

The Focal Press Companion to the Constructed Image in Contemporary Photography



Edited by Anne Leighton Massoni and Marni Shindelman

A **Focal Press** Book

THE FOCAL PRESS COMPANION TO THE CONSTRUCTED IMAGE IN CONTEMPORARY PHOTOGRAPHY

The Focal Press Companion to the Constructed Image in Contemporary Photography explores contemporary work through the frame of images as constructs, examining the various choices and expanded practices involved in the process of creating a photograph.

The volume is divided into six sections, each examining a different means of constructing photographic images: Building Images, Building Spaces; Constructing Places; Sensations of Place: Artist Altered Environments; Schematic Traces: Systems of Making; Camera-Less: Photographic Fidelity (and Infidelity); and Performing for the Camera: Postmodernism, Antimodernism, and the Performative Photograph.

Each section is introduced with an essay looking at the topic from a contemporary and historic position, with chapters featuring a selection of artists. Content includes interviews, narratives, examinations of studio practices and discussions of their work. The collection features exciting emerging artists alongside more established artists who are reaching into outstanding careers.

This companion is an invaluable asset for students, faculty, curators and researchers interested in contemporary conceptual photographic practices.

Anne Leighton Massoni is an Associate Professor and the Director of Photography at The University of the Arts in Philadelphia, Pennsylvania. Massoni has a BA in Photography and Anthropology from Connecticut College, New London and a MFA in Photography from Ohio University, Athens. Massoni has exhibited nationally and internationally, including shows at the Herbert F. Johnson Museum of Art, Ithaca; The Print Center and Sol Mednick Gallery, both Philadelphia; National Institute of Health, Washington, DC; Allen Sheppard Gallery, New York; Newspace Center for Photography, Portland; Rayko Photo Center, San Francisco; 2013 International Mobile Innovation Screening, New Zealand and Australia; and Il Cantinonearte Teatri e Galleria del Grifo, Montepulciano, Italy. Publications include *ASPECT*:

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Anne Leighton Massoni and Marni Shindelman



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CONTENTS

<i>Acknowledgments</i>	<i>viii</i>
<i>Foreword</i>	<i>x</i>
Introduction: The State of Photography, The Status of Photographs	1
1 Building Images, Building Spaces	7
<i>Madeline Yale Preston</i>	
Single Artist Spotlights	35
<i>Jason DeMarte</i>	35
<i>Letha Wilson</i>	38
<i>Mark Dorf</i>	42
<i>Eva Stenram</i>	45
<i>Anthony Goicolea</i>	48
Interviews	51
<i>Adam Magyar</i>	51
<i>Darren Harvey-Regan</i>	55
<i>Hank Willis Thomas</i>	61
<i>Ruth Van Beek</i>	64
2 Constructing Places	68
<i>Stacy J. Platt</i>	
Single Artist Spotlights	91
<i>Shirana Shahbazi</i>	91

Contents

	<i>Susana Reisman</i>	94
	<i>Liliana Porter</i>	97
	Interviews	100
	<i>Wang Ningde</i>	100
	<i>Susan kae Grant</i>	105
3	Sensations of Place: Artist Altered Environments	109
	<i>Liz Wells</i>	
	Single Artist Spotlights	125
	<i>Adam Ekberg</i>	125
	<i>Noémie Goudal</i>	128
	<i>Matt Siber</i>	132
	Interviews	136
	<i>Laurent Millet</i>	136
	<i>Thomas Jackson</i>	140
4	Schematic Traces: Systems of Making	147
	<i>Kate Palmer Albers</i>	
	Single Artist Spotlights	164
	<i>Natalie Czech</i>	164
	<i>Shizuka Yokomizo</i>	168
	<i>Pato Hebert</i>	172
	Interviews	175
	<i>Penelope Umbrico</i>	175
	<i>Mishka Henner</i>	182
5	Camera-Less: Photographic Fidelity (and Infidelity)	186
	<i>Katherine Ware</i>	
	Single Artist Spotlights	209
	<i>Farrah Karapetian</i>	209
	<i>Shimpei Takeda</i>	212
	<i>Brittany Nelson</i>	215
	Interviews	218
	<i>Aspen Mays</i>	218
	<i>Liz Deschenes</i>	222

Contents

6	Performing for the Camera: Postmodernism, Antimodernism, and the Performative Photograph	226
	<i>William J. Simmons</i>	
	Single Artist Spotlights	244
	<i>Renée Cox</i>	244
	<i>Ou Zhihang</i>	248
	<i>Stacey Tyrell</i>	251
	Interviews	254
	<i>Lilly McElroy</i>	254
	<i>Hillerbrand+Magsamen</i>	259
	<i>Contributors</i>	264
	<i>Index</i>	266

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Anne Leighton Massoni was trained as an anthropologist and photographer with dual majors from Connecticut College and additional study at Salt Center for Documentary Field Studies. During her graduate studies at Ohio University, she turned her practice of photography towards the constructed image, utilizing early versions of Photoshop to layer images and post-printing manipulation to further her image content. Massoni delved into the world of constructed photography in an effort to seek complexity in the creation of images made by a medium many construed as being as simple as pressing a button. While she recognizes that not everyone who embraces constructed imagery is bound to a layered technique or convoluted meaning, she asserts that all are engaged in the exchange of ideas and methods that move beyond capturing what is in front of the lens alone as the primary practice of the discipline. Self-identified as a storyteller, Massoni mines the layers of human memory through photographic images.

Marni Shindelman came to study photography through the social sciences. With an interdisciplinary degree in sociology, social psychology, and photography, she approached making with the keen eye of a scientist. Exploring concept through methods and experiments and using images as data, or raw materials, she was able to construct stories between the images, their original source, and the context through which she made the image. In her second class as a photography minor at Miami University, a friend and now colleague put up a series of images she had constructed with carefully placed markings on concrete walls and grocery store produce. These images changed the tone of the critique, and this moment was pivotal in Shindelman's photographic education. Lucky to study under faculty who never treated the image as a given and who encouraged her to be an active maker within the medium, she approaches her practice and photography with this same tenor.

The photographic community known to Massoni and Shindelman has always been open and welcoming. Perhaps because the discipline first needed to legitimize

Acknowledgements

the medium, those working after the pioneering generations of photography have reaped the benefits of an ever growing network of established communities and opportunities. The editors met through the Society for Photographic Education (SPE), an organization integral to both their practices as artists and educators. SPE has been a home for sharing with other academics and photographers and creating the next generation of image makers.

The list of those who have supported us in this endeavor is lengthy, but first we must thank our writers and artists who graciously agreed to participate in the book; all our requests for images and writing were greeted with such enthusiasm and encouragement and we could not have done this project without them. Focal Press and Routledge have provided us a new space to frame this dialogue about photography. We have had institutional support from both The University of the Arts and the University of Georgia. There are countless colleagues who have been part of dynamic conversations about constructed images.

And finally, on a personal note, while SPE introduced us professionally, it is our love of our dogs that brought us together as friends. Therefore, we must thank our fearless canine working counterparts, Telly Monster and Nettie Mae, who have sat under our desks during conference calls, and put up with days of fewer walks than they deserved. Academia can be a very isolating route and friendships across the miles with those who share our lives as artists and professors is often the light at the end of very long days. This book would not have been possible without our friendship first.

FOREWORD

In *Constructed*, we engaged writers and makers to consider the development of constructed photographs since 1990. In an attempt to address the complexity of meaning behind the words “constructed photograph” and having a vested interest in artists in the beginning and middle of their careers, we aimed to create a book that engages the discipline of photography in a new and compelling way. We opted to spotlight post 1990, as so many of the artists who forged new ground for photography prior to this have been covered in previous histories and critiques of photography. It also marks the beginning of a shift in photographic practice brought about by digital technologies. In *Constructed*, we see how the medium reacted to these dramatic changes and at the same time stayed true to its origins of “making.”

As makers and educators, we began with the idea that all photographs are constructed and yet we recognized the need to distinguish this effort from what most see as a “conventional” photograph. In structuring this volume, we began with all the ways in which photographers construct images. *Constructed* is divided into six categories that are both distinct and yet offer flexibility and fluidity. We could have organized the book in many different ways and there are artists that easily fit in multiple sections. Our sequence builds on the levels of construction in the making of the work. As in much contemporary art, we recognize that images and concepts are dynamic and difficult to classify.

Building Image, Building Space begins with the idea of the image being “built” off another image. This may be within the camera, in post production, or through manipulation of the surface of the print. This method of building an image through photographic alteration is historically tied to early collage and montage. The camera and postproduction processes have introduced addition and subtraction of material as a process of image making. The method of building an image becomes an important conceptual underpinning in this work. Related is the building out of

the photographic image into the three dimensional forms. Here we see the photographic print manipulated to become both sculptural object and installation.

Constructing Places starts with “blank walls” and builds the entirety of an image within the photographic studio. Some examine the built environment with miniatures, but this work also extends into the realm of artists working with all scales and levels of constructing; both those which attempt to mimic the real and those that set out to create abstracted and surreal built environments. Also described is tableau photography, the constructed image in this case fabricates place. Made for the camera these temporary installations capture and play with ideas of place and the photographic record.

Sensations of Place: Artist Altered Environments focuses on the constructed image in existing spaces; from artists that build installations into the landscape, to interventions into the urban scene. These alterations, interventions, and installations rattle the environment long enough to create a fissure in the representation of space. Through violations, queries, and conundrums these artists play with the nuances and connotations of perceived structure and order in the components of photographic images.

Schematic Traces: Systems of Making involves work where the concept is produced through a consistent schema. Each image is made by following a predetermined set of rules. The singular image’s connotation is different than that of the set, illustrating ideas of difference and repetition. The key conceptually to these works is in the particular processes, established standards, and the editing of the results of the work made using it.

Camera-Less: Photographic Fidelity (and Infidelity) utilizes photographic processes to produce images divorced from photographic representations. “Light and lens” more often than not frames our definition of a photograph – and yet photosensitive materials allow us to investigate “light writing” without a camera and even without the conventions of photography. The photogram, poignant in photo’s history, remains relevant as an image making practice. Equally representational and abstract, camera-less images stretch the definition of photography and remind us of the scientific inquiries inherent in the photographic process.

Performing for the Camera: Postmodernism, Antimodernism, and the Performative Photograph involves artists using performance and the body to create images for the camera. These actions are specifically for the creation of a single image or set of images. The image here is considered equally to the performance. Acts of the body are central to the image. These acts may be performed onto or with an object or another person, within a site, or onto the body itself. The materiality of the body is essential to this work, along with the politics of the body. Some of the artists here carefully stage and calculate performances, while others impact the image through more spontaneous acts. These performances may last fractions of a second, or may be years in the creation of a set of images.

Constructed provides a platform to further investigate the contemporary history of photography. We are both deeply engaged in the making of constructed images ourselves and in the teaching the practice as one of construction. The adage of most photographers of our generation is that *You don’t take a photograph, you make it.*¹

Foreword

When approached to write a contemporary book for our colleagues in photography, we immediately wanted to work from the place of our own photographic educations and practices. These were compelling reasons for us to delve further into the recent history of the medium within the framework of the constructed image. It was stepping away from the studio and classroom to “construct” this book that made this project all the more critical. Researching artists and writers further convinced us of the necessity for a new text addressing our most recent history of constructed imagery. Bringing together writers from across the globe further expanded our sense of urgency. We see this text as useful not only to those in academia but to any photographer interested in broadening their understanding of contemporary photography. We hope this text can contribute to a continual reframing of the discussion and critique of photography, within both the practice and study of photographic practices.

Note

- 1 Attributed to Ansel Adams.

Introduction

THE STATE OF PHOTOGRAPHY, THE STATUS OF PHOTOGRAPHS

Natalie Zelt

I keep an active file in my office labelled “Fate of Photography.” It is a slapdash repository filled with articles and citations I come across while researching the recent history of this young medium. The moments of discord catalogued range from articles and exhibition catalogues published in the last decades of the 20th century to more recent Facebook comments, podcasts, and blog posts. Each echoes similar questions and anxieties about the status and meaning of the photograph. Nicholas Mirzoeff’s declaration that photography died “sometime in the 1980s at the hands of computer imaging” is included, along with lamentations by the likes of Joel Snyder, who noted, in his 2010 “Some Elegiac Stanzas” for SFMOMA, that as the photograph’s use expands, the medium “with a past, and crucially, a present, and a future is over.”¹ Shifts in vision, as advocated by Geoffrey Batchen in “Phantasm: Digital Imaging and the Death of Photography,” appear, as well as complaints about the state of the medium lodged by Stuart Jefferies in “The Death of Photography: Are Camera Phones Destroying an Artform?”² The contents demonstrate photography’s abiding paradox: though artists and scholars are actively working with the materials, questions, and ways of seeing long fostered by the photograph, the medium is also already gone, fleeting, ephemeral and changed. The enduring uneasiness of the voices in the folder also speaks to the well-known fact that photography has always been provocative, constantly unsettling the ways we see and the ways we think about ourselves and the world around us.

I fell in love with photography while it underwent one of many revolutions catalyzed by technological and cultural change: I have only known it as unfixed and powerful, existing in a perpetual identity crisis in the hands of the masses and master craftspersons alike. The photograph’s status as art and popular image makes it tricky, and that ambivalence is manifested as a faith in its conceptual possibility as high art and as a skepticism of its ability to tell a story ethically or truthfully. Before I mastered the fine motor skills to handle the object that is a gelatin silver photograph,

Dorothea Lange's *Migrant Mother*, Margaret Bourke White's photographs from *Life*, and Robert Frank's *The Americans* had already been busted open – their political, personal, cultural, and social relationality drawn out by historians and critics that include Allan Sekula, Sally Stein, John Tagg, Susan Sontag, Abigail Solomon Godeau, and Martha Rosler, among many others. In 1990, Photoshop 1.0 entered the market, causing a ruckus that would later be interpreted for me as “history” in photography surveys. Such surveys rarely mention that Photoshop's release coincided with the publication of Judith Butler's *Gender Trouble*.³ That text asserts that aspects of identity that the camera had once fixed as fact were performative and culturally conditioned.⁴ Patricia Hill Collins' *Black Feminist Thought* also debuted that year, compiling a rich legacy of black feminist scholarship devoted to calling out the power of images, born from photographs, to fuel an ideology of domination in support of white supremacist patriarchy.⁵ The collapse of the Soviet Union, during this same period, ushered in a new terrain of international image and information exchange that would permanently shift the public's relationship to photographs and set into motion the mechanisms of globalization that paved the way for the internet revolution.⁶

Over the next 20 years, interpretations by Brian Wallis, Deborah Willis, and Anne Wilkes Tucker, among others, showed us how systematized ways of seeing were upended simultaneously by technology, culture, and global image flows, as well as how to view both documentary and fine art photography as constructions of visible and extra-visual personal and collective pasts. The work of scholars Geoffrey Batchen, Okwui Enwezor, and Shawn Michelle Smith on the archive and the body revealed the radical potential the medium harbors to claim and construct alternative pasts, presents, and futures. Decades of writings opened up the evidentiary attributes of the medium as a more complex representational space where the photograph performs as a social, cultural, and personal construct, weighted with its history and laced with ambiguous futurity.

These scholars and their artist contemporaries, along with the exhibitions they created, built the house of photography into which we walk. The authors in *Constructed*, like their esteemed colleagues, raise questions about the photograph's meaning and structure; they push lines of inquiry into photography's past and present. The editors brought together artists, curators, and scholars, whose voices are not necessarily unified on what photography is today. Instead, the editors compiled an archive of varied experiments and engagements with the photograph and meaning, as it relates to the concept of construction. The essays and interviews published here are both distinctly contemporary and reflect a commitment to the medium's history. They ask questions about the photograph's relationship to its own footprint, to its tangled history in art and the world. What does it mean to use photography in a constructed image environment, where images are simultaneously built, viewed, and mediated? How does that meaning transform and help build our sense of place, of networked culture, of fact, of identity, of art history, and of ourselves? Such broad and complex questions are met with a litany of jumping-off points at which the reader may begin to grapple with the history and meaning of construction and photography from the reader's particular position.

Gathered in *Constructed* are urgent concerns – the medium’s material limits and conceptual structures among them – that have also been broached by a swath of recent exhibitions and catalogues. In 2013, for the International Center for Photography Triennial exhibition *A Different Kind of Order*, the team of curators set out to examine, and subsequently argue for, “a new kind of order” in photography that is “shaped by identifiable social, political, and technological changes.”⁷ Guided by the prevailing forms that photography took during the two-year period leading up to the show, the curators questioned the status of many of the same themes addressed in this volume including materiality or analog processes, collage, post-photography, and mapping and migration or schemas. Across town at the Metropolitan Museum of Art, curator Mia Fineman interrogated photography’s historical link to construction and manipulation in the meticulously researched exhibition and catalogue *Faking It: Manipulated Photography Before Photoshop*.⁸ The exhibition, sponsored fittingly by Adobe, argued that “while technology may be new, the desire and determination to modify camera images are as old as photography itself.”⁹ Like Katherine Ware and William J. Simmons in this volume, Fineman traces the medium’s malleability back to founding fathers such as Henry Fox Talbot, and then she follows the methods and questions surrounding fakery and the photograph through the early 1990s.

Other exhibitions focused more explicitly on the ontological status of photography. For example, in 2014, the International Center for Photography opened the exhibition *What is a Photograph?* It featured the work of twenty-one artists who play with and challenge photographic materiality, including Marco Breuer, Letha Wilson, Liz Deschenes, Alison Rossiter, and others. A year later, The J. Paul Getty Museum would delve deeper into “the desire to understand and explore the medium’s essential materials,” with the exhibition *Light, Paper, Process: Reinventing Photography*.¹⁰ Taking a stricter formalist approach to experimentation and construction, Getty Museum curator Virginia Heckert encouraged her visitors to step away from the politics of seeing and of image making, to understand the medium as revitalized through light, heat, and chemicals.¹¹ Additionally, on the heels of the *Aperture Magazine* edition devoted to performance and photography, the Tate Modern opened *Performing for the Camera* to investigate another angle of photographic construction. Tate Modern curators Simon Baker and Fionán Moran charted “the ways in which photography has responded to performance aesthetically and conceptually, revealing the complexity of a symbiotic relationship.”¹² Similarly, in the publication *Photography is Magic*, Charlotte Cotton stated that employing certain photographic techniques, such as analog photography or gelatin silver printing, in this “postdisciplinary age of art” is a performance, an embodiment.¹³ Echoing another enduring aspect of photography, Cotton argues that “every move made in the process of photographic capture, crafting and formal resolution is now about *active choices*.” The authors and artists in this volume highlight such choices. Their work indicates that the technological developments of the 1990s through today, combined with porous boundaries between media and a history of experimentation, have resulted in a contemporary photographic

practice defined by its ability to simultaneously “articulate *and* participate in our collective image environment.”¹⁴ Just as the exhibitions and projects noted here sample the range of efforts to analyze and historicize the shifting balance between photography, construction, and the meaning both make, *Constructed* contributes to the dialogue on the multitudinous and ever-shifting status of the photograph and its construction.

The voices that fill this volume reveal vibrant and contradictory engagements with photography’s relationship to construction. In her introductory essay, “Building Images, Building Spaces,” Madeline Yale Preston reminds her readers that though we may have entered an era of “new modes of thinking about photography’s materiality and how meaning is constructed in its circulation,” the techniques and questions of alteration that contemporary artists use are “not rudderless” but are instead rooted in the artistic practices of the 20th century such as Dada or 1970s photoconceptualism and are unbounded by possibility. This material and conceptual legacy is clear in the art of Letha Wilson, whose works are both sculptural and photographic, and of Hank Willis Thomas who selects the best medium for expressing his ideological inquiry.

In chapter two, Stacy Platt interrogates the creation of a photograph as an act of world making in “Constructing Places.” Moving from handcrafted scenes by artists such as Cao Fei and Michiko Kon to the surreal self-portraits of Izumi Miyazaki, Platt navigates physical and visual efforts at photographic worlding, or the creations of alternative realms at odds with and in play with the everyday. The photograph’s relationship to other media including film, sculpture, theater, installation, and painting is a theme that runs throughout each chapter of this volume, but artists’ transmedia approach, such as Susan kae Grant’s set construction or Liliana Porter’s found-object tableaux, is particularly pronounced in “Constructing Places.”

Moving from constructed tableaux to the altered landscapes, Liz Wells collates a series of artistic questions that are answered by visual interventions in existing space in “Sensations of Place.” Using various methods of intervention, installation, and staging, these artists challenge the nature of perception and expectation in the landscape. Shifting her scholarly lens towards the environment, Wells examines the ways photographs mediate and act to highlight “sensations of place” in our changed and changing landscape. The artists interviewed and spotlighted provoke a range of emotions and engagements with place. Thomas Jackson uses absurdity and satire to gesture toward consumerism and environmental degradation, while others, such as Noémie Goudal, use compositional strategies to reference the ways empirical metaphysical worlds are intermingled in the landscape.

Taking on the networks of algorithms that inform and govern daily life, Kate Albers outlines a strand of constructed photography born from schemas, systems, patterns, codes, and rules in “Schematic Traces: Systems of Making.” Albers brings together work by artists who use the photograph and systems of mapping, online search, surveillance, social codes, and exchange to highlight “the structures and systems around us” and point “to fissures, moments of disruption, anomalies, and absurdities of repetition, ingrained patterns that shouldn’t be.”¹⁵ The artists

highlighted in this chapter, such as Shizuka Yokomizo, wield social norms and expectations as much as material craft. The resulting artworks, as Mishka Henner notes in his interview with Jon Feinstein, create “propositions and provocations” in social and artistic space.

In her introduction to chapter five, “Camera-Less: Photographic Fidelity (and Infidelity),” Katherine Ware illuminates one strand of photographic experimentation that has long eschewed expected associations between the photograph and the camera. Focusing on camera-less photographic experiments, Ware teases out some of the seductive ways that “images intended to convey purely factual information in a scientifically objective manner could also be seen as portals to an alternate reality, offering not hard evidence but something insubstantial and open to interpretation.”¹⁶ From Anna Atkins to Alison Rossiter, this chapter highlights artists who play with the light, chemistry, and assumed veracity fundamental to photographic mediums. The artists highlighted, such as Shimpei Takeda and Aspen Mays, expand the material and luminescent bounds of the photograph, employing radioactive soil and fireflies respectively, to, as Mays notes, call “attention to the murkiness between fabrication and knowledge.”¹⁷

William J. Simmons is similarly concerned with challenging assumptions, notably about photographic historiography, in his introductory essay, “Performing for the Camera: Postmodernism, Antimodernism, and the Performative Photograph.” Taking to task shortcuts and presumptions about postmodernism, poststructuralism, and the photograph, Williams advocates for a revised reading of the history of the photograph, performance, and the body that remains conscious of exclusionary master narratives. Reminding readers that art, art history, and art criticism are never created in a vacuum, but are formed by race, gender, sexuality, and class as well as technology, Williams urges “a wholesale reappraisal of the conceptual and art historical methodologies and practices that have lead to this moment of great promise in photography.”¹⁸ The range of these investigations – spanning altered imagery, constructed place, troubled systems, preconceived space, photographic fundamentals, and performativity and the body – reflects the diverse and diverging implications of the photograph and construction. The intertwined nature of art and politics is evident in the vulnerable physicality of work by highlighted artists such as Ou Zhihang and Lilly McElroy, who each use the photograph to document their efforts to throw their bodies at the center of questions about photography and politics.

While debates about the fate of the medium still drive scholarly and artistic inquiry into the cultural, epistemic, and material nature of photography, photographs continue to be many things all at once. The collision of technology, meaning, theory, and practice that all inevitably form photography and the world around it marks the starting point for *Constructed: The Contemporary History of the Constructed Image Since 1990*. Ultimately this volume pulls together singular examples that speak to the broad and changing questions that pervade both photography and culture. Together, they manifest a collective effort to grapple with the ever-changing power, politics and pleasures of a vexing medium that refuses to tap out.

Notes

- 1 Nicholas Mirzoeff, *An Introduction to Visual Culture*, (London: Routledge, 2000): 88; Joel Snyder, "Some Elegiac Stanzas," *Is Photography Over?* SFMOMA, April 2010, www.sfmoma.org/watch/photography-over/#section-joel-snyder.
- 2 Geoffrey Batchen, "Phantasm: Digital Imaging and the Death of Photography," 136 *Aperture* (Summer 1994): 46–51; Stuart Jeffries, "The Death of Photography: Are Camera Phones Destroying an Artform?" *The Guardian*, December 13, 2013 www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones.
- 3 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990).
- 4 Butler, 1990.
- 5 See specifically Patricia Hill Collins, "Mammies, Matriarchs, and Other Controlling Images," in *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment* (Boston: Unwin Hyman, 1990): 76–106.
- 6 For more on globalization and photography see Mary Warner Marien, *Photography: A Cultural History* (fourth edition, New York: Pearson, 2015).
- 7 Joanna Lehan, Kristen Luben, Christopher Phillips, Carol Squiers, "A Different Kind of Order," in *A Different Kind of Order: The ICP Triennial* (New York: DelMonico Books/Prestel, 2013): 7.
- 8 *Faking It: Manipulated Photography Before Photoshop*, The Metropolitan Museum of Art, October 11, 2012–January 27, 2013.
- 9 Mia Fineman, "Introduction," in *Faking It*: 5.
- 10 Getty Center, "Light Paper Process: Reinventing Photography," The J. Paul Getty Museum www.getty.edu/art/exhibitions/process/ (accessed June 2, 2017).
- 11 Ibid.
- 12 Simon Baker, "Performing for the Camera," in *Performing for the Camera* (London, Tate Publishing, 2016): 15.
- 13 Charlotte Cotton, *Photography is Magic* (New York: Aperture Foundation, 20016): 12.
- 14 Ibid., 18. Italics in original.
- 15 See p. 161.
- 16 See p. 187.
- 17 See p. 219.
- 18 See p. 233.



Figure 1.25 Letha Wilson, *Kauai Green Concrete Bend*, C-prints, emulsion transfer, concrete, aluminium frame, $45.5 \times 60.5 \times 2$, 2014. Courtesy of the artist and Higher Pictures



Figure 1.35 Eva Stenram, *Drape IV*, silver gelatin fibre based Lambda print, 19.7×19.7 , 2012



Anthony Goicolea, *Blizzard*, C-Print, 42 × 40, 2001



Figure 1.44 Darren Harvey-Regan, *The Erratics (wrest #11)*, C-type print, dimensions variable, 2015

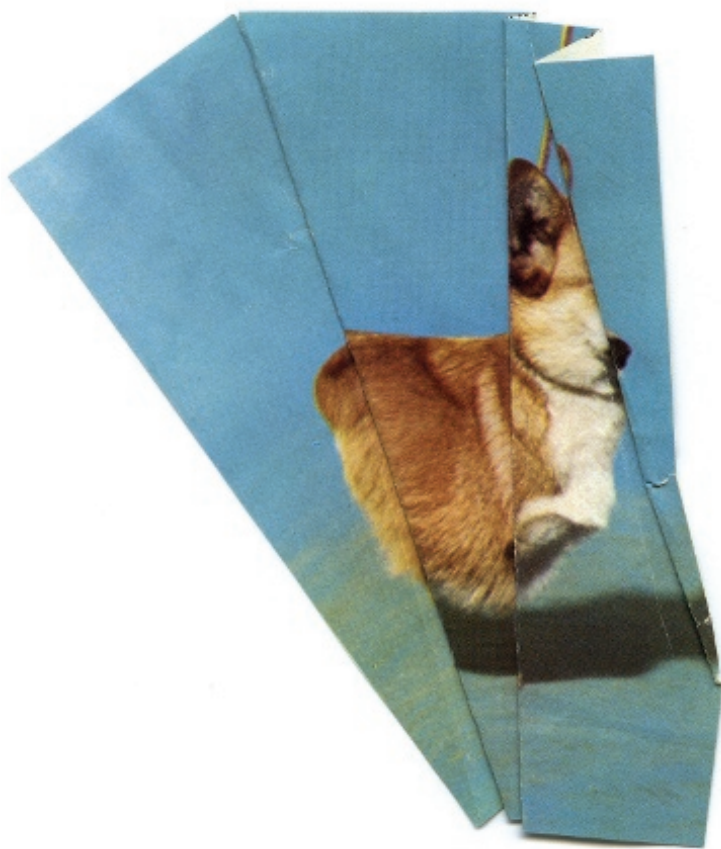


Figure 1.51 Ruth van Beek, *Untitled (The Levitators)*, collage, 3.15×3.9 , 2013. Courtesy of the artist and The Ravestijn Gallery



Figure 1.21 Jason DeMarte, *Gold Finch Pink Cord*, archival ink-jet print, 60 × 40, 2014



Figure 1.29 Mark Dorf, *Transposition #3* (Installation View), UV print, birch plywood, concrete, plexi glass, tempered glass, plexi glass, house plant, wood chips, resin, astroturf, fluorescent light, W 4' \times L 8' \times H 6', 2016



Figure 1.41 Adam Magyar, *Stainless, 7283* (New York, 2010), silver gelatin print, 70.8 × 31.5, 2010



Figure 1.47 Hank Willis Thomas, *The Cotton Bowl*, digital c-print, 73 × 50, 2011. Courtesy of the artist and Jack Shainman Gallery, New York



Figure 2.24 Susan kae Grant, *A Place To Come Back To*, archival inkjet print, 31 × 42.5, 2005

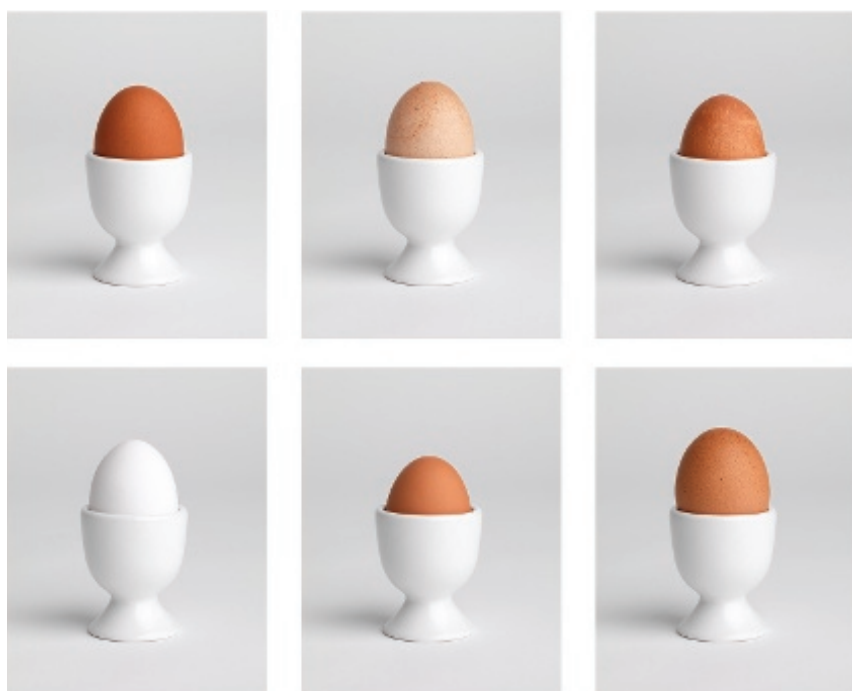


Figure 2.16 Susana Reisman, *One and the Same* (after Hilla and Bernd Becher), archival pigment print, 16.25×20.5 per image (group of 6), 2010



Figure 2.19 Liliana Porter, *Dialogue with Alarm Clock*, Cibachrome, 23 × 31.5, 2000



Figure 2.12 Shirana Shahbazi, [*Komposition-77-2013*], C-print on aluminium, 2013



Figure 2.22 Wang Ningde, *Some Days No. 72*, gelatin silver print, 20 × 24, 2009