

Rochester Institute of Technology

RIT Digital Institutional Repository

Theses

5-2005

Objectively ambivalent

Susana Reisman

Follow this and additional works at: <https://repository.rit.edu/theses>

Recommended Citation

Reisman, Susana, "Objectively ambivalent" (2005). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact repository@rit.edu.

OBJECTIVELY AMBIVALENT

BY

SUSANA REISMAN

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Fine Art in Imaging Arts

Rochester Institute of Technology

J. Weiss

Jeff Weiss, Chair

4.27.05

Date

Judith A. Levy

Judy Levy, Committee Advisor

5/7/05

Date

Elliott Rubenstein

Elliott Rubenstein, Committee Advisor

5/17/05

Date

May 2005

Thesis/Dissertation Author Permission Statement

Title of thesis or dissertation: Objectively Ambivalent

Name of author: Susana Reisman
Degree: Masters of Fine Arts - Photography
Program: Fine Art Photography
College: Imaging Arts and Sciences

I understand that I must submit a print copy of my thesis or dissertation to the RIT Archives, per current RIT guidelines for the completion of my degree. I hereby grant to the Rochester Institute of Technology and its agents the non-exclusive license to archive and make accessible my thesis or dissertation in whole or in part in all forms of media in perpetuity. I retain all other ownership rights to the copyright of the thesis or dissertation. I also retain the right to use in future works (such as articles or books) all or part of this thesis or dissertation.

Print Reproduction Permission Granted:

I, _____, hereby **grant permission** to the Rochester Institute of Technology to reproduce my print thesis or dissertation in whole or in part. Any reproduction will not be for commercial use or profit.

Signature of Author: _____ Date: _____

Print Reproduction Permission Denied:

I, Susana Reisman, hereby **deny permission** to the RIT Library of the Rochester Institute of Technology to reproduce my print thesis or dissertation in whole or in part.

Signature of Author: Susana Reisman Date: May 20th, 2005

Inclusion in the RIT Digital Media Library Electronic Thesis & Dissertation (ETD) Archive

I, _____, additionally grant to the Rochester Institute of Technology Digital Media Library (RIT DML) the non-exclusive license to archive and provide electronic access to my thesis or dissertation in whole or in part in all forms of media in perpetuity.

I understand that my work, in addition to its bibliographic record and abstract, will be available to the world-wide community of scholars and researchers through the RIT DML. I retain all other ownership rights to the copyright of the thesis or dissertation. I also retain the right to use in future works (such as articles or books) all or part of this thesis or dissertation. I am aware that the Rochester Institute of Technology does not require registration of copyright for ETDs.

I hereby certify that, if appropriate, I have obtained and attached written permission statements from the owners of each third party copyrighted matter to be included in my thesis or dissertation. I certify that the version I submitted is the same as that approved by my committee.

Signature of Author: _____ Date: _____

To my parents, for their love and support in all of my endeavors.

ACKNOWLEDGEMENTS

I feel greatly indebted to Jeff Weiss, my thesis chair, and to Judy Levy and Elliott Rubenstein, my committee members for their support and enthusiasm in the work I produced for my thesis exhibition. Due to their high expectations, I was encouraged to explore and experiment; pushed to produce work that exceeded my own expectations.

I wish to express my gratitude to my colleagues and friends, Leyla Safavi, Ariya Martin, and Akihiko Miyoshi, with whom I shared this intense experience. I also want to extend my heartfelt thanks to Claire Sykes, for her unrelenting generosity and support.

Finally, I would like to thank my grandfather, Salvatore Summonte, and my parents, Roberta and Sergio, for their unending support and freedom to pursue this career.

OBJECTIVELY AMBIVALENT

BY

SUSANA REISMAN

B.A., Economics, Wellesley College, 1999

M.F.A., Photography, Rochester Institute of Technology, 2005

ABSTRACT

This thesis paper is a version of how I perceive, in retrospect, the process in which I engaged in both making and curating the artwork included in my thesis exhibition. Within it, I examine on a personal level, the how's and why's of making visual art. I also provide a framework for viewing my artwork by revealing my sources and influences. In *Editing and Finishing*, I address one of the most overlooked and yet important aspects of putting together an exhibition. Finally, in *Processing*, I focus on the production of each individual artwork in an attempt to provide a better understanding of how each image or sculpture came into *being*. In this section, I also situate the artworks, within a larger discourse, by introducing some of the questions, issues and concepts I have chosen to grapple with in the process of making visual work.

TABLE OF CONTENTS

Introduction	1
Driving Blindly	4
Addressing <i>how</i> and <i>why</i>	4
Sources and Influences	6
Editing and Finishing	7
Processing	9
Conclusion	32
Wednesday May 4, 2005	34
List of Figures (Appendix 1)	36
Appendix 1	41

Introduction
Friday March 11, 2005

For the next ten weeks I will be looking over my notes, journals, and readings in an attempt to process and understand my experience as a graduate student. The focus of my life for the past three years has been to make the best visual work I could possibly make before the opening date of *Objectively Ambivalent*, my thesis exhibition. Now that the thesis exhibition has come and gone I can continue on making work without a deadline in sight—at least until I get another space for another show. And so life continues as an artist and yet I must *finish* things as a student. In order to do so I must hand in a thesis paper. The only reason that I regret having to do this, is that it takes time away from what I really would rather be doing, which is making artwork. And yet, I hope that by the end of this experience I might be able to say that it turned out to be a helpful process.

Since there are no clear guidelines as to what the content of this thesis paper should be, I am grateful to get an opportunity to set up my own guidelines. In this paper I will focus on the process of making art—the process of making my Art. Is process solely about getting from point A to point B? Essentially yes, and yet it can also be understood or defined in other ways.

Process can be defined as *development* and *growth*. It can also be understood as *a series of actions directed toward a particular aim*. Once you set yourself in motion, you might be able to envision your final destination and yet it will remain an abstraction until you actually get there.

In photography, the technical definition for *process* is *to treat light-sensitive film or paper with chemicals in order to make a latent image visible*. I relate to this

particular definition because I came into the visual arts through the photographic medium. Although I do not think of myself as a photographer, but rather as a photo-based artist, I am still fascinated and intrigued by photography. There are many aspects of photography that I find exciting, especially now with all the changes and advances in the medium due to digital technology. If we take these technological changes into account, the definition could read as the following: *to process is to interpret and manipulate data in a computer in order to make a visual representation of the information captured.* I will expand and discuss this topic in more depth later.

There is a further definition of process that I would like to introduce here. *To process is to discuss dynamics and emotional content of an event or situation.* Although the thesis paper might not be the place for this type of *processing*, I am interested in taking some time to reflect, to be introspective after-the-fact, and address some of the personal challenges, the ups and downs, of bringing together a cohesive body of work for visual display.

However the main thing I wish to do here, under the heading Processing, is address the process of making each individual artwork included in *Objectively Ambivalent*. I believe that it is only in retrospect that I have come to understand how each image or sculpture came into *being*. By *being*, I am interested in addressing how a thought or an idea is made into something tangible, concrete, and visible, as well as, how a viewers' interpretation of a visible object becomes part of an artwork.

I hope that it will become clear that in some instances, when I engage in the process of making visual work, the artwork is the direct result of a visual exploration of form. And yet, more often than not, a concept precedes the

making of a visual object. It is for this exact reason that I have been open to experimenting with a whole variety of media even though I feel most comfortable working with the photographic medium. In the end, I chose a specific medium for each particular concept because at that time it offered me the best possible manifestation for that idea.

I will also touch upon another important aspect that relates to the production of visual work—the construction of meaning through interpretation—the viewers' processing. A visual object becomes an artwork once it is presented in the context of a gallery or museum. It is within this context, that viewers become an integral part of an artwork. Marcel Duchamp addressed this aspect of art when he stated that an artwork is a "product of two poles. There is the pole of the one who makes the work and the pole of the one who looks at it. I give the latter as much importance as the one who makes it."¹ Therefore, once an object is on display it is viewers' interactions and interpretations of this object that makes it become what it is.

¹ Pierre Cabanne, Dialogues with Marcel Duchamp, (New York: Viking Press, 1971), p. 69.

Process Driving Blindly

In August 2002 I set myself in motion towards fulfilling the requirements for a Masters in Fine Arts with a concentration in Photography. Early on, while I was trying to figure out how to find my own voice and use it to make visual images, one of my professors² helped me learn an extremely important lesson about process. Basically he posed the following question for me: Why go down a path if you already know what it's going to look like? Slowly I came to understand that art is about engaging in a process of exploration and discovery. It is also about learning to listen to oneself; learning to be intuitive and to be confident enough to keep on pushing forward even when you have no idea why you are doing what you are doing. I defined this stage of the process for myself as *driving blindly*.

Another important lesson that I came to understand is that process is everything. Fortunately I learned quickly that choosing to make visual work is certainly not a day job—it is a lifestyle. Being an artist is an all-encompassing activity. In order to make something vaguely interesting you have to think, talk, read, digest, breathe, and make art. It takes time. It also takes commitment and dedication. Plus, you must believe in art—if not for society, at least for yourself.

Addressing *how* and *why*

In the past three years, I have come to understand that in order to make visual work one must *do* rather than *think*. I have learned to prioritize *making* rather than conceptualizing. This does not mean that making and thinking are

² Professor Willie Osterman

mutually exclusive, and yet I do believe that it is extremely important to put one's thoughts into action rather than dwelling on whether or not it is a good idea. One can never know until one tries.

In retrospect I can now say that the same is true for putting together an exhibition. It seems obvious but I must say it: making the work is first and foremost. Plus, experimentation is crucial because without experimentation the work will not feel fresh. Moreover, it is helpful to know beforehand what exhibition space is available to you and yet this should not be the determining factor in the type of work that you choose to make.

What then should be the guiding factor in determining what kind of work you make? Who is the work for? What, if any, is its function or purpose? These questions lead me to other questions. When I engage in the process of making artwork, should I take into consideration what other people are doing within this particular field? Should I integrate into my work larger social issues relating to politics, economics and technology? Or should the work be more personal—in other words, specifically about my personal experiences?

Although these questions are worth asking they may not have straightforward answers—for me, the answers are continually fluctuating. And yet, it has become apparent to me, that as an artist one has to be aware of them—because every time we make something new we refine or rule out some of these questions, either directly or unconsciously. The premise in answering all of these questions is understanding why I chose to be involved in the visual arts.

I have chosen the visual arts, over other fields, because within this field I can explore, discover, and begin to understand particular things I am interested in. In this space there are no absolute rules. There is freedom of movement and

there is plenty of room to navigate. In the visual arts, I can make and share, hide or destroy. I can consistently fail and yet challenge myself time and again until I am ready to move on to the next thing.

I have also discovered that within the arts I have found a space where I feel productive. I have also realized that I truly find pleasure in engaging in the process of making images and objects. Usually, by the end of a hard day of work I feel satisfied—if not with the product at least with the effort that was made towards achieving something.

Naturally, I have developed a love-hate relationship to this lifestyle.

Maurizio Cattelan articulated this feeling very well when he stated:

“There was always a goal. Work was always necessary to survive. Then I decided the goal should be to survive without working. But now I have much more work than I had before. Hunting for freedom, I’ve found the real prison, but at least it’s a prison I’ve chosen for myself.”

Sources and Influences

I believe that one of the most important aspects of the process is looking for sources—everywhere—finding ideas and inspiration in the most unexpected places. I read fiction. I surf the World Wide Web and read the news. I am constantly skimming through books. I also enjoy film and theatre as well as going to see art in museums and galleries, and so I am consistently making an effort to be open and expose myself to new and different ideas. I *process* these ideas—in my journals—by working through and writing about my reactions, feelings and thoughts to these wide array of influences.

For my thesis defense, I compiled a slide show that proved to be revealing of my interests in that it provided insight into the large variety of objects, books

and images that have undoubtedly influenced my work and myself. [see Appendix 1]³

Editing and Finishing

Another important, yet often overlooked part of the process of making art is editing and finishing. At what point in the process of making artwork and putting together an exhibition does one decide that there is enough work for exhibition and that focus should be shifted to both editing and finishing that which you've already made? What does editing entail? How does one finish an artwork?

I found out that both editing and finishing demand a whole range of things—from choosing the environment in which you want your viewers to experience the work, to printing and framing, as well the difficult task of hanging and lighting the artworks in the exhibition space.

Editing is probably one of the most difficult and yet most important aspects of putting together an exhibition. Through editing you create meaning. In other words, you can choose the message that you are trying to convey to your viewers. As I was fully immersed in this process I had a conversation with a colleague⁴, who reminded me that as artists, we are in the business of asking questions rather than providing answers. I am extremely grateful to him for helping me realize that what I really wanted to do with my thesis exhibition was to encourage a dialogue about the questions that I had been entertaining over the

³ Appendix 1 contains small representations of these images and objects, organized within contact sheets, in the same order as they were originally presented in the Thesis Defense. To a large extent, these images provide a framework in order to view, access and better understand my artwork.

⁴ Akihiko Miyoshi, MFA Graduate, Rochester Institute of Technology

past few years. Is photography just a 'faithful' representation of appearances? Is the value and legibility of a photograph constantly in flux? How are the advancements in digital technologies in conjunction with the photographic image changing how we view 'the thing itself'? Has there always been a need to humanize the photographic image by bringing into it the human hand? Do we interact differently with objects that are photographic in character but non-photographic in medium? Once I understood that I was not going to make a statement—that I was not going to provide any answers for my viewers, but rather encourage them to entertain these questions for themselves, I felt free to edit and include in the exhibition a wider range of work.

In doing so, I found out that finishing is completely dependent on the medium you have chosen to work with. I would like to illustrate the process of finishing in relation to digital imagery. About two to three months before the opening of my Thesis exhibition I realized that if I was forced to open within a week I would have nothing to show. How could that be? I had been working consistently for a couple of years and yet I had practically nothing concrete to show for it. Most of my work existed virtually—as data on my computer hard drive. And so, even though my images looked exactly as I wanted them to look on my computer, they were basically unresolved. I needed to finish them by choosing a mode of output. Working with digital media is completely different than working with other traditional media in that throughout the process of making a sculpture or a painting, you see what you will get as a final product. Digital media is not tied to any mode of output. Due to its immateriality, digital imagery offers flexibility in output as well as infinite copies without deterioration. Inevitably, these qualities that are inherent to imagery made with

digital technology change the nature of the art object. Even if people are not immediately able to perceive the difference between a digital print and a photograph, I believe that these characteristics inherent to digital imagery are both important and relevant to how we interpret and value these artworks. All of the work that I chose to display was resolved through the use of digital technology.

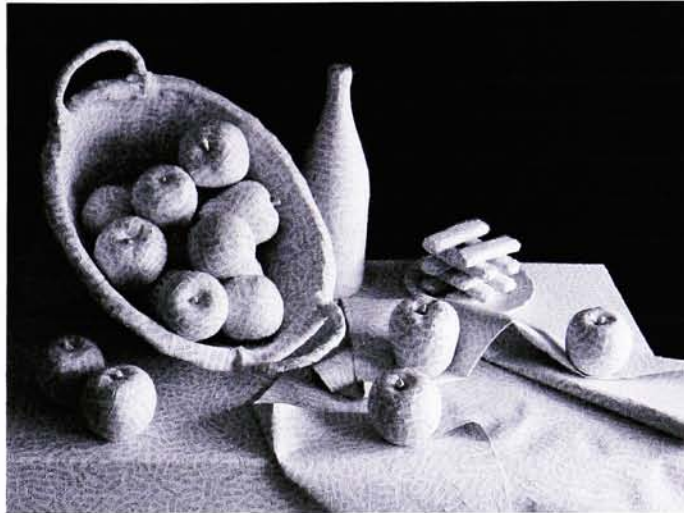
Processing

It is at this juncture that I would like to address each individual artwork included in the exhibition by taking a close look and interpreting each object, in the present, while taking into account how it came into being in the past. I will attempt to address them chronologically, from oldest to most recent, in terms of the time period when I began to think through how to make each of these images. I do not consider any of these artworks completed, as they could still evolve in the future into a new interpretation of the same idea.

Cezanne Still Life with Basket of Apples was originally created as a sculpture in March 2003. This image resulted from looking closely at endless reproductions of artworks on cups, t-shirts, mouse pads, night-lights, pens, calendars, etc. I was interested in how the value and understanding of an image changes when it is reproduced endlessly for its marketability and decorative qualities.

In *The Value of Things*, Neil Cummings and Marysia Lewandowska, argue that “since its inception over one hundred years ago, the experience of shopping has steadily intensified. Aided by the unchecked expansion of broadcast media, it has enabled every activity, every space, object, image and emotion, to be

exploited as a potential retail opportunity.”⁵ Over time, the cultural value that was once imbued in an artwork is exploited for commercial gain.



Cezanne Still Life with Basket of Apples, 2003

It is the reversal of this action in the early 1900s that made Marcel Duchamp one of the most influential artists of the 20th Century. By both signing and placing a mass-produced object in the context of an art gallery, he proved to society that “the values attributed to objects are not properties of the things themselves, but judgments made through encounters people have with them at a specific time and in specific places.”⁷

If it is true that value is not inherent in an object but rather a quality that is attributed to it, I wanted to present viewers with an image that carried with it its own value—even if it was only emphasizing this superficially. In this work, I

⁵ Neil Cummings and Marysia Lewandowska, *The Value of Things*, (London: Birkhauser, 2000), p.16.

⁶ Cummings and Lewandowska, *The Value of Things*, p.16.

⁷ Cummings and Lewandowska, *The Value of Things*, p. 20.

was interested in encouraging viewers to question where the value of an artwork resides, as well as what constitutes its value. And so I appropriated a still life painting by Cezanne—an easily recognizable icon that has already been accepted and deemed valuable by the canon of art history—and reinterpreted it by using price tags instead of paint.

While initially I had chosen to display the sculptural re-interpretation/re-representation of Cezanne's painting, I realized that part of what I wanted to reference in this piece was the role that photography plays in making multiple reproductions of artworks. I chose to use digital photography because I believe it poses extremely interesting and complicated questions in relation to the status and value of an original artwork. In order to encourage a dialogue about these questions, I decided to make an artificially unique photographic object—an inkjet print on canvas, stretched and framed like a painting.

In the art world, it is common practice to increase the value of an artwork by artificially imposing on it a limited number of copies—in other words, by choosing to do a limited edition. Theoretically, this would greatly increase the value of this image, as it would not exist in multiples. But even if the original file with the data for this image is destroyed, there are no guarantees that it would not be reproduced at least once or multiple times. Sherrie Levine appropriated several of Edward Weston's photographs by making copy-stand reproductions of his pictures from a book. She then proceeded to frame these images and present them as her own in a museum context. Viewers, who were unaware of Levine's process, probably assumed that she had captured 'the thing itself'. And they were correct in thinking so, as photography does have the capability to replicate, simulate, and faithfully copy our world as well as, in this case, the

world of images; what Levine's camera captured was already a representation. This example offers us just a glimpse of the complexities of photography—a medium that on its surface appears to be an objective mechanical means of reproduction due to the invisibility of its framework. It is for this reason that we tend to perceive photographs as “windows” that give us access to the world directly. However, all photographs are mediated representations of our surroundings.

In *Phantasm: Digital Imaging and the Death of Photography*, Geoffrey Batchen articulates how the production of any and every photograph involves some mode of manipulation.

Photographers intervene in every photograph they make, whether by orchestrating or directly interfering in the scene being imaged: by selecting, cropping, excluding, and in other ways making pictorial choices as they take the photograph; by enhancing, suppressing, and cropping the finished print in the darkroom; and finally, by adding captions and other contextual elements to their image to anchor some potential meanings and discourage others. (...) In short, the absence of truth is an inescapable fact of the photographic life.⁸

However, the invisibility of the framework of the photographic medium makes it difficult for viewers to perceive such modes of manipulation. The photographic medium is still generally perceived by the everyday viewer as a transparent document or record of reality. It is for this reason that photographs, even now, continue to be perceived as *objective*—as the nature of the photographic process easily conceals the person and the hand behind the camera.

As an image-maker I know to be a cautious and critical reader of images. I have learned to read the photographic image as a thumbnail, as a link, as a

⁸ Geoffrey Batchen, “Phantasm: digital imaging and the death of photography,” *Aperture* no. 136 (Summer 1994) p. 46-51.

referent to other people's points of view, that could represent something direct and concrete or something more ephemeral and less tangible, such as their inner thoughts or imagination. And yet, I have to admit that sometimes I still forget that I am not looking at the *real* thing. This is the power of the photographic image, that suspension of intellect that makes you feel as if you are peering through a window into the past, as it *was*, or through a tunnel across the world onto another place, as it *is*.

Photography's ability to expand our limited view of the world was and still is revolutionary. For this particular reason I am eternally grateful to it. It has given me access to seeing people, places and things that I would have never encountered otherwise in my lifetime. Although I have visited many art museums across the world, it is more common than not that I see and experience a particular painting or sculpture first as a reproduction. Indeed, so often my only exposure to many artworks is through slides in a classroom or as reproductions in books. I have also encountered new works of art on posters, t-shirts, scarves and umbrellas. This is all possible due to the combination of photography and digital reproductive technologies.

Nowadays, if you visit a museum's store either in person or on-line, you can get a good sense of what they have in their permanent collection. Artworks are reproduced time and again on different kinds of functional products. From reading several articles on museum shops, it is apparent that every retailer has a different approach to pairing images with objects, but in the end the pairings are done in relation to popularity and salability. Which leads me to ask the following question: is it really any different for a viewer to see a reproduction of an image in a book than on a towel or a placemat? Since context is extremely important in

relation to how we interpret images, I would have to say yes, and yet if a viewer comes across a reproduction, whether on a mouse-pad or in a catalogue on the web, the image has been made more accessible through its reproduction. Does this have an effect on the original artwork? Presumably, art that is reproduced will be seen and appreciated by a wider audience. This is especially true if that particular artwork is no longer on display in the museum but rather stored in the archives. And yet, the following question arises: Does exposure to reproductions lead viewers to seek and experience, in person, the original artworks?

The underlying question here is whether there is a difference in appreciating an original artwork in person, as opposed to its reproduction. I believe that the answer to this question is entirely dependent on the medium of the original artwork. In most instances, even though the reproduction is the direct result of the original, they may be perceived as two completely different things. Walter Benjamin addressed this problematic in his essay, *Art in the Age of Mechanical Reproduction*. He argued that the 'aura' of an artwork is the very quality that must wither in the age of mechanical reproduction. When a painting is reproduced and seen as a photograph, it is no longer viewed and appreciated in the same manner. Inevitably, in the process of reproduction sensory information is lost. There are changes that occur in scale, color and texture that considerably shift our perception and experience of a painting, sculpture or even a photograph, as a reproduction. Therefore, the mechanical reproduction of an artwork should be appreciated as a referent to the original and yet not as an exact duplicate of it. If we follow this logic, multiple reproductions of an image should not de-value the original artwork. On the contrary, the continuous

valorization of 'aura' in the modern age of mechanical reproduction imbues the original art object with an even greater value.

Thinking and reading about the relationship between mechanical reproduction and the value of an artwork, led me to take a closer look at the derivative products of art that are for sale in museum stores on-line. Museums worldwide have been increasingly providing access to their collections, to viewers across the globe, by creating web sites in which a small percentage of their collections are digitally archived. A common feature amongst most of these web sites is a link on their homepage to their on-line store. And so I began to do research on museum stores both on-line and on-location.

Throughout my research, I learned that with decreasing funding from governments, museums have come to rely heavily on their retail for earning a higher percentage of their budgets. In *The shopping boom at your local museum* by Terry Trucco, the director of the Art Museum at Cornell University states "There's no simplistic solution. This [source of income] reaches deeply into the philosophy of museums...We have to decide which is more important—purity of mission or adequate financial support."⁹ And so, currently museum directors find themselves in a difficult situation. For the most part, they have come to accept that retailing is a means to make money for the museum, and that it is also a useful means to market the collection.

In order to make this project manageable, I decided that I needed to limit my research to two or three museums and use them as representative of the rest. I found The Art Newspaper's *Exhibition visitor figures of 2003*, in which they

⁹ Terry Trucco, "The shopping boom at your local museum," *ARTnews* (October 1997), p. 58.

report worldwide attendance to art museum exhibitions for that particular year. According to this report, the most visited exhibitions in 2003 were at the Metropolitan Museum of Art in New York, the State Hermitage in St. Petersburg, and the Louvre in Paris. And so I set out to make a visual catalogue of the products they have for sale in their stores. For practical purposes, I chose to appropriate information from these museums websites and rearranged it using digital technology. In order to be consistent, I used a systematic approach in organizing the information that I found within each store. All of the products are organized by category, from first to last, in vertical columns. The final result is a bar graph of products for each museum. Although the resulting images do not mathematically quantify anything because they do not compare apples to apples, they do give viewers a means to see and compare the different types and quantities of derivative products that are for sale in these museum stores. These images can be read as a record of the various products these stores had for sale at a particular time in their history. In retrospect, the titles of these images should have included the dates in which they were made, as we can only assume that the inventories of these on-line stores are consistently changing.



The Louvre, Cat.8, Sub.Cat.27, Items146 (Detail)

Initially my intention was to display the *The Metropolitan Museum, Cat.14, Sub.Cat.119, Items1464, The State Hermitage, Cat. 12, Sub.Cat.57, Items 578 and The Louvre, Cat.8, Sub.Cat.27, Items146* all at once. And yet, during the installation process of my Thesis exhibition I was forced to make the decision to display only two out of the three images due to space limitations. Fortunately, I do not believe that this changed the viewers' reading or experience of this piece.

The Metropolitan Museum, Cat.14, Sub.Cat.119, Items1464 and The Louvre, Cat.8, Sub.Cat.27, Items146 were intentionally displayed across from 4,102 *Complete Collections on eBay*, a work which once again consisted of appropriated imagery from the Internet. In this particular case, I took imagery from eBay. Here I was interested in both how the photographic image is used as a means to document, categorize, collect and exchange material goods; and at the same time, in collecting and collections. I have always been fascinated by *collections*. Why is it that people spend money, time and effort in gathering, accumulating and assembling different kinds of objects? What motivates people to both begin, and maintain, a private or public collection? Is collecting part of human nature? Do our possessions help define our personal and cultural identities?

As stated by the Webster's Dictionary, to collect is to bring or gather together in a group—to assemble. Collecting is also defined as a means of accumulation from a number of sources. Under this definition, most people would fall under the category of collector. Average households are filled with different kinds of collections—collections of clothes in closets and drawers, collections of food in cabinets and refrigerators, collections of waste in trashcans and garbage cans, and so on. In all of these collections, objects that serve a similar utilitarian function are gathered and grouped in a specific space within the

household. And yet, most of the collections of objects that we find within a household are not meant to be publicly displayed. People accumulate these objects because they serve a purpose in everyday life.

On the other hand, in other kinds of collections, the use value of an object is replaced by its display value. In stamp and coin collections, objects are taken out of *circulation* so that they can be categorized and classified in order to function as a collection outside of the context of everyday life. As Susan Stewart states in her book, *On Longing*, "The collection is not constructed by its elements; rather, it comes to exist by means of its principle of organization. If that principle is bounded at the onset of the collection, the collection will be finite, or at least potentially finite. If that principle tends toward infinity or series itself, the collection will be open-ended."¹⁰ Therefore, in order to construct a collection a person not only has to actively seek and gather particular objects, they must choose a classification scheme for both storing and displaying the objects within the collection. Thus, it is both the scheme and the collector's intent for display that differentiates a collection from accumulations of possessions within a household.

So why do people feel an urge to collect? According to James Clifford in his essay "On Collecting Art and Culture", collecting [in the West] has long been a strategy for the deployment of a possessive self, culture, and authenticity."¹¹ Essentially, it can be seen as a means to bolster or construct one's sense of self—a self which according to C.B. Macpherson, whom Clifford cites, is constructed in

¹⁰ Susan Stewart, *On longing: narratives of the miniature, the gigantic, the souvenir, the collection*, (Durham: Duke University Press, 1993), p. 155.

¹¹ James Clifford, "On Collecting Art and Culture" in *Deep Storage: collecting, storing, and archiving in art*, (Munich;New York: Prestel, 1998), p. 96.

relation to material possessions and speaks of a Western “possessive individualism”—the ideal self as owner: the individual surrounded by accumulated property and goods.”¹² These arguments support the notion that “identity is a kind of wealth”—of objects and knowledge.¹³

In *4,102 Complete Collections on eBay* I was interested in creating, a collection of collections, that reflects, through such material goods, our values and needs as a society today. Over a period of four months, I chose to collect photographs of collections that were up for sale on eBay by using the keywords: *complete collection*. I decided that in order to give each collection equal treatment I had to use the grid as the organizing principle and means of display. This resulted in an 8 ft. by 6 ft. grid that displays over four thousand collections. It was extremely important to display this grid in a place where viewers could experience it from a distance as well as up-close. From afar, viewers are unaware of the content of this piece and therefore they experience it as a visually dynamic and colorful abstract image. In this viewing, each unique collection is stripped of its rarity and individuality as it is read simply as a colorful pixel. Once viewers approach the image, they realize that in actuality it is composed of hundreds of small photographs depicting all different kinds of material goods. In this reading, the viewer is confronted with a grid that displays variations within types. Having listened to people’s experience in relating to *4,102 Complete Collections on eBay*, I have become aware that it is not immediately obvious where the images come from or why they have been grouped in this manner. This has reinforced the importance of including, within the title, this relevant information.

¹² James Clifford, “On Collecting Art and Culture”, p. 96.

¹³ James Clifford, “On Collecting Art and Culture”, p. 96.

At this point I would like to take a moment to address one of the ways in which this type of imagery could be classified. Although all of the work that I've described until now is photo-based it is "non-photographic in medium." In *Phantasm: Digital Imaging and the Death of Photography*, Geoffrey Batchen argues that in the recent years there has been "an increasing self-consciousness regarding the identity of photography" which he has come to define as *post-photography*. "As if to mire forever the distinctions between taking and making, image and thing, we are presented with *solid photo-objects* that are designed to be *seen*, rather than seen *through*. In the process, the boundary between photography and other media—painting, sculpture, or performance—has been made increasingly porous, leaving the photographic residing everywhere but nowhere in particular."¹⁴

As an emerging artist working in this time period (2002-2005), I have felt a need to explore and experiment with new and innovative technologies to make artwork that is fresh and relevant today. This has led me to break away from making traditional photographic images as I explore the boundaries and limitations of the photographic medium. One of the main drives in my work has been to address why, even now with the advent of digital manipulation, people continue to perceive traditional photographs as being objective. I do not believe that traditional photographs are any less subjective than my post-photographic constructions. The problem in perceiving them as two different types of imagery, lies in the fact that our culture has always put so much trust in traditional

¹⁴ Geoffrey Batchen, *Phantasm: digital imaging and the death of photography*, p. 50.

photographs even when they “have never been ‘true’ in the first place.”¹⁵ As stated earlier in this paper, the production of any photograph involves some mode of manipulation, and yet the difference may lie in photography’s spurious objectivity and digital imaging’s more overt fictional process.”¹⁶

Ultimately, I want to make viewers conscious of the multiple meanings that can derive from one specific ‘object’ or ‘image’. In the end, photography can only reproduce the surface of things and therefore what people *see* in an image is to a large extent a result of what they *choose* to see. In *Basic Semiotics*, Daniel Chandler uses the term “homo significans”—meaning makers—to emphasize that we as a species are driven by a desire to make meanings. He argues that this fundamental concern underlies the process of human visual perception. When “faced even by ‘meaningless’ patterns the mind restlessly strives to make them meaningful.”¹⁷ *Believing is seeing* or is it *seeing is believing*?

The same is true with photographs, paintings, sculpture and other forms of visual arts. “The meaning of an image cannot be simply equaled with a universal, unitary, fixed and objective ‘content’—meaning is not ‘extracted’ but is constructed in the process of interpretation.”¹⁸ Viewers are active participants in the completion of an artwork. It is up to the viewer to decide how an artwork makes them feel and what it is about. It is through the process of interpretation that a person fully appreciates an artwork. In the end, as a viewer, art reveals more about oneself than anything or anyone else.

¹⁵ Geoffrey Batchen, *Phantasm: digital imaging and the death of photography*, p. 48.

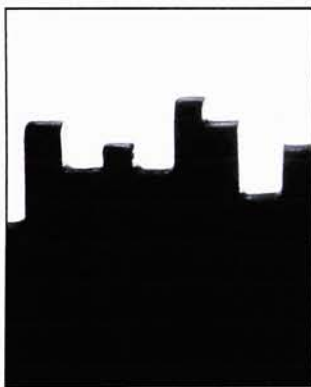
¹⁶ Geoffrey Batchen, *Phantasm: digital imaging and the death of photography*, p. 50.

¹⁷ Daniel Chandler, *Basic Semiotics*, (London: Routledge, 2002), p. 17.

¹⁸ Daniel Chandler, *Basic Semiotics*, p.17.

For this reason, I made a series of abstract photographs that in a sense liberated the photographic image from its usual task of representing the signified. Viewers are confronted with 'meaningless patterns' that are difficult to decipher even though these photographs are "traces or stencils imprinted from actuality."¹⁹ *Front*, *Code*, and *Access*, are the result of the use of the photographic medium as a means to abstract and formally represent everyday functional objects, in this case keys and locks. That which is normally recognizable is no longer legible when presented out of context and with no reference to scale.

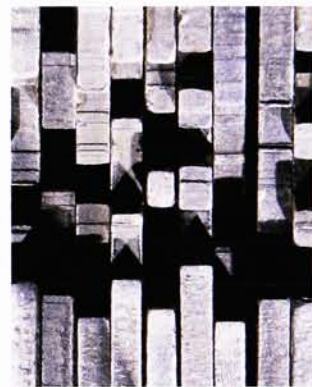
In retrospect, these formal portrayals of locks and keys are an homage to a photographic tradition in which photographers such as Edward Weston and



Front, 2003



Access, 2003



Code, 2003

Lazlo Moholy-Nagy made extraordinary images of ordinary objects. I recognize the value in this photographic approach and feel indebted to these artists' imagery. And yet, as I stated before, I don't believe that in 2005 I could or should continue to pursue only this type of imagery. In order for the work to feel fresh, the ideas or concepts driving the work did not necessarily need to change, and yet how I chose to communicate these ideas definitely needed re-vamping.

¹⁹ Liz Wells, The photography reader, (London: Routledge, 2003), p. 14.

In order to further abstract these objects, I chose to blatantly manipulate photographic information through the use of digital technology. One of the earlier images that resulted from this experimentation was a self-portrait in which I chose to represent myself through the keys that I own. To a large extent, I am who I am due to the things and places I have access to: a home, a car, an office, a couple of darkrooms, and a studio.

Although I was interested in the visual representation of this idea, I wanted to push it even further by finding new ways of representing the same concept. By this point in time, I was also conscientious that it was important to allow an idea to evolve and change if necessary. I have opened myself to work in



Untitled 1 [master key], 2003

this manner as I have come to recognize that it usually leads me to new and exciting possibilities. So I decided to push this image further by letting it evolve into a sculpture.

In the past, I had explored different ways of translating a photograph into a three-dimensional object but I had never had to work with other people to make this happen. I hired an industrial designer to produce a three-dimensional model of this image with CAD—Computer Aided Design software—that was then used to produce the sculpture in aluminum using a 3D prototyping machine. For display purposes, I designed a cylindrical wooden base made out of two contrasting woods. In the end, the wooden base became as much a part of the sculpture as the coded aluminum structure.



Untitled 2 [master key], 2003 (Detail)

Untitled [master key] is an abstract sculpture that could be interpreted in a variety of ways—a cold and precise instrument that is both threatening and unwelcoming or a contemporary totem pole that contains information about a particular individual. The end product reveals little to nothing about how it came to be. It holds the code that gives me access to the things and spaces I need to use day in and day out and yet it is illegible. During the thesis exhibition, I decided that I wanted to provide an entry-point to this sculpture by framing it for

viewers with imagery of locks and keys. For this reason, it was displayed in proximity and relation to *Access* and *Code*.

Another recent body of work included in *Objectively Ambivalent*, *Untitled [measuring tape]*, continues with this tradition of breaking away from straight photography. It is comprised of twenty images displayed in a grid of five rows and four columns. This series of images, slip between the boundaries of abstraction and representation. Through the use of a scanner, I was able to construct a photographic narrative that documents the transformation of a measuring tape over an unspecified time period. The scanner becomes a stage upon which this object—which is usually used to define other objects—loses its rigidity and self-defining characteristics.

In *Untitled [measuring tape]*, I am actively constructing and manipulating the subject matter with the use of my hands. I direct this narrative by molding and re-shaping an object into multiple variations of itself. Each likeness is directly linked to the one before it and the one after it—making each image an important component of the whole. The record of change and transformation is as much a part of this piece as the visible subject matter. In the end, the viewer is confronted with a grid of images that on the surface appears to represent different objects and yet is simply showing variations of the same thing.

Finally, I would like to address the thoughts behind, and the precedents to, my most recent work, the series of photo-sculptures that were included in the exhibition. These sculptures are the direct result of a convergence of many of the previous explorations, both technical and conceptual, in relation to the photographic image. To a large extent, they are the culmination of many of my

thoughts and concerns throughout this whole experience and process during graduate school.

The series of images in *Untitled [measuring tape]* are the documentation of a process. The *Untitled [photo-sculptures]* differ in that only one stage of their being, or becoming, is revealed. The process is implicit and yet it is not revealed. More importantly, within each of these photo-sculptures exist multiple variations of existence. The stage in which each of them was displayed is only temporal. They are both fragile and impermanent due to the fact that they do not have an inner structure and for that reason there is nothing that will keep them from changing over time.

Initially what attracted me to doing this type of imagery was an attempt to re-configure the framework and conditions in which we normally perceive the photographic image. And so I began to codify photographs in a very primitive manner—using as a model one of the earliest devices for cryptology—the scytale. The Spartans used this method of coding to send secret text messages. It consisted of letters written on a strip of cloth or leather in an apparently random manner, with the coded message hidden by superfluous letters. The text would then be de-coded when wrapped around a rod or a staff of a specific diameter. Therefore, by simply cutting and taping images into a long photographic ribbon I was able to codify photographs, their legibility only becomes possible when seen *through* the right framework.



Scytale #1, 2004

In *Scytale #1*, the image becomes legible only when the photographic ribbon is wrapped around a particular journal. It is on the back binding of this *framework* that the image becomes visible. A view from the side reveals the interaction between the image that is hidden or guarded within this ribbon.



Scytale #1, 2004 (Detail)



Scytale #1, 2004 (Detail)

In the process of making this model I became interested in addressing why and how we are able to perceive the difference between the visual noise and

the rest of the image? What is it about our perception that makes certain visual data appear legible while other data remains just meaningless patterns?

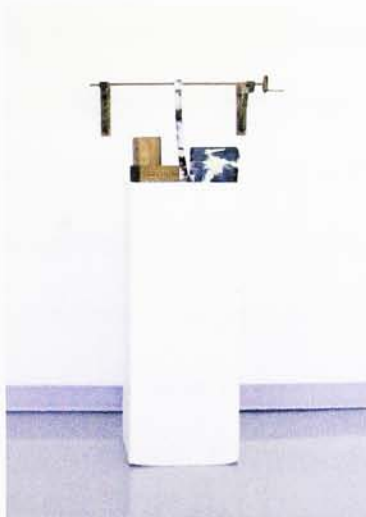
After *Scytale #1*, I decided to make another photographic ribbon in which I could explore other ideas related to the decoding of an image. In this case I opted to use digital technology in order to be able to print the image on canvas—a material that would potentially be more flexible and durable than black and white, silver gelatin, resin-coated paper. I was unsure as to what image I should use. My instinct was to appropriate images that are visually similar and yet differ dramatically with regards to content. By content here I mean the cultural and historical context in which these images were first made and experienced by viewers in a variety of media.

In *Scytale #2, Equivalents*, I chose to codify within the same ribbon three separate images. These images are: 1) the atomic bomb explosion at Nagasaki, 2) the Challenger explosion, and 3) a photograph made by contemporary artist Vik Muniz in which he constructed an image of clouds in the shape of praying hands. In this particular case, the superfluous visual noise that is necessary to codify these three images into one ribbon comes from several of Alfred Stieglitz's cloud imagery from his series of *Equivalents* done in the early 1920s. The final ribbon was coiled and displayed on a wooden spool that emerged from the gallery wall. In front of it, on a high pedestal, were three wooden boxes that served as *keys* to decoding the images. Viewers were encouraged to interact with the photographic ribbon in order to decipher each of the encoded images.



Scytale #2, *Equivalents*, 2004

In this particular project, all of the images in *Scytale #2, Equivalents* are of clouds. Are all viewers able to differentiate between the *clouds*? If so, why? Through this simple exercise, it becomes apparent that cultural memory and personal experience plays an enormous role in how we read and interpret photographic images.



Scytale #2, *Equivalent*, 2004
(Installation view)



Scytale #2, *Equivalent*, 2004
(Installation view)

Scytale #2, Equivalents, also highlights the framework that we as viewers take for granted when viewing traditional photographic images. The rectangular frame, whether vertical or horizontal, in conjunction with the flat two-dimensional plane of the photographic image is what normally allows us to perceive them as “windows” unto reality. What happens to the photographic image when we remove this framework in its entirety? How does it change the manner in which we perceive and interact with the photographic image?

My latest work, a series of *Untitled [photo-sculptures]*, continues in this direction. In the process of making these photo-sculptures, I was interested in creating images that embody these questions. Although I continued to work with the photographic ribbon, in this particular endeavor I choose to remove the traditional framework in which we normally view photographs by moving away from the flat two-dimensional plane. In order to do so, I chose to re-configure its framework by letting each image inhabit it’s own space. Because the ribbon is shaped into a variety of three-dimensional organic forms, the photographic image can no longer be perceived as a window—instead, viewers are confronted with the materiality of photography, as it becomes the skin and structure of an object. The presence and form of each photo-sculpture precedes its content.

As a viewer, one perceives a nautilus or perhaps a horn before you recognize that the outer texture of the object is a photographic representation of human skin, tree bark, or rusted metal. In each of these textures the element of time is present as all of these surfaces are subject to visible change during the passage of time. And yet, in the photo-sculptures they are fixed in time through photography and therefore they appear timeless.

The form into which each of these photographs evolves is a direct result of a set of rules I chose to set for this particular series. All of the photo-sculptures, except for one, were done with a photographic image printed on canvas that was carefully cut into a ribbon—1" wide by a minimum of 650" in length. In standardizing the process of production, I was interested in challenging myself to construct variations in the structure and form of the final output. In doing so, I was able to both improvise and be spontaneous while working within a designated set of guidelines. In essence, all of the photo-sculptures are similar in that they share the same qualities and therefore they are types within a constructed category.

Although I am still interested in pursuing this mode of working, as I want to continue on exploring the possibilities of form and content that may result from engaging in this systematic approach, there are two particular aspects of the final output that I would like to focus on in the near future. First, I want to examine more closely the relationship between the image and the form. Should these characteristics complement one another? How else could the content of the photograph and the form of the sculpture relate? Secondly, I want to consider further the many possibilities for display. For the thesis exhibition, I chose to use custom-made freestanding plexi-glass pedestals that were light and unobtrusive. In conjunction with spot lighting, this mode of display added another level of reading as the two-dimensional shadows of the photo-sculptures were revealed on either the floor or walls of the exhibition space.

Finally, for this particular project, I am also interested in setting new parameters in order to see how these changes would have an effect on the final product. I believe that a difference in the width of the photographic ribbon

would considerably change the shapes that would *naturally* emerge. Other changes in the parameters could include a whole range of different factors—from combining different ribbons in the making of one photo-sculpture, to printing on both sides of the canvas. In the future, in following this experimentation, the photo-sculptures may or may not reflect my initial concerns in eliminating the framework in which we normally view photographs. And yet, I am hopeful that in the process of making this new work I will learn and discover new ways of reading and interacting with the photographic image.

Conclusion

By this point, I have addressed my personal experience of the process of making and finishing the artwork that I chose to include in *Objectively Ambivalent*. As I was finishing each individual work included in the exhibition, I took into consideration the space available in the gallery in order to determine the scale of printing as well as the type of framing. Although I had envisioned where certain pieces would be displayed, the final decisions were not made until I had gathered all of the work in the gallery.

4,102 Complete Collections on eBay, as well as, *Untitled [measuring tape]*, were produced at a particular scale so that they could be exhibited in specific locations in the gallery. The rest of the images and sculptures were hung in relation to these two artworks. Jeff was instrumental in this process, as he helped me realize that I should loosen up and allow for different images to interact and encourage a dialogue for viewers—even if the connections amongst the various works were not easily apparent or straightforward. In doing so, I believe I succeeded in presenting viewers with a more engaging and challenging reading of the artwork

on display. It also helped me understand that all of the works are conceptually interconnected, even though I took different visual approaches for each of them.

A large part of my incentive for making artwork has always been to communicate, to encourage a dialogue—about the issues and questions I am addressing in the images. The artwork acts as mediator between the viewer and the artist. In making the work, the artist engages in a one-sided conversation. The same is true when viewers engage in the process of interpreting the work. Both sides engage directly with the artwork and therefore it is rare, for both the viewer and the artist, to entertain a direct dialogue about the issues or questions posed through the objects displayed in an exhibition.

On the opening night of *Objectively Ambivalent*, I was congratulated on a variety of levels—for my hard work, my craft and precision to detail, as well as the ‘beauty’ of the objects I had produced, and yet, nobody even attempted to have a dialogue with me on any of the issues I put forward through the artwork. In the week following the opening, a couple of viewers did approach me to share their interpretations of several of the artworks. And yet, it wasn’t until my thesis defense that I felt that there was a proper forum where I was able to discuss, as well as listen to, what others had to say with regards to some of the questions and ideas I was exploring. Therefore, I have come to realize that in the future if I want to engage in a dialogue with others about the photographic medium—in relation to how it represents reality, how it is used and perceived in everyday life, as well as how it is changing as a medium due to advances in digital technology, I will have to initiate it myself. Otherwise, I will have to actively seek out people and spaces where such dialogues are already occurring.

In the future, I will continue to make artwork that examines and questions the role of the photographic medium, within our society. I will also attempt to stay up-to-date with the technological changes that are occurring within the medium and in doing so, I will continue to explore the boundaries and look at the possibilities and limitations that it offers in the realm of visual representation. I will also challenge myself to make imagery that undertakes issues about my life and the issues and questions I have to contend with everyday.

Wednesday May 4 2005

In the process of writing this paper, I have chosen to look back and reflect upon my experience since I first arrived in Rochester to begin my graduate degree. I am aware that in this version of the story, I have necessarily had to omit a large amount of my experiences (and work) in order to simplify the process of recounting how I got from point A to point B. As I contemplate how I will end this *process*, I am realizing that the final output of this exploration through words—will be an object—a bound book with text and images printed on white paper that can be shared as well as displayed and stored on a bookshelf. This object came into being as I processed my experiences, ideas and thoughts in relation to my visual work and organized this information using the English language as well as digital technology. The end result is photographic in nature in that during a ten-week period (long-exposure) I constructed (shot) a narrative that once printed (fixed in time) will be representative of how I perceived my successes and failures in making artwork and putting together my thesis exhibition. In the future, this object, just like any photograph, will trigger

memories and emotions about the past. It will also give me access to my thoughts and experiences as I chose to *see* them and fix them for posterity.

LIST OF FIGURES (APPENDIX 1)

Contact Sheet 1

Figure 01-Dictionary.jpg

Scan of personal copy of the Webster's II New Riverside Dictionary by Susana Reisman

Figure 02-Index Cards.jpg

Composite of index cards made in Photoshop by Susana Reisman

Figure 03-Hermann Grid.jpg

http://www.sapdesignguild.org/resources/optical-illusions/contrast_phenomena.html

Figure 04-Bernd & Hilla Becher.jpg

Water towers, 1972

Douglas Fogle, The Last Picture Show: Artists Using Photography 1960-1982, (Minneapolis: Walker Art Center, 2003), p. 187.

Figure 05-Key Catalog.jpg

World Key Bank Encyclopedia, Dominion Lock- U.S.A Incorporated

Figure 06-Shell Collection.jpg

Digital photograph of personal shell collection by Susana Reisman

Contact Sheet 2

Figure 07-Make-up Catalog.jpg

www.marykay.com

Figure 08-Andreas Gursky.jpg

Prada II, 1996

Andreas Gursky: Images, (Liverpool: Tate Gallery, 1994)

Figure 09-John Baldessari.jpg

Choosing, (A Game for Two Players): Rhubarb, 1972

Douglas Fogle, The Last Picture Show: Artists Using Photography 1960-1982, (Minneapolis: Walker Art Center, 2003), p. 54.

Figure 10-Albert Renger-Patzsch.jpg

Mohnesee, c.1925

Volker Kahmen, Art History of Photography, (New York: The Viking Press, 1974), p. 81.

Figure 11-Face Typologies.jpg
Alphonse Bertillon, Synoptic Table of Physiological Traits for the Study of the Portrait, 1895
A new history of photography, (Koln: Konemann, c.1998), p.261.

Figure 12-Ed Ruscha.jpg
Every Building on the Sunset Strip, 1966
Douglas Fogle, The Last Picture Show: Artists Using Photography 1960-1982, (Minneapolis: Walker Art Center, 2003), p. 44.

Contact Sheet 3

Figure 13-Karl Blossfeldt.jpg
Karl Blossfeldt, (Ostfildern: Cantz, 1997)

Figure 14-Janine Antoni.jpg
Mom and Dad, 1994
Janine Antoni, (Switzerland: Ink Tree, 2000), p. 125-127.

Figure 15-William Wegman.jpg
Family Combination, 1972
Volker Kahmen, Art History of Photography, (New York: The Viking Press, 1974), p. 213.

Figure 16-Aziz + Cucher.jpg
Dystopia, 1994-1995
Aziz + Cucher, Unnatural Selection, (Milano: Photology, 1996), p. 36-37.

Figure 17-Janine Antoni.jpg
Lick and Lather, 1993
Janine Antoni, (Switzerland: Ink Tree, 2000), p. 58-59.

Figure 18-August Sander.jpg
Konditor, Koln, 1928
The AMICO Library: GEH_.71:0072:0005

Contact Sheet 4

Figure 19-August Sander.jpg
Bricklayer's Mate, Cologne, 1929
The AMICO Library: MIA_.90.133.5

Figure 20-Walker Evans.jpg
Penny Picture Display, Savannah/Photographer's Window Display,
Birmingham, Alabama/Studio Portraits, Birmingham, Alabama, 1936
The AMICO Library: JPGM.84.XM.956.477

Figure 21-Bernd & Hilla Becher.jpg

Cooling Tower, 1967

Volker Kahmen, Art History of Photography, (New York: The Viking Press, 1974), p. 143.

Figure 22-Joseph Cornell.jpg

Untitled, Pharmacy, 1943

www.ibiblio.org/wm/paint/auth/cornell/

Figure 23-Douglas Huebler.jpg

Variable Piece #101, West Germany, March 1973

Douglas Fogle, The Last Picture Show: Artists Using Photography 1960-1982, (Minneapolis: Walker Art Center, 2003), p. 147.

Figure 24-John Baldessari.jpg

Eight attempts to make a cube with four balls

www.artnet.com

Contact Sheet 5

Figure 25-Tom Friedman.jpg

Untitled 1995

Tom Friedman, (New York: Phaidon, 2001), p. 115.

Figure 26-Ebay Collection.jpg

One of the many complete collections depicted in *4,102 eBay Collections* by Susana Reisman

www.ebay.com

Figure 27-Stamp Collection.org

Digital photograph of personal stamp collection by Susana Reisman

Figure 28-Ebay Collection.jpg

One of the many complete collections depicted in *4,102 eBay Collections* by Susana Reisman

www.ebay.com

Figure 29-Shell Collection.jpg

Digital photograph taken in the Natural History Museum in Washington D.C. by Susana Reisman

Figure 30-Cabinet of Curiosities.jpg

Cabinet of the Dane Ole Worm, from his *Museum Wormianum*, 1655.

Patrick Mauries, Cabinet of Curiosities, (London: Thames & Hudson, 2002), p. 19.

Contact Sheet 6

Figure 31-Marcel Duchamp.jpg
Box in Valise, 1961
The AMICO Library: MIA_.97.20.2

Figure 32-Time Capsule.jpg
Miscellaneous objects from the Westinghouse Time Capsule, displayed in 1965
The 1999 Redstone Diary of the Millenium, (San Francisco: Redstone Press, 1998)
Figure 33-Ebay Collection.jpg
One of the many complete collections depicted in *4,102 eBay Collections* by
Susana Reisman
www.ebay.com

Figure 34-Measuring.jpg
Image found by using the keyword: measuring, under images, in the search
engine Google

Figure 35-Mearuring.jpg
www.strangesports.com/images/content/8118.jpg

Figure 36-Timothy O'Sullivan.jpg
Historic Spanish Record of the Conquest. South Side of Inscription Rock, N.M.,
1873
The AMICO Library: GEH_.79:0014:0040

Contact Sheet 7

Figure 37-Metric Chart.jpg
Alex Groner, Going Metric, (New York, 1973), p. 36-37.

Figure 38-Measuring Standards.jpg
Image found by using the keyword: measuring standards, under images, in the
search engine Google

Figure 39-Cryptography.jpg
Laurence Dwight Smith, Cryptography: The Science of Secret Writing, (New
York: Dover Publications, 1943), p. 20-21.

Figure 40-Roni Horn.jpg
Key and Cue, No. 889, 1994
Roni Horn, Making Being Here Enough, Installations from 1980 to 1995,
(Stuttgart: Staib + Mayer, 1995), 43.

Figure 41-Roger Shepard.jpg
Beckoning Balusters
Roger N. Shepard, Mind Sights, (New York: W.H.Freeman and Company, 1990),
p. 72.

Figure 42-Eugene Atget.jpg
[Magasin, avenue des Gobelins (Store Window, avenue des Gobelins)], 1925
The AMICO Library: JPGM.84.XM.1034.15

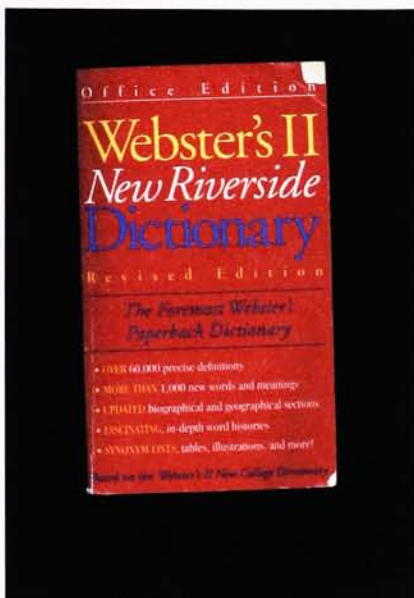
Contact Sheet 8

Figure 43-Vik Muniz.jpg
Individuals, 1997
Vik Muniz: Seeing is believing, (Santa Fe, N.M.: Arena Editions, 1998).

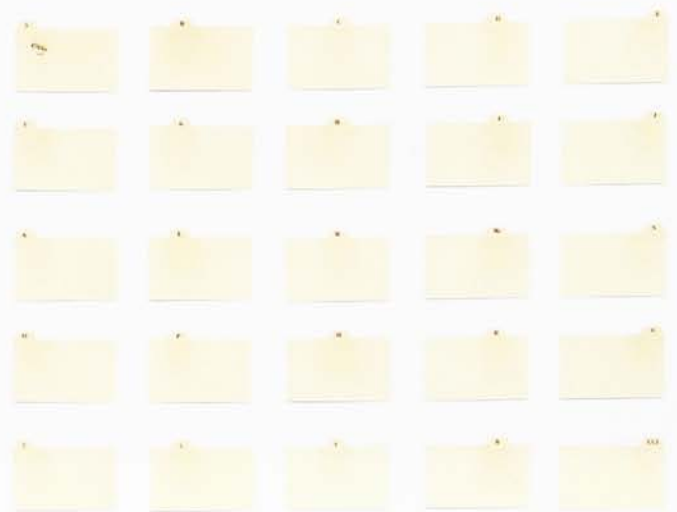
Figure 44-Tom Friedman.jpg
Dollar Bills, 1999
Tom Friedman, (New York: Phaidon, 2001), p. 29
Figure 45-Robert Watts.jpg
TV Dinner, 1965
The AMICO Library: WAC_.93.128.1-.5

Figure 46-Vik Muniz.jpg
Equivalent (Praying hands), 1993
Vik Muniz: Seeing is believing, (Santa Fe, N.M.: Arena Editions, 1998).

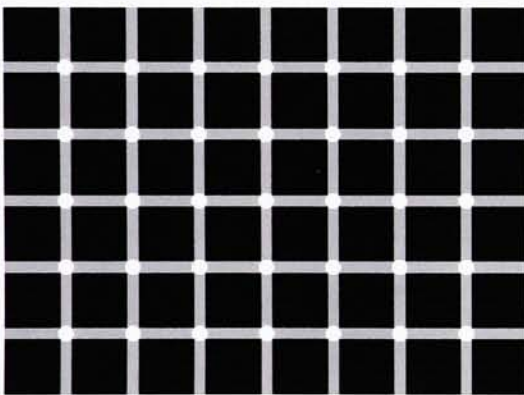
Figure 47-Plastic Heart.jpg
www.heartpioneers.com/abiocorimages.html



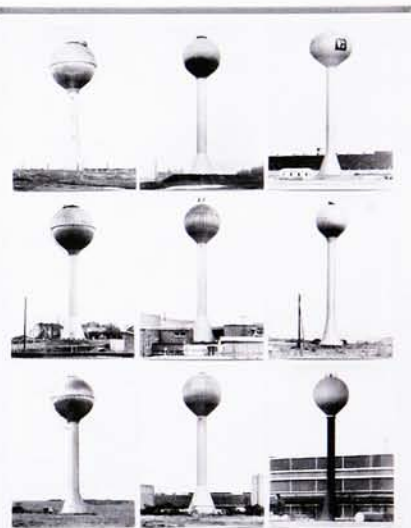
01-Dictionary.jpg



02-Index Cards.jpg



03-Hermann Grid.jpg



04-Bernd & Hilla Becher.jpg



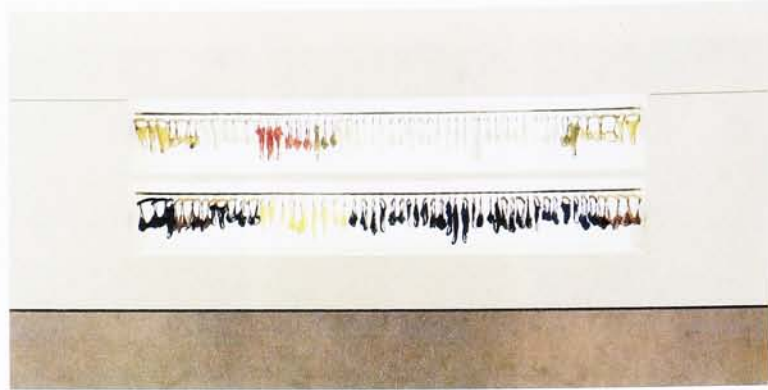
05-Key Catalog.jpg



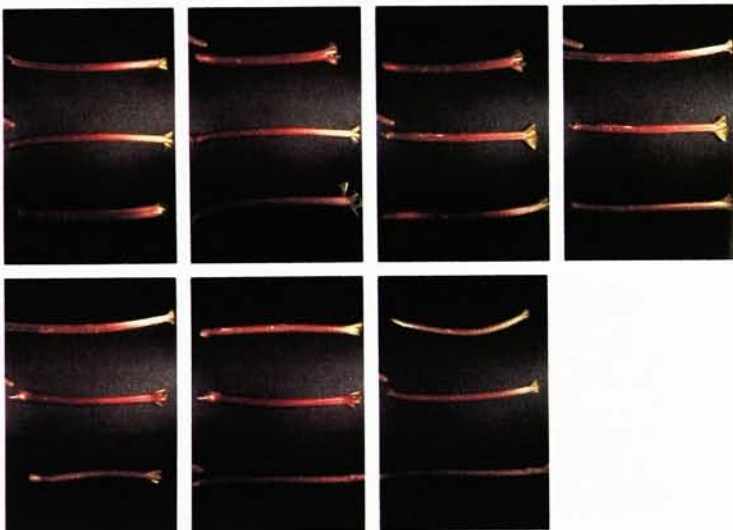
06-Shell Collection.psd



07-Make-up Catalog.jpg



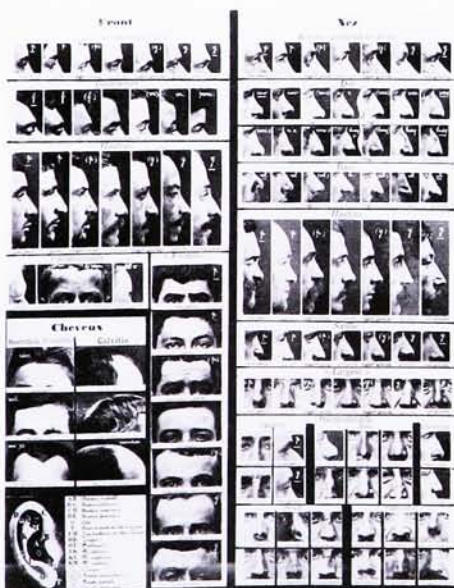
08-Andreas Gursky.jpg



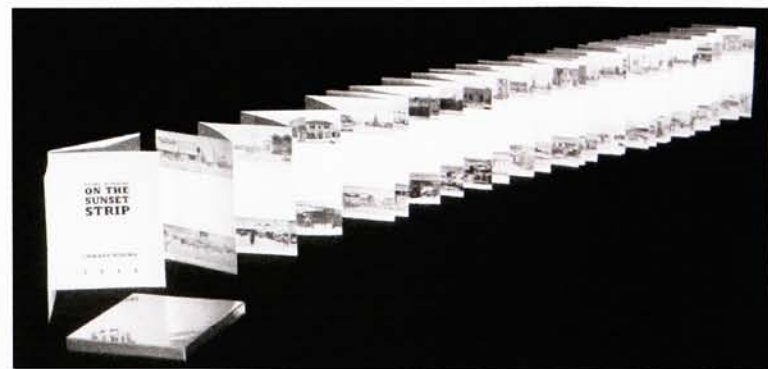
09-John Baldessari.jpg



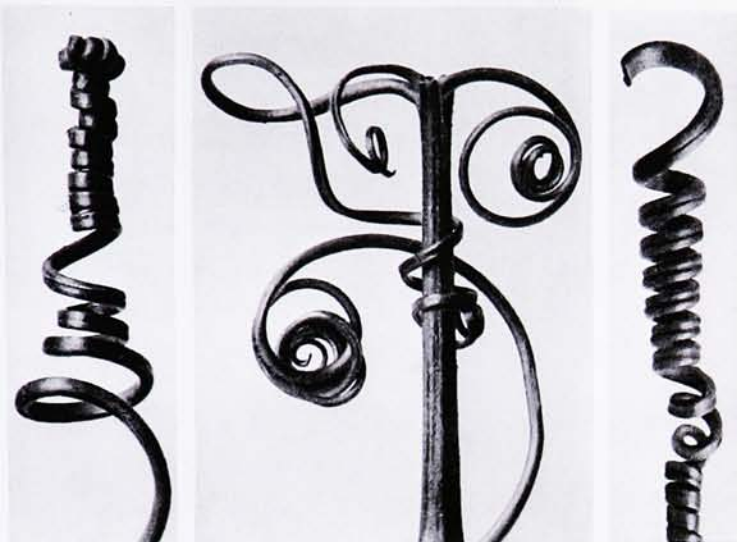
10-Albert Renger-Patzsch.jpg



11-Face Typologies.jpg



12-Ed Ruscha.jpg



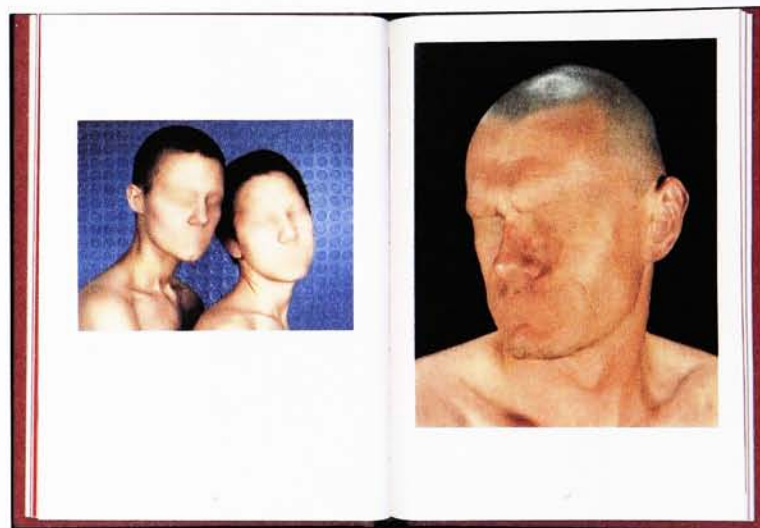
13-Karl Blossfeldt.jpg



14-Janine Antoni.jpg



15-William Wegman.jpg



16-Aziz + Cucher.jpg



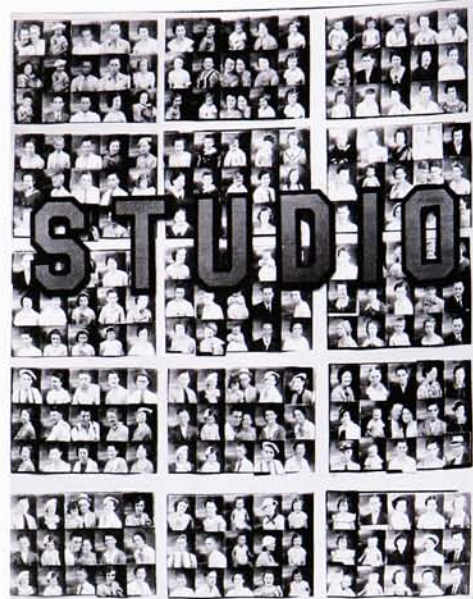
17-Janine Antoni.jpg



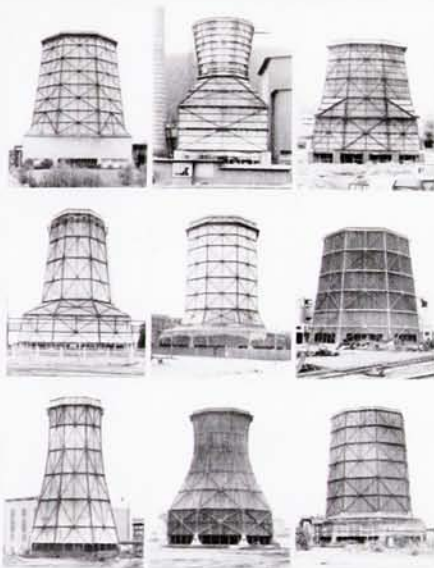
18-August Sander.jpg



19-August Sander.jpg



20-Walker Evans.jpg



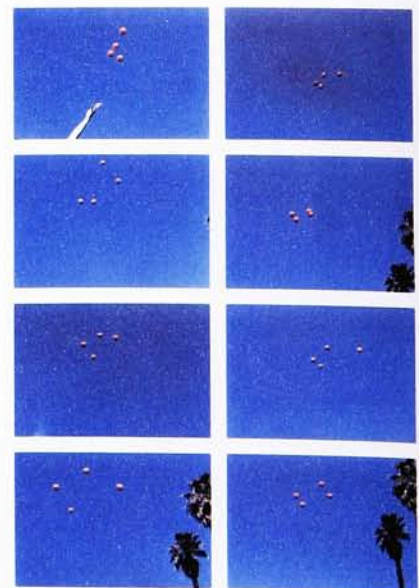
21-Bernd & Hilla Becher.jpg



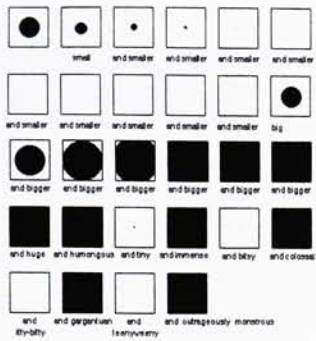
22-Joseph Cornell.jpg



23-Douglas Huebler.jpg



24-John Baldessari.jpg



25-Tom Friedman.jpg



26-Ebay Collection.jpg



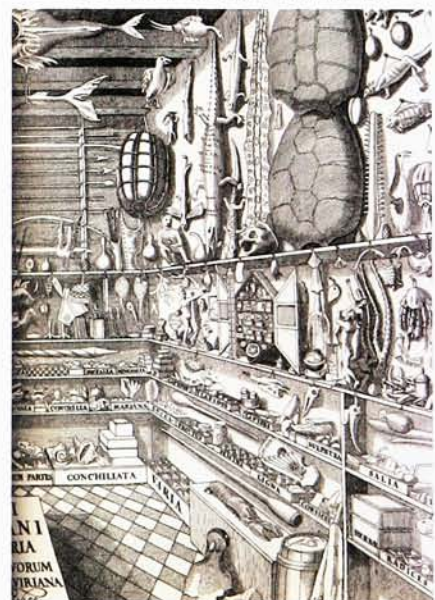
27-Stamp Collection.jpg



28-Ebay Collection.jpg



29-Shell Collection.tif



30-Cabinet of Curiosities.jpg



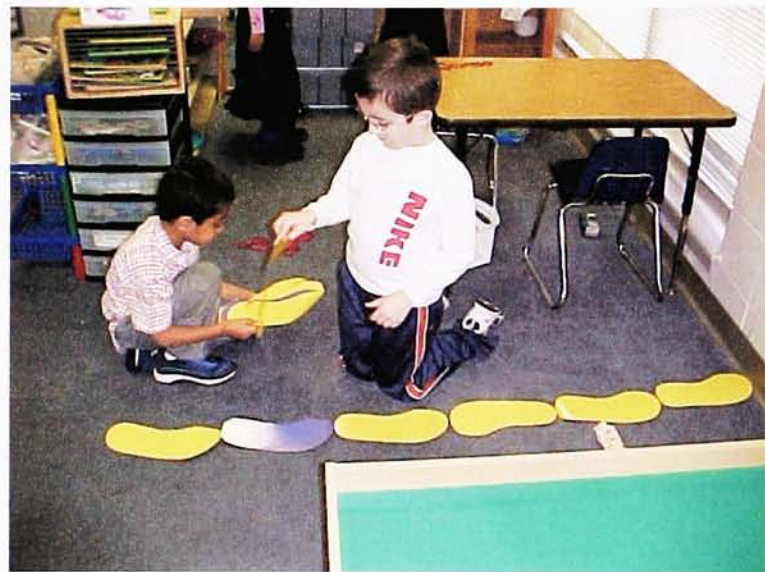
31-Marcel Duchamp



32-Time Capsule.jpg



33-Ebay Collection.jpg



34-Measuring.jpg



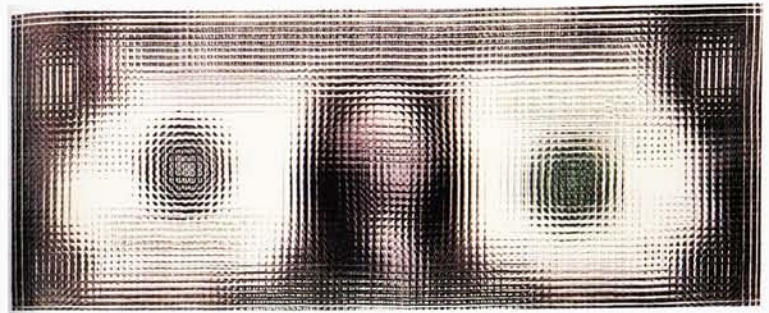
35-Measuring.jpg



36-Timothy O'Sullivan.jpg



43-Vik Muniz.jpg



44-Tom Friedman.jpg



45-Robert Watts.jpg



46-Vik Muniz.jpg



47-Plastic Heart.jpg

BIBLIOGRAPHY

- Batchen, Geoffrey. "Phantasm: digital imaging and the death of photography," *Aperture* no. 136 (Summer 1994) p. 46-51.
- Cabanne, Pierre. Dialogues with Marcel Duchamp. New York: Viking Press, 1971.
- Chandler, Daniel. Basic Semiotics. London: Routledge, 2002.
- Clifford, James. "On Collecting Art and Culture" in Deep Storage: collecting, storing, and archiving in art, (Munich;New York: Prestel, 1998), p. 96.
- Cummings, Neil and Marysia Lewandowska. The Value of Things. London: Birkhauser, 2000.
- Stewart, Susan. On longing: narratives of the miniature, the gigantic, the souvenir, the collection, (Durham: Duke University Press, 1993), p. 155.
- Trucco, Terry. "The shopping boom at your local museum," ARTnews (October 1997), p. 58.
- Wells, Liz. The photography reader. London: Routledge, 2003.

