captains of Consciousness*, New York, 1976, about the growth of a consumer culture motivated by corporate advertising; Samuel Bowles' and Herbert Gintis' *Schooling in Capitalist America*, New York, 1976, about the historical relation of educational reform to the changing demands of a capitalist economy; and David Noble's *America by Design*, New York, 1977, about the corporate role of science and technology, with an emphasis on the instrumentalization of higher education. David N. Smith's *Who Rules the Universities?*, New York, 1974, is also valuable, as is Allen B. Ballard's *The Education of Black Folk*, New York, 1973, and the hard-to-find text by the Newt Davidson Collective, *Crisis at CUNY*, New York, 1974.

3. See Paulo Freire's *Pedagogy of the Oppressed*, New York, 1970, for a very important dialectical understanding of the educational process in its dominating and liberating modes. Ira Schor's *Critical Teaching and Everyday Life*, Boston, 1980, does an admirable job of translating Freire's insights concerning peasant societies into terms compatible with the experience of North American working class students. Pierre Bourdieu's and Jean-Claude Passeron's *Reproduction*, London, 1977, is theoretically dense but valuable in its attempt at a "theory of symbolic violence" in the pedagogical sphere. Adrienne Rich's essays on education in *On Lies, Secrets, and Silence*, New York, 1979, especially the one entitled "Toward a Woman-Centered University," are among the most lucid statements I have read on the radical remaking of educational possibilities, and I am grateful to Sally Stein for directing me to them.

4. Thus there is something revealing about the very title of the journal in which this essay originally appeared. *Exposure* was founded in 1964 as a forum for college teachers of photography. In contrast, *Aperture*, founded in 1953,

of labor while suggesting that we have only ourselves to blame for our failures. School and the media effectively situate most people in a culture and economy over which they have no control, and thus are mechanisms by which an "enlightened" few promote the subtle silencing of the many.²

School and the media are inherently discursive institutions, sites within which discourse becomes a locus of symbolic force, of symbolic violence. A communicative relation is established between teacher and student, performer and audience, in which the first part, as the purveyor of official "truths," exerts an institutional authority over the second. Students and audience are reduced to the status of passive listeners, rather than active subjects of knowledge. Resistance is almost always limited only to the possibility of tuning out. Domination depends on a monologue of sorts, a "conversation" in which one party names and directs the other, while the other listens deferentially, docilely, resentfully, perhaps full of suppressed rage. When the wholly dominated listener turns to speak, it is with the internalized voice of the master. This is the dynamic of all oppressions of race, gender, and class. All dominating power functions semiotically through the naming of the other as subordinate, dependent, incomplete as a human being without the master's discipline and support. Clearly, such relationships can be overthrown; the discourse of domination finds its dialectical antagonist in a discourse and practice of liberation. Like home, factory, prison and city streets, school and the media are sites of an intense, if often covert, daily struggle in which language and power are inextricably connected.³

Most of us who have managed to develop a professional relation to the traffic in words and images (as artists, writers, or teachers) share, often unequally and competitively, in a *symbolic privilege* which situates us above whole populations of the silenced and voiceless. This role, the role of cultural mouthpiece, normally partakes in the privileging and accreditation of its own status, and that of its patrons and employers, while suggesting that culture exists for everyone, or for its own sake. A contradiction has developed between the bureaucratic and professional organization of all cultural work and the Janus-faced mythology of culture, which suggests, on the one hand, that mass culture is popular and democratic, while arguing, on the other, that high culture is an elite activity, an Olympian conversation between genius and connoisseur. High culture is increasingly no more than a specialized and pretentious variant of mass culture, speaking to an audience composed of the upper class and the intermediary strata of professionals and managers (and especially those professionals and managers whose business is culture). The star system prevails in both *Sotto* and *Hollywood*: all culture becomes publicity, a matter of *exposure*.⁴

But artists and intellectuals do not control the interlocking apparatuses of culture and education. Increasingly they are the

functionaries and employees of corporate and state institutions: primarily as teachers and grant recipients. The ideology of autonomous professionalism serves to legitimate and defend career interests while, particularly in the case of artist-teachers, building on a hollow legacy of romantic individualism. Although the myth of the lonely oppositional path retains its redemptive ideological force, artists are forced into a dreary upwardly-mobile competition for visibility, with reputation translating into career-capital. Those who refuse or fail are officially invisible, without voice. (I once heard a well-known artist characterize less well-known artists, generally, as lazy.)

The case of photography is especially poignant in this regard, since historically the medium has been central to the development of mass culture, with its necessary industrialization and proletarianization of much of cultural work. The dominant spectacle, with its seductive commodities and authoritative visual "facts," could not exist without photographs or photographers. Treated by the vigorous new art history of photography to an expanding pantheon of independent *auteurs*, we forget that most photographers are detail workers, makers of fragmentary and indeterminate visual statements. These photographs take on a more determinate meaning as they pass through a bureaucratically organized and directed process of assembly. The picture magazine is a case in point. Even the curated fine art exhibition, such as John Szarkowski's "definitive" *Mirrors and Windows* at the Museum of Modern Art, may be another. A bureaucratized high culture needs to celebrate the independent creative spirit while functionally eroding the autonomy of the artist.

If school is a factory, art departments are industrial parks in which the creative spirit, like cosmetic shrubbery or Muzak, still "lives." Photographic education is largely directed at people who will become detail workers in one sense or another. Only the most elite art schools and university art departments regularly produce graduates who will compete for recognition as fine artists. Nonetheless, the ideology of auteurism dominates the teaching of the medium's history at all levels of higher education, even in the community colleges. This auteurism actually oscillates in and out of view, sharing prominence with its opposite, technological determinism. Students learn that photographic history is driven by technical progress, except in some cases, when history is the elevated product of especially gifted artists, who are to be admired and emulated. Very few teachers acknowledge the constraints placed on their would-be *auteurs* by a system of educational tracking based on class, race, and sex.

Thus, most of us who teach, or make art, or go to school with a desire to do these things, are forced to accept that a winner's game requires losers. One can either embrace this proposition with a social-Darwinist steeling of the nerves, or pretend that it is not true while trying to survive anyway. Otherwise we might begin to work

suggested that the practice of fine-art photography involved a small hermetic circle around the guru-like figure of Minor White. One entered this circle through the smallest of apertures (1/64?), rather as if through the New Testament "eye of the needle." *Exposure* supplanted this inner-directed aestheticism with a belief in outward-oriented professional boosterism appropriate to the mid-sixties era of Pop Art and growing college art teaching. Both films share, however, in a venerable fixation with the techniques and apparatuses of photography. Thus "aperture" unites technologism and spiritualism, while "exposure" unites technologism and an incipient photographic star system, realized in the 1970s.

for a method of education and a culture based on a struggle for social equality.

II. Photographing School

Most of the photographs included here were made while I was employed as a part-time junior college instructor in one of the largest photography departments in the United States, teaching the history of photography to night students. These two-year "community" colleges constitute the lowest level of higher education in the United States, serving as training camps for technical, service, and lower-level administrative workers, and as "holding tanks" for high school graduates who would otherwise flood the labor market. These institutions have developed since the end of the Second World War.

Most of my students worked: as technicians, as postal clerks, electronics assemblers, fast-food workers, welders, social workers, high-school teachers, and as housewives and mothers. A few retired people took courses. Many students had an amateur interest in the medium. Some night students would jokingly rate the classroom events against what they had missed on television. A good number of the younger students entertained serious thoughts about a career in photography, although many were confused, uncertain about the path to take, knowing that a community college education was not enough. Generally, the committed photography students felt a certain vague pride, feeling that the reputations their instructors claimed made this department a better one than most in two-year colleges. Since a number of faculty members exhibited locally and nationally, this suggested that perhaps the students, too, were on the right track. For the most part, though, the students were learning to become image technicians. Their art historical education was icing on a cake made of nuts and bolts. I tried to teach a different history of photography, one that called attention to the historical roots of this contradiction. *School Is a Factory* emerges from the problems I encountered in teaching.

I was asked to exhibit some of my photographs in a gallery run by the students. The space intrigued me not for formal reasons, but because of its dual uses, mixing both an esthetic and a technical pedagogy, while also serving as a convenient student hang out. The work of reputable art photographers hung on the walls, almost all of it in the fine-print tradition of photography. The gallery also served as a foyer to the student darkrooms, the spaces in which purely technical concerns prevailed. I decided that the appropriate thing to do in such a space was a kind of internal critique — a questioning, fragmentary at best — moving outward from photographic education, to community college education, to the larger political economy which motivated the educational system, and then moving back to the immediate environment in which the students were situated.

A sound track provided a background of anti-Muzak, beginning with mechanically seductive disco music and ending with the flat, deadened rebelliousness of a new wave version of "Summertime Blues" recorded by the Flying Lizards. Most of the students seemed to like the Flying Lizards part a lot. The intermediary material on the tape was vocal, punctuated with the loud ticking of a darkroom timer. A monotonous monologue goes on about a "sanitary landscape," about "factories disguised as parks," while shifting suddenly to the authoritarian, double-binding voice of the institution itself: "Learn to earn, work, don't work, play, don't play. Everyone is looking at you, no one is looking at you. . . ."

But it is impossible to question authority without questioning the language of authority. These photographs are intended to work against the typical lyricism of college catalogue photography, with its celebration of joyful encounters between individuated students and the environment, objects, instruments and agents of knowledge: manicured and shaded lawns, dissected frogs, microscopes, and gesticulating professors. So I have adopted the hard flash light and the single point perspective appropriate to a rationalized, bureaucratically administered environment which is trying to pass itself off as the site of collegial pleasures and self-discovery. But it seemed important also to work against the prevailing formalism and otherworldliness of art photography, the hegemonic mannerism of a professionalized avant-garde that has turned in upon itself. I wanted to suggest that it is possible for art to deal critically with the social ground on which we stand, to speak of people's experiences in terms other than those dictated by individualism. This project involved a break with the cult of the self-sufficient visual image. I am not suggesting that this break necessitates a reversion to some rigid, positivist version of documentary characterized by an obsession with the "facts" overlaid with liberal humanist "values." It would be a mistake therefore to assume that the captions bring a clarifying or restricting sociological facticity to these photographs. Both words and pictures constitute arguments, operating at different levels of specificity, about the prevailing, rather than the idiosyncratic effects of education upon students. Although I am concerned here with the rule rather than the exception, the photographed moments are in no way evidence of an iron determinism at work. I cannot speak for the inner experience, ambitions, or future of the students and teachers who posed for me. The serious looks are as much evidence of guarded caution as anything else, since our brief interactions in the midst of business-as-usual did not provide much time for explanation. Most administrators assumed that a photographer was a potential publicist, rather than a critic, of their domain. Students were understandably reluctant to contribute to the image of the "happy scholar" and I did not coax them.

It may appear that I am being presumptuous, immodest in my attempt to construct, with words and pictures, a modest essay on the politics of schooling. I am well aware that this project violates

a normal separation of tasks which demands that photographers restrict their activity to the field of the visual, and to the cultivation of esthetic effects. The either-or-ism that rules this separation suggests that either one makes pictures, which speak from and to the emotions, or one writes, speaking thus to the intellect. But neither words nor pictures speak exclusively to one "faculty" or another; this separation is a triumph of a specifically bourgeois psychology and philosophy of mind, enacted in the rigid division of mental labor within the culture industry.

III. An Open Conclusion

The celebration, by ruling class commissions, of universal art education, of art education as the "Fourth R" in a revamped, redecorated system of schooling, must be questioned when the same ruling class is promoting educational cutbacks at the same time.⁵ When functional literacy rates are declining, what does it mean to promote a massive shift of educational attention to the development of the esthetic faculties? This plan reads like a technocratic perversion of the liberating pedagogy envisioned by the German romantic poet Schiller in his 1793 letters *On the Aesthetic Education of Man*.⁶ The estheticism encouraged by the cultural bureaucrats of the 1980s stops short of a necessary integration with critical consciousness. Rather, what seems to have taken shape in these plans is a technocratic vision of a society of expressionist *units*, playing happily as consumers (of less and less) in a world in which political life is increasingly limited to a spectacle of representation. The task of progressive teachers, artists, and students is to critique this vision and combat its further realization, while preserving the awareness that utopian esthetic possibilities must be struggled for as intrinsic to a genuinely democratic future, but cannot be achieved in a society governed by a mechanical and world-threatening lust for profit and control.

1980

Postscript

School Is a Factory exists in several forms and continues to change. Since 1979, I have presented it as an exhibition, primarily at junior colleges, state universities, and art colleges. Some of the photographs appeared in a journal called *Radical Teacher*. A shorter captioned sequence of the photos appeared in *Exposure* along with the above essay. In these various contexts, the work was intended to initiate an institutional critique of a familiar social environment. In the present context, I would like to comment briefly, as a critic and historian of photography, on the pictorial conventions I am working *against*. These, then, are negative examples, although a more dialectical and detailed understanding should develop in a less schematic look at these pictures.

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5. See David Rockefeller, Jr., chairman, *Coming to Our Senses: The Significance of the Arts in American Education - A Panel Report*, New York, 1977. See also the ominous remarks by Zbigniew Brzezinski, who later became director of the Trilateral Commission and national security advisor to President Carter, on a projected "democracy," based not on the popular ability to influence "policy making," but on "autonomy for individual self-expression," in Daniel Bell, ed., "Toward the Year 2000: Work in Progress," *Daedalus*, Summer 1967, p. 687.

6. Friedrich Schiller, *On the Aesthetic Education of Man*, New York, 1977. See also Herbert Marcuse, "The Aesthetic Dimension," in *Eros and Civilization*, Boston, 1955.

Consider two photographs. First, a photograph made in 1900 by the Washington, D.C. commercial photographer Frances Benjamin Johnston. Johnston came to photography from a *beaux arts* training and an early career as a commercial illustrator. The photograph comes from an album made by Johnston for the Hampton Institute, a vocational college for blacks in Virginia.⁷ The caption reads: "Stairway of Treasurer's Residence. Students at Work." The purpose of the album was promotional, serving as an aid to fundraising. Thus the attitude of diligent and industrious servitude exhibited here might have been intended to impress white donors, like the steel manufacturer Andrew Carnegie, with the promise of converting a supposedly indolent and uneducated rural black population into disciplined, productive, and unrebelling proletarians. That this careful carpentry is being performed on a "bourgeois" interior, on the bannisters of the Hampton Institute treasurer's house, is no accident. The Hampton photographs were exhibited as well at the Paris Exposition of 1900, following the presentation of a series of Johnston photographs of the Washington, D.C. city schools at the 1899 Paris Exposition. Many of these earlier photos appeared in a series of pamphlets called *The New Education Illustrated*.

It can be argued that, although less engaged than Jacob Riis and Lewis Hine in direct Progressive Era reform politics, Johnston is an equally important pictorial ideologue of that period. Although most of her work was governed by commercial possibilities, she seems to have touched on some of the principal themes of Progressive Era politics, moving from first generation feminism, on the one hand, to the celebration of American imperialism on the other. Thus she was able to photograph both Susan B. Anthony, the feminist leader, and Admiral Dewey, commander of the victorious American fleet at Manila, in a highly celebratory fashion. Johnston was able in her school photographs to suggest the new spirit of scientific and ameliorative education. (The pragmatist John Dewey can be said to be the principal philosopher of that movement.⁸) Johnston presents the school as a total and encyclopedic institution. But the black schools like Hampton and Tuskegee were limited to vocational ends: this limitation was the source of an intense debate between the reform-minded black educator Booker T. Washington and the more radical W. E. B. DuBois, who argued for a black educational system that would include the liberal arts.⁹ Thus, what underlies the educational system that Johnston is promoting, both in her photographs of the black institutes and the then largely white public schools of Washington, D.C., is the process of a thoroughgoing *division of labour*, a division made along racial, and ethnic, lines. Although, relatively speaking, the black institutes were progressive institutions, they accepted the assignment of blacks to a subordinate position, as manual workers, in a society increasingly dominated by intellectual labor. Also, the black institutes attempted to educate for a craft system of production that was disappearing under pressure from industrial centralization and scientific man-



Figure 1. Frances Benjamin Johnston, *Stairway of Treasurer's Residence. Students at Work*. Platinum print from Hampton Institute album, 1900.

7. Frances Benjamin Johnston, *The Hampton Album*, New York, 1966. This Museum of Modern Art catalogue includes 44 photographs from the original Hampton Institute album, as well as a text by Lincoln Kirstein.

8. John Dewey, *Democracy and Education: An Introduction to the Philosophy of Education*, New York, 1916.

9. In addition to Allen Ballard's *The Education of Black Folk*, see W. E. B. DuBois, *The Education of Black People: Ten Critiques, 1906-1960*, ed. Herbert Aptheker, New York, 1973. For an amusing and partisan summary of the differences between Washington and DuBois, see Dudley Randall's poem "Booker T. and W. E. B.," in *Poem Counterpoem*, Detroit, 1966. Randall was writing during a time of rising black demands for open admission to higher education in the United States.

agement. Johnston's photographs, with their mix of realism and an idealizing and academic neo-classical arrangement, are related to what I would call the *instrumental realism* of late nineteenth century social scientific photography.

Like many psychiatric and criminological albums, these photographs, viewed in sequence in the original album, illustrate the so-called disease and its institutional correction and cure: a kind of "before" and "after" narrative structure that in the Hampton album involves the juxtaposition of images of rural southern life with the "improved" conditions of the vocationally educated and industrially disciplined Black. Thus, behind the realist appearance of these images lies the substance of a new rationalized, and abstract, system of bureaucratic command. One could argue that the speaking subject of these photographs is not black people, taken either collectively or individually, but the *institution* of modern education. I am taking Johnston's photograph here as a *model* for what followed in virtually every college catalogue published in America. What I wanted to achieve in *School Is a Factory* is a way of turning such conventions inside-out, or upside-down, to reveal their contradictions.

But just as I am opposed to the optimistic and disciplined realism of the Johnston photograph, so also I have problems with the following example of American late-modernist photography. Consider a photograph by Lewis Baltz published in 1975 by Castelli Graphics in an English and German language book called *The new Industrial Parks near Irvine California*.¹⁰ This happens to be the "landscape" in which I taught, the "landscape" within which *School Is a Factory* was made. What seems crucial to Baltz's work, and what makes it an exemplar, along with the work of Diane Arbus, among late-modernist photography in the United States, is its fundamental ambiguity in relation to the question of genre. Is this a documentary photograph or an abstraction? Baltz himself makes statements which embrace this ambiguity. And a whole new genre, a genre between genres, has arisen to give this ambiguity its proper place. The American curator William Jenkins has christened this work, along with the much more rigorously typological work of Bernd and Hilla Becher, and that of Robert Adams, Joe Deal, Nicholas Nixon, and others as the New Topographics.¹¹ These "photographs of a man-altered landscape" derive their ambiguity precisely from the absence of the human figure. (By the way, I am not suggesting that the addition of a human figure would necessarily humanize these images.) In the case of Baltz, a depopulated industrial environment provides the source for photographs that often resemble late-modernist abstract painting, in this example the work of Barnett Newman is suggested. Obviously, art photography is still haunted by the ghost of pictorialism, the need to affiliate itself referentially with painting. Baltz then, is a good example of the so-called "loss of the referent" within late modernist culture. Increasingly, one specialized sign system can only refer to itself, or to

10. Lewis Baltz, *The new Industrial Parks near Irvine, California / Das neue Industriegelände in der Nähe von Irvine, Kalifornien*, New York, 1975. I am referring here to Plate 47, which we were unable to reproduce.

11. *The New Topographics*, curated with an introduction by William Jenkins, International Museum of Photography at George Eastman House, Rochester, 1975.

another specialized sign system. Problems of communication are reduced to problems of self-referentiality, or to problems of translation. I should note that the very term "industrial park" is a linguistic trick, a mystifying translation of a site of production into a site of imaginary leisure. No two terms could be more incompatible, and yet what is suggested by this oxymoronic rhetorical construction is "clean industry," industry without industrialism.

What I hope to criticize here, then, are two related kinds of *abstraction*. First, we have the abstraction inherent in the supposedly *realistic* world picture of a bureaucratic, commodity centered society: the abstraction that emerges from the triumph of exchange value over use value, from the triumph of abstract intellectual labor over manual labor, from the triumph of instrumental reason over critical reason. (My thinking on these issues owes a lot to the German philosopher Alfred Sohn-Reithel.¹²) The second abstraction is that which emerges from the separation of esthetic culture from the rest of life, the abstraction process central to the career of modernism (and postmodernism), the abstraction that finds an exemplary esthetic freedom in the disengaged play of signifiers. What I hope to substitute for these two powerful tendencies, which correspond roughly to the realms of "applied" and "pure" photography, is for the moment a kind of political geography, a way of talking, with words and images about both the system and *our* lives within the system.

12. Alfred Sohn-Reithel, *Intellectual and Manual Labor: A Critique of Epistemology*, London, 1978.

AUSZEIT [TIME-OUT]

In the 1980s Matthias Hoch studied at the Hochschule für Grafik und Buchkunst [Academy of Fine Arts] in Leipzig, the most distinguished training establishment for photography in the German Democratic Republic (GDR). Among the lecturers at the Academy at that time were such renowned photographers as Evelyn Richter and Arno Fischer. Their black-and-white photographs were characterised by a strong commitment to social issues and a critical examination of social conditions in East Germany. They worked in the tradition of humanistic reportage photography that condenses the depicted reality into highly symbolic images.

For his diploma thesis, Matthias Hoch photographed train stations in Berlin, Dresden, Leipzig, and Altenburg, elaborating an aesthetic counter-programme to the doctrine of situational photography advocated at the university. The photographs from this series already feature traits that would become defining for Matthias Hoch's oeuvre as a whole. With a few exceptions, these deserted colour photographs present their motifs directly and objectively, with a relatively large image format by the standards of the time. The use of colour photography on artistic grounds was hardly commonplace in the GDR. Unlike black-and-white photographs, which reference the closed and contained nature of the action shown and anchor it in the past while underscoring its documentary character, colour photographs seem to be part of the present they depict. Colour photography can be deployed to provide a precise description of the motifs while reinforcing a certain mood, thereby altering or even influencing the way the images are received.

In Leipzig in 1988, Matthias Hoch photographed the rather stately inner entrance to the terminus station with its stairway leading up to the platform concourse. The symmetrical layout of the photograph emphasises the authoritarian impression conveyed by the building, which in the early 20th century would indeed have been designed to exude a sense of power. A completely different effect is achieved with the photograph taken the same year, again from a centralised perspective, of the underpass to the railway tracks at Altenburg station; reduced to a structural minimum, it is anything but glamorous. Through its individual photographs the series shows how train station architecture and, by extension, rail travel has changed over time. Initially, train stations were representative buildings that invited travellers to linger; nowadays, these buildings far removed from urban centres are merely purpose-built places of transit. It is a process that is particularly in evidence in the

- 1 Für sein 2016 publiziertes Projekt zum Hotel Koblenz in Salzburg verwendete Matthias Hoch eine Digitalkamera.
- 2 Eine Großbildkamera mit dem Plattendinformat von 10,2 x 12,7 cm.
- 3 Matthias Hoch, in: Harald Kunde, „Abglanz des Alltäglichen“, in: Matthias Hoch, *Fotografieren/Photographs*, Ostfildern-Ruit, 2005, ohne Paginierung.
- 4 Matthias Hoch fotografierte zwischen 1999 und 2004 in Paris, Brüssel, Frankfurt am Main, Wolfsburg, Tel Aviv, Ravensburg, Amsterdam, Rotterdam, Rom, Vatikanstadt, Leipzig und Zlín.
- 5 Vgl. dazu die RBG-Reportage zum Bau des Flughafens „Letzter Aufruf BER – Der lange Weg zum Hauptstadtflughafen“, www.arte.tv/de/videos/067417-000-A/letzter-aufruf-ber/
- 6 Niklas Maak erwähnt, dass Bauarchitekten angeheuert werden (mussten), die den halberfüllten Flughäfen wie ein rätselhaftes Tempel einer untergegangenen Kultur analysierten: „Worauf könnte dieses Rohr hindeuten?“, Niklas Maak, „Fertig“, in: *Frankfurter Allgemeine Zeitung*, 31. Oktober 2020.
- 7 Freddy Langer stellt fest, dass den Bildern nicht anzusehen ist, ob sie Aufbau oder Abriss zeigen. Freddy Langer, „BER“, in: *Frankfurter Allgemeine Zeitung*, 27. Dezember 2018.
- 8 Niklas Maak beschreibt das Interieur: „Derart überholt, erinnert vieles an eine Hotellobby, deren Versprechen baldiges Einschlafen, nicht Autoruch ist.“ Maak, „Fertig“.
- 9 Harald Kunde stellt dazu fest: „Immer dominiert eine freigesetzte Form, der man ihre Funktion zwar noch ansieht, die aber aufgrund ihrer formatfüllenden Kraft längst einen autonomen Bildstatus erreicht hat.“ Kunde, „Abglanz des Alltäglichen“.
- 10 Neben seinen Fotografien vom Hauptstadtflughafen hat sich Matthias Hoch diesem Thema auch filmisch genähert. In der Kooperation mit seinem Sohn Philipp Hoch (Kamera und Schnitt) entstanden 3-Kanal-Videoprojektionen ist eine langsame, kontinuierliche Bewegung durch das Terminal umgesetzt, die eine weitere Reflexion von Zeit beinhaltet.

This type of photography strives to extract the quintessence of the chosen objects, and it was with this group of works that he used it for the first time with such consistency. With the cropping of the photographs justified on artistic grounds, his highly abstracted motifs are detached from their spatial context, acquiring a universal and symbolic significance. The Leipzig photographer also adopted this image concept for his series on the large general hospital in Aachen (1995) and the architecture and technology in various towns and cities.⁴

In his work groups entitled *Reichstag* (1993), *Silver Tower* (2009–2011) – a reference to the silver tower of the Dresdner Bank in Frankfurt am Main – and *Hotel Kobenzl* (2014–2016), Matthias Hoch explored locations in which history finds itself inscribed: the Reichstag as parliament's historic site for politics and for democracy; the Silberturn (until 1990 Germany's tallest skyscraper) as the iconic building for a bank that shaped Germany's post-war economic history and as a place of remembrance for its CEO Jürgen Ponto, who was murdered by the Red Army Faction terrorist group (RAF); Hotel Kobenzl in Salzburg, which as a 5-star hotel stood for exclusivity and service quality and briefly served as a refugee distribution centre and is now unused. A common trait of all these buildings is that their function and therefore significance have changed over time, aspects they have now acquired anew.

In these works, Matthias Hoch has succeeded in combining in his oeuvre the paradox of documentary-style, site-descriptive photography and its implementation as abstract images. In 2017, he began photographing his new group of works entitled *BER* at Berlin Brandenburg Airport in Schönefeld, demonstrating once again his ability to reconcile that ambition while adding fresh emphasis.

These photographs cannot be seen in isolation from the history⁵ of the airport's development. Indeed, associated with the airport is the largest construction scandal in the Federal Republic, one that has entered the collective consciousness and inevitably casts its shadow over any personal interpretation of its representation in images. Construction work on the new Berlin Brandenburg Airport to the south-east of the city began in 2006, in the immediate vicinity of Berlin-Schönefeld Airport, which in the 1930s had initially been built to serve a private aircraft plant. Aviation operations resumed there after the war, now as a public airport; from 1960 onwards it was the main civil airport for the German Democratic Republic. After the fall of the Berlin Wall, Berlin-Schönefeld

deserted photographs of train stations, places which in everyday life are nearly always characterised by the presence of passengers. Matthias Hoch shot this early series with a medium and a large-format camera using available light. For all his subsequent projects bar one, he used 'a 4 x 5" camera,² which for him acts as a 'means of abstraction'.³ Handling a specialist camera of this type is time-consuming and laborious; it requires a plan, a degree of forward-thinking, and discipline. The camera is heavy and cumbersome and has to be tripod-mounted for use. Used for architectural photography as well as studio-based technical photography, its advantage is that the sheet film negatives provide reproductions of the photographed objects that are true to the material and highly detailed, even in enlargements. That is why the photographs of the train stations are characterised by subtle colouring and a high information density, underscoring the documentary-style approach with its clarity and reproducibility. Photographs of this type capture the state of an object at the moment the negative is exposed; at their best, they represent analytical cross-sections through time.

After a scholarship from the German Academic Exchange Service at the University of Essen in 1990, Matthias Hoch sat his Meister-schüler (master student examination) the following year at the Academy in Leipzig. Then, from 1993, he dedicated his next group of works to the Reichstag in Berlin, which was built at the end of the 19th century and was badly damaged during the Second World War. Its symbolic character is of huge significance to the nation as a whole, following its eventful history as the parliament for the German Reich and the Weimar Republic, the Reichstag fire, its partially ruined state after the world war, and as the plenary chamber of the Bundestag after reunification. By the time Matthias Hoch was taking his photographs, the Reichstag was already the venue where the Federal Convention elects the country's Federal President. In 1995, the Reichstag building was wrapped up by the artist couple Christo and Jeanne-Claude before being gutted and completely renovated to plans by the UK architectural firm of Foster + Partners. For his series of photographs, each of which is again deserted, Matthias Hoch chose motifs that represent everyday political life. In formal terms, the photographs of the lectern, the arrangement of furniture in a corner for informal meetings, and the delegates' mail-room shelf are reduced to their bare essentials, so much so that they become metaphors for political work, which consist in essence of talking, negotiating, and communicating.

was one of three airports initially serving the capital. With the closure of Berlin-Tempelhof, it took over all the air traffic operations to and from Berlin, along with the 'Otto Lilienthal' Berlin-Tegel airport, located in West Berlin.

The growing number of inhabitants in, and visitors to, the city resulted in a passenger volume such that these airports struggled to cope. So from the early 1990s onwards, potential sites for a new airport were reviewed until the main partners in the project – the federal government and the two state governments of Berlin and Brandenburg – finally opted for Schönefeld in 1996. The groundbreaking ceremony took place in 2006, with the schedule providing for Germany's largest infrastructure construction project to be completed five years later. In order to involve local and regional companies in the building work, the partners decided to self-manage the construction themselves. Due to a lack of co-ordination between the contracted companies and the changes requested by politicians to the original plans drawn up by the architectural firm of Gerkan, Marg and Partners, construction glitches and delays occurred. After the topping-out ceremony in 2010, the planned opening had to be postponed by a year because of technical deficiencies in the smoke extraction and fire protection systems. As the architects were seen to be at fault for the problems, they were dismissed. The resulting shortfall in knowledge led to even greater chaos at the construction site. In the years that followed, faulty planning, botched construction work and countless errors in the execution of the building work came to light. More than 17,500 faults and failings were noted⁶ and had to be rectified before the airport could be completed.

Thereafter, there were several changes of managing directors, additional delays in construction, and further postponements of the opening date. The delay was further compounded by safety regulations that had to be continually updated over the course of the long construction period and taken into account. This major state project, the 'Willy Brandt' Berlin Brandenburg Airport, as it has been called since 2009, finally opened at the end of October 2020 after a construction period of 14 years and an increase in costs from two to seven billion euros. It marked the end of one of the biggest scandals in Germany's building history. When the decision to postpone the opening of the airport was taken a decade ago, the building complex, which looked finished, was once again declared a construction site so that the noted defects could be remedied. The linear, target-orientated sequence of the construction process leading up to the opening was aban-

doned and the building ensemble was reverted back to an earlier stage, almost as if in a time machine. This decision meant that, during the prescribed time-out phase, the airport lost the functional purpose it had just acquired, at least until such time as the repairs were completed. For as long as the works continued, it had become use-less.

Matthias Hoch's group of works entitled *BER* combines two time schedules as the photographs depict both the building and the construction sites needed for its repair, sites that appear to destroy what had already been built or even completed.⁷ It also addresses another time-related aspect, namely time's inexorable progress. Like time capsules, certain areas of the building had cocooned technical equipment which, over several years of repairs, had been rendered inoperable or obsolete. Even before the airport finally opened at the end of October 2020, the monitors depicted in the unfinished Schönefeld building that displayed flight connections from the Berlin-Tegel Airport and therefore simulated non-existent flight operations with arrival and departure times, had already exceeded their service life and had to be replaced. Another visible, yet paradoxical sign of the passage of time can be seen in the airport's interior architecture, which is characterised by the generous use of walnut veneer. As a result, the building appears to have been transported back to an interior décor that dates from the beginning of the millennium and ignores the changes in prevailing tastes that have occurred since.⁸ In his photographs of this time-out at Berlin Airport, Matthias Hoch therefore addresses various real and philosophical notions of time.

Under the building supervision of the Federal Railways, the airport's train station had been completed in time for the opening originally scheduled in 2011. The photographs taken in the station show timetable-less information boards and brightly lit platforms, with railway tracks leading away into dark nothingness. Matthias Hoch's photographs do not show the maintenance activities that were regularly carried out at the airport during the repair work: the empty trains travelling to and from the station to keep the air circulating; the lifts travelling up and down; or the running of the baggage handling systems to keep them in working order. His pictures of this world of motifs seem like stage sets that unfold their narrative potential even before the actors have stepped out onto the stage and even before the action unfolds, thus pointing to the future.

Some of the motifs from the series of photographs feature strangely shaped, sculptural-looking wooden boards that cover up existing

furniture such as product shelves, computers, and check-in counters. Wooden coverings such as these are normally used outdoors, for example to prevent fountains from freezing in winter. The objects change in shape and size as a result of the cladding; freed from their utilitarian character, they acquire an aesthetic quality all of their own. In these protective constructs Matthias Hoch discovers a sculptural potential, tapping into it to extract convincing individual images.

Photographs of temporary floor covering plates, taped display windows, objects wrapped in plastic film document the state of the building during its repair phase. Exposed cables, demolished walls and ripped-up floors show the extent of the repair works required. Outdoors, the photographer encountered a temporarily disused infrastructure: empty roads, overgrown car parks, and a cross made of plastic sheeting laid out on the ground to indicate that the airport runway is closed. In Hoch's photographs these visible phenomena condense into symbols of a prescribed loss of functionality.

The Leipzig-based photographer uses a strict stylistic idiom in his colour photographs, which are characterised by tremendous technical precision. Each of his photographs, composed as individual images, precisely depicts its subject matter. The photographs tightly crop their motif, detaching them from their surroundings. This compositional style directs the viewer's attention to the surface, structure, colour, and shape of the photographed subject. Similarly, the image reproduction scale is often impossible to ascertain. This in turn contributes to the abstraction of the photographs, their image character both documentary and stand-alone⁹ in style. In his concentrated photographs Matthias Hoch succeeds in depicting the essence of each object in their transitory process¹⁰, thus reflecting on concepts and experiences of time and enabling the viewer to arrive at a fundamental insight into universal connections.

1 For his project on Hotel Kobenzl in Salzburg published in 2016, Matthias Hoch used a digital camera.

2 A large-format camera with a sheet film negative format of 10.2 x 12.7 cm.

3 Matthias Hoch, in: Harald Kunde, 'Abglanz des Alltäglichen', in: Matthias Hoch, *Fotografieren/Photographs, Ostferrn-Ruit*, 2005, no page numbering.

4 Between 1999 and 2004, Matthias Hoch photographed in Paris, Brussels, Frankfurt am Main, Wolfsburg, Tel Aviv, Ravensburg, Amsterdam, Rotterdam, Rome, the Vatican City, Leipzig, Zlin.

5 Cf. the RBB broadcast on the construction of the airport, *Letzter Aufruf BER – Der lange Weg zum Hauptstadtflughafen*, www.arte.tv/de/videos/087417-000-A/letzter-aufruf-ber/

6 Niklas Maak mentions that 'construction archaeologists (had to be) hired to scrutinise the half-finished airport like the mysterious temple of a long-lost civilisation: what might this pipe signify?', Niklas Maak, 'Fertig', in: *Frankfurter Allgemeine Zeitung*, 31 October 2020.

7 Freddy Langer notes that it is impossible to tell from the photographs whether they depict construction or demolition phases, Freddy Langer, *BER*, in: *Frankfurter Allgemeine Zeitung*, 27 December 2018.

8 Niklas Maak has this description of the interior: 'Such an excess of wood paneling puts one in mind of a hotel lobby that holds out the promise of imminent slumber, rather than a sense of new departure.' Maak, *Fertig*.

9 As Harald Kunde remarks: 'An exemplar form dominates at all times, and while its function is still visible, it has long since attained an image status in its own right due to the force of its format-filling nature.' Kunde, *Abglanz des Alltäglichen*.

10 As well as his photographs of the German capital's new airport, Matthias Hoch also tackled this subject on film. The 3-channel video projection created in collaboration with his son Philipp Hoch (cinematography and editing) implements a slow and continuous tracking movement through the terminal, again encompassing a further reflection on time.







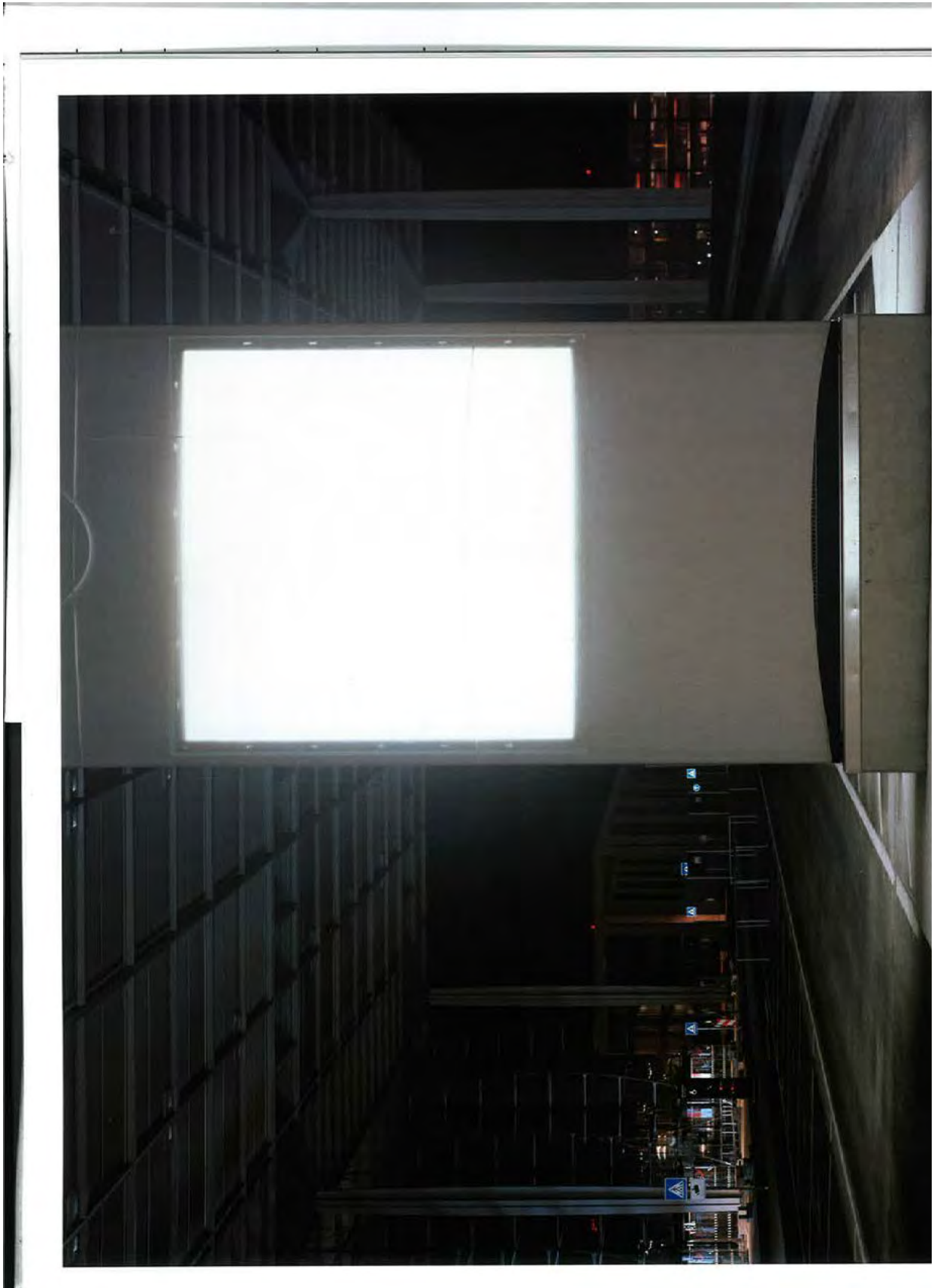


Mattias Hoch, *BER 2019-2020*.
Leipzig: Spector Books, 2022.



THAT ONE ROOM

No one could tell him what it was. A door, obviously. But where did it lead? That one room, they would mumble at first, they were almost certain it was that one room. – ‘What one room?’ he had enquired a little louder. ‘You’re lost, aren’t you?’ came the short and rather sharp reply. The fact was that no-one could tell him what kind of room it was. Or what it was for. But then he never found it again anyway. Last time round, he’d even taken a photo of the room’s code designation with his mobile so he would find it again on his next visit, two months later, but in the meantime – *God knows why* – they’d changed the number code used to identify all the rooms. It was almost as if they hadn’t wanted him to find the room again. ‘When you’ve got 4,000 rooms, it makes a difference.’ It also means he wouldn’t be able to find his way there either and wouldn’t be able to present the empty space and the gap any more: the room that’s been assigned no particular function, let’s face it. He would never get a proper answer. Later on, there would be talk of a planning error, of a step too far, useless, perhaps even a gift to the gods? What gods? The advancing ones or the ones following up behind? The ones we’re now standing between, here and now. In other words, capitalism. The economy. Capital. Potlatch? So he asks: ‘What’s behind the door then?’ As questions go, it’s a bit like an ejector seat that catapults you out of any conversation. So he never actually gets round to the crux of the matter: Why does everyone and his dog think there’s only one room? There you are, at the site of future travel, and no-one has anything better to do than to think ‘office premises’. What might there not be behind the door?



Reading Room II: Images Themselves

I ask my son, looking intently over my shoulder: "What would you say these photos are all about?"

"Quiet."

His tone of voice is slow and tentative.

I rephrase the question.

"What do you see?"

"Quiet," he says a bit impatiently.

He had already answered once.

Fragments of a specific area, conscientiously and scrupulously carved out, where all things, all surfaces and arrangements seem exactly what their appearances suggest them to be. Everything existing just the way it's supposed to. Exactly its usual self; same as ever.

Small and simple settings: demarcations. Domestic stages, presented in numerical order. Lifelike props from real life. Nothing sensational or conspicuous taking place. No news is good news.

A neutral zone. No gazes / no observations – no obvious reasons to worry.

Still, it's still taking place. It's in the air. It's contagious.

At first, you suspected nothing. Didn't have a clue. It dwells in human nature. It germinates and grows naturally. No matter what's said. And thanks to, as well.

In the twinkle of an eye, everything is signs. About the absence of presence and the presence of absence. Nothing about innocence. The order of things / matters as they stand / positions of bodies.

Pull a blade of grass from the lawn. Shortest one wins.

Today's technology has invented sound-activated microphones that automatically start a tape-recorder somewhere (maybe in that insignificant car down there in the street) as soon as even the slightest of extraneous sounds occurs.

The recorder stops in the moment where angels tread, no pin drops to the floor and the fugitive crosses his tracks.

Where shades are growing, memory slowly fades away, and silences take place. Somehow, this seems to be quite a discrete technology. Completely impersonal.

These photos, on the other hand, are absolutely personal. Lars Tunbjörk returns to the city, the area, the house and the rooms where he grew up. This homecoming is not unarmed. Nobody could see this reality with the naked eye only. Through the camera, he turns our attention to matters overlooked.

To the bypassed. Thus, he watches over a place that he's still belonging to. And the place responds.

A Book of Revelations – from the residential suburb / Sweden.

Göran Odbratt



Lars Tunbjörk, *Retrospective*.
Stockholm: Bokförlaget Max Ström, 2018.





Lars Tunbjörk, *Retrospective*.
Stockholm: Bokförlaget Max Ström, 2018.





Lars Tunbjörk, *Retrospective*.
Stockholm: Bokförlaget Max Ström, 2018.





Lars Tunbjörk, *Retrospective*.
Stockholm: Bokförlaget Max Ström, 2018.





Lars Tunbjörk, *Retrospective*.
Stockholm: Bokförlaget Max Ström, 2018.





NGC 281, The Pacman Nebula
Kitt Peak National Observatory
Tohono O'odham Reservation, Arizona

*NGC 281 is a star-forming nebula approximately 9,500 light-years away.
It was photographed through a telescope at Kitt Peak National Observatory,
home of the world's largest collection of optical telescopes.*

Kitt Peak is a division of the National Optical Astronomy Observatory (NOAO). Securing viewing time is highly competitive. Astronomers must apply for viewing time and decisions are made through a peer review process. Once accepted, astronomers wait on a list for months, sometimes years, for access to the telescopes. Kitt Peak is considered the optimal viewing location in the U.S. for nighttime optical and infrared astronomy and daytime study of the Sun. It was established in 1958 after more than three years of scouting U.S. mountain ranges for these viewing conditions. The Kitt Peak observatory was built on the sovereign land of the Tohono O'odham Indian Nation. NOAO leases 200 acres from the Tohono O'odham for Kitt Peak and is permitted to stay as long as scientific research facilities are at the site.

Although catalogued as NGC 281, this nebula is widely referred to as the Pacman Nebula because it is thought to resemble the popular 1980s video game character, Pac-Man. This photograph was taken with the assistance of Kitt Peak lead observer, Adam Block.



Smith & Wesson of Michigan, Receiver of Firearms
from Lee Wilson of Headquarters
Newburgh, Massachusetts

Smith & Wesson of Michigan, Receiver of Firearms
from Lee Wilson of Headquarters
Newburgh, Massachusetts

Smith & Wesson is the leading manufacturer of handguns in the United States. The company works with five state and federal government agencies including NYSD, ATF, FBI, Virginia State Police, and the U.S. Marine Corps. Smith & Wesson is a leading manufacturer of handguns in the United States.

The National Rifle Association (NRA) is a national organization that promotes the rights of Americans to own firearms. The NRA is a leading manufacturer of firearms in the United States. The NRA is a leading manufacturer of firearms in the United States. The NRA is a leading manufacturer of firearms in the United States.



Sexual Assault Kits Awaiting DNA Analysis
Bode Technology Group, Inc.
Springfield, Virginia

Bode Technology is the largest private forensic DNA laboratory in the United States. It assists local, state and federal agencies in processing the large number of backlogged sexual assault evidence kits. Nationwide, backlogged sexual assault kits remain in storage, sometimes for years, before being processed for entry into the FBI Laboratory's Combined DNA Index System.

A sexual assault kit, also known as a rape kit, is a sealed white box that contains physical and biological evidence collected from the victim during a medical examination. Sexual assault kits are administered by nurses to assist in identifying and prosecuting the crime's perpetrator. Forensic evidence stored in the kit can include: blood, clothing, fingernail scrapings, hair and semen. Three obstacles have prevented the efficient use of rape kits in America: law enforcement, the cost of collecting evidence, the cost of having the evidence analyzed, and the capability to process the increasing number of kits.

It was recently estimated that there are as many as half a million sexual assault kits in the U.S. awaiting analysis. In many cases, medical examination and processing costs are the responsibility of the victim. According to RAINN, the Rape Abuse and Incest National Network, an individual is sexually assaulted every two and a half minutes.



Bureau of Engraving and Printing
U.S. Department of the Treasury
Washington, District of Columbia

Stacks of newly printed one- and two-dollar bills totaling over \$10,000,000.

The Bureau of Engraving and Printing (BEP) designs and manufactures American paper currency and security documents for other federal government agencies. The BEP also reimburses individuals and businesses for paper money that has been irreparably damaged, a service used most often by victims of flooding or other natural disasters. Producing 55 million notes per day with a total value of approximately \$635 million, 45 percent of the notes printed are \$1 notes. Notes are printed on a cotton and linen rag paper. Each year, 95 percent of the notes printed are used to replace those already in circulation.

The U.S. government began printing paper money in 1861 to help protect against coin counterfeiting. Nicknamed greenbacks, these early bills were issued to finance the Civil War. Recent advancements in copying and printing technologies have raised the incidence of counterfeiting. Since 1996, the BEP has been adding security features to its paper money, constituting the first major production change since 1978. BEP enhances designs every seven to ten years. The first manufacturer of U.S. currency, including the altering of genuine currency, is punishable by a fine of up to \$5,000 and imprisonment up to 15 years. Currently, the U.S. dollar is the most frequently used currency in the world. The \$100 note has been the largest denomination in circulation since 1969.



Transatlantic Submarine Cables Reaching Land
VSNL International
Avon, New Jersey

These VSNL sub-marine telecommunication cables extend 3,057.4 miles across the Atlantic Ocean. Capable of transferring over 60 million simultaneous voice conversations, these underwater fiber optic cables stretch from Southampton Sands in the United Kingdom to the coast of New Jersey. The cables run below ground and emerge directly into the VSNL International headquarters, where signals are amplified and split into successive wavelengths enabling transatlantic phone calls and Internet transmissions.

Underwater fiber optic cables are laid along the ocean's floor by specially designed ships. Cables are buried as they approach shore and armored to protect against undersea landfills, mining, life rafts, ice penetrators and fishing equipment. Fishermen are advised of cable locations as boating can interfere with international communication services as well as sink a boat.

VSNL operates one of 14 sub-marine cable systems connected to the continental United States. Exchanges originating in the U.S. are combined and enhanced before broadcast and retransmission across the Atlantic. As of 2005, sub-marine cables link all the world's continents except Antarctica.



Lone Star Sun Dance, Hanging from the Sacred Tree
Grace Simeone
Lampasas, Texas

The Sun Dance is a sacred Lakota ceremony. Versions of the dance have developed over several hundred years and have been practiced by many North American Native American nations. Lone Star Sun Dance rituals include fasting for four days without food, drink or sleep, singing, drumming, sweat purification and experiencing visions. The central act of the Sun Dance represents a sacrifice for the well being of the tribe. Selected men are pierced by pegs in their chests and backs, anchor themselves with ropes to the sacred cottonwood tree, and move forcefully until the skin rips.

Between the 1880s and 1930s, Native American religions were outlawed under federalist martial Civilian Regulations. Until 1978, when the Supreme Court passed the American Indian Religious Freedom Act, it was illegal to perform many rituals in the Sun Dance.

Michael Hull, leader of the Lone Star Sun Dance, claims to be the only white man to be confirmed as a Sundancer Chief by both traditional Lakota elders and Leonard Crow Dog, a spiritual leader of the American Indian Movement. Hull has led dances in Texas since 1998. Participation in the Sun Dance by whites and other outsiders remains a controversial topic within Native American communities.

MONUMENT & NICHE



DEN NY BYS ARKITEKTUR

THE ARCHITECTURE OF THE NEW CITY

Carsten Juel-Christiansen

RHODOS



Man skal ikke gøre sig illusioner om det nutidige, men alligevel erklære sig til fordel for det. (Walter Benjamin).



We should not cherish any illusions about the modern scene but nevertheless declare ourselves in favour of it. (Walter Benjamin).

Introduktion

I økonomien overalt på kloden præger svingningerne på børsen – døgnet rundt – den konstante strøm af handlinger, der skaber de skelsættende begivenheder. Som økonomiske svingninger forplanter de sig tilbage til enhver afkrog af verden. Finansdistrikternes arkitektur aftegner i en langsommere takt de forandringer i verdensanskuelsen, der er en del af hele kultur- og samfundsudviklingen.

Fra Brooklynbroen overskues New Yorks centrum. Området fremtræder som en vedvarende byggeproces, der udtrykker og – ved sin stadige fortætning – forvandler grundlaget for samfundslivet. I dag dominerer World Trade Center Manhattans profil, mens det tidligere var Woolworth-bygningen, der udgjorde højdepunktet. I de 60 år der ligger mellem deres opførelse forskydes tyngdepunktet afgørende i samfundet og i menneskets bevidsthed.

Woolworth-bygningen fra 1913 er leddelt og symmetrisk, med markering af midte og sider og med en særlig udformet top, der sidder som hovedet på en krop. Bygningen har form som en menneskefigur og formidler en forestilling om individet som verdens centrum.

I World Trade Center er denne forestilling forsvundet. Ingen indre spændinger holder tvillingetårnene sammen, ingen indre forskelle viser hen til noget grundlag (1). Den anonyme fordobling kan betragtes som et udtryk for, at et hvert centrum, enhver form for enhed i mangfoldigheden ikke mere har nogen plads i virkelighedstolkningen. Verden opfattes

Introduction

In global economy the fluctuations on the stock exchange exert their daily influence on the constant stream of actions constituting epoch-making events. As economic fluctuations they are transmitted to every corner of the world. At a slower tempo, the architecture of the financial centres reflects those changes in world outlook which form part of all social and cultural development.

Viewed from Brooklyn Bridge, the centre of New York manifests itself as a continuous building process which exposes and – with its steadily increasing concentration – transforms the foundation of community life. Today the World Trade Center dominates the profile of Manhattan where previously the Woolworth building formed its zenith. During the sixty years between their erection there has been a marked shift in emphasis from subject to structure in society and human consciousness.

The Woolworth building from 1913 is jointed and symmetrical; its middle and sides are accentuated and its specially constructed top sits like a head on a body. The building is shaped like a human figure, conveying the notion of the individual as centre of the world.

In the World Trade Center this notion has vanished; there are no inner tensions holding the two towers together, no internal differences to indicate any referential basis (1). The anonymous duplication seems to suggest that every centre, every form of unity within multiplicity, no

som et netværk af anonyme strukturer eller serier af forløb, der ikke er underordnet et enhedsskabende princip.

Woolworth-bygningen repræsenterer afslutningen af en epoke. På opførelsesstidspunktet skred den jeg-centrerede, hierarkisk opbyggede verdensorden sammen. *Denne krig, fra 1914-1918, var virkelig ikke sammensat som alle de foregående krige, det var ikke en komposition med én mand i centrum omgivet af en hel masse mænd, men en komposition uden begyndelse og ende, en komposition hvor det ene hjørne var lige så vigtigt som det andet hjørne*(2). Således beskrev Gertrude Stein den opløsning af det hierarkiske verdensbillede, der indledtes ved århundredets begyndelse, og som nu endegyldigt er gennemført.

I den nye by ses de samfundsmæssige kræfter, der blev frigjort i opløsningen. I byfornyelserne og især i metropolernes periferi fremtræder de i deres nutidige ikklædning. Lysmasterne, vejanlæggene, markerne og byggesystemerne peger allesammen imod en økonomisk og samfundsmæssig organisation domineret af få, store, private og offentlige bureaukratier, som dels virker sammen og dels er i indbyrdes konkurrence. De enkelte anlæg udtrykker i sig selv hverken tyngende investeringer eller iøjnefaldende betydninger. De kan bedst karakteriseres som beskedne økonomianlæg med en ny, industriel skrøbelighed. Det er ikke bygværkerne, der alene vejer til, men sammen med det underliggende system af tilvirkning, distribution og udveksling, af løn, skat, husleje, transport, lys, varme o.s.v. udgør de dele af en ny orden, et net som omslutter personen.

Byfornyelsernes nedslidning af de historiske bycentre og byvækstens slettelser af det historiske landskab i byernes periferi beskriver en tendens i udviklingen af den nye by, som medfører at by og land, fortid og fremtid, blandes i et nyt entropisk landskab. Det er billedkunstneren Robert Smithson, der i 1966 i sin artikel »Entropi og de nye monumenter« (3) har anvendt fysikkens entropibegreb til at analysere den moderne arkitektur. Både »Park Avenue arkitekturen« og forstadsvækstens utallige, ensartede boligprojekter beskrives her som bidragydere til den arkitektoniske entropi. I denne indholdslose eller »lidet betydningsfulde« form for arkitektur finder han en ny, klar perception af fysisk virkelighed, rensat for abnindelige krav om venbed og idealisme. Smithson erkender at disse værdier har mistet deres betydning i den moderne kultur, og i stedet rettes hans opmærksomhed mod den ydre verdens »facts«. Mod den glatte overflade, som ikke skjuler nogen dybde, mod det banale, det tomme, det kolde, tomrum efter tomrum, med andre ord (mod) den næsten umærkelige tilstand som kendes under betegnelsen entropi. I 60'ernes standardiserede arkitektur og vareproduktion ser Smithson entropisætningens teoretiske konsekvens visualiseret: at også universet i en yderste fremtid omdannes til en ubevægelig, altomspændende ensartethed.

Den tiltagende entropi i det visuelle miljø, nedfrysningen af tid og bevægelse, den storslåede stilstand som også World Trade Center peger på, rummer imidlertid samtidig en særlig eufori – et frigørende moment – der fremstår som en ukontrolleret bieffekt af tømningen af alt indhold i det jeg-centrerede verdensbillede. Smithson benytter et 'blackout', et totalt sammenbrud af kraftforsyningen, som i 1965 ramte nogle af USA's

longer has any place in the interpretation of reality. The world is conceived as a network of anonymous structures or chains of events which are not subordinate to any unifying principle.

The Woolworth building represented the end of an epoch. At the time of erection the egocentric, hierarchically constructed world order collapsed. *Really the composition of this war, 1914-1918, was not the composition of all previous wars, the composition was not a composition in which there was one man in the centre surrounded by a lot of other men but a composition that had neither a beginning nor an end, a composition of which one corner was as important as another corner* (2). That is how Gertrude Stein described the disintegration of the hierarchical picture of the world which started at the beginning of the century and is now complete.

In the new city the social forces liberated during the process of disintegration are now exposed. In central areas following urban renewal, and especially on the outskirts, they appear in their present form. As pylons, shopping centres, roads and building systems, they point towards an economic and social organization dominated by a few private or public bureaucracies working partly in cooperation and partly in competition. In themselves the individual lay-outs express neither heavy investments nor obvious significances. They can best be characterized as modest economy lay-outs possessing a new industrial fragility. It is not the buildings alone that carry weight but, together with the underlying system of production, distribution and exchange – of pay, tax, rent, transport, light and heating, etc. – they constitute parts of a new order, a network encircling the person.

The wearing down of the historical city centre by urban renewal and the eradication of the historical landscape in the city outskirts by urban growth indicate a tendency in the development of the new city, as a result of which town and country, past and future, merge to form a new entropic landscape. The artist Robert Smithson, in his article »Entropy and the New Monuments« from 1966 (3), makes use of the physicists' concept of entropy in his analysis of modern architecture. Here he describes both »Park Avenue architecture« and the infinite number of uniform housing projects in suburbia as contributing to the architecture of entropy. In this empty or »undistinguished« run of architecture he finds a new, clear perception of physical reality free from the general claims of »purity and idealism«. Smithson acknowledges that these values have lost their significance in modern culture, and he directs his attention instead towards the »facts« of the external world – towards the smooth surface that does not conceal any depth, towards the banal, the empty, the cool, blank after blank; in other words, (towards) that infinitesimal condition known as entropy. In the standardized architecture and production of the sixties Smithson sees the visualization of the theoretical consequences of the principle of entropy: in an ultimate future the universe too will be transformed into an immovable, all-encompassing uniformity.

The increasing entropy in the visual milieu, the frozen time and movement, and the impressive inertia to which the World Trade Center also points convey at the same time, however, a special feeling of elation –

tæt befolkede stater, til at anskuelligere denne overrumplende fristillelse: *I stedet for frygt skabte kortslutningen en slags euforisk tilstand. En nærmest kosmisk glæde fejede ind over de mørkelagte byer. Hvorfor folk reagerede på den måde vil man måske aldrig finde ud af.*

Smithson opdagede uventede æstetiske kvaliteter i den nutidige bygge- og anlægsaktivitet. I det tomrum, som den udvider, antydes en ophævelse af tiden. Hos arkitekten Aldo Rossi er tidsdimensionen derimod tilstede i byen, som en spiralforn, eller som »bølgeslag«. Fortiden er hele tiden opsøgt i nutiden, og danner derfor altid et mønster for fremtiden. I dette perspektiv ophæves skellene mellem de historiske epokers lag i byens struktur. Antikkens og nutidens by ses som et sammenhængende arkitektonisk objekt, hvor byens elementer er dannet som *forudarrangerede, men altid uforudsigelige konkretiseringer af grundtyper*.(4).

I byperiferien dannes imidlertid struktur og elementer, d.v.s. planer og anlæg i en samtidighed, som udviser erindringen om nogen fortid. Denne mangel på »oprindelse« – som Smithson beskrev (5) – dette fravær af påtryk af store historiske begivenheder, gør at de nye byer indtager en særstilling i opfattelsen af byen som arkitektur.

Rossis analyser tager udgangspunkt i den historiske by. Hans centrale begreber *locus* og *monument*, der betyder henholdsvis stedet og tegnet for historiske begivenheder (6), findes i den nye by kun i en skitseagtig udgave. Der er kun tale om enten ufatteligt fjerne begivenheder, mindre episoder, der er knyttet til historiske skred eller hændelige uheld. En fjern istids aflejringer, en forpost i byens belejring, en strejke, et bankrøveri o.s.v.

Den nye by må vi først og fremmest forstå ved at betragte dens aktuelle, nutidige praksis. Det er en pionerfase. Men Rossis indgangsvinkel til en slående beskrivelse af byens arkitektur, gør det muligt at se også byperiferien som et autentisk niveau. Byperiferiens infrastruktur og dens større anlæg vil med et andet af Rossis begreber have *permanence* (7) – vedvarende – d.v.s. de bliver uslettelige spor, og lige som den feudale og den borgerlige by vil også den nye by præge fremtidens by både som begrænsning og som værdi. Den nye by er byen, som er ved at blive til.

Af motorvejsudfletningerne og systembyggerierne vokser en ny byarkitektur frem. Ved århundredets begyndelse optrådte den kun som en utopi, en fremtidsvision. I midten af århundredet, under virkeliggørelsen, fik den karakter af nødvendighed, blev et økonomisk og teknisk anliggende. Først senere bliver den en betydningsmættet helhed. Dette kan først ske, når vi har forstået den komplicerede moderne virkelighed, og har fundet et sprog, der præcist kan formidle denne forståelse.

I 1963 beskrev Chr. Nordberg Schulz Times Square i New York som visuelt kaos. Med Times Square i tankerne hævder Nordberg Schulz at *enhedskaracteren, som vi kender fra fortidens byer og anlæg er ved at blive en døende erindring* (8). Knap 10 år efter afdækker Robert Venturi en enhedskaracter i den samme plads. Hvad Nordberg Schulz så som et tredimensionalt kaos, ser Venturi som en ny, todimensionalt orden, *ikke et barokdrama, men et byzantinsk drama*, bestående af overtalesens symboler i en ornamentik af blanke overflader i stor skala.

Venturi ser at mediavæksten også har fået konsekvenser for udformningen og forståelsen af den fysiske verden. Denne vækst resulterer i

a liberating element – which manifests itself as an uncontrolled side-effect of the emptying of all content in the egocentric world picture. Smithson employs a »blackout« – a total disruption of the power supplies that affected some of the USA's densely populated states in 1965 – in order to illustrate this surprising feeling of liberty: *Far from creating a mood of dread, the power failure created a mood of euphoria. An almost cosmic joy swept over all the darkened cities. Why people felt that way may never be answered.*

Smithson discovered unexpected aesthetic qualities in contemporary building and installation work. In its expanding void a suspension of time is intimated. The architect Aldo Rossi, however, finds time present in the city in the form of a spiral or »wash of the waves«. The past is continually being absorbed in the present – ever forming a pattern for the future. Seen in this perspective the dividing lines between the historical strata in the city's structure are erased. City of antiquity and contemporary city are seen as one interconnected artifact, where the city's elements are formed as *unforceable, though always prearranged, materializations of types* (4).

In the peripheral areas of the city, however, structures and elements, i.e. plans and lay-outs, are created in a contemporaneity that erases the memory of any past. This lack of »origin« described by Smithson (5) – this absence of the imprints of great historical events – places the new cities in a special category when regarding the city as architecture.

Rossi's analyses take as their starting-point the historical city. In the new city his central concepts, *locus* and *monument* (6), meaning respectively 'place' and 'sign' of historical events, exist only in sketch-like form. Here it is a question solely of inconceivably distant events, minor episodes associated with historical upheavals, or unforeseen accidents – the deposits of a remote Ice Age, an outpost in the besieged city, a strike or a bank robbery, etc.

In order to understand the new city we must start by considering its present praxis. This is a pioneering stage. But Rossi's approach to a total description of the architecture of the city enables us to see also the city periphery as an authentic level. The infrastructure of the city's peripheral areas and their larger installations will – to use another of Rossi's concepts – have *permanence* (7), or persistence, i.e. they will become non-eradicable traces. And just like the feudal or merchant towns, the new city will leave its mark on the city of the future both as limitation and value. The new city is the city in the process of becoming.

Out of the motorway ramifications and system buildings a new urban architecture is emerging. At the beginning of this century it was manifest merely as a utopia, or vision of the future. In mid-century, during the process of its realization, it acquired the character of necessity – an economic and technical affair. Only later will it become a meaningful totality. Not until we have penetrated the complexity of contemporary reality and arrived at a language capable of conveying this understanding can this take place.

In 1963 Christian Nordberg Schulz described Times Square in New York as visual chaos. With Times Square in mind, Nordberg Schulz maintains that *the unified character we know from the cities and architectural lay-outs of the past is becoming a dying memory* (8). Barely

dannelsen af andre offentlige betydningssystemer end de klassiske, arkitektoniske: form, masse, flade og rum. Men i stedet for at søge tilbage til gamle kategorier, går Venturi ind i det foreliggende, visuelle miljø. Han søger her at udlede en ny forståelse, der sætter ham i stand til at artikulere betydningerne i de nutidige omgivelser gennem nye arkitektoniske indgreb.

Venturis udgangspunkt, hans accept af den omgivende verden, minder om modernisternes i trediveerne, men han afviser deres heroiske holdning (10). Han tror ikke, at man kan hæve sig over og beherske den moderne virkelighed, men ser sig i stedet fældet ind i den. Han koncentrerer sig derfor om lokalt at frenkalde *de ubetydelige forvridninger af sammenhænge* (11), de svage forandringer i det visuelle miljø, hvor nye åbninger i den nye enheds karakter kan vises. Den afsluttende hypotese fra »Complexity and Contradiction in Architecture» kan således betragtes som en indgang til denne bog: *Måske er det fra hverdagens vulgære og ringeagtede landskab, at vi kan udtrække den komplekse og mødsigelsesfyldte orden, som er gyldig og afgørende for vores arkitektur som en bymæssig helhed* (12).

ten years afterwards Robert Venturi uncovers a new unified character in the same square. What Nordberg Schulz saw as three-dimensional chaos, Venturi sees as a new two-dimensional order: *not Baroque but Byzantine drama* (9) – a large-scale decoration consisting of symbols for persuasion in glittering surfaces.

Venturi realizes that the growth of the media has also had an effect on the shaping and understanding of the physical world. This growth results in the creation of public systems of meaning other than those of classical architecture, i.e. form, mass, surface and space. But instead of returning to old categories Venturi delves into the existing visual milieu. Here he tries to derive a new understanding enabling him to express the significance of the present context by way of new architectural interventions.

Venturi's starting-point – his accept of the surrounding world – is reminiscent of that of the modernists in the thirties, though he rejects their heroic attitude (10). He does not think it possible to rise above and thereby control contemporary reality but regards himself instead as being let into it. Therefore he concentrates locally on producing a *slight twist of context* (11) – those minor changes in the visual milieu where new apertures in the new unified character become apparent. The concluding hypothesis from »Complexity and Contradiction in Architecture» can thus be regarded as an entry to this book: *It is perhaps from the everyday landscape, vulgar and disdained, that we can draw the complex and contradictory order that is valid and vital for our architecture as an urbanistic whole* (12).

Aflæsning af billedmaterialet

Plancherne viser varierende udgaver af den nye bys typiske elementer: produktionsfladerne, boligområderne, rekreationslandskaberne, markederne, trafikanelagene.

Luftfotografierne viser byens elementer både som enkelte anlæg og som dele af store sammenhænge, der også rummer forudgående perioders dannelser: kyster, landsbyer, feudalslotte, pionerindustrier m.v., som nu er indkapslet og forandret i et nyt bymæssigt system. Systemets sammensatte karakter er et overordnet fællestrekk, der kan betragtes som et synligt udtryk for forandringsprocesserne i samfundet. Nye kræfter fortrænger gamle.

Kunsthistorikeren George Kubler har i sine undersøgelser af »tingenes historie« fundet, at en bestemt visuel form gennemtrænger alle former i en epoke, både genstande og kunstværker, både kopier og originaler, både værktøj og udtryk (19). Denne »tidens form«, som han kalder det, ser han som et portræt af den kollektive identitet, som forbånd individerne i samtiden. Ud fra en tilsvarende opfattelse er der i vores indsamling og analyse af billedmaterialet ikke skelnet mellem tekniske anlæg, anonymt byggeri og arkitekturværker. De viser samlet et objekt – »den nye by« – der er skabt af, og som selv er med til at skabe en ny samfundsvirkelighed. Ved at betragte bredden af disse fænomener, ved også at se byggepladserne – de rå former der endnu ikke har nogen tydelig mening – som arkitektur, kan man finde frem til det sprog og det sæt af værdier, som belyser samtiden i stedet for at udtrykke længsel efter fortiden.

Luftfotografierne aflæses. Ved aflæsningen af hvert enkelt billede følges et ensartet skema, som omfatter to niveauer:

1. Helhed: hvilke visuelle systemer danner den fysiske enhed.
2. Detalje: hvilke dele er karakteristiske elementer i systemerne.

I de gentagne, systematiske aflæsninger forbindes og forandres iagttageren og det iagttagne. Forståelsen af den faktiske by indoptages i forestillingerne om fremtidige byer, på samme måde som erindringen af fortidige byer kan fremkaldes af de nutidige. I takt med at fænomenets strukturelle karakter træder frem, udvikles betragterens synsvinkel. Fra mængden af aflæsninger udskilles de forhold som gentages. De beskrivelser af systemer og enkeltdele som findes i flere billeder formuleres som generelle begreber. Igennem disse begreber kan byens arkitektoniske helhed analyseres.

Det følgende afsnit gengiver aflæsningsprocessens indhold og faser i en sammentrængt form, således at processen åbnes og begreberne visualiseres. Hver side rummer billeder med ensartede beskrivelsesstræk. Det enkelte billede er forsynet med en kode, som angiver billedets placering i det samlede registreringsmateriale. Koden 1.A1 betyder at billedet findes på planche 1, række A, nr. 1, og henviser dermed til det geografiske område og den større visuelle sammenhæng, som billedet er hentet fra.

Aflæsning og billede er sat op overfor hinanden. På de gennemsigtige ark over siderne er der afmasket således, at de forhold i det enkelte

Reading the pictorial material

The plates illustrate varying editions of typical elements of the new city: production and housing areas, recreational landscapes, shopping centres and traffic installations.

The aerial photographs register these elements both as individual layouts and as part of a larger context which also comprises the formations and artifacts of previous epochs – coasts, villages, feudal castles, and pioneer industries, etc. – that are now transformed and encapsulated in a new urban system. The complicated nature of this system is an overriding feature that can be regarded as a visible indication of changes taking place in society – of new forces supplanting the old.

In his investigations of »the history of things«, the art historian George Kubler discovered that a specific visual form pervades all forms in a given epoch – both artifacts and works of art, both replicas and unique examples, both tools and expressions (19). He sees this »shape in time«, as he calls it, as a portrait of the collective identity that unites individuals in a particular epoch. Correspondingly, no distinction has been made when collecting and analysing this pictorial material between technical installations, anonymous buildings and works of architecture. Collectively, they constitute an object – »the new city« – which is created by the new social context the city itself is creating. By regarding the full range of these phenomena – by registering as architecture also the building sites – the raw forms that do not yet have any clear significance – it is possible to arrive at a language and a set of values capable of throwing light on our own times instead of merely expressing a longing for the past.

The aerial photographs are read and, for each individual picture, the readings comply with a standard formula on two levels:

1. Totality: the visual systems comprising the physical totality.
2. Detail: those parts forming characteristic elements in the systems.

In the systematic repetition of the readings the observer and the observed are both connected and transformed. The understanding of the city under observation becomes incorporated in notions of future cities in the same way as the recollection of past cities can be evoked by present cities. At the same time as the structural nature of the phenomenon is exposed, the visual angle of the observer is widened. Data of a repetitive nature are extracted from the total number of readings. The descriptions of systems and details found in several pictures are formulated as general concepts, and these concepts are employed in the analysis of the city's architectural totality.

The following section reproduces the contents and stages of the reading process in concentrated form, so that both reading process and concepts may be visualized. Each page contains pictures with similar descriptive features. Each picture is furnished with a code indicating its place in the total material registered. Thus, code 1.A 1 indicates that the picture is to be found as no. 1 in plate 1, row A, and refers thereby to the geographical region as well as to the larger visual context out of which the picture has been taken.

billede, som har relation til de øvrige billeder trækkes frem. De tilsvarende, ensartede beskrivelser – som begrebsformen dannes af – er kursiveret.

Afmaskningerne har en dobbelt funktion. *I det enkelte billede afma-*skes elementer, der er bestemmende for fænomenets struktur. I bevægelsen mellem udsnittet og billedets helhed vises den sammenhæng, der bestemmer betydningsindholdet. *I det samlede afmaskningsark* sammenholdes forskellige varianter af det samme element – eller rettere af komponenter i den samme »udtryksfigur«, d.v.s. det samme mønster af formelementer, der endnu ikke har klart aflæselige betydninger.

De enkelte virkelighedsudsnit som afmaskningen løsriver fra deres konkrete sammenhæng overføres i en ikke eksisterende sammenhæng – i en tænkt by.

I spændingen mellem den eksisterende by og den tænkte by dannes for den visuelle bevidsthed forestillingen om en ændret by. Af byens eksisterende grænser opstår forestillingerne om nye mulige grænser, og om nye overgange (20).

The reading and the picture are placed in apposition. The transparent sheet covering each page is masked in such a way that the features in the individual picture that are related to those of the remaining pictures are emphasized. The corresponding descriptions – those from which the concept has been formed – are in italics.

The maskings have a double function. *In the individual picture* the elements determining the structure of the phenomenon are revealed. In the movement between the segment and the underlying picture the context determining the content of meaning becomes apparent. *Each masking sheet as a whole* reveals different variants of the same element – or rather, of the components of the same »figure of expression«, i.e. the same pattern of elements of form not yet possessing clearly readable significances.

The isolated segments of reality detached by masking from their concrete context are transferred into a non-existing context – into an imagined city.

The tension between the existing city and the imagined city causes the notion of a transformed city to be visually imprinted on the mind. From the city's existing boundaries arise notions of new potential boundaries – of new transitions (20).

(5.C4.) Vallensbæk Nordmark

In the conversion of an area from country into town the geometry of the landscape is transformed. Concentrations of urban sprawl replace the evenly distributed buildings of the agricultural area.

In the new pattern, commons and groves appear as remains of a previously man-made landscape.

(2.E3.) Ikea, Høje Tåstrup

Continuous surfaced areas with individual standardized structures create a new, homogeneous setting for production, storage and sales. Fields are encroached on and agricultural buildings change function.

Remains of the gently domed terrain reappear as slopes and ramps.

(1.A2.) Ballerup Sports Ground

The sports ground is sited in an open area sloping gently down towards Harrestrup brook. The terraced landscape, which echoes the geometry of adjacent building complexes, indicates that the park is conceived as an urban area.

The design of the stadium – like an artificial island – emphasizes that the drainage and regulation of the terrain constitute fundamental elements of area conversion.

AREA CONVERSION – LANDSCAPE REMAINS

(5.C4.) Vallensbæk Nordmark

I arealomslaget fra land til by forandres landskabsfladens geometri. Den spredte byudviklings samlede felter erstatter landbrugsområdets jævnt fordelte bebyggelse.

Overdrevsarealer og lunde optræder i det nye mønster som rester af natur og af et forudgående kulturlandskab.

(2.E3.) Ikea, Høje Tåstrup

Sammenhængende, befæstede arealer med fritliggende haller danner en ny, ensartet ramme om produktion, lager og vareomsætning. Markerne fortrænges og landbrugsbygningerne ændrer funktion.

Rester af det svagt kuperede terræn genfindes som skrænter og ramper.

(1.A2.) Ballerup Idrætspark

Idrætsparken er anlagt på et åbent areal, der skræner mod Harrestrup Å. Landskabets terrassering, som gentager de tilgrænsende bebyggelsers geometri, viser at parken opfattes som et bymæssigt areal.

Stadions udformning – som en kunstig ø – fremhæver terrænreguleringen og reguleringen af vådområder, som de grundlæggende faktorer i arealomslaget.

AREALOMSLAG – LANDSKABSRESTER



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AREALOMSLAG – LANDSKABSRESTER

(5.D3.) Store Vejleå, Albertslund

The open areas beside Store Vejleå form part of the western region's system of interconnected open spaces linking the region with the coast.

Albertslund's mounds form a hierarchical point which lends identity to the area's many uniform building complexes.

(2.E1.) City 2, Høje Tåstrup

The Center buildings are placed in the middle of an enormous carpark. They have no front in the traditional sense, but an open periphery that provides access from all sides; the centre of the layout is marked by a covered square.

The spatial organization balances between a coordinate geometrical subdivision of the surface and a hierarchical increase in intensity towards the middle of the lay-out.

The centre's logo, which can be seen at a great distance, emphasizes the unity of the complex.

COORDINATE — HIERARCHICAL

(5.D3.) Store Vejleå, Albertslund

De åbne arealer ved Store Vejleå er en del af Vestegnens sammenhængende system af friarealer, som forbinder bydelen med kysten.

Albertslund høje danner et hierarkisk punkt, som giver identitet til områdets mange, ensartede bebyggelser.

(2.E1.) City 2, Høje Tåstrup

Centrets haller er placeret midt på en rektangulær parkeringsplads. Bygningerne har ikke nogen front i traditionel forstand, men en åben periferi, der giver adgang fra alle sider og anlæggets centrum markeres af et overdækket torv. *Den samlede, rumlige organisation balancerer imellem en ligelig, koordinatgeometrisk underdeling af fladen og en hierarkisk, stigende intensitet mod anlæggets midte.*

Kompleksets samlende enhed markeres af centrets logo, som ses over store afstande.

LIGELIG – HIERARKISK



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LIGELIG – HIERARKISK

(5.A4.) Herstedøster Industrial Centre

Industrial and housing areas designed and erected as separate monostructures. *Each building pattern consists of series of uniform elements.*

Rectangular plots, industrial structures and standard houses form related, homogeneous elements in the two systems.

(2.D3.) FDB, Albertslund

The FDB complex is subdivided both spatially and functionally into administrative, storage and loading areas.

The parterre garden, loading alley, and silo with logo form differentiated elements in the lay-out's intrinsic system, creating at the same time a link with the surrounding urban area.

(2.A3.) N.K.T. Vibeholm, Glostrup

The cable factory forms a subdivided urban unit arranged around a main street with squares and intersecting streets.

The visible modular character of the production buildings as well as the buildings designed specifically for the power supply and the administration create a unity and variation in the total lay-out that points towards the feudal town.

SERIAL - SUBDIVIDED

(5.A4.) Herstedøster Industricenter

Erhvervsområde og boligområde planlagt og opført som adskilte monostrukturer. Indenfor hver bebyggelsesstruktur adderes ensartede elementer.

Rektangulære parceller, standardhaller og typenhuse er beslægtede, ensartede elementer i de to systemer.

(2.D3.) FDB, Albertslund

FDB-anlæggets helhed dannes ved en rumlig og funktionel underdeling af det samlede kompleks i et administrationsområde, lagerområde og læsseareal.

Parterrehave, læsegade og silo med varemærke er differentierede elementer i anlæggets eget system, samtidig med at de skaber forbindelse til det omkringliggende byområde.

(2.A3.) N.K.T. Vibeholm, Glostrup

Kabelfabrikens bebyggelse fremtræder som en underdelt, bymæssig helhed organiseret omkring en hovedgade med pladsdannelser og tværgående gader.

Produktionshallernes synlige fagdeling og de enkelte, særligt udformede bygninger til kraftforsyning og ledelse, skaber en enhed og variation i det samlede anlæg, som viser hen til den feudale by.

ADDERET – UNDERDELT



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ADDERET – UNDERDELT

(1.B3.) Toms Factories, Ballerup

In the garden of the Toms Factories the trees are planted in parallel rows which reflect the modular constructional system of the building. The straight rows of trees are abruptly terminated and supplemented with smaller, parallelly displaced rows of bushes. *Break and parallel displacement express a deliberate contradiction or ambiguity in the lay-out's otherwise ambiguous character, thereby keeping the architectural system open.*

(5.F2.) Køge Bay Beach Park, Ishøj

The artificial sand island has been created by way of an impersonal industrial filling technique; but in its awkward, almost childish movement reflected in the twists and turns and varying widths of the isthmus, the lay-out brings back vague memories of past beaches.

The lay-out is characterized at one and the same time by the open anonymity of technology and by deep-seated subjective memories.

(5.E1.) Vallensbæk Cross

The influence of technology in the new surroundings is nowadays so comprehensive that harmoniously worked-out transitions produced by craftsmen have disappeared. The content of meaning seems instead to be associated with a simultaneous reference to basic conceptual opposites.

At Vallensbæk Cross the roadway's mathematical ideality is spread over a landscape whose character and vegetation points towards the plains of the past. *The lay-out as a whole is suggestive of two forms of void and beginning – of an idealistic and a materialistic originality, or of pure idea and pure material.*

UNAMBIGUOUS – AMBIGUOUS
ANONYMITY – SUBJECTIVITY
IDEA – MATERIAL

(1.B3.) Toms Fabrikker, Ballerup

I haveanlægget ved Toms Fabrikker er træerne plantet i parallelle rækker, der har forbindelse til bygningens modulære konstruktionssystem. De lige trærækker afbrydes brat og suppleres med mindre, fortsatte rækker af buske. *Brud og forsetning udtrykker en bevidst modsigelse eller tvetydighed i anlæggets ellers entydige karakter*, og medvirker dermed til at holde det arkitektoniske system åbent.



(5.F2.) Køge Bugt Strandpark, Ishøj

Den kunstige strandø er etableret ved hjælp af en upersonlig, industriel opfyldningsteknik, men i den kejtede næsten barnlige bevægelse, der afspejles i landtangens drejninger og varierende bredde, rummer anlægget en vag henvisning til tidligere oplevede strande.

Anlægget præges på en gang af teknologiens åbne anonymitet og af dybtliggende subjektive erindringer.



(5.E1.) Vallensbækkrydset

De teknologiske bestemmelser i de nye omgivelser er i dag så omfattende, at de harmonisk bearbejdede overgange, som kendtes i håndværksproduktionen, er forsvundne. Betydningsindholdet i de nye former synes i stedet at være knyttet til en samtidig henvisning til store bevidsthedsmæssige modsætninger.

Vejbanens matematiske idealitet lægges i Vallensbækkrydset hen over et landskab, som i bevoksning og karakter viser hen til fortidens sletter. *Helheden peger på én gang mod to former for tomhed og begyndelse. Mod en idealistisk oprindelighed og en materialistisk oprindelighed, eller mod den rene idé og det rene materiale.*



ENTYDIG – TVETYDIG
MOD ANONYMITET – MOD SUBJEKTIVITET
MOD IDÉ – MOD MATERIALE

(1.B3.) Toms Factories, Ballerup

In the garden of the Toms Factories the trees are planted in parallel rows which reflect the modular constructional system of the building. The straight rows of trees are abruptly terminated and supplemented with smaller, parallelly displaced rows of bushes. *Break and parallel displacement express a deliberate contradiction or ambiguity in the lay-out's otherwise ambiguous character, thereby keeping the architectural system open.*

(5.F2.) Køge Bay Beach Park, Ishøj

The artificial sand island has been created by way of an impersonal industrial filling technique; but in its awkward, almost childish movement reflected in the twists and turns and varying widths of the isthmus, the lay-out brings back vague memories of past beaches.

The lay-out is characterized at one and the same time by the open anonymity of technology and by deep-seated subjective memories.

(5.E1.) Vallensbæk Cross

The influence of technology in the new surroundings is nowadays so comprehensive that harmoniously worked-out transitions produced by craftsmen have disappeared. The content of meaning seems instead to be associated with a simultaneous reference to basic conceptual opposites.

At Vallensbæk Cross the roadway's mathematical ideality is spread over a landscape whose character and vegetation points towards the plains of the past. *The lay-out as a whole is suggestive of two forms of void and beginning – of an idealistic and a materialistic originality, or of pure idea and pure material.*

UNAMBIGUOUS – AMBIGUOUS
ANONYMITY – SUBJECTIVITY
IDEA – MATERIAL

(1.B3.) Toms Fabrikker, Ballerup

I haveanlægget ved Toms Fabrikker er træerne plantet i parallelle rækker, der har forbindelse til bygningens modulære konstruktionssystem. De lige træerækker afbrydes brat og suppleres med mindre, fortsatte rækker af buske. *Brud og forsætning udtrykker en bevidst modsigelse eller tvetydighed i anlæggets ellers entydige karakter, og medvirker dermed til at holde det arkitektoniske system åbent.*



(5.F2.) Køge Bugt Strandpark, Ishøj

Den kunstige strandø er etableret ved hjælp af en upersonlig, industriel opfyldningsteknik, men i den kejtede næsten barnlige bevægelse, der afspejles i landtangens drejninger og varierende bredde, rummer anlægget en vag henvisning til tidligere oplevede strande.

Anlægget præges på en gang af teknologiens åbne anonymitet og af dybtliggende subjektive erindringer.



(5.E1.) Vallensbækkrydset

De teknologiske bestemmelser i de nye omgivelser er i dag så omfattende, at de harmonisk bearbejdede overgange, som kendtes i håndværksproduktionen, er forsvundne. Betydningsindholdet i de nye former synes i stedet at være knyttet til en samtidig henvisning til store bevidstheds-mæssige modsætninger.

Vejbanens matematiske idealitet lægges i Vallensbækkrydset hen over et landskab, som i bevoksning og karakter viser hen til fortidens sletter. *Helheden peger på én gang mod to former for tomhed og begyndelse. Mod en idealistisk oprindelighed og en materialistisk oprindelighed, eller mod den rene idé og det rene materiale.*



ENTYDIG – TVETYDIG
MOD ANONYMITET – MOD SUBJEKTIVITET
MOD IDÉ – MOD MATERIALE



26

Elko Grimberg, *Rückschaufehler*.
Baden: Kodoji Press, 2020.



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40

Elko Grimberg, *Rückschaufehler*.
Baden: Kodoji Press, 2020.



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58

Elko Grimberg, *Rückschaufehler*.
Baden: Kodoji Press, 2020.

140



59



62

Elko Grimberg, *Rückschaufehler*.
Baden: Kodoji Press, 2020.



63

Hans Ulrich Obrist in conversation with Richard Wentworth

Hans Ulrich Obrist interviewed Richard Wentworth on 21st August 2015. The interview was live-streamed over the internet using Periscope. Wentworth and Obrist were looking through and discussing an extract of a first draft of the book. The conversation is a crystallisation of twenty-five years of discussion between Wentworth and Obrist.

HUO Richard, it's very exciting to talk about *Making Do and Getting By*, and I wanted to ask you about the initial epiphany – how did it all start? Let's begin with the beginning of this extraordinary archive.

RW I think it's like group therapy, where you slowly realise that you *are* like that, there isn't any escape, that's what you're involved in. I had probably taken indifferent pictures for four or five years, of all sorts of things, and I started to notice that there was a little thread you could pull out.

It's pretty hard to say what that thread is – it's not just extemporizing, it's not some little passing amusement, it's like seeing something that's just below the surface of language, but it's our physical conduct. I think it's pretty pre-verbal really.

If I'm sounding like I've intellectualized it, I suppose I just noticed that there was something there in what, I would have to admit, is my habit of mind. In a way, it might really be a record of somebody's habit of mind for the last forty years.

HUO We were talking about it now becoming a book. Obviously it has developed like a language over four decades but it would be great if we can look at some of the earliest images?

RW Because this is me, we've got the hourglass upside down, doing volume two first and then doing volume one. Here we are in the digital century but there's still the analogue feast from the previous century to comb through (the images in the book begin in 2006 when RW switched to a digital camera from film).

We've decided that the sequence should present a record of my movements, revealing where I was, and when I was. So there are time sequences, and the

language moves around quite a lot. It's a book so, inevitably, the images are on pages, you will meet them in a context that has been edited, and they have rhythms – like the light and shade on this page (p. 19) – that come and go.

HUO It's about memory also – you were just telling me that you would be able to take us to the spot where you found this light (pp. 20–1), for instance.

RW I don't think it's particularly unusual, but I have quite a powerful sense of place and circumstance, and the grain of a place, which is probably more visual, but I also know how things smell – it's given to humans to do that.

So these pictures record a moment of my inquisitiveness, if you like, they're a trace of something. They're encounters; they're not sought out. I would have to have passed this for example (p. 22, bottom image, a replacement tile) and so I could take you to that very shop. I could take you to this sign (p. 23) but it won't look like that any more.

In this sequence we move from provincial France (the tile), to the highway coming into Oxford (a motorway sign), to Folkestone (p. 24), and this is at the end of my street (p. 25). It was done by an Iraqi shopkeeper who would arrange those pieces of wood every day. He was baffled about why I would take photographs and I said, 'Because you're very good with pieces of wood'. He thought I was patronizing him and I said, 'I'm just admiring your skill'.

HUO From the beginning, one rule of the game is that they are always found situations, you never intervene.

RW No, I don't interfere or coax or prompt, but of course a photograph always comes with a point of view, both physical and metaphorical. If there's no available light, there's probably no photograph.

There are a very few exceptions in which you can see the hand of Wentworth. In a way it's not authored, and it certainly doesn't belong to me, I'm not possessive. They are other humans' actions, if you like, speaking to me. I would say that a

category you could use would be that they're all leftovers, which is a nice English word. When I was a child you were told not to leave any food on your plate.

I think there's a kind of gravity in all of them. I am amazed how gravity anchors us.

This is quite sophisticated (p. 27, bottom). The plastic stool weighs nothing, the steel gate weighs quite a lot. That's a very typical Turkic confidence just to plonk this with this.

› It's almost like Fischli-Weiss's *Equilibrium* and *The Way Things Go*.

› Lots of the photographs are about people trying to make the world do what they want it to do. This (p. 26, bottom) is definitely somebody making a place this was not initially a place, it is the consequence of place-making.

I like these little circumstantial geometries or comedies. This corrugated shutter (pp. 28-9) is a very sophisticated invention, and this asbestos corrugated sheet, which is much less sophisticated, got parked next to it. I'm the passer-by who ... I don't even know if I saw that, but I felt it.

› This idea of the 'as found' is interesting. I remember many years ago, when Peter Smithson told me about his architectural practice, Alison + Peter Smithson, he talked about the architecture of the 'as found', which was something very important for the moment of the Independent Group. I was wondering if that's something which resonates?

RW One of the things I think is a bit sad is that you come into the world when you come in, and it already has a form. A child doesn't know that, a child is just in the space. You asked if I knew Richard Hamilton - I didn't know him well but we'd get on when we met, there were things to share. I never met the Smithsons, but I could have spent time with them. I knew Eduardo Paolozzi. I sometimes think there's a funny melancholy about the people who made the climate that you mature in, and you don't know they've made it. The artists and architects who made the world I grew up in knew how crafts and trades and processes and procedures fitted together and often used them disruptively. So I used to admire the

Economist Building, the Smithsons' building, but probably didn't know who had done it, or even why.

One of the things that might be argued in this is something to do with the place where innocence meets ignorance. There's something to do with my ignorance. Or maybe there's a kind of looking which is quite innocent.

You have the words 'looking', 'seeing' and 'watching', and I'm sure in other languages that range is perhaps even more complicated, but there are also words like 'spying', and 'observing'.

This (p. 63, bottom) is in Kashgar, China, nearly in Afghanistan. The knowledge, the deep knowledge, to take bricks and put them in the ruts is something I've had recourse to many times. It's the oldest problem in the world - the ground is not behaving properly, so you find some bricks and put them in. Suddenly I recognised that the brick is a phenomenal store of cultural energy.

Then there are moments I'm anxious about that are nonetheless truths (pp. 64-5). I'm a Northern European and, in a way, if you're a Northern European you might understand Surrealism but you can't be a surrealist. I think you need men dressed as women who are priests to have Surrealism. You need Catholicism, or you need Catholicism not very far away, to have Surrealism. So you would never find that in an English street, and I just turned a corner and that was actually a very shocking moment.

But I am also very interested in the impulse to be shocked, because of course I know immediately what it is - it's a piece of display, part of a shop fitting. I think that being both drawn to something and repelled by it is important.

In this kind of book you don't dwell on a page, you're coursing and moving, so the way the layout works is that you're constantly being asked to investigate and make connections. It's very much like looking up a word in a dictionary and finding two others while you're at it, which you didn't mean to find.

For instance, I can't remember why but I was looking up the etymology of 'menace' and I was amazed to discover that it originates from *mener* in French, 'to lead'. So in English that could be 'amenable', somebody who will join in, but the origin of that is that in order for humans to manage animals they have to threaten them - there's a

theatre of behaviour with large animals, so you *menace les animaux*, and this has become *mener les animaux*.

Maybe what I'm trying to say is that there is a kind of etymology lurking in here. Although it's not theorised.

HUO No, no, it's a daily practice!

RW It is a daily practice, and not something I have to work at, I don't have to discipline myself to do it.

HUO The way you take us through the journey of the book is like a *flânerie*, and also the whole project is a kind of *flânerie*. You mentioned language and that's why I thought it would be interesting to look a little here at the glossary (p. 5). It's almost an Oulipian list. Can you tell us something about these categories?

RW Well, we're all acquisitive, even if we don't mean to be. I suppose the easiest way to prove that is that your face might be the consequence of what you eat, because if your teeth stay in you'll look one way, and if they fall out you'll look different.

I never quite know what to do with language but I love the idea that people have fashioned words, that words have been forged, which we then use.

Anthony Burgess said that language is always second-hand, that when you speak, the words don't belong to you. There's a mechanism that we don't really understand, and that's why conversation is so strange.

So I realized that I have words which I like, or which I find supportive or which make me more inquisitive, and rather than be very thorough about it, I made a little glossary which will accompany the photographs.

I see the words 'circle', 'city', 'Kodak', 'compendium', 'contiguous', and I think if you're an Englishman – meaning that you grew up in England, not Britain – and you speak English, it doesn't take very long for you to realize that speech is spectacularly second-hand. You're speaking Latin, bad French, some German, some Celtic words, and a lot of Nordic stuff is in the pot too. These are all in the fabric of articulation.

One of the things that's very strange in English

is that there are often six words that you can use for something, so if I said 'string', or 'cord', or 'cable' or 'thread', these are all different, and we know they're different. We care if somebody says 'string' when they mean 'cord', or 'twine' – which comes from 'twin', as in 'two'.

I think this is much more like a menu – it's like reading a menu where you're invited to imagine what something might taste like, what the combinations might be, and you're under no obligation to do that. That's why reading a menu can be very enjoyable. It can also be very annoying – sometimes you just want a plate of soup in front of you.

So this, in a sense, is a soup.

HUO One can go to the glossary to find the ingredients of the book. Let's go back to the *flânerie*. In this image (p. 73, top) we are in or near Regent's Park – often the photographs are taken on walks, or sometimes when you are travelling by car. How do you take the photographs?

RW The thing about walking is that there are no rules. There's determined walking, 'I've got to get to ...', where you're propelling yourself from one place to another. There's, 'I'm a bit lost and I'm wandering' or, 'I can do what I like with this time'. I love watching people in the city, and watching people who are walking with determination, and people who don't quite know what to do with the act of walking and even return on themselves.

That (p. 75, top) was there for six years but now it has disappeared. It's a café in provincial France: a toilet window that they wanted to let some air through. I love the fact that the thing that makes you go to the toilet – a cup of coffee – becomes the instrument for keeping the window open.

HUO That's also a classic situation (p. 73, bottom) where something has been fixed.

RW Fixed and apologising for something, so sometimes that's like keeping the sun off, or a window is broken. It's a kind of swift extemporisation where something that's of no great worth can be used symbolically. It's where the symbolic and the practical collide, and is clearly as much to do with ownership as it is to do with keeping out the rain.

Here (p. 72, top) you know this person is probably concerned about or careful of cars - which is a very interesting subject anyway. The little warning triangle happens to fit on a piece of firewood. I don't suppose the author spent much time composing it. It is obeying gravity and would float away if it was not attached to something which has a bit of weight to it.

Language is very good in this way - we actually say, 'I don't *get* what you say', or 'I can't *grasp* what you mean' or 'I need to get some *purchase* on this'.

O In the book you have these pages very often with four or more images, and already in the exhibitions you have made of the *Making Do and Getting By* series the images seldom come alone, very often there are these groupings. There is a dialogue between the photographs but also between the objects, can you talk a little bit about this?

rw I think it's something to do with the fact that we're gregarious. Somebody told me the other day that until you're seven you don't understand that the world is cooperative, and the psychological condition of growing up is that somewhere between six and eight you start to realize you're not alone. You can try to be selfish but it's not going to work because you are in this constant space of exchange and sharing.

ro There seems to be another rule of the game, that there are never human beings in the photographs. But in a way the objects are alive and they become the protagonists, don't they?

rw I think it's *full* of humans.

The strange word 'disabled' (p. 77, top) makes me think of another strange word 'invalid', which can also mean 'invalid'. They're spelt the same way but you use them differently in English. Where you have 'chatter' - where things are said twice, like stuttering, or overemphasising a point - maybe that's what our lives are like, that we have default positions.

I'm sure the impulse to take that photograph of the bark and the ground (p. 77, bottom) would have lasted a squilli-second. I have to be passing and I have to act, and the act is short. What I make of the act comes later, but I think this feeling of distortion, and corruption, and repetition, and ...

huo And repetition and difference.

rw Yes. This question of there being no humans: there's this constant feeling that none of this could happen without humans, this is definitely not nature.

huo So their presence is maybe even stronger through absence?

rw It's throbbing with presence. That (p. 78, top right) is a tree in a conversation with a piece of ironwork. The tree will have been planted by a human - I doubt very much it's any other kind of tree, because that's how our cities work. This is a piece of ironwork, once a barrier, and it's on its way to being a murder weapon!

I feel that one shouldn't dwell on an image, that's not the point. In that sense the pictures are evading the history of mainstream photography, they're not coming out of the tradition of Photography. They are indeed photographically achieved, but it's a sort of speedy reportage, and I think there's very little in here that people wouldn't recognise. This is all known to people.

huo We received a Periscope message asking if an image might be shorthand for a sign?

rw Well, the dark force in here is somehow me talking to Roland Barthes in the grave, or is Roland Barthes talking to me? I never met him. I've slept in his bed in Geneva, or I was told that I had! [laughs]

It's about the gap between the sign and the signal and the impulse, all those things that humans do. Once a day you make a sign to somebody and they misread it. You wink at somebody and they think it's a sexual advance, and actually you've got something in your eye! There's a little friction between humans of reading and misreading, which of course is attached to two of the most fundamental things: that's how we make love, how we feel warm towards another human, and it's also how we read fear, so it's how we project that we think that somebody means ill.

This (p. 82, centre right) is somebody saying, 'I have found this and I wish you to re-find it. I'm the passer-by, I found it, but I haven't got the other red glove.' I don't suppose they knew for a minute that they put it on a red car.

Not all these things are deliberate acts. It takes a lot of wet weather and a lot of feet for this piece of cardboard to mutate in that way (p. 83, bottom). It's the origin of printmaking, the oldest method, which they would have known about in Lascaux.

Then you have moments where the conventions of language and material are at the very edge of corrupting (p. 84, top), as when, for example, pressed aluminium becomes papery. I can't read Arabic, but I recognize that this originates with an Arabic script, and that's what most plates look like in Cairo. This plate is between the point at which it is capable of conveying the necessary information – which anyway won't reach me because I can't read Arabic – and that next period of moving off to be almost a palimpsest. Strangely, palimpsests originate in ancient Egypt.

Often I discover that there is something with a certain kind of urgency just underneath the surface of an image where the intention gets very distorted. In a way, you feel closer to the person who made that sign (p. 85, top left) than you would if they got the sign both linguistically and typographically correct. In fact I think I'm most interested in signals, not signs.

HUO What is also fascinating (p.85, top right) is that it's very often sculptural, and with you being a sculptor, I was wondering to what extent it connects in both directions to the sculptures that you do. On the one hand it seems sometimes as though you find sculptures in the world that you've made – one could almost think they're inventions by you. On the other hand I wondered if it's sometimes an inspiration for your work. How do the two connect?

RW It's a very good question. I wonder if this isn't some sort of public humiliation for the history of sculpture, and all three-dimensional enterprise. The ordinary human is so proficient, so linguistically alert, and I sometimes wonder if I'm not just beating myself with the authority that the world presents me with.

I try to avoid this happening, but very occasionally I might be taking a picture and the author, or somebody who feels responsible for it, will be nearby and they'll ask me what I'm doing. I nearly always have to make up a story because I want, in a way, to endorse the quality of the relationship, and not feed the sense that I'm an aberrant traffic warden.

Running right through the whole thing there may be something to do with decorum and conformity in relation to functionality and excess.

I would say that the European history of airing fabric and carpets (p. 86, bottom right) is deeply cultural, you very rarely see that done in London by an indigenous British person.

HUO Somebody has remarked here (on Periscope) that what you're doing reminds them of Beckett's theatre.

RW Gosh, that's humbling. There's another encounter that didn't quite happen.

There is clearly a sort of Beckett/Harold Pinter space if you live in London. I imagine Pinter would have loved that (p. 91, top). It's educated handwriting, and it's beautiful because you don't know whether somebody is explaining something to somebody else. It's possibly somebody whose first language is English, talking to someone whose first language is not English. The words 'apologies' and 'apologise' contain the same letters, but 'I send you my apologise' is not correct. That's absolutely what Bruce Nauman is interested in. [laughs]

The other thing that is in here is an immense lethargy and passivity, banged up tight against extreme urgency, and even jokes of danger.

HUO So it has the tension of an oxymoron, it's both passive and active.

RW Oxymoron should be in the glossary! Onomatopoeia is already in there, but we must put oxymoron in, it's a wonderful word. And there you are, you see, now we're speaking Ancient Greek.

At the foot of what I'm interested in is mentality: how we see what we see, what we do with what we see, how we nominate what we think we have seen, who we can share it with and who is speaking to whom.

This is an extraordinary act (p. 93, bottom right). This is the city trying to be honourable, it's trying not to electrocute its citizens. Somebody was sent here with pre-printed tape of a sort you would find internationally, and somebody else has used it as a table – this is tidiness. The drink cup hasn't yet been blown over and rolled down the street, perhaps because it still has liquid in it.

HUO It's collaboration.

It's immensely collaborative.

And I think that all the time there's this feeling of agency. Nobody ever dropped a banana skin so that it would speak to a piece of traffic regulation (p. 93, bottom left), but that is one of London's clichés. Of course one of the things that is lurking in that image is danger – 'Don't stand on a banana skin, you will move very quickly if you do, and then you might be run over'.

This (p. 93, centre left) is some sort of passive-aggressive attitude, some sort of idle behaviour – I would guess it's coming from disposable time. There's a vague anger towards the fact that nubile women can be printed and delivered to the street, the pornographic wallpaper of the West. But there is no human body hidden behind the image. If I do that (jabs the image with his finger), it's not going to hurt anybody – that's not an eye, that's not a nose, that's not a mouth, but it still exerts a powerful hold on us.

o And here is another cup (p. 93, top left).

w Here is the cup again, at the edge of its gravitational possibility. This is a dummy, but I think you can detect a shadow there, and that it's got just enough liquid in it to stop it falling. This is the kind of thing that appears in sculpture but it will never be as good as this. It can't do this.

Another word that should be in the glossary is 'happenstance', which to me has a lovely German-Latin feel.

uo It was Whistler who said, 'Art happens'.

rw Really? When I used to cross Battersea Bridge I used to have words with Whistler, they were mostly quite friendly.

This door has a letterbox (p. 93, top right). This is idly belligerent London – somebody has smashed out the door panel, probably because it's so badly made that they could just lean on it, I don't suppose it even needed much force. But whoever jury-rigged the panel then added a letterbox. It's lethal, I don't want to put my little fingers in that rectangle. That's a dangerous place.

I think that all the time there is something here to do with contingency, and correspondence and reparation, all these things where we try to put

things right. It's why we apologise to people, or say, 'You thought the other day I said so-and-so but I meant such-and-such', or 'English is not my first language'.

The other thing in here is a lot of death, there's a lot of suffocation (p. 96), and a lot of that space that was in American and French cinema when I was a young adult – bodies in polythene bags, things you might see in Francis Ford Coppola's film *The Conversation*.

This (p. 97, top right) is beyond a skeuomorph, which is another word in the glossary. The original telephone box was a piece of architecture and referred to the Byzantine; Gilbert Scott looked carefully at Constantinople and made a kiosk that proposed the noble act of communication. Kiosk is a Turkish word. This is a deeply decayed and repulsive object, but it's also dead.

huo Almost no one uses telephone boxes any more. There's an aesthetic of disappearance in them.

rw I remember asking my son Joe, 'What's going on with the telephone?' And he said, 'We've known about telephony for 200 years, there's nothing very special about it, but nobody realized it could travel with us'. Who would have imagined that one day telephony could move through the world with us, unrestricted?

I think there's a lot of mimicry (p. 99, bottom), a lot of things to do with the fact that humans learn constantly from each other. If you see someone cross the road more stylishly than you, at a better spot, or they find a nicer way to walk down the street where there are less people and more sunshine, without even noticing, you'll just copy. So there's a lot of, 'That works, I will adopt it'. It's infectious.

I think the other thing that is going on all the way through is the public and the private. You're not meant to climb over this fence, but if you're not an idiot you are able to, so there all these things to do with defensible space, things to do with what is publicly maintained.

You could argue that this (p. 98, bottom) is a kind of designated carpet, this is a carpet made of paving stones. In fact I saw somebody on a French *autoroute* last week and I couldn't understand what they were doing and then I suddenly realized they were getting

ready to pray, so they'd put a carpet down on the roadway. Of course, we watch other people's activities and we interpret what they do.

Then there are a lot of things which could be called occurrences that don't quite conform. Light falls on a lens and produces a spectrum (p. 100, top right), but I know that this unavoidably has a conversation with Newton: there's an apple in that picture.

What's very important for me is that the act of looking in here is not illustrative; while you think you are becoming engaged, or you think you know what it is, you will be distracted because its origin lies in the fact that humans are distractible, and a large part of their creative energy comes when they are distracted.

I suppose it would be my idea that the creative activity is actually taking place in peripheral space, not *there* (indicates the centre of his forehead). In *Love & Mercy* – the film about Brian Wilson – there's a very strong, haptic sense of him feeling music and feeling instruments, which is very rare to see on film. It's not simply 'creative'. It's somebody who has amazing physicality and I think it's really refreshing to see that.

huo Philip Tabane – the great guitarist, now in his eighties, whom Miles Davis admired – told me last week, 'I don't create music. *I am* music.'

rw Well, that is exactly what is being articulated. In my own humility, the nearest I would come to that is that I know that when I'm walking with other people there's a mutual agency. If I walk with my children we walk very slowly because we are too exhausted, because we've spent nearly forty years together, and we are looking in a different way. With certain other people, I annoy them because I have to stop, sometimes just to investigate.

I think sequential looking in a city is a very strange, almost filmic thing. You can be intensely private in very public circumstances. There's an odd shift when you walk with a companion. It's not exactly that you're less vigilant but somehow the climate changes. I particularly love the way the world seems so theatrical when one is focused on a telephone call, as if two parts of the brain are taking leave of each other.

huo It's interesting because when we first met you advised me to buy an A-Z, you said the A-Z was an instrument for all of that, and now there is GPS.

rw I am shocked by GPS. I *know* how far away you are from me. I like that distance, and that's probably because it was bred into me. Imagine if I were to meet my great-great-grandfather who would have known how to saddle up a horse, he wouldn't have looked for his ignition keys and said, 'Where are the keys for the car?', he wouldn't know what that was. It's something to do with where capacity and capability meet in humans. You only have to have a small injury to realize how sophisticated it is to walk up and down stairs. Or if you hurt a finger.

This (p. 102, top left) divides people into two groups. One group are disgusted because they are so troubled that they've got bodies, and that other people have got bodies. We call this an Elastoplast, in America they're called Band-Aids. I have no way of knowing what that is or why it's there, but maybe it's in the back of our minds that this piece of timber – which is a fashioned piece of street timber, very urban – is like a wooden leg.

Maybe also there is a kind of fable of iconoclasm in here. The brutality of that intervention (p. 104, top left) – it's probably a teenager depositing something, but it's so powerful. [laughs]

This I like very much (p. 104, bottom left) and it is a rare case of something personal. There was a need to put something in the bottom of a waste bin, so the back page of *Vogue* ended up in the waste bin, I think put there by my wife. This model, who is actually more or less in the posture of Munch's *Scream*, spent about two or three years in that bin. The bin isn't used very often so it never got disgusting. Every time I took a bag out, I would see her, and I sometimes would take a picture of her.

huo You look at how she looks at you.

rw Well, it's very odd – there's a woman in the bottom of the bin. I think that's Marina Warner's territory, to do with *Grimms' Fairy Tales* – 'The Woman at the Bottom of the Bucket'. But she is a very crafted woman, she's an art-directed woman, she was probably selling spectacles, but not any more. She's gone from the waste bin now.

The other thing I would say is that there's just a lot of cherishing.

I met the man who did this (p. 106, top left), which is called tuck-pointing. This is at St Pancras Station which we both know and love. It's here mostly *not* because we know and love it but because it survived, it came very close to being dumped and it was left, it was ambiguous, and then suddenly ...

It got a new life.

Like a strange antique. Somebody went, 'Actually, this is quite good, look, you can do this'. So now it's a piece of the urban fabric, and it might last for another couple of hundred years. But the man who was doing this very fine pointing was a Lithuanian.

The fact that light does *this* (p. 107) - wow.

It's a miracle.

The good old sun. And does the chain know that it's happening, does it know that in the millisecond it's changing, it's mutating? That's about 200 yards from here, in Kensington Gardens.

This (p. 108, bottom) is also near here. In another way, these are my desire paths, desire lines, they're where I walk, where I go.

o Like songlines, in a Bruce Chatwin way.

w Yes. It's very funny, there's somebody else I could have known. I knew lots of people who knew Bruce Chatwin, but I never met him.

I think that artists particularly are slightly magnetised, or maybe they're not magnetised, they're just paying attention to the iron filings, and they notice the patterning. There's a story of the history of pattern in the world which I think we can never get to grips with. We're surrounded by calibration and sequence. Very occasionally it's great decoration.

The world is made of surfaces and I love to speculate how that is achieved. The shine on a car is pretty much molecular, but the strength of a brick wall is an unimaginably beautiful web between the bricks.

Then there are a lot of things to do with the fall of light (pp. 110-11), and a lot to do with almost literalizing the coincident.

HUO Yes, I wanted to ask you about the role of chance, which is enormous, no?

RW Well, we often use 'chance' as a catch-all for 'eventuality'.

This is a Conservative party poster (p. 112, right). This is one election back, with their particularly disgusting representation - French-influenced graphic design, the worst kind of brushy, flushy nothing. This is meant to be some kind of oak tree, and it's been visited by one of my favourite signs - if only because it just comes with such brilliant authority - the anarchist sign. They're sort of having an argument, but graphically the Tories aren't winning, they've been shouted down.

This is a strange thing (p. 113, bottom) - there's an art-directed finger, and this is my hand. And looking at the scale, if this finger were to visit you, you would be very frightened; there's no real finger there, this is a Hollywood object. But how strange that my hand looks like the hand of a dead person, because we are so used to this art-directed representation of flesh. It's an ageing hand, but it's warm to the touch, I don't like it as much as I used to like it, but it's my hand. I grew up with those black and white photographs of 'the artist's hand'.

I walked out of my house one day and there was a tomato under a wheel (p. 114, bottom), and you don't have to be a great detective to tell that this car has not been moving for a while, and that there have been rainstorms. This is really a Robert Smithson space, of quasi-urban geology, of grit and dust. There's a tomato which you can see has been there for a while. The temptation is to think, 'Somebody knows I'm coming out and they placed the tomato under there!' [laughs] I don't think this is true. I think this tomato is a dropped tomato which found its way ... [laughs]

It's the fact that the tomato is like a cartoon - we know that it is fundamentally a squishy thing. The tyre is also a vegetable product, substantially still connected to trees and oil, and the tomato has been fertilised, probably with oil products, and is a vegetable (or technically a fruit). And actually we kind of know this stuff, you don't need to have lessons.

HUO It's an extraordinary encounter.

RW This (p. 115) makes me think of someone like Mark Miodownik, who is very aware of how the world of the wooden broom became the world of the red plastic sponge mop, how we went from being not sustainable but organic, and then we went to fossil fuels.

I suppose the person I would like to have shown all this to would be Eric Hobsbawm. I don't think Eric was visual, but I think he would somehow see European history in it – he would see the forces of the reliquary (p. 122, bottom left), forces of image-making (p. 123, top left), honouring the melancholic (p. 123, bottom right), the whole world of the confession, things that are seen behind screens (p. 122, top left), all sorts of architectural devices, things to do with how we say 'here' and 'there' or 'over there', or where we feel we're allowed to go and not go.

Even, I have to say, photographing a dead bird (p. 123, bottom right) the fellow pedestrian will look at you strangely, as if you've left the conformity of the street in some way.

I often photograph dog shit, mostly to honour the wonderful remark of Claes Oldenburg, 'I see dog shit rising from the pavements like European cathedrals'.

Of course there are all sorts of rhymes with artists, architects and artworks, both dead and alive, and with the history of making things. I think the Dutch still life and lots of those genre pictures are lurking here. There are a lot of things to do with redundancy, and the inevitable passage of time.

Could these people have known what they were doing? (p. 125, top) Maybe they did? Maybe this is a group of people on a model-making course in Frank Gehry's studio, but I don't think so.

Another word that is in my glossary is 'pity', because you know when the English say sorry, they don't mean '*je suis désolé*', they mean, 'I acknowledge that I just touched your hand', or entered your space. It's a filler word, it doesn't mean 'I'm sorry'. I think when we say, 'What a pity', or when you pity somebody, that's one of those words in English that is pulled into very odd shapes.

HUO 'Gentrifuckation'. This (p. 137, top left) is amazing. We should have that on my Instagram.

RW This (p. 144, centre left) is extraordinary – this is a beautiful hotel in France that we used to stay

in and suddenly the husband got ill and the next time we went it was closed, and we were so upset.

I had said to the wife, 'This is very beautiful' and she had said, 'Why?' so I tried to explain that moment in 1963 when the French were very confident, et cetera, and she always put her round tray down, on that curve, but it was as if she didn't notice that she did it.

HUO So that was subconscious.

RW Absolutely, and so she taught me this word, *vieillot*, which I think means antiquated or quaint.

HUO *Vieillot*? Yes, it means a bit old-fashioned.

RW Exactly, and she was this sort of woman, she would go, '*C'est un peu vieillot*'.



Nicosia, 2006



Nicosia, 2006



Istanbul, 2006



Istanbul, 2006



Mayfair, 2006
Regent's Park, 2006
Bergervac, 2006

Porto, 2006
Porto, 2006
Porto, 2006



Porto, 2006



Bloomsbury, 2006

Hans Ulrich Obrist, *Richard Wentworth: Making Do and Getting By*.
London: Walther Koenig, 2015.



Barishory, 2006
Strand, 2006

South East Spain, 2007



Oxford, 2007
Oxford, 2007
Smithfield, 2007

Kensington, 2007



Barnsbury, 2007



Kings Cross, 2007



Camden, 2009
Brussels, 2009
Cirencester, 2009

Venice, 2009
Brussels, 2009



Hastings, 2009



Cirencester, 2009



Kensington, 2010



Southwark, 2010



Kensington, 2010



Kensington, 2010



Bloomsbury, 2012
South West France, 2012

South West France, 2012
St Emerys, 2012



Zürich, 2012



Marble Arch, 2014
Manchester, 2014
Caledonian Road, 2014

Farnham, 2014
Chenchester, 2014



Kings Cross, 2014



Exhibition Road, 2014

The compost in which this work grew is as deep as the earth's crust,
and the actions in these pages are as old as human endeavour.

The players are my (mostly) anonymous friendly ghosts.

If you are holding this book, you may know yourself to be part of
this infinite conversation.

I dedicate these pages to you, no matter whether we know each
other or not.

Very many thanks to all the contributors, past and present, here
or there, dead or alive, known or unknown.

Without the encouragement of Franz König this book would not have
seen the light of day. The support of Nicholas Logsdail, Peter Freeman
and everyone at both galleries has never wavered.

I thank them and the exceptional group of people who have brought
this volume of *Making Do and Getting By* to fruition.

RW, London, October 2015



Takahashi Homma, *Tokyo and My Daughter*.
Zurich: Nieves, 2006.





Takahashi Homma, *Tokyo and My Daughter*.
Zurich: Nieves, 2006.



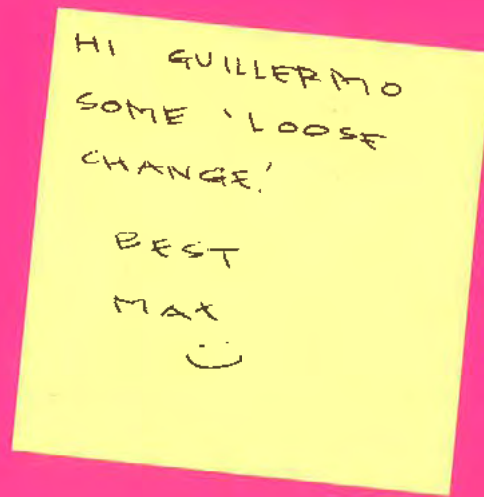


Takahashi Homma, *Tokyo and My Daughter*.
Zurich: Nieves, 2006.



Loose Change

Max Creasy



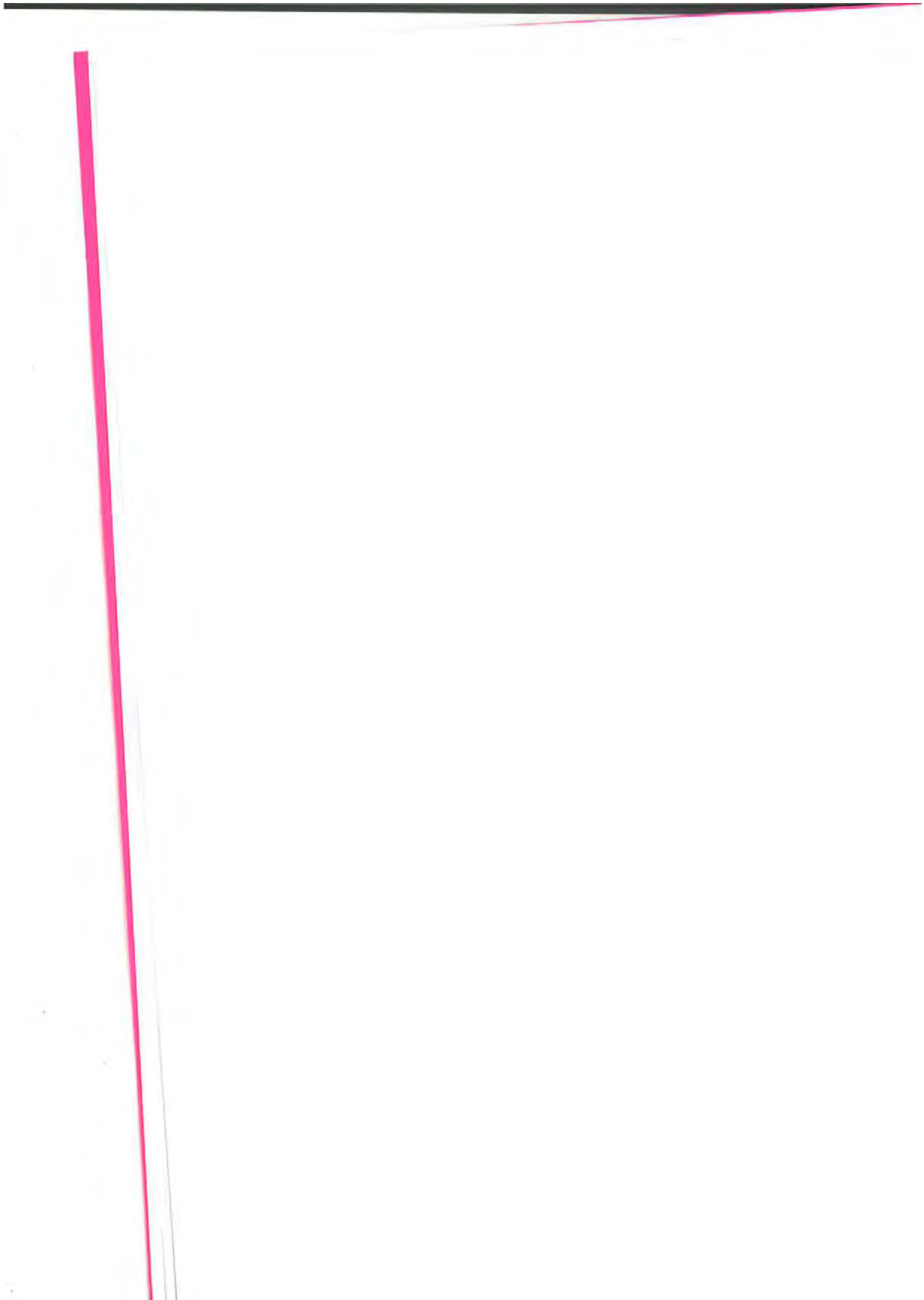
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SOME 'LOOSE
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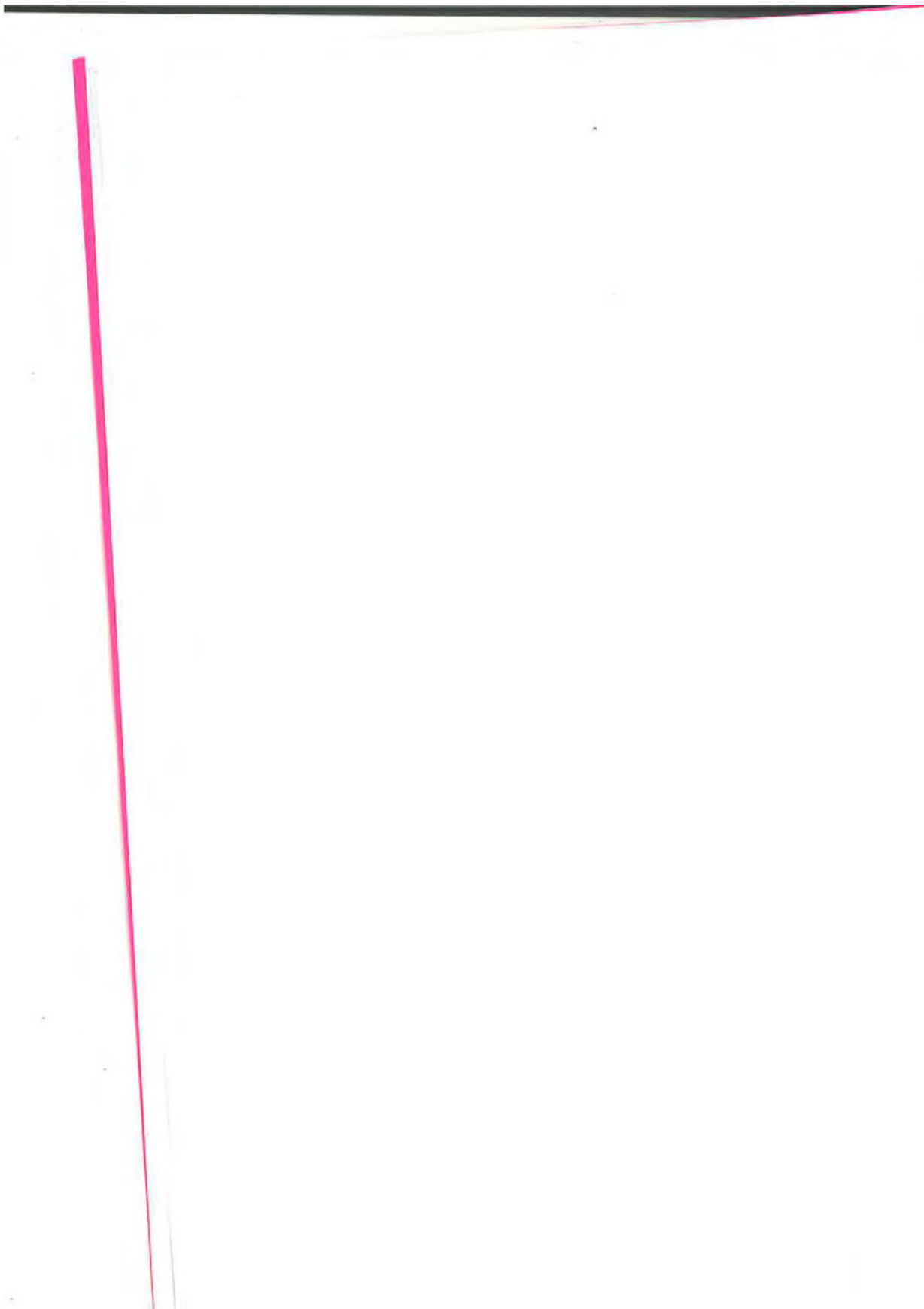


Max Creasy, *Loose Change*.
London: Self-published, 2022.





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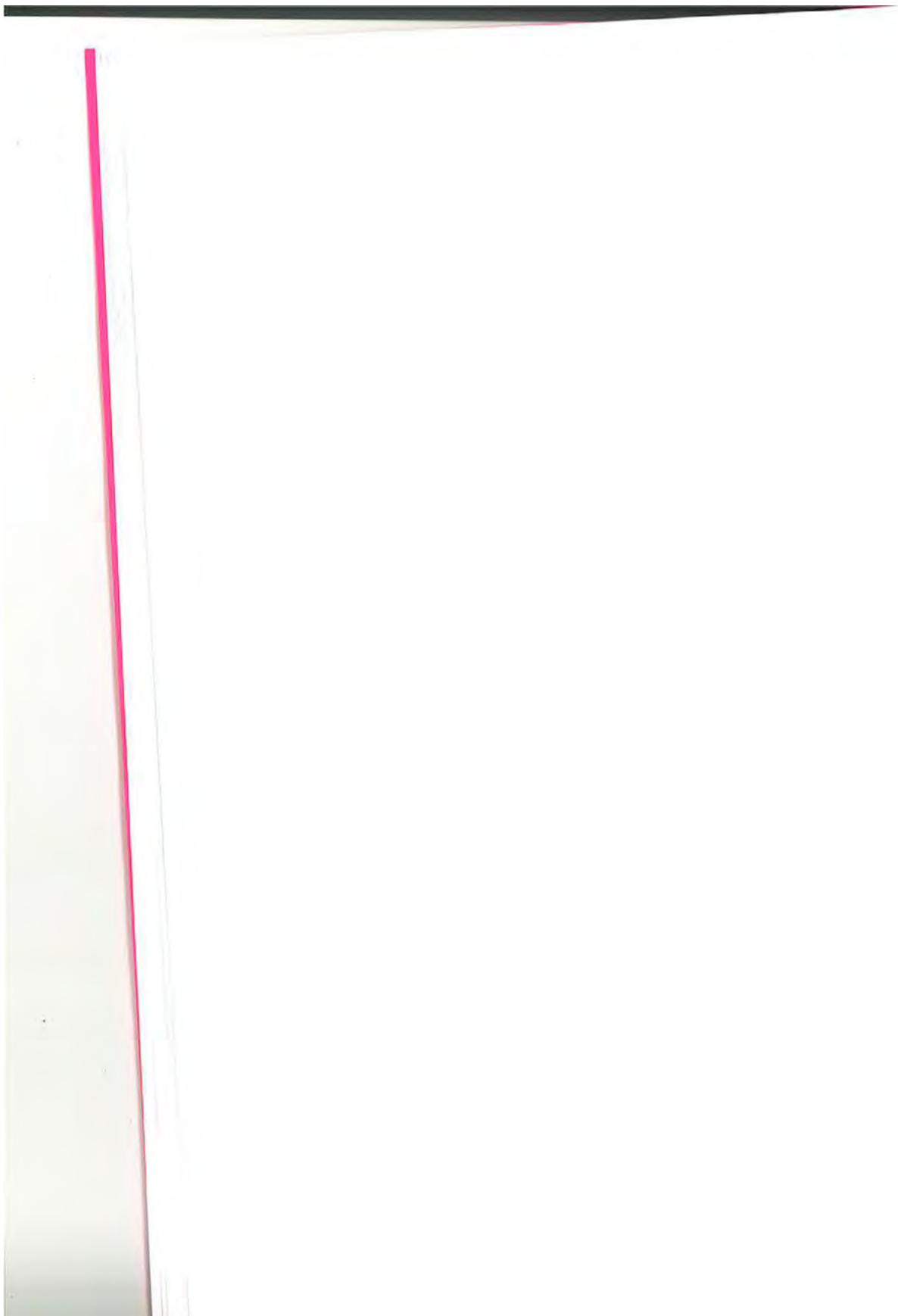


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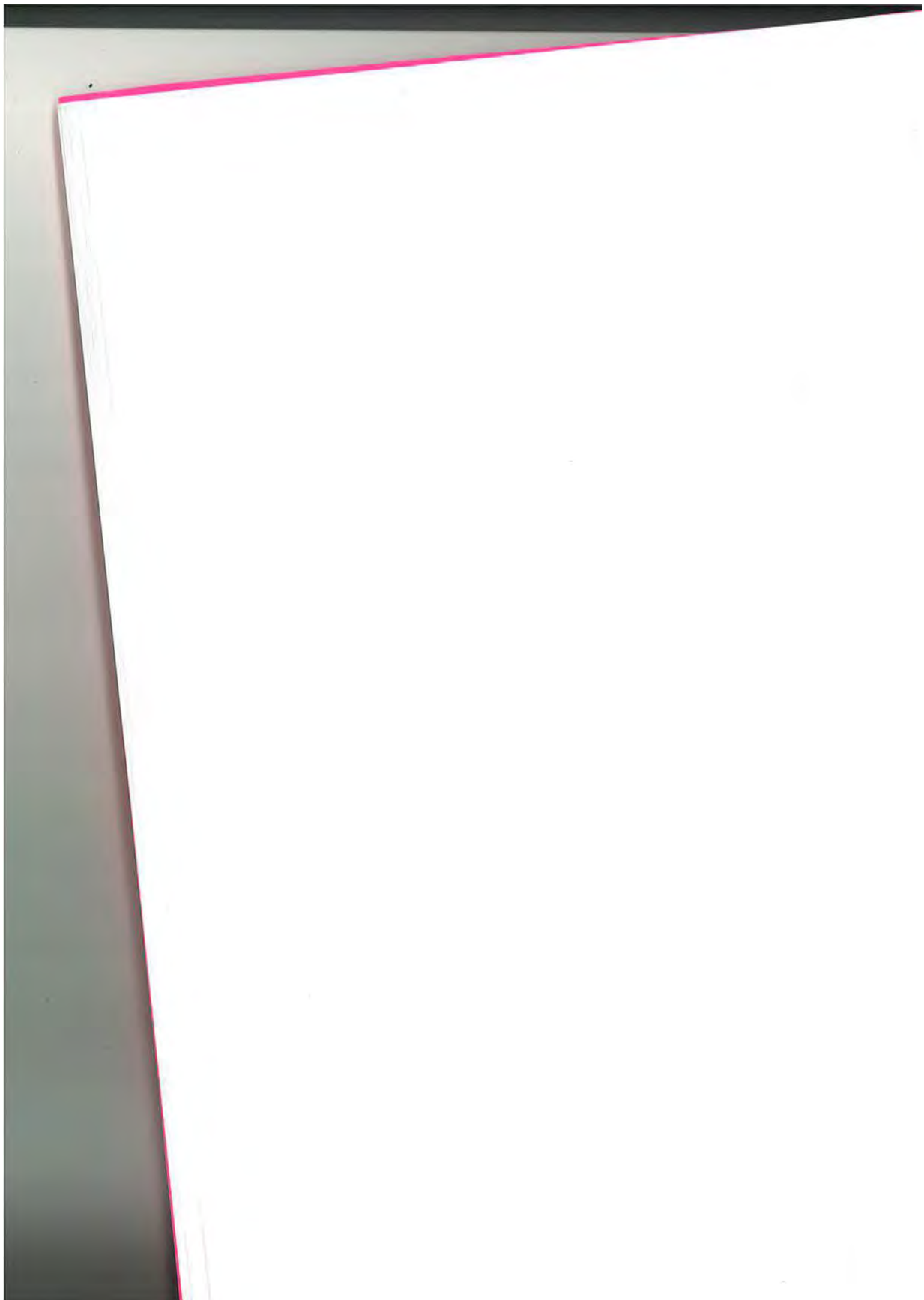


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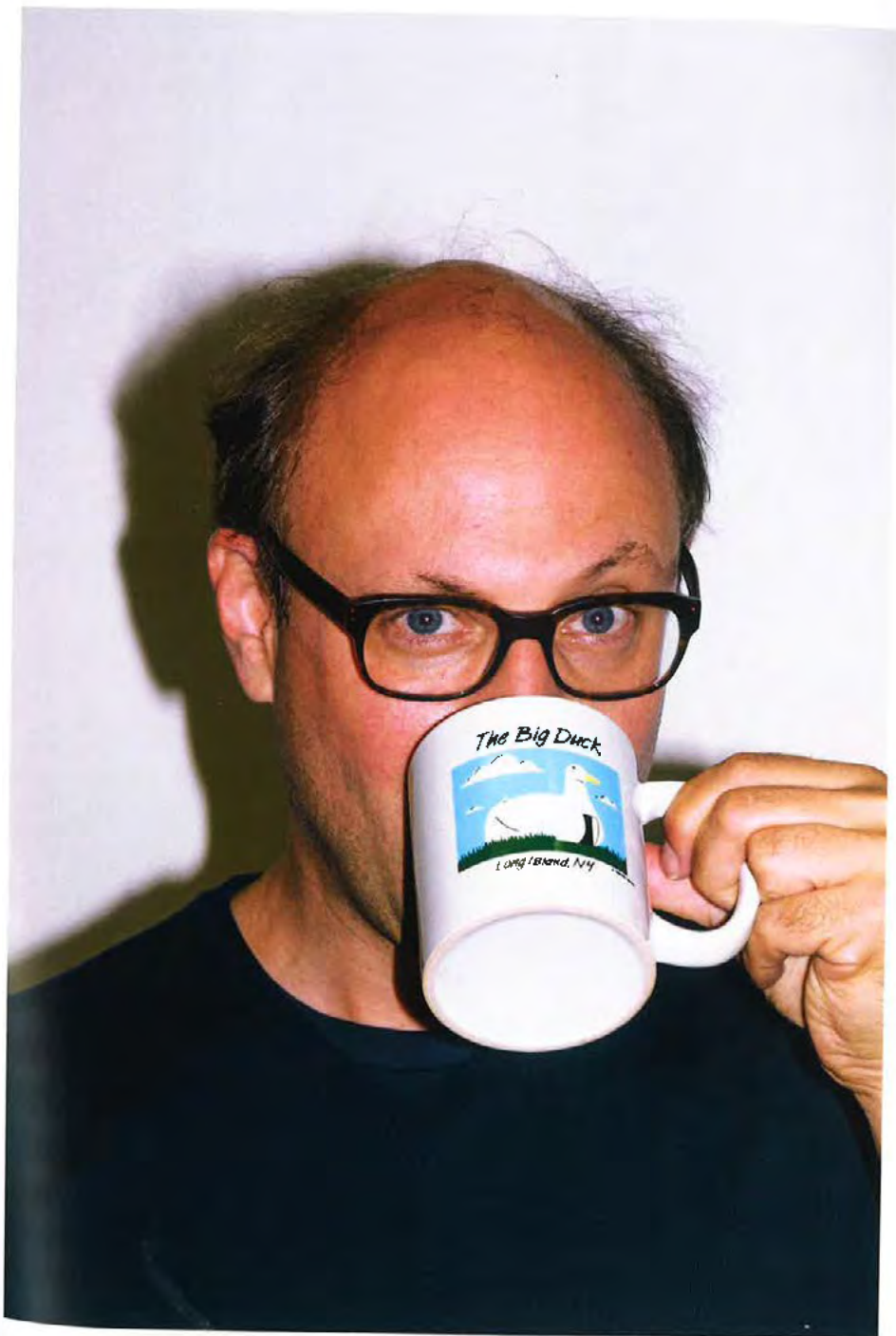
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