

# Circulation | Exchange: Moving Images in Contemporary Art

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Kate Palmer Albers

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## Contents

<i>Introduction</i> .....	3
In Praise of the Large Format Selfie Stick: : .....	6
Penelope Umbrico: A Proposal and Two Trades, to start: .....	16
<i>About the Author</i> .....	27

## About

*Circulation / Exchange: Moving Images in Contemporary Art* is an online writing project devoted to contemporary art practices that engage with our current world of moving photographic images. I don't mean moving images as in film, but moving images through space, between friends, across platforms, from digital to material space and back again. Images that gain new meanings as they shift from one form to another; images that become untethered from their origins and drift through digital space; images that are posted, downloaded, appropriated, stolen, repurposed; images that live multiple lives. Images that are made on a smartphone and end up on gallery walls, images that are uploaded to Wikipedia and end up in books, images that are made by a Google Street View camera and become authored artwork, images that are exchanged among strangers only to disappear. Though conventionally there is a distinction between photographic images and photographic objects, these images might be both, simultaneously, equally valuable iterations from one to the next. As with most photographs, the form is as notable as the content.

Of course, aside from camera-less photograms, photographic images have, nearly by definition, always moved: from a film negative to a print; from a slide to a projection; from one kind of paper to another; presented in a frame, in a book, in a magazine, or on a screen. Until recently, it was iconic images that moved the most, often existing as prints of various sizes, ubiquitous newspaper and magazine reproductions, and, eventually, emblazoned upon posters, coffee mugs, mouse pads, and t-shirts.

But what I'm interested in here is – I think – a different kind of movement: one in which the meanings of the images are in fact defined by their channels of circulation and their points of exchange. Or maybe that's not new at all. As I read through two recent books filled with essays about the impact of digital media on photography, one of the primary things that struck me was that nobody could decide: is this all new, or is this all history repeating itself? Do we need to grapple with authorship via Penelope Umbrico if we've already absorbed Sherrie Levine? Do we need to think about the relationship between automated imagery and artists in terms of Google Street View if we've already got Ed Ruscha and *Every Building on the Sunset Strip*? Do we need to talk about Richard Prince and Instagram if we've already talked about Richard Prince and Marlboro?

For many swaths of contemporary work made by serious artists and discussed by serious critics and historians, the answer to those questions would be a resounding “no” (or, at least, “can we just not?”) I don't consider myself a disciple of the great and influential John Szarkowski, but he sure got one thing right: photography is a medium that was born whole. Not much happens in photography that William Henry Fox Talbot didn't think about first – in some iteration – in *The Pencil of Nature*. So while I am occasionally quite envious of my colleagues who get to immerse themselves in the gorgeous rarity, quirkiness, and stunning insights of the 19th century world of photography, I find myself drawn to the contemporary iterations of what are often old concerns, updated for today's culture.

Privacy and surveillance, originality and authorship, sharing and distribution, saving and loss, distribution and networks ... how these categories will unfurl into the future marks some of the central concerns (or anxieties) of our contemporary culture. I rely on artists to help me make sense of these questions, particularly as they play out in the world of images. The writing that will appear on this site will be – I hope – informed by past practices but focused on very recent work. Now that we have moved into a period of digital ubiquity, I have often frequently heard “pre-digital” photography all lumped together into one category, as if it can now be easily understood and digested as “how things used to be before they were digital/

social/networked/mobile”. I want to resist this generalizing tendency, and seek instead to use the complexities of today to preserve the complex and moving role that photographs have always had as they traveled from place to place over time.

*August 18, 2015*

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Creative Capital | Warhol Foundation

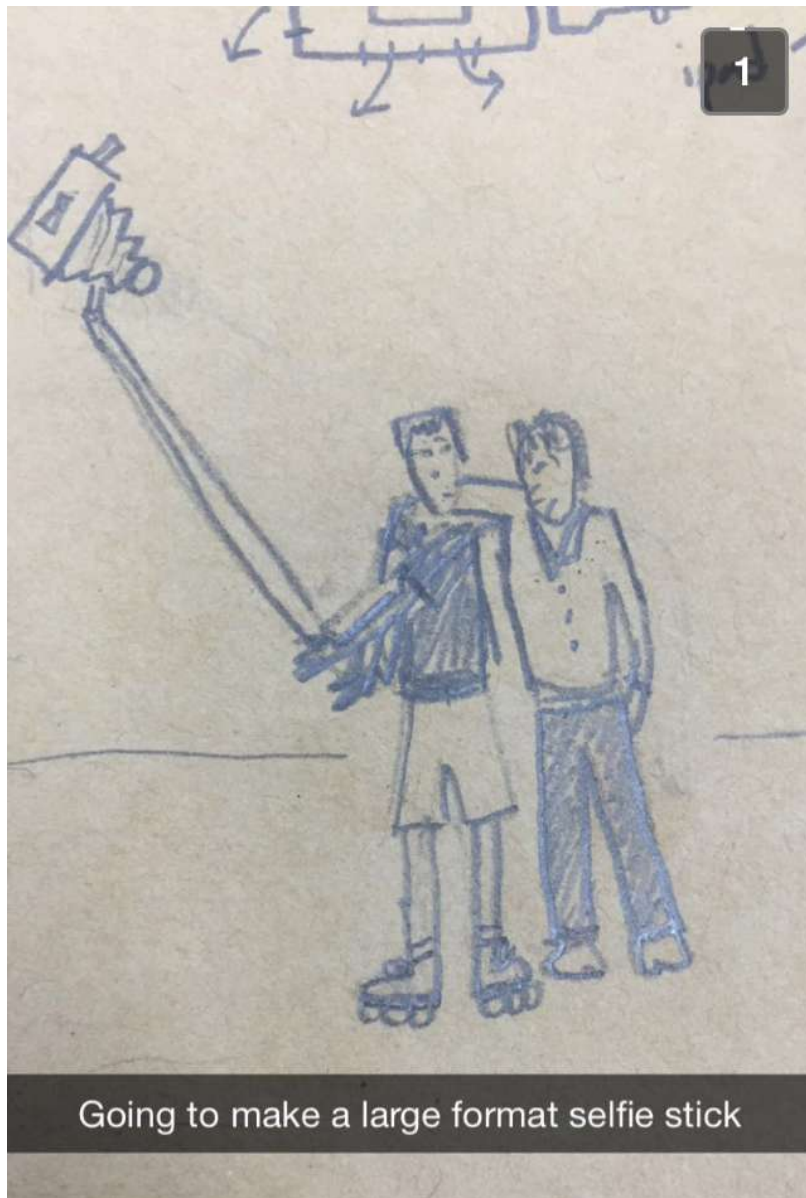
ARTS WRITERS  
GRANT PROGRAM

# In Praise of the Large Format Selfie Stick

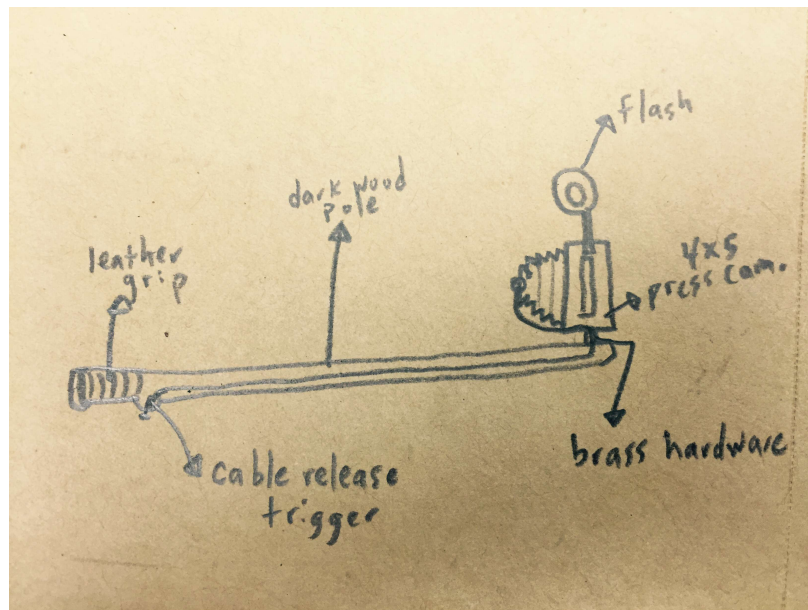
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October 8, 2015

I was introduced to the Large Format Selfie Stick via Snapchat which, in hindsight, seems just perfect. I almost never save Snapchats, but I did screenshot the LFFS because, like everyone else, I like to think I know genius when I see it:



Snapchat screenshot, May 2015



(this lovely little sketch came later via text)

As friends of mine know, I've developed a mild obsession with the Snapchat app, on which the default setting is for photographs to disappear shortly after they are viewed. I'll be writing about that mode of ephemerality in posts to come, but for now I'll say that the alternative it proposes to our cultural captivation with the promises of the archive has been irresistible to me. And so, it was fitting to find a sketch for the Large Format Selfie Stick in that conceptually charged viewing setting because it offered a glimpse—but just a glimpse—at an idea that seemed to simultaneously resist and embrace one of the most popular, and popularly-loathed, contemporary photographic manias: the selfie. It also seemed to address the heart of that loathing—at least that part of it which might be summarized as the large format photography community—while gently mocking its pretensions to superiority over the “common” photographers of daily life, people who have in the past been disparagingly referred to as amateurs, shutterbugs, hobbyists, or, my favorite, “enthusiastic Button Pressers”.<sup>1</sup>

Despite my interest in the circulation and exchange of images through various social media platforms, I'm not particularly interested in selfies, on the whole, but I *am* interested in how cranky they make people.<sup>2</sup> By extension, I'm also interested in how selfie sticks elicit a certain disgust, and



fascinated by the real cultural issues that have come up for museums and other institutions that must now navigate not just the rules of photography in their cultural spaces but also the rules governing selfie sticks.

The idea alone prompted a number of questions: Was the Large Format Selfie Stick the key to ameliorating the disdain many serious photographers seem to naturally feel for the selfie, a form whose casual populism flies in the face of values that hold craftsmanship, careful composition, and thoughtful intention of purpose, so dear? Would people who hated the very idea of selfies, made on the fly with smartphone cameras and uploaded onto social networking sites to garner likes and comments, feel differently if they could make selfies with a “real” camera? Would it parse out which aspects of selfies and selfie sticks people hated most? (was it the little mobile camera? the awkward stick? the seemingly narcissistic subject? the instant circulation?) Did the Large Format Selfie Stick, in fact, address the root of the anxieties of serious photographers in today’s age of photographic ubiquity?

The sketches came from the photographer Jesse Chehak. Chehak is a “real” photographer, by which I mean he takes the medium very seriously, has produced several bodies of work (mostly made with large format cameras), knows his way around a range of photographic equipment, knows his photographic history, and identifies with the world of photography. He’s also conceptually-minded, experimental, and willing to engage with photography across the spectrum, from its most populist expressions to its tightest community of insiders. But the question of how, exactly, to engage with a cultural phenomenon while still retaining one’s artistic credibility is, I think, a very real question and a nuanced territory to tread.

I’ve seen enough lively and playful ideas sketched out in his studio that it somehow didn’t occur to me that Chehak would go to the trouble of actually fabricating the thing, and, anyway, it existed provocatively enough just as an idea and a sketch. But a few weeks later, these showed up on Instagram, tagged, naturally #TheLargeFormatSelfieStick:





Instagram screenshots from Jesse Chehak @jessechehak

Clearly I had to try it myself. So the next time I was in Tucson, where Chehak was living at the time (he's since moved to Milwaukee with his family), we made a date. And I should be clear here: I'm not opposed to selfies and I've made plenty of them myself, whether or not I've posted them publicly. (This 2012 essay by Jerry Saltz covers most of what I think is interesting and notable about selfies, and this recent article is a nice supplement for any ongoing confusion about what a selfie is.) The process of making—and then sharing—this large format selfie, however, was both familiar and strange as two worlds collided in practice. As was clear from the initial images I had seen, but all the more evident in person, the contraption is a beast. It is made



particularly unwieldy by the physics of extending a heavy object out a pole and trying to hold it from the other end. It was a two-person job: Chehak wrangled the 8-foot pole and camera and I had the honor of holding the shutter release cord. As there was one sheet of film in the camera, we made just one exposure:



Jesse Chehak, from the series *#TheLargeFormatSelfieStick*, 2015

It wasn't until later that I started wondering if we'd really made a selfie, after all. If we had, wouldn't it be simpler to post on Instagram? Instead we had a negative that required its chemicals to be carefully washed off, and a print that had to be hand-coated in a fixing agent, to protect its soft emulsion. We'd have to re-photograph it for it to exist outside of that moment and place and fulfill its selfie promise. But by the time I'd had that thought, we

had both already made new photographs with our phones, compelled to digitally document our non-digital selfie because we knew it to be a singular occasion. I was even sure to document the print before Chehak pulled it out of its paper development housing to better preserve the object quality of the process.

Choosing a large format camera typically signals that a serious project is underway: its use today—when a panoply of other options are available to capture photographic images—is, more than ever, an expression of desire for a photographic experience that is anything but casual. The Large Format Selfie Stick was, in this case, outfitted with a 4x5 Graflex press camera. And the choice of film is as significant as the camera: Chehak was using Polaroid Type 55. This particularly beloved film was discontinued in 2008 when the troubled Polaroid company ceased production of all instant film. Unlike typical Polaroid film that quickly produces a unique print, Type 55 is unusual in that its (relatively) instant development produces both a print and a negative, allowing for later reprinting and enlargement. Since being discontinued, it has become highly sought after; boxes currently command several hundred dollars on eBay. It turned out that this particular exposure was one of 13 sheets of Type 55 film Chehak came across several months ago, each of which he intends to use with the LFFS. It is fairly common, now, for photographers to collect discontinued and expired film, but I think it's reasonable to assume that most of them are putting that paper—now perceived as precious and rare—to more seemingly serious ends.

Ultimately, I can't think of protests against selfies and selfie sticks without thinking of Alfred Stieglitz's essay, "The Hand Camera and its Present Importance", which he wrote in 1897 as he and his friends were grappling with what to make of all the amateur shutterbugs they saw as devaluing the craftsmanship of serious photography as the masses got their grubby mitts on handheld cameras. Photography had, at the time, recently been made appallingly easy by George Eastman's newly launched Kodak camera, and the photographers who had been treating the medium as a potential art form were suspicious, at best. It's an essay I include in my classes almost every year, and—I confess—it always makes me laugh: in a nutshell, Stieglitz—known as

the father of American fine art photography—expresses that he has decided to embrace the pedestrian hand camera considered so lowly by his photographic peers, but only because he's found a way to make it difficult: by standing for hours on a street corner in the blinding snow and howling wind, enduring the elements to get the perfect "snap". (Serious photographers have always been gluttons for punishment.)



Alfred Stieglitz, "The Hand Camera and Its Present Importance," as printed in *The American Annual of Photography*, 1897

Stieglitz optimistically but mistakenly predicted that the "photography fad" was on its last legs in 1897, which he argued would be a blessing for anyone who considered himself a "champion of the tripod" (though he realized it would not be a blessing for camera manufacturers). He was wrong about the "fad" ending, but another point he makes continues to be relevant: manufacturers don't always either know or market the possibilities of the technology or equipment they are using. Just because "hand cameras" (I put it in quotes because Stieglitz was using a 4x5 as a hand camera, which, in

relation to an 8x10, it was) were typically associated with the craftless work of unthinking amateurs didn't mean they had to be. And while it is perfectly obvious to point out that photography is an evolving medium, it's a little bit harder to know what to make of the changes as they are happening. Maybe someone can do something interesting with a regular selfie stick—I'd like to think so. Instead of scorning their presence—or, at least, in addition to scorning their presence—I'd like to think there is room for a thoughtful or subversive or (gasp) disruptive approach to how we think about this new development. And that that possibility—that question—is, in fact, serious. As Chehak put it, "Isn't that what serious photographers are always trying to do, understand what photography is?"

## Notes

1. Alfred Stieglitz, "The Hand Camera and Its Present Importance," *American Annual of Photography*, 1897 ↩
2. I'm also mildly interested in how many branches of academic study have taken up studying selfies: there are scholarly study groups in selfies; conferences and panels devoted to selfies; and, certainly, many dissertations in progress, all from a range of academic fields including sociology, media studies, communication, and literature. ↩

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Kate Palmer Albers, "In Praise of the Large Format Selfie Stick," in *Circulation|Exchange: Moving Images in Contemporary Art* (October 8, 2015). /articles/largeformatselfiestick.html.

Any updates or corrections to this article made after October 8, 2015, are tracked in full in the GitHub repository for this project: [https://github.com/katepalbers/circ-exchg/commits/gh-pages/\\_posts/2015-10-08-largeformatselfiestick.md](https://github.com/katepalbers/circ-exchg/commits/gh-pages/_posts/2015-10-08-largeformatselfiestick.md)

# Penelope Umbrico: A Proposal and Two Trades, to start

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September 30, 2015

Earlier this year, the New York-based artist Penelope Umbrico started an Instagram feed devoted to her project, “A Proposal and Two Trades,” which was initially conceived two years ago for the 2013 Alt+ 1000 Festival de Photographie, a biennial event in the Swiss Alps village of Rossinière. The continuous stream of images struck me as a natural home for this ongoing project: a perfect example of an artist taking seriously both the possibilities and parameters of a currently popular platform, and, in a particularly mobile manner, extending the project’s commitment to moving images through material and immaterial spaces, touching a range of strangers and audiences along the way.





Penelope Umbrico, images from “A Proposal and Two Trades”, 2013–present. Courtesy the artist.

### Part 1: Material becomes immaterial

The project began with Umbrico posting her proposal at the festival, outdoors, on a tree overlooking the Alps.



Penelope Umbrico, “A Proposal and Two Trades” proposal, Rossinière, Switzerland, 2013. Courtesy Alt+1000 Festival.

She addresses a visitor directly:

*I propose that we look at the mountain in front of us together. Not as individual authors making unique pictures (that may or may not be printed), but as a collective group looking together, acknowledging that we use the same common smart-phone image technologies, and are acquainted with the same iconic images—some of which, probably, are of this very mountain. Images taken with smart-phone cameras, live between devices, between material, between people—forever migrating from one place to another, they are no place.*

It is worth noting that by looking at the mountain “together”, as Umbrico defines it in subsequent parameters of the proposal, she means what many people would consider “apart”. There is, currently, a cultural uncertainty about what constitutes “together” and “not together,” a seeming contradiction evoked by Sherry Turkle’s book title, *Alone Together* (2011), which suggests a sad condition of our culture’s state: imagine the recent (but already tired) photographic trope of a family all sitting together, each member focused on his or her individual screen (laptop, tablet, phone, etc). But Umbrico’s formulation thankfully rejects this knee-jerk critique and counters that easy visual reduction with a more nuanced version of what happens on those screens, formulating instead the state of being distant and the state of being together as one and the same when joined by a communal process of shared looking.

Later in her proposal, Umbrico invited visitors to email the artist their photographs of the mountains, specifying that the image go straight from their phone to hers. She continued, that upon receipt, “I will direct it through my smart-phone camera apps with their host of digitally simulated analogue photo filters”.

I was lucky to see the project in its early, unformed stage, upon Umbrico’s return to her studio in Brooklyn after the initial rollout in the summer festival. With characteristic enthusiasm, Umbrico pulled out her phone and began scrolling through a “roll” of visitors’ images that she had begun putting through a multitude of filters (noting the anachronistic language that is habitually infused through digital image making). It was gorgeous:

warm reds, oranges and yellows mixed in with the green and blue of mountains and sky, brilliant simulated light leaks and sun spots adding to the saturated warmth, as images that were inverted, broken into geometric sections, and repeated scrolled past. The whole and seemingly endless scroll was illuminated with the particular glow of today's omnipresent iPhone, the backlit glass screen enhancing the sunny glow of the images. I was smitten. Seeing them there on the small screen seemed to me the perfect venue for a project about mobility, exchange, and the visual, emotional, and psychological effects of our intimately handheld devices on viewing images today. Of course, Umbrico is smarter than I am about how her images should be viewed, and watching the series unfold (itself part of her larger and ongoing project, *Range*, 2012–present ) over the past two years has shown the on-the-phone-feed to be just one iteration of a many-faceted series that appears in multiple venues and multiple material and “immaterial” forms.<sup>1</sup>

In “A Proposal and Two Trades”, Umbrico defines the first “trade” as one “between the original photograph of a mountain and a new construct of that mountain produced through digital ideas about analogue photography.” The production, in other words, of this first trade was not the collaboration between the festival visitor and the artist, but a trade conceptualized as one taking place between the initial digital photograph the viewer made and the filters in Umbrico's apps. It was a “trade”, then, in which the technology of the smartphone camera, the makers of the filters, and even the growing photographic culture of “digital ideas about analogue photography” that produced the filter were the most active participants.

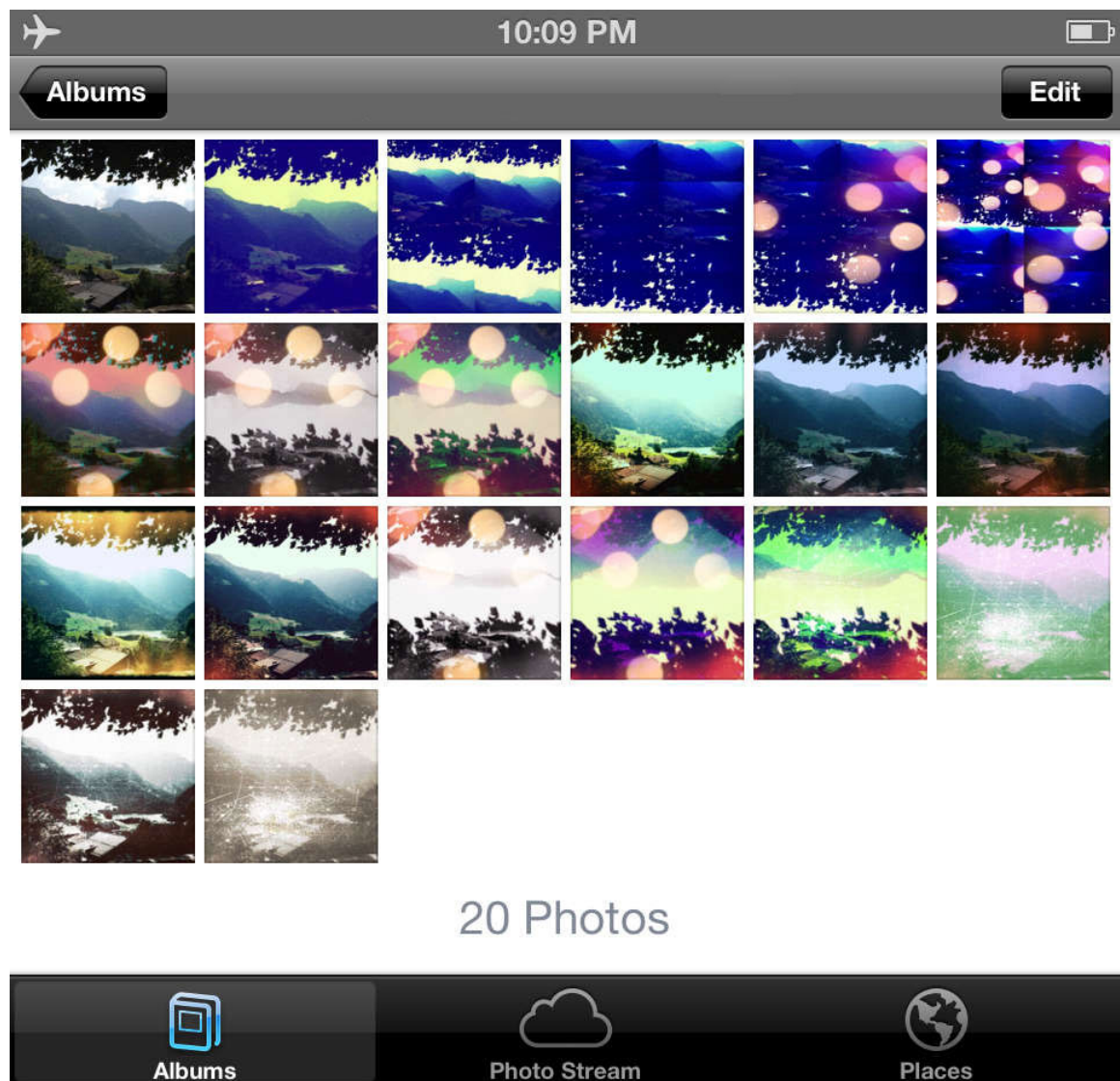




Screenshot of an image as it moves through 33 filters on Umbrico's phone. Courtesy the artist.

In a remarkable display of modesty (or, more likely, a provocative abdication of authorial control) Umbrico writes: "The camera app will give me back its

digitally infused mountain”. With this line, Umbrico references an entire history of debate about the relationship in photography between, on the one hand, mechanized and automatic production and, on the other, an artist’s authorial control. The very questions that animated the confused beginning of the photographic medium are summoned here, but rather than pointing to a nineteenth century rift between the painter’s labor vs. a photographer’s lack thereof, the viewer must consider the authorial contributions of not just artist and unknown human collaborator, but the app makers, filter designers, and automated algorithmic patterns necessary for the subsequent image production.



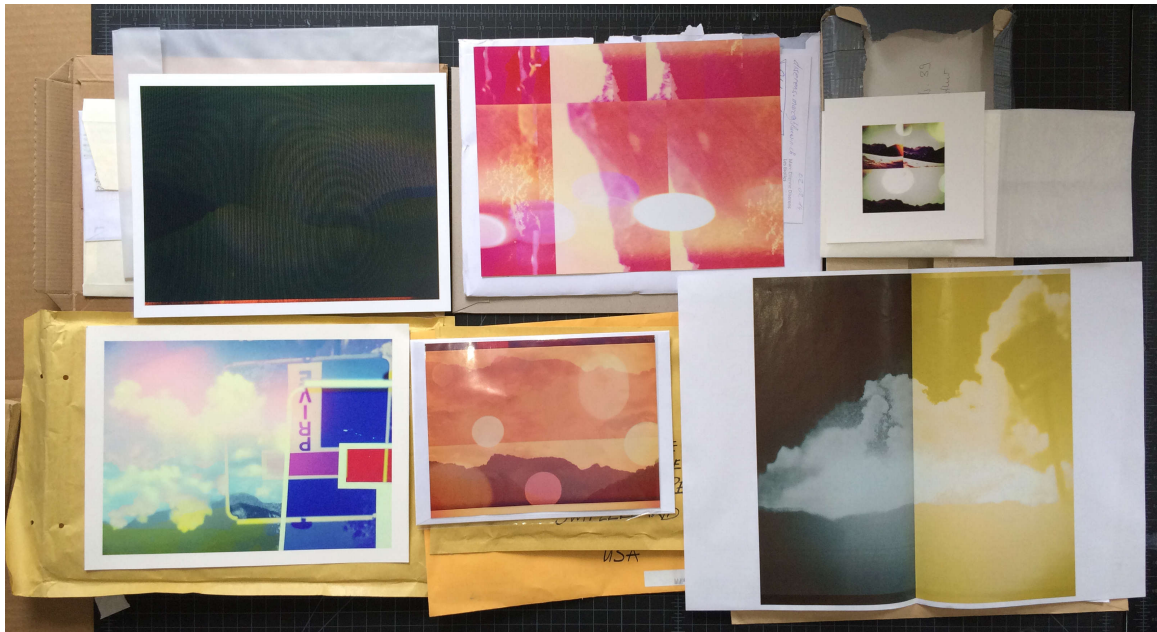
Screenshot of an image as it moves through 19 filters on Umbrico's phone. Courtesy the artist.

And, finally: “I will send you this new mountain.” In its new iteration, “this new mountain” has been produced through digital ideas about analogue photography (that have become visible through filters) and made mobile (again). And, yet, such an act is not a straightforward gesture when it comes from an artist to a viewer. Indeed, it brings up a multitude of questions about the status of the digital versus the printed image, and the market for an image now authored (or at least co-authored) by a respected contemporary artist.



## Part II: Immaterial becomes material, again

Umbrico received, altered, and emailed back 659 images of the mountain in Switzerland. Upon completion of the first trade (after the “new mountain” has been emailed back to the festival viewer), Umbrico invites her viewer/collaborator, wherever she or he may be, to print out two copies of the new file, in any material form they choose, and mail one back to the artist along with a self-addressed and stamped envelope in which to receive a certificate of authenticity for this new print edition of 2.



The first six prints Umbrico received from her collaborators. Courtesy the artist.

This set of transactions, currently in process, transforms the initially immaterial exchange into a new iteration of unpredictable material form—a form that can then be exhibited by either party or bought and sold according to the conventions of the art market. It is notable, but perhaps not surprising, that the collaborative print edition is limited and accompanied by a certificate of authenticity while the digital iteration has no such stated parameters.

While the material return of this second trade is underway, Umbrico is currently exhibiting a uniform suite of 119 new images (their print formats

determined, in this case, solely by the artist) at the 2015 Alt+1000 Festival, returning their new material forms to the place and space of their initial starting points. Though the image may move freely through digital space, materiality, in a way, slows it down; the mountain is restabilized, at least momentarily, before drifting into its new, and divergent, futures.



Umbrico's initial iterations of the images, installed at the Alt+1000 festival, July 12-September 21, 2015. Courtesy Alt+1000 Festival.

“A Proposal and Two Trades” is as elegantly simple as its title suggests yet the project reveals the complexity of how we read, make, exchange, consume, and circulate photographic images today, both as everyday practice and into artworld circles. It is a complexity that largely goes unnoticed as our habits slowly shift to accommodate the vast changes in casual image making over the last decade. But by breaking it down into collaborative components that appear over time in a variety of viewing venues, “A Proposal and Two Trades” neatly embodies the particular nuances of our contemporary image-scape. Its various iterations evoke the movement of images today through physical and



digital spaces, the newly possible connections among strangers that our culture's technologies allow and suggest, and the uncomfortable edges of the art world market and the less-commodifiable exchanges these deeply corporate devices and platforms enable.

Like the "Suns (from Sunsets) on Flickr" series (2006-present), for which Umbrico is justifiably known, "A Proposal and Two Trades" is a project that is endlessly mutable in a way that enhances, rather than detracts from, the overall impact of the work. Extracting a bit here, inserting it there, printing more or less, adding as the supply grows and grows—it is an artistic process that mirrors the way photographic images move through material and immaterial space today: multiplying, retracting, becoming aligned, unaligned, or realigned with old and new contexts, occasionally drifting off into digital space and sometimes becoming harnessed again, while other times becoming forgotten, slumped into the massive caches of photographs seen-and-forgotten. While many may find this new image ecology terrifying, distressing, or simply illegal, "A Proposal and Two Trades" underscores a certain kind of beauty to its movements, a humanity within the collective identification and shared desire that is facilitated by algorithms and digital networks.

## Notes

1. The larger project *Range* itself exists in multiple forms, including: as filtered photographic print reinterpretation of Aperture's *Masters of Photography* series, exhibited in 2012 in Aperture Remix at Aperture Foundation in New York; as billboards in Rossinière, Switzerland, site of the 2013 Alt+1000 festival; as an artist's book, including a special limited print edition (Aperture, 2014); as a series of prints and as 3-D printed from Google Earth data (2015); and as a list of filters, in print on paper and as exhibition installation at the California Museum of Photography in Riverside (both 2015). ↩

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## Kate Palmer Albers

Kate Palmer Albers is an Associate Professor of Art History at the University of Arizona, where she teaches history and theory of photography, museum studies, and contemporary art at the graduate and undergraduate level. Previously, she worked in the photography departments at the Fogg Art Museum and the Los Angeles County Museum of Art, and taught at Massachusetts College of Art and Boston University, where she earned her PhD in Art History.



Her current research outside of this writing project focuses on the role of ephemerality throughout the history of photography and proposes that the range of ways and reasons photographs disappear offers a counterpoint to the predominant theoretical modes of understanding the medium.

Albers has an ongoing interest, as well, in the intersection of photography, geolocational technology, and landscape representations. In this area, she organized the exhibition *Locating Landscape: New Strategies, New Technologies* at the Sam Lee Gallery in Los Angeles (2009) and participated in the NEH Summer Institute Mapping and Art in the Americas at the Newberry Library in Chicago (2010).

Books:

*Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography* (University of California Press, 2015).

*Before-and-After Photography: Histories and Contexts*, co-edited with Jordan Bear, forthcoming from Bloomsbury Press (2016).

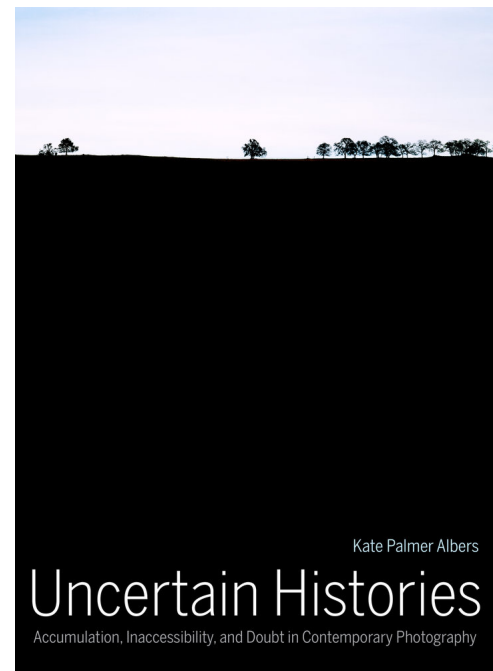
Related Articles and Chapters:

“Accessing the Landscape: Photography, Technology and Place Today” in Hans Hedberg, Gunilla Knape, Tyrone Martinsson, and Louise Wolthers, eds., *Broken: Environmental Photography* (Gothenburg, Sweden: Photography at Valand Academy, University of Gothenburg / Hasselblad Foundation and Art and Theory, 2014), 15-33. Projects include Nate Larson & Marni Shindelman, Bruce Myren, and the Degree Confluence Project.

“Unseen Images: Gigapixel Photography and its Viewers,” *Photographies* special issue on “Surveillance and Place” (published online April 7, 2014; print edition followed)

“Abundant Images and the Collective Sublime,” *Exposure* 46:2 (Fall 2013), 4-14. Artists include Penelope Umbrico, Gerhard Richter, Erik Kessels, Noah Kalina, Jamie Livingston, Nick Nixon, and Mark Klett & Byron Wolfe.

“It’s Not an Archive”: Christian Boltanski’s *Les Archives de C.B. 1965-1988* *Visual Resources* 27:3 (August 2011), 249-266.



***Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography***

**University of California Press**

**Photo-Eye**

**Amazon**

“Cartographic Postings: GPS, Photography, and Landscape” *Afterimage: The Journal of Media Arts and Cultural Criticism* (March/April 2010). Artists include Andrew Freeman and Frank Gohlke.

Full CV