



# Circulation | Exchange: Moving Images in Contemporary Art

---

Kate Palmer Albers

**DRAFT** This PDF was output from <http://circulationexchange.org> on 2015-12-03T08:53:07-0800, and is provided for personal use only.

© 2015 Kate Palmer Albers. All rights reserved.

# Contents

<i>Introduction</i> .....	3
Public Life and the Private Screen: Mishka Henner's <i>No Man's Land</i> . . . . .	6
The Value of Ephemeral Photographs, or, Everything I Know About Alec Soth I Learned on Snapchat .....	21
In Praise of the Large Format Selfie Stick.....	30
Penelope Umbrico: A Proposal and Two Trades, to start .....	40
<i>About the Author</i> .....	51

## 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*

---

© 2015 Kate Palmer Albers. All rights reserved.

*Circulation | Exchange: Moving Images in Contemporary Art* is supported, in part, by the Creative Capital | Warhol Foundation Arts Writers Grant Program.

Creative Capital | Warhol Foundation



# Public Life and the Private Screen: Mishka Henner's No Man's Land

---

December 3, 2015

Recently, I Googled a friend's name, and the first search result was the public record of her salary. This was not information I wanted to know: I felt awkward, and like I had crossed a line in our relationship by asking an inappropriate question—no matter how inadvertently it had happened. I tried to forget, I remembered when a student had told me she didn't want to become a professor because she'd looked up *my* salary, I read some other stuff about her to distract the issue.

What do other people know about us today, and how do they learn it? What does Google know? What friend knows more than I realize? What do they get right, and what do they get wrong ... whether "they" is the NSA, a close

friend, or a prospective student? Mostly, the incessant collection of metadata about each of us, every day, is blissfully abstract, coming into focus only in brief and forgettable moments as we go about our online business.

But sometimes it appears in sharp relief: I viscerally recall the moment on a family road trip that my then-7-year-old had my phone and, from the backseat, somehow found and started reading aloud my search history. Though there was nothing damning in his announcement, it was nevertheless startling to hear, out loud, the record of my recent train of thought, now archived for family consumption. Today it sometimes seems that it's our browsers and search histories that know the most—no matter the private conversations and public presentations, there is always another story in the cache, one that reveals the paths of a wandering mind, unselfconsciously following a rabbit hole of links and searches.

The abstraction, and the sometimes strangeness of squaring private knowledge with lived, public behavior, is hard to represent. In some ways, photography is at a real disadvantage in this arena: how do you make a photograph of something that can't quite be seen? Of thoughts and exchanges that may leave few traces and are ultimately happening in some non-physical, immaterial space that can only be gestured at through physical traces and forms?

One recent trend in contemporary photography has been to represent the material, physical stuff of the internet: the fiber optic cables, the satellites, the data servers. These photographs are nearly always soulless, and necessarily so: they have to be in order to deliver a sense of the deeply dehumanized hardware that we, collectively, have passively entrusted with an extraordinary breadth of transactions, from the mundanities of scheduling appointments to the most private email or text exchanges. Alternatively, one can picture people with their devices, individuals (usually teenagers) illuminated by a cool glow or moving through life unaware of their surroundings (and immediate surroundings are always meant to read as obviously much better). Both types of image leave me cold: in the former, who really wants to look at rows of data servers? And in the latter, the implicit scolding judgment

underscores a distressingly pervasive tone in our culture. Ultimately, neither visual strategy represents any kind of human complexity or a curiosity about how our internal experiences are shaped by those visible pieces of hardware, whether small and nearly attached to our bodies, or the massive actualizations of “the cloud”. How are those non-physical abstractions represented?



Mishka Henner, "SP227d, Cislano Milan, Italy," from *No Man's Land*. Courtesy the artist.

### "No Man's Land"

Mishka Henner's series *No Man's Land* (first published in 2012, and ongoing) has some basics in common with other artists making Google Street View-inspired art ([greg.org](#) is a good place to start, and [Pete Brook](#) has nice

updates). The massive online archive of semi-automated imagery, constantly refreshing, and relentlessly recording the publically accessible visual world (streets, alleys, trails, museums, shopping centers, etc), is an irresistible and seemingly endless source of raw photographic material. I'm interested in all of these projects, generally, as they dovetail with a history of mapping, knowledge production, and human navigation and wayfaring, and they collectively seem to me the natural and obvious extension of the great tradition of road trip photography. But each of the projects has its own aesthetic and conceptual valence, and Henner's uniquely addresses the uncomfortable collision of public and private space and experience that now characterizes much of our collective lived experience, and wades, too, into the grim realities of the commerce and commodity of physical bodies in the 21st century.



Mishka Henner, "Strada Provinciale Binasco Melegnano, Carpiano, Lombardy, Italy," from *No Man's Land*. Courtesy the artist.

The series came about through the artist's own dissatisfactions with the possibility of creating a visual story about the deeply complex, fraught, and contradictory experience of sex workers in Manchester (where the artist and his partner live), while also squaring the profound power imbalance between photographer and subject. Abandoning his frustration as a documentary magazine photographer and with the circulation of photographs on the image market, he made a decision "to work within the spectacle".<sup>1</sup>

In its simplest description, *No Man's Land* isolates and re-presents Google Street View (GSV) stills of women who may be sex workers, in areas of southern France, Spain, and Italy. But it quickly becomes more complex: Henner learns the locations of the women by virtually eavesdropping on men

in online forums who share information about the locations of sex workers in their areas. The artist then cross checks with other sources such as NGO and UN reports, and “goes” to the locations via Google Street View’s camera. Henner saves the views made by the automated cameras, embracing a certain surrender of photographic control.



Mishka Henner, "Via Rigosa, Bologna, Emilia-Romagna, Italy," from *No Man's Land*. Courtesy the artist.

Though *No Man's Land* may best be known as it initially appeared, in its book form (or, let's be honest, more likely just through viewing fragments online), the project also came to include a video animation, an audio track of bird calls and other sounds recorded by local amateurs, and large prints that magnify the photographs back to 1:1 scale. Henner does not travel to the locations to photograph his subjects personally, as conventional documentary

practice would dictate, because his subject is arguably neither primarily the women nor the places themselves but the relatively more abstract scaffolding through with they are discussed, located, seen and encountered.



**No Man's Land** installation, The Photographers' Gallery, London, 2013. Photo: Kate Elliott. Courtesy the artist.



**No Man's Land** installation, The Photographers' Gallery, London, 2013. Photo: Kate Elliott. Courtesy the artist.

### Visibility and the Unseen

Modes of personal exchange—direct and mediated—are referred to in multiple ways in *No Man's Land*, but physical human bodies are only seen once: per the conventions of western art traditions, it is the surveilled female subject who is offered up to viewers. Each image in the series shows a woman, typically on the side of the road, maybe with a cheap plastic chair or sun umbrella, amid the “almost idyllic” landscape—as the artist puts it—of generally rural areas of Spain and Italy (in the first published volume).

Without a human eye to filter out the literal debris, the automated GSV cameras offer a view of the natural landscape that gestures towards the beauty typically associated with those countries, especially photographically, but invariably precludes a romanticized view. The potential of endless volumes of the series (Brazil and Eastern Europe are forthcoming) “mirrors the insatiable appetite of the drone for creating imagery and of the insatiable

cultural appetite for sex and exploitation,” Henner says, and speaks to his impulse to give over outright personal poetics to the ambiguities of scale and volume, both in terms of the numbers of images he had access to, and in terms of the magnitude of the social issue. As he points out, “The images had already been taken, but they hadn’t necessarily been seen; there are too many.”

But aside from the conceptual apparatus and implicit critique of conventional documentary practice, and aside from the women we see and the landscapes they occupy, what really got me about *No Man’s Land* was thinking about the other human bodies gestured to in the series. First, the men in the online forums, on whom Henner (another body) was eavesdropping, and later, just as affectively, the citizen-scientist bird call recorders, earnestly uploading their homemade audio tracks to a publically accessible and geolocated database. And, together, the various mediated modes of accessing each group of individually distinct yet always physically separated and isolated people (chatroom eavesdropping, Google Street View screen capture, amateur birders) and subsequently bringing them together in the space between the artist’s work and his viewer, strikes me as an apt method of getting at the strangeness of navigating some of the ways we can know things, or think we know things, about other people today.

Regarding the unseen men, I both wanted and didn’t want to peer over their shoulders and watch them in the chat rooms. I imagined them collectively alone, in a dark room, in front of those illuminated screens, individually filled with anticipatory imagination about what (who) their future selves would encounter in the locations they were sharing among strangers. Or was it less filled with longing, and more calculated: with logistical considerations about distance, time and money. Or was the nature of the calculation worse: predatory rather than logistical. Perhaps, realistically, it is some shifting combination of all of it. Henner himself characterizes the online forum conversation as bluntly akin to the ratings and reviews left on Airbnb, but for women rather than places to stay. Either way, those missing figures spoke volumes, and their absence offered an uncomfortable, yet open, space in which to reimagine them.

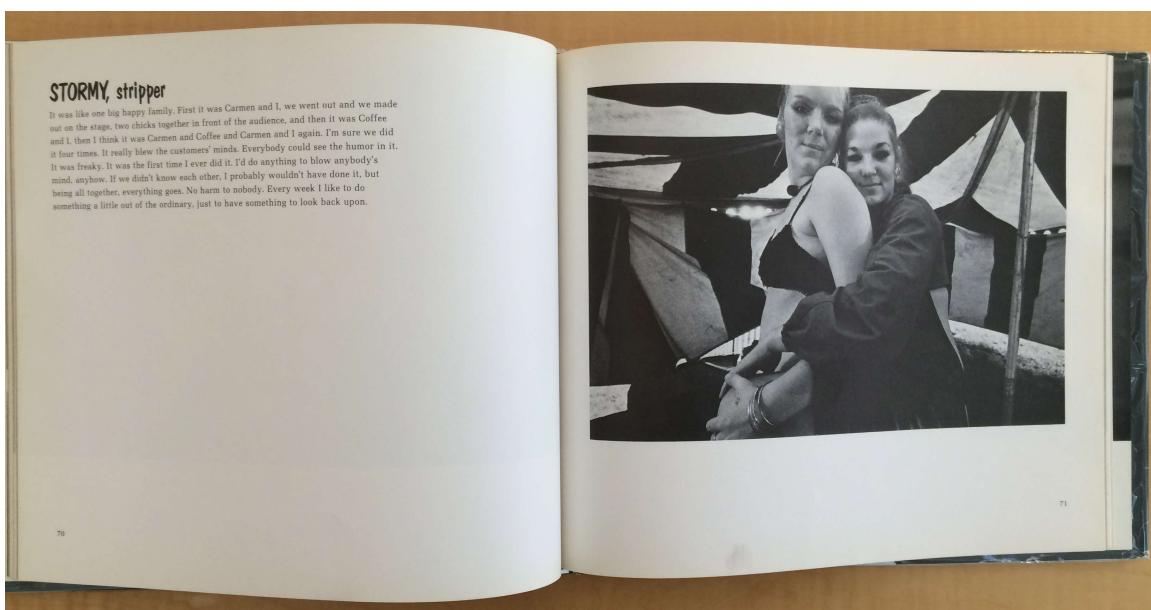
A hallmark of recent art projects that investigate the terrain between material and physical realms is their manifestation in multiple forms. It is as if the process of physically setting the still images into a range of material forms more efficiently and effectively orients viewers toward the movements of those images: as we see them play out in multiple venues, the shifting contexts becomes a key piece of the content. It might seem curious, for a project that is largely about the condition of *not* being there, that Henner so clearly wanted his viewers to feel as if *they* might be there: particularly through the video, which sets a viewer into the position of a car driving by the women to the audio track provided to make a place more real. Stills are sequenced together to create an effect of leering at the women as the driver passes by, and then dispassionately moving on to the next body offered on display, who is again passed by. The repetition underscores the already dehumanizing effect of the GSV cameras while simultaneously asking viewers to inhabit, and, in a way, even empathize with, the automated camera's point of view: the discomfort ante is raised. The experience is accompanied by audio files made by strangers who have geolocated sounds from the same or nearby locations and uploaded them to a sound-sharing website. The cues, then, locate a viewer within a range of mediated representation that began in similar locations, were recorded for different reasons and different audiences, then distributed onto the open space of the internet, and brought back together by the artist for a viewer in yet another physically distinct location.

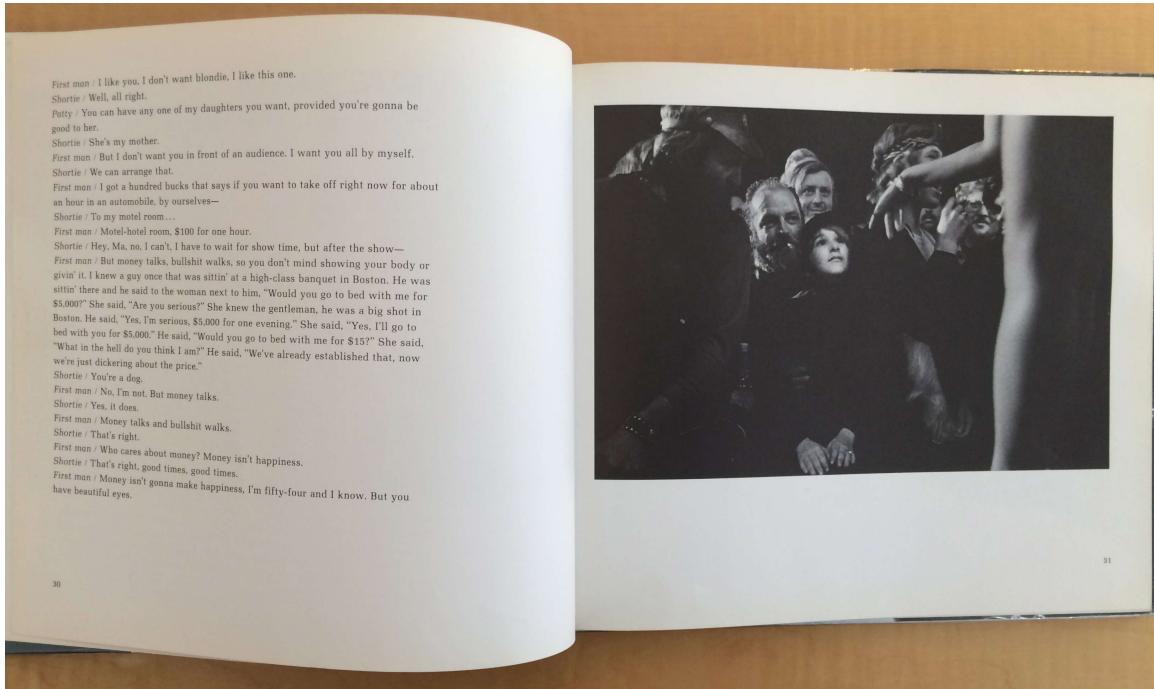
## Distance and Connection

*No Man's Land*, like some of the other Google Street View work, has had a remarkable degree of success, but it's not without its detractors. (See a brief summary and Henner's robust rebuttal.) To generalize, the primary complaints about it have been 1) the very notion of a photographer "just" sitting at his or her computer all day rather than physically going to the places shown, and 2) that the women are depicted in an objectifying and dehumanized fashion, and assumed without proof to be sex workers. These reactions are linked in an interesting way: a solution to both would be for

Henner to have traveled to the sites, spent time with the women, heard their personal stories, and translated this lived experience in a visually compelling way to his viewers so that we, too, could feel we better understood the life experiences—perhaps the personal challenges, small triumphs, economic realities, and surprising insights revealed through casual anecdote—of the subjects. In other words, it could have operated within the accepted rubric of a documentary photography project. But its departure makes plain both that there is something of a formula to the way documentary photography is supposed to work, and the effect it's supposed to have on its viewers.

As points of comparison in the history of photographic representations of sex workers, I think first of Susan Meiselas's *Carnival Strippers* (published in 1976) or the later Philip-Lorca diCorcia's *Hustlers* (1990-1992, exhibited first as *Strangers*, as both particularly effective and even groundbreaking proposals of an affective documentary practice that seeks to bring a distant audience closer to the interior worlds of men and women negotiating money and sex; beyond their extraordinary aesthetic pull, their power stems from the commitment of the artists to spend time, to care, to go there, and from the subjects' willingness, or apparent willingness, to participate, to share, to open up—even just a little—about the emotional, economic, and physical complexities and contradictions of their lived realities.





Page spreads from Susan Meiselas, *Carnival Strippers*, Farrar, Straus & Giroux, 1976

I think, too, of Larry Sultan's *The Valley* (published in 2004), which lets viewers in on the boredom and mundanity, the domesticity, of the pornographic film industry that occupies the edges of Los Angeles and reflects the development, in photography generally, of an interest in unraveling the distinctions between art, artifice, and reality that collectively consolidate around the film and sex industries.





Page spreads from Larry Sultan, *The Valley, Scalo*, 2004

Henner offers a more historical, and perhaps more fitting, comparison: to E.J. Bellocq, the somewhat mysterious photographer who left a cache of glass negatives of women in New Orleans's red light district—also now unknown by name, many with obscured faces, and having been exhibited and “made known” by a male photographer who knew nothing of the women’s stories: in their case not Bellocq but Lee Friedlander, who re-printed and exhibited Bellocq’s work at the Museum of Modern Art in 1970, within its own thick stew of authorial and institutional complexity.

In these other projects, the prevailing view of sex workers is one of a sympathy and openness (and, not coincidentally, in the last few decades, in parallel to the rise of the sex workers’ rights movement). And yet now, in an age awash in Chatroulette and apps like Tinder and Whisper, which might be characterized broadly as an age in which encounters with strangers, whether sexually charged or not, have never been easier, how do the relationships to

and between these physical bodies fare now? *No Man's Land* offers an update both on what sex workers "look like" today—in the broadest context of how the visual operates—and on the intertwined question of what documentary photography "looks like" today—also in the broadest context of how the visual operates. But, ultimately, its emotional core is the shiting space between the human bodies invested in the work's components and production and, by extension, the ambiguous relationships enabled and facilitated by our many modes of connection today.

## Notes

1. All quotations are from a conversation with the artist, November 10, 2015. ↵

---

Kate Palmer Albers, "Public Life and the Private Screen: Mishka Henner's *No Man's Land*," in *Circulation|Exchange: Moving Images in Contemporary Art* (December 3, 2015). /articles/nomansland.html.

Any updates or corrections to this article made after December 3, 2015, are tracked in full in the GitHub repository for this project: ↗ [https://github.com/katepalbers/circ-exchg/commits/gh-pages/\\_posts/2015-12-03-nomansland.md](https://github.com/katepalbers/circ-exchg/commits/gh-pages/_posts/2015-12-03-nomansland.md)

# The Value of Ephemeral Photographs, or, Everything I Know About Alec Soth I Learned on Snapchat

---

October 22, 2015

There is no shortage of short biographies of Alec Soth. Most of them follow standard art world protocol for any artist biography: brief personal background; significant bodies of work; notable exhibitions and publications;

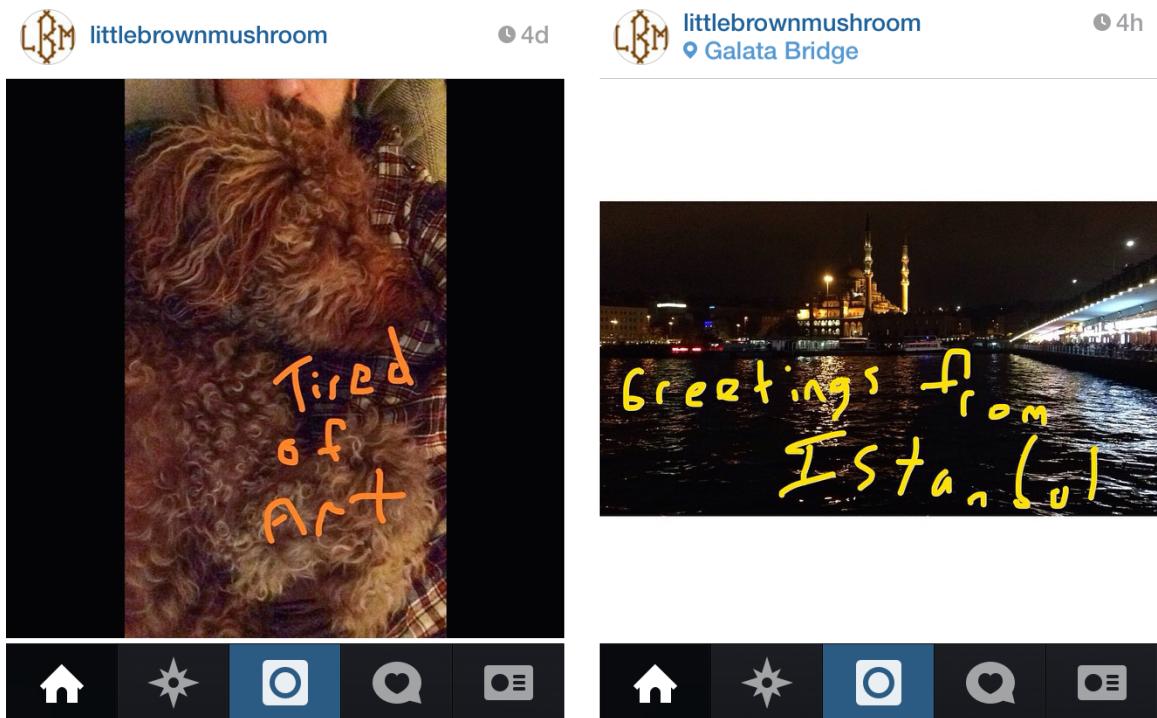
awards, fellowships, and accolades; and institutions that have collected the artist's work. Some seek to provide an overarching thematic arch, others aim to humanize with a short anecdote. They're necessarily brief, and meant to provide an overview of a career to ground the reader, listener, or viewer to whatever fraction of that career is presented to them at that moment.

In my roles over the last twenty years as gallery assistant, label-writer, researcher and lecture series organizer, I've written plenty of these short bios for others. And, a few months ago, I was asked to write one about Soth, to contribute to a forthcoming edition of a scholarly art encyclopedia. But as I thought about the dozens and dozens of short biographies that already exist about Soth, the assignment came to feel both more daunting and more redundant: couldn't there be an art history bot that could aggregate the best of all the existing biographies to produce what I had been asked to do?

Soth has become an unusually public and prolific artist, and is also sufficiently beloved by a wide enough audience that anyone with at least a passing interest in contemporary American photography has had opportunity to become familiar with the basic contours of his career. The predominant storyline begins in 2004 with the twin origin stories of his inclusion in that year's Whitney Biennial and the acclaimed publication, by Steidl, of his first major book, *Sleeping By the Mississippi*, and follows his subsequent major projects (including *Niagara*, 2006; *Broken Manual*, 2010; the Dispatches, and now *Songbook*, 2015); notes the influential role of his bookmaking and independent publishing venture, Little Brown Mushroom, in the contemporary photo book boom; and his membership in the esteemed photojournalism collective Magnum. Also, he lives in Minnesota.

I (or anyone) can know all of this without paying any particularly close attention to his career. It's a biography of major and documentable accomplishments and a shorthand for calculating artworld value. But rather apart from these projects of obvious credibility, I had been following Soth on the ephemeral image app Snapchat for a few months, after he posted a series of musings on Twitter about the app along with his username, littlebrownmush. We'd had a phone conversation as I prepared a conference

paper on ephemeral photography, but had never met: he was essentially a stranger to me. I began to wonder what a biography, culled only from his Snapchat posts, would look like. Emerging from an accumulation of fleeting images, it would be an alternative form to the conventional artist biography, certainly, but might it have a value of its own?



Snapchats archived in Alec Soth's Instagram feed, 2014

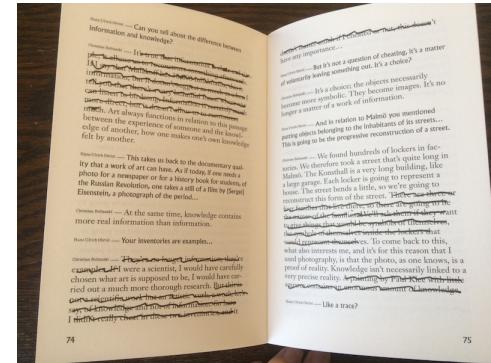
### Biography as a fraught enterprise

The practice of writing artist's biographies is a common one for art historians, to be sure. It was, in a sense, the foundation of Art History as a discrete field of study: Giorgio Vasari's *Lives of the Artists* (published in Florence in 1550) established a set of expectations for how to look at an artist's life and distill it in such a way that the life and the art were inextricably intertwined. But, of course, there is a certain hubris and absurdity to the idea of summarizing a life—any life—in a biography, particularly a 300-word one. (As a counter to this, think of the six-volume, 3,600 page autobiography of Karl Ove Knausgard which itself no doubt still

omits the vast majority of the author's lived experience, or the community of enthusiasts for extreme lifelogging, a clear recipe for failure.)

I've long been a fan of the French artist Christian Boltanski's early works in which he proposes various challenges to the conventional artist/art historian relationship. This traditional relationship might be defined as one in which the art historian, at some point after the artist's death, carefully reconstructs the artist's life from remaining archival material. Boltanski has enacted these challenges in a range of activities and objects, from proactively dispersing his own archival materials to unusual locations, such as to a museum in Munich dedicated to, as Boltanski puts it, "a German clown"; to conducting a year-long serial interview with the curator Catherine Grenier in the form of Freudian psychoanalysis, the results of which were published in a 200-page "confession"; or his heavily redacted interviews with Hans Ulrich Obrist. But my favorite is his 1989 installation, *Les Archives de C.B., 1965-1988*, which is comprised of 646 closed metal boxes, stacked high against a wall, ostensibly containing the artist's archives (or are they the archives of his alter ego, C.B.?) Seeing these high stacks of boxes on display in a museum, what is the inquisitive art historian, well trained in non-disruptive museum protocol, to do?

Boltanski, when I had the opportunity to ask him about *Les Archives de C.B.*, said that his dream for the piece is that an art historian write his biography based solely on the contents of the boxes—as if Boltanski had died—and not



**Pages from Christian Boltanski in Hans Ulrich Obrist's Conversation Series (Walther König, 2009)**



**Christian Boltanski, *Les Archives de C.B., 1965-1988*, 1989 on view at the Musée national d'art moderne, Paris, 2006**

consult any other material or contact him personally. (He had tried a similar experiment in 1988 with the curator Didier Semin, who was writing a monograph on the artist.) At the time I posed the question to Boltanski, I was in graduate school and considered doing it myself; ultimately I didn't, but the proposal planted a seed for how I would subsequently think about the process of an art historian's biographical reconstruction of an artist. Not just what, but *who* would I have found in Boltanski's boxes? What traces would be left behind and have the honor (or bear the burden) of speaking for a life?

## Social Media Identity

Unfolding separately from this somewhat academic interest in what it means to participate in the biographical reconstruction or representation of an artist, is the altogether pedestrian and largely unconscious activity of parsing the various identities under rapid and fluid construction by friends, relatives, and strangers on multiple social media platforms. In a manner not unrelated to the many historical ways people have used photograph and caption combinations—in cartes-de-visite, family albums, and holiday cards—to produce and circulate particular social identities, social media enables this practice—as it ranges from a hobby to a professional level—on a greater scale of magnitude and in a far more public way. There is an equal magnitude of sociological interest in just how these identities are constructed and a corresponding degree of doubt that there is, actually, much correlation at all between the real self and the social media construction. While not belaboring the point that the notion of a “real self” for a “social media self” to subsequently correspond to has been outdated in many circles for decades, it’s worth pointing out that, on the other hand, it would be the atypical social media profile that really reveals nothing about the person creating it.

Because of the way Snapchat works, it’s hard to find people unless you know them personally or come across their username in some public context. There are no listings of who other people are connected with and, because images disappear quickly, there is no archive of previously posted images by which to check someone out. Of people I’m connected with on the app, I have no idea,

in most cases, of who else sees their posts. These conditions call for an extra leap of faith in connecting with someone and a subsequent sense of privacy even in viewing images that have been posted to all of someone's followers (as opposed to the direct message version of the app which sends a photograph or video to a single person). Without knowing who else is looking, or whether they "liked" something, often images feel as if they've been delivered to you, personally. To me, it's one of the most successful illusions of the app, and one I fall for again and again.

### Imagine a Snapchat Biography

Of my Snapchat contacts, Soth was a bit of an outlier: while the others were friends, former students, or celebrities (I can tell you that Rihanna has a remarkably boring Snapchat feed), Soth seemed like someone I could know, but just didn't.

So I gave myself an assignment to imagine—and write—a Snapchat biography. Channeling Boltanski's directives, the assignment had rules: I could only write about what I had gleaned, whether through a specific image or my own interpretation of multiple images, from Soth's Snapchat posts alone; I would need to suspend any knowledge of his career otherwise. Furthermore, the biography would have to be constructed from memory as posts on Snapchat disappear after 24 hours. From October 2014 through May 2015, this is what I learned:

*littlebrownmush lives near the airport. He is a sports fanatic, favors brightly colored sneakers, and enjoys spending time with his son, who doesn't mind being photographed. He wakes early to meditate, and works in an environment with several people who drink coffee. When photographing at night, he prefers subjects such as sirens and emergency personnel.*

*On his frequent travels, he partakes in coping rituals that include listening to Christian radio (in the car) and making emoji-enhanced selfies (on planes). At diner breakfasts, littlebrownmush elaborately and competitively stacks jelly containers. Train travel is a bit of a reprieve, allowing time to write,*

*make friends, listen to live music, and bunk with Billy Bragg. Travel by helicopter or speedboat is more unusual. Though he finds it daunting, he speaks regularly to large crowds.*

*In late 2014 littlebrownmush traveled to Istanbul, where he was involved in printing a book of photographs. Among his artistic interests are Peter Doig and Douglas Huebler, and he enjoys ping pong in the company of Rothko. When he's tired of art, he lies down with his dog.*

Despite the obvious silliness, on some level, of all of this, I couldn't help but wonder if Soth's Snapchat biography revealed something about the "real" him. And if it did, how would I know? Had I even accurately remembered the images (or correctly perceived them in the first place)? Would an Instagram biography—publicly archived and cross-verifiable—be better? Are either more or less useful than a typical artist biography? Acting off-script, does a Snapchat biography reveal too much? Or, conversely, does it reveal only what I think I saw?

I can't say that I know. But I can say that the exercise had the effect of lifting a certain flattening effect of hearing the same story line over and over. And with regular (sometimes daily) infusions of watching Soth work his way through this new form of photographic language, the narrative arc of Soth's biography that focuses on sheer breadth of visual and material photographic experimentation emerged into prominence. Over the past decade, there have been large format color photographs, of course, but also road-trippy Polaroids, photographs taken with a disposable camera in the language of "bad" photography, projects with found vernacular photographs, a discovery of the languages of Instagram, and a mid-century black and white photojournalism flash aesthetic. Those modes have, subsequently, been funneled into a correspondingly rich range of distribution: fine art books, yes, but also newsprint, pop-up exhibitions, quirky publications, slide shows, posters, billboards, and t-shirts, as well as the more expected prints in museum and gallery exhibitions.

I am hard pressed to think of an artist more fluent through the spectrum of visual languages of 20th century American photography, or who more visibly

leverages the movement of multiple forms of photographic images through digital and material spaces, into their consequently contextually contingent meanings. And, this, ultimately, while all the while exploring the capacity and failures of a photograph or photographs to reveal human connections and disconnections.

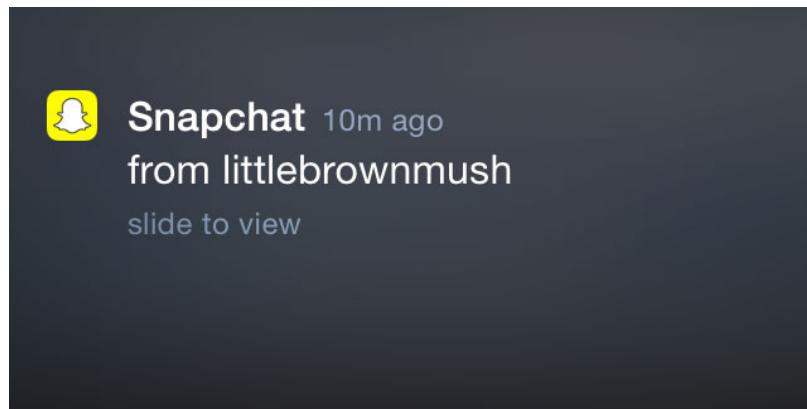
### What I've Learned About Photography

It may be obvious to point out that in the accumulations of images seen over time, posted on social media platforms, the ways we can learn about another person are changing. As opposed to still images—that is, photographs that hold still— fleeting photographs register a different temporality both as they are viewed and as they are remembered.

Consciously and regularly engaging with photographic images one knows to be ephemeral necessarily entails both an intellectual and emotional reconfiguration of understanding the value of those images. In both tradition and culture, whether that of the museum or the family photo album, we generally—if unconsciously—understand photographs under a rubric of value that stems from the sustained capacity of those images and objects to deliver a shifting and yet continually relevant meaning to their past, present, and future audiences. Under this rubric, photographic images move forward through time if they can adapt, if they continue to be invested with material, cultural, and emotional value and are seen anew as they move into their futures.

Ephemeral photographs trade on a radically different kind of value, but it's not no value at all. Rather, it is a value that privileges immediacy and exchange, and the place of accumulative drift in memory as a powerful indicator of future relevance. Like spoken words, which we all intuitively understand to be fleeting (and yet value without question) ephemeral photographs can strike a range of emotional notes: they may be direct, impulsive, lovely, funny, or sweet nothings, they may disappear too quickly or even not quickly enough. These are the ways in which photographs are moving more and more in our contemporary image ecosystem, and rather

than write them off as inconsequential or inherently less meaningful than objects that stick around, change hands, are cared for and evolve according to the expectations we hold for them, we can be more attuned to the experiential shifts these other kinds of photographic images have to offer.



---

Kate Palmer Albers, "The Value of Ephemeral Photographs, or, Everything I Know About Alec Soth I Learned on Snapchat," in *Circulation|Exchange: Moving Images in Contemporary Art* (October 22, 2015). [/articles/ephemeral.html](#).

Any updates or corrections to this article made after October 22, 2015, are tracked in full in the GitHub repository for this project: [https://github.com/katepalbers/circ-exchg/commits/gh-pages/\\_posts/2015-10-22-ephemeral.md](https://github.com/katepalbers/circ-exchg/commits/gh-pages/_posts/2015-10-22-ephemeral.md)

# In Praise of the Large Format Selfie Stick

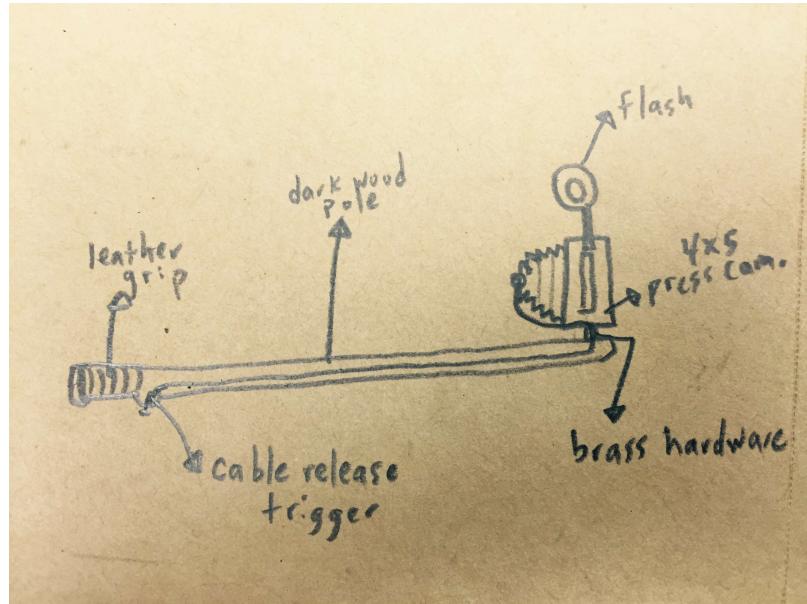
---

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 LFSS 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

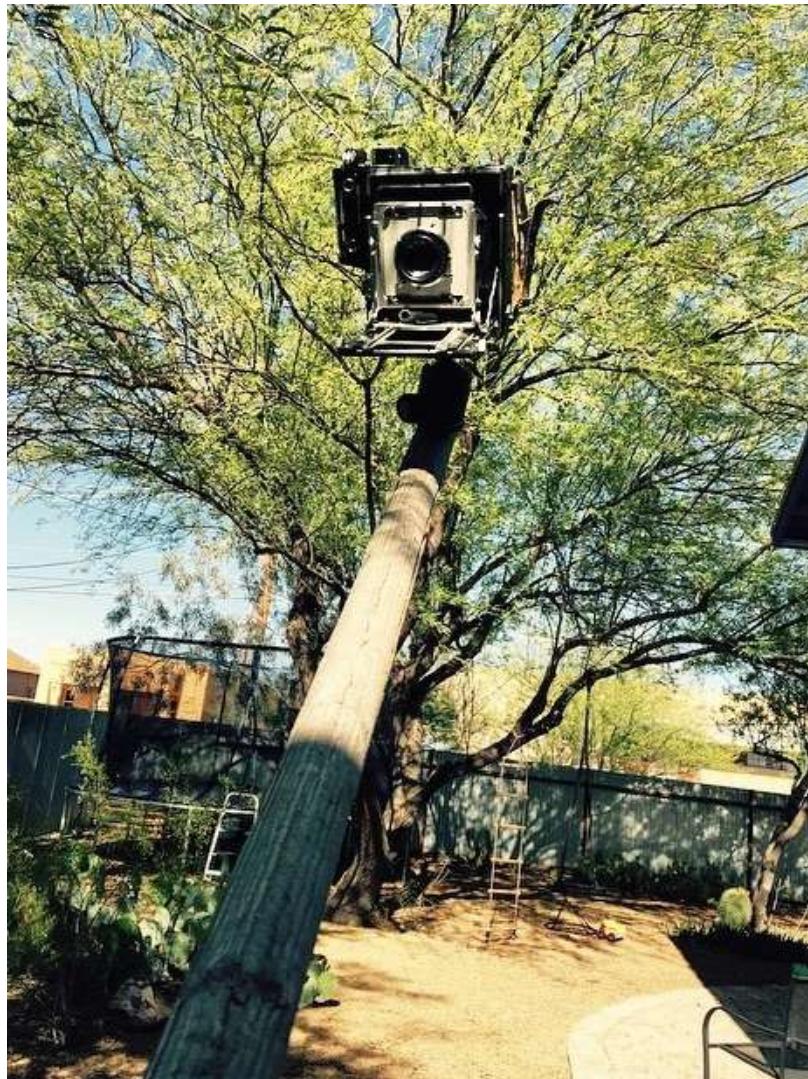
fascinated by the real cultural issues that have come up for museums and other institutions that must now navigate not just the rules of photography in their cultural spaces but also the rules governing selfie sticks.

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

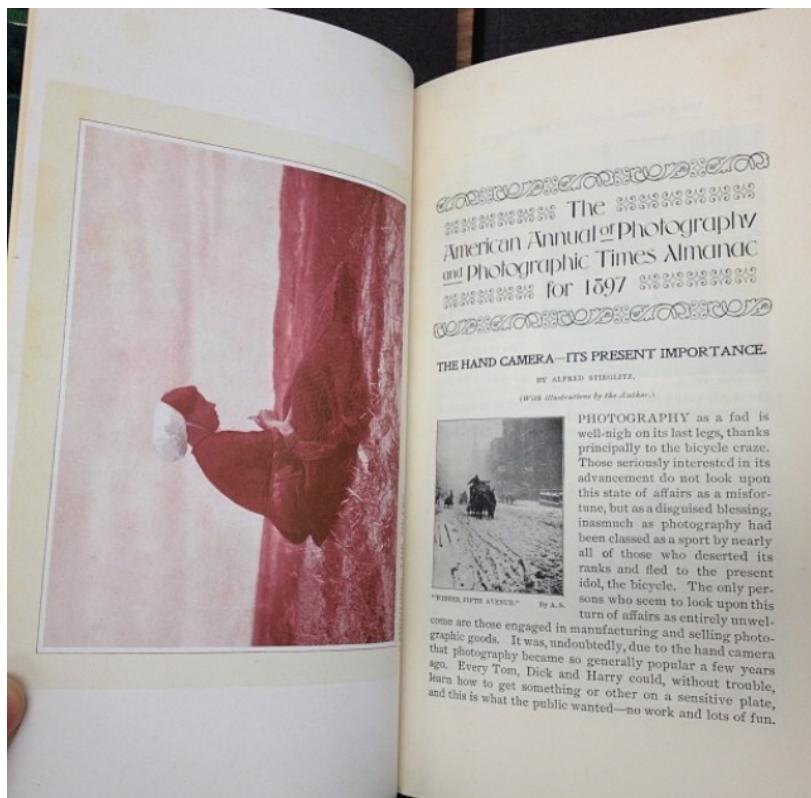
It wasn't until later that I started wondering if we'd really made a selfie, after all. If we had, wouldn't it be simpler to post on Instagram? Instead we had a negative that required its chemicals to be carefully washed off, and a print that had to be hand-coated in a fixing agent, to protect its soft 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 LFSS. 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. ↵

---

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](#).

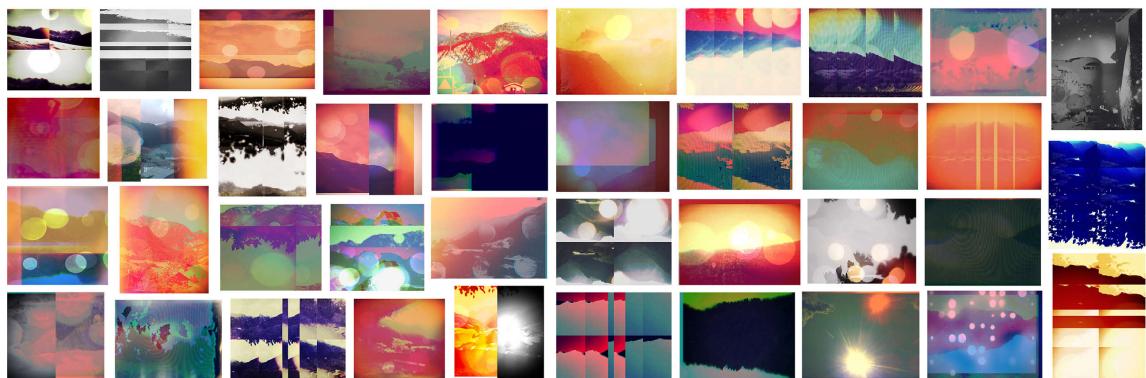
Any updates or corrections to this article made after October 8, 2015, are tracked in full in the GitHub repository for this project: ↵ [https://github.com/katepalbers/circ-exchg/commits/gh-pages/\\_posts/2015-10-08-largeformatselfiestick.md](https://github.com/katepalbers/circ-exchg/commits/gh-pages/_posts/2015-10-08-largeformatselfiestick.md)

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

---

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>

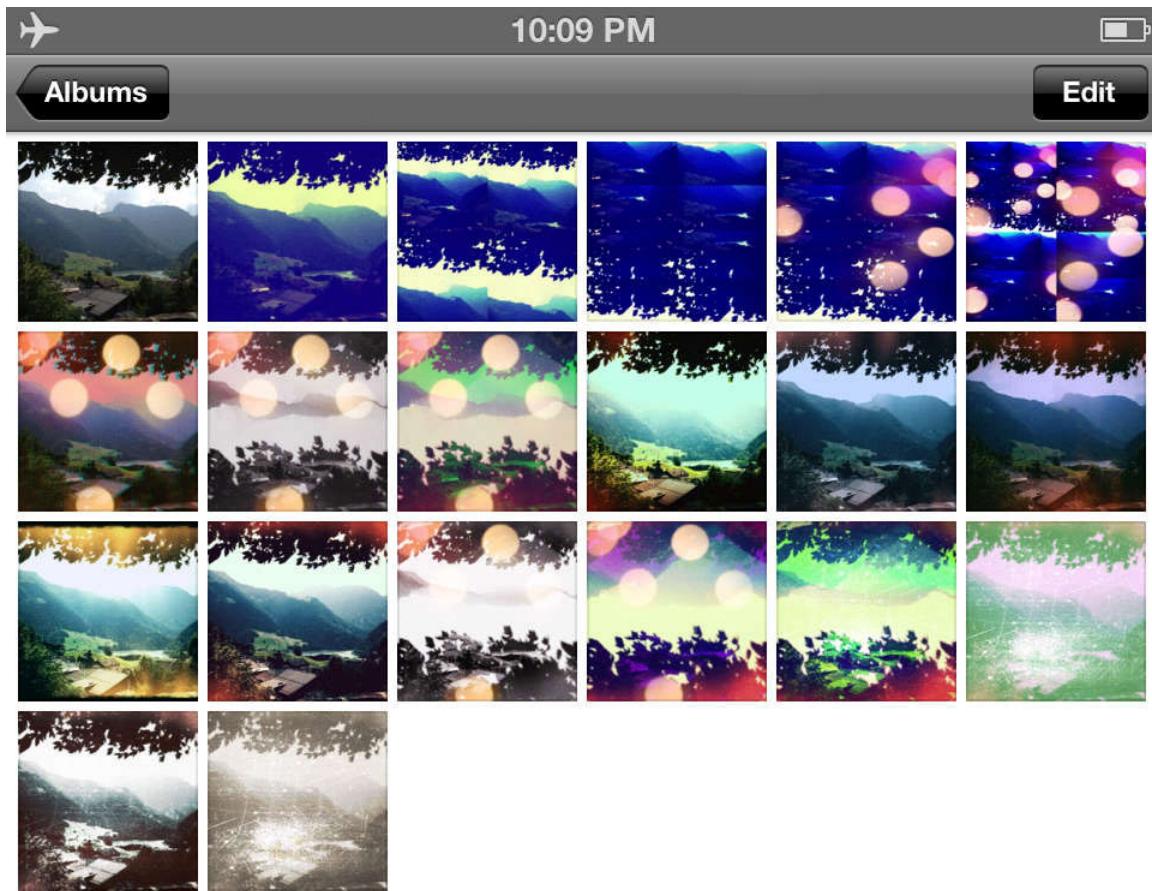
In “A Proposal and Two Trades”, Umbrico defines the first “trade” as one “between the original photograph of a mountain and a new construct of that mountain produced through digital ideas about analogue photography.” The production, in other words, of this first trade was not the collaboration between 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.



20 Photos

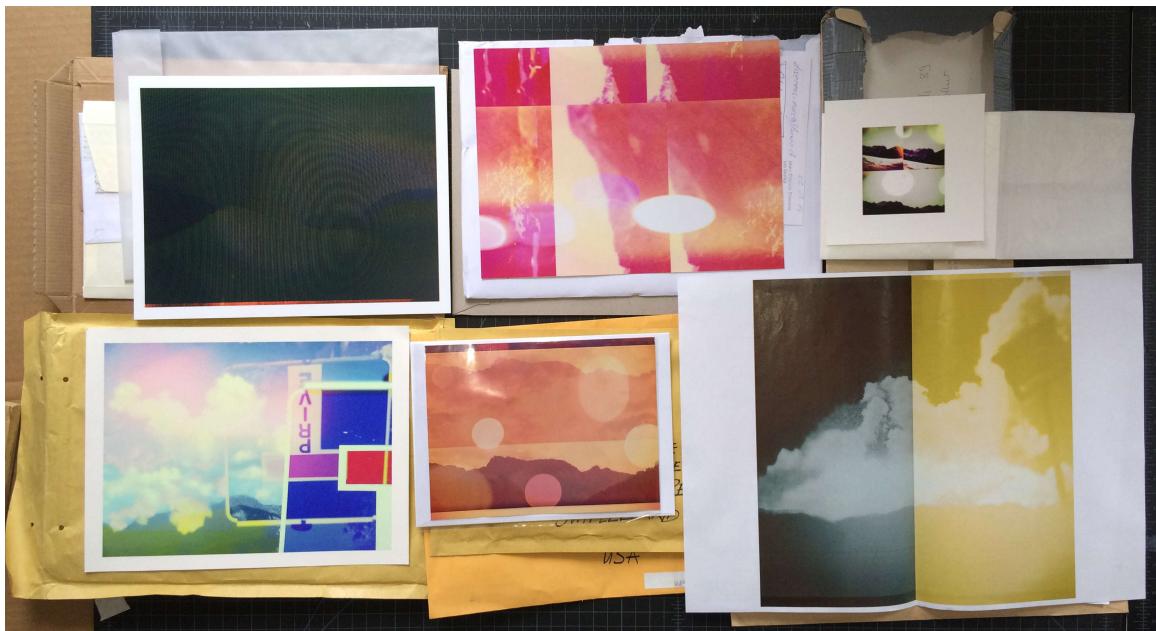


Screenshot of an image as it moves through 19 filters on Umbrico's phone. Courtesy the artist.

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.

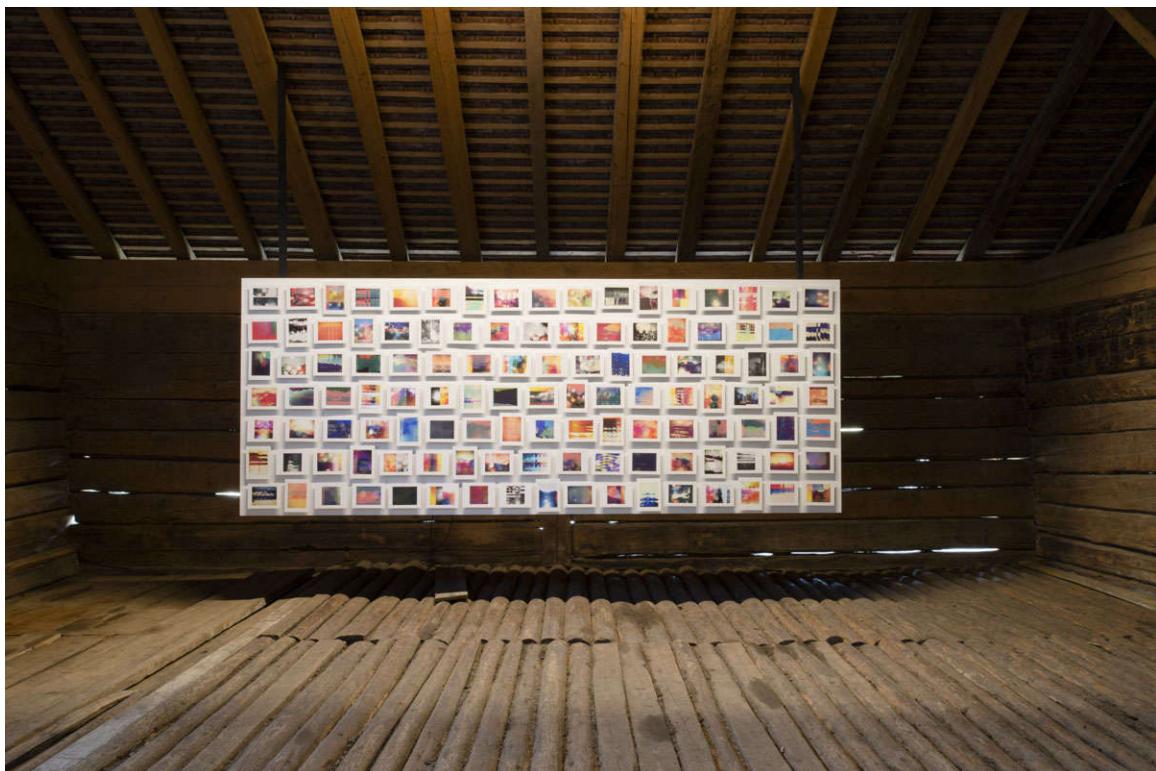


The first six prints Umbrico received from her collaborators. Courtesy the artist.

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 intial 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). ↵

---

Kate Palmer Albers, "Penelope Umbrico: A Proposal and Two Trades, to start," in *Circulation|Exchange: Moving Images in Contemporary Art* (September 30, 2015). [./articles/proposalandtwotrades.html](#).

Any updates or corrections to this article made after September 30, 2015, are tracked in full in the GitHub repository for this project:  [https://github.com/katepalbers/circ-exchg/commits/gh-pages/\\_posts/2015-09-30-proposalandtwotrades.md](https://github.com/katepalbers/circ-exchg/commits/gh-pages/_posts/2015-09-30-proposalandtwotrades.md)

## 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, geolocation 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).

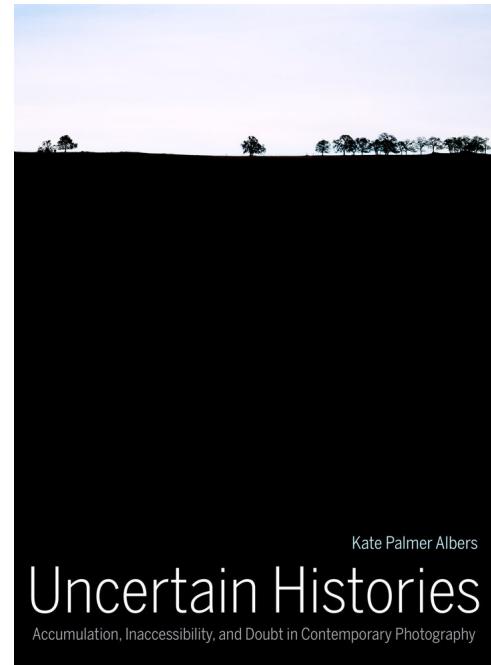
Related Articles and Chapters:

“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 Boltanksi’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

***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](#)