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# ART AND PHOTOGRAPHY



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EDITED BY DAVID CAMPANY



**PREFACE** DAVID CAMPANY  
page 10

**SURVEY** DAVID CAMPANY  
page 11

**WORKS** page 46  
MEMORIES AND ARCHIVES page 46  
OBJECTIVE OBJECTS page 66  
TRACES OF TRACES page 88  
THE URBAN AND THE EVERYDAY  
page 110

THE STUDIO IMAGE page 134  
THE ARTS OF REPRODUCTION  
page 150  
'JUST' LOOKING page 168  
THE CULTURES OF NATURE page 190

**DOCUMENTS** page 206  
MEMORIES AND ARCHIVES page 209  
OBJECTIVE OBJECTS page 222  
TRACES OF TRACES page 239  
THE URBAN AND THE EVERYDAY  
page 248

THE STUDIO IMAGE page 255

THE ARTS OF REPRODUCTION  
page 259

'JUST' LOOKING page 273

THE CULTURES OF NATURE page 284

ARTISTS' BIOGRAPHIES page 288

AUTHORS' BIOGRAPHIES page 296

BIBLIOGRAPHY page 298

INDEX page 300

ACKNOWLEDGEMENTS page 304

**THEMES AND  
MOVEMENTS**











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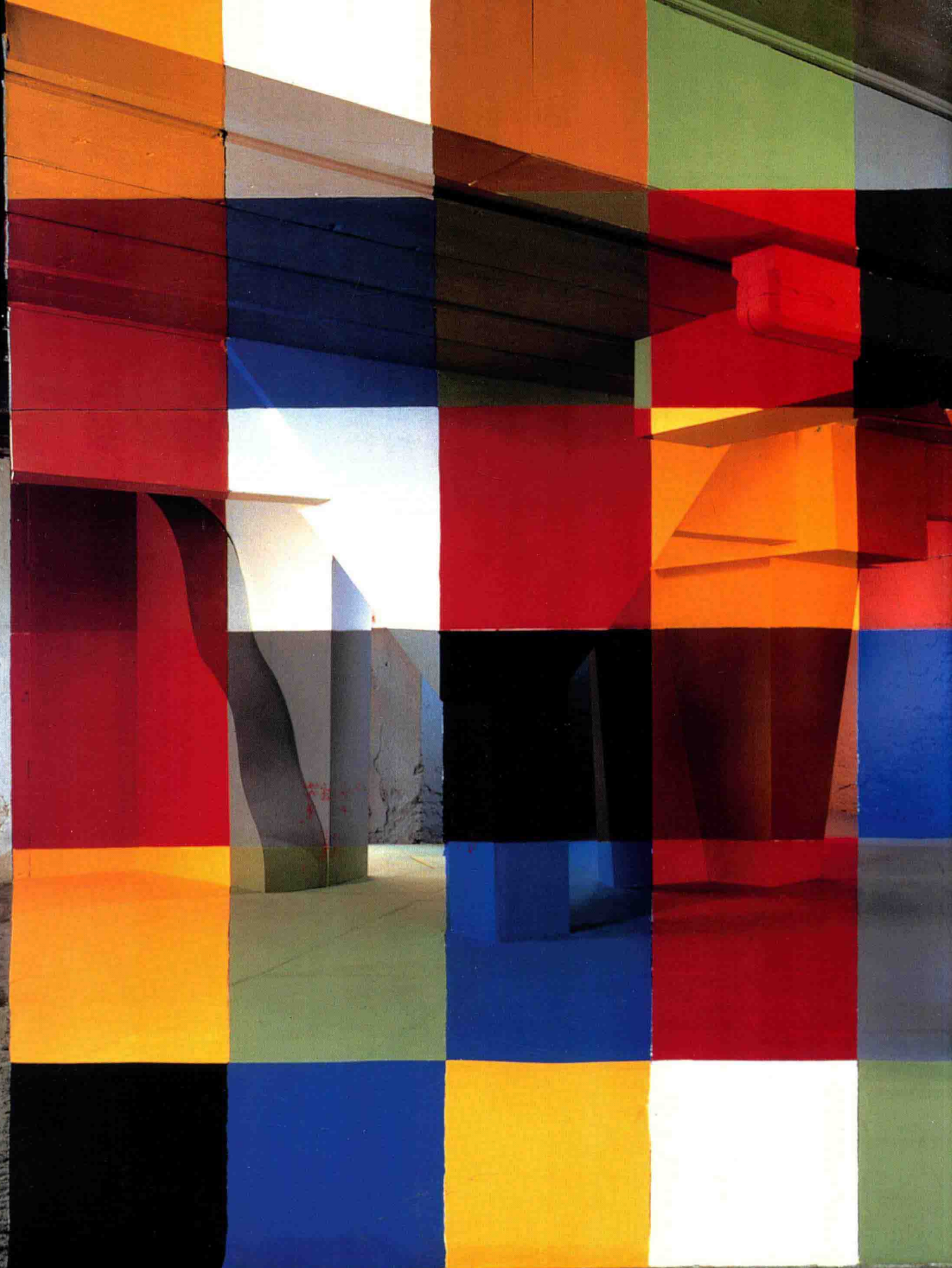
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# ART AND PHOTOGRAPHY



**PREFACE** DAVID CAMPANY  
page 10

**SURVEY** DAVID CAMPANY  
page 11

**WORKS** page 46

MEMORIES AND ARCHIVES page 46

OBJECTIVE OBJECTS page 66

TRACES OF TRACES page 88

THE URBAN AND THE EVERYDAY

page 110

THE STUDIO IMAGE page 134

THE ARTS OF REPRODUCTION

page 150

'JUST' LOOKING page 168

THE CULTURES OF NATURE page 190

**DOCUMENTS** page 206

MEMORIES AND ARCHIVES page 209

OBJECTIVE OBJECTS page 222

TRACES OF TRACES page 239

THE URBAN AND THE EVERYDAY

page 248

THE STUDIO IMAGE page 255

THE ARTS OF REPRODUCTION  
page 259

'JUST' LOOKING page 273

THE CULTURES OF NATURE page 284

ARTISTS' BIOGRAPHIES page 288

AUTHORS' BIOGRAPHIES page 296

BIBLIOGRAPHY page 298

INDEX page 300

ACKNOWLEDGEMENTS page 304



MEMORIES AND ARCHIVES page 46

Gerhard [RICHTER](#) Atlas, 1962– page 47

Andy [WARHOL](#) Thirteen Most Wanted Men, 1964 page 48

Andy [WARHOL](#) Photobooth Portraits, 1963–66 page 49

Larry [SULTAN](#) and Mike [MANDEL](#) Evidence, 1977 page 50

Sol [LEWITT](#) Autobiography, 1980 page 51

Allan [SEKULA](#) Meditations on a Triptych, 1973–78 page 52

John [BALDESSARI](#) Blasted Allegories, 1978 page 53

George [BLAKELY](#) A Cubic Foot of Photographs, 1978 page 54

David [LEVINTHAL](#) Untitled, 1975, from *Hitler Moves East*, 1977 page 55

Mari [MAHR](#) A Few Days in Geneva, 1988 page 55

Donigan [CUMMING](#) April 27, 1991 page 56

Sophie [CALLE](#) The Blind, 1986 page 57

Christian [BOLTANSKI](#) Menschlich, 1994–95 page 58

Annette [MESSAGE](#)R Mes Voeux, 1988–91 page 59

John [DIVOLA](#) Hallways, 1995, from Continuity series page 60

Zoe [LEONARD](#) and Cheryl [DUNYE](#) The Fae Richards Archive, 1993–96 page 61

Mohini [CHANDRA](#) Album Pacifica, 1997 page 61

Max [DEAN](#) As Yet Untitled, 1993–95 page 62

Joachim [SCHMID](#) Archiv, 1986–95 page 63

Karen [KNORR](#) Contemporary Art, from The Visitors, 1998 page 64

Candida [HÖFER](#) Bibliothèque Nationale de France, Paris VII, 1998 page 64

Annelies [STRBA](#) Shades of Time, 1997– page 65

OBJECTIVE OBJECTS page 66

Edward [RUSCHA](#) Every Building on the Sunset Strip, 1966 page 67

Joseph [KOSUTH](#) One and Three Chairs, 1965 page 68

Dan [GRAHAM](#) Homes for America, 1966–70 page 68

John [BALDESSARI](#) An Artist Is Not Merely the Slavish Announcer ..., 1967–68 page 69

Victor [BURGIN](#) Photopath, 1967–69 page 70

Bernd and Hilla [BECHER](#) Anonyme Skulpturen (Anonymous Sculptures), 1970 page 71

Keith [ARNATT](#) Trouser-Word Piece, 1972 pages 72–73

Richard [HAMILTON](#) The Critic Laughs, 1968 page 73

Bas Jan [ADER](#) All My Clothes, 1970 page 74

Eleanor [ANTIN](#) 100 Boots, 1971–73 page 75

Mel [BOCHNER](#) Misunderstandings (A Theory of Photography), 1967–70 page 76

Duane [MICHALS](#) A Failed Attempt to Photograph Reality, 1975 page 76

William [WEGMAN](#) nhoJ, 1970 page 77

John [HILLIARD](#) Cause of Death? (3), 1974 page 78

Thomas [BARROW](#) Horizon Rib, from Cancellations, 1974 page 79

William [EGGLESTON](#) Memphis, c. 1975 page 80

Lewis [BALTZ](#) The New Industrial Parks, near Irvine, California, 1975 page 81

Lynn [COHEN](#) Police Range, 1986 page 82

[FISCHLI](#) & [WEISS](#) Stiller Nachmittag (Quiet Afternoon), 1984–85 page 83

Charles [RAY](#) No, 1992 page 84

Gabriel [OROZCO](#) Until You Find Another Yellow Schwalbe, 1995 page 85

Michael [SNOW](#) Flightstop, 1979 page 85

Gillian [WEARING](#) Sixty Minute Silence, 1996 page 86

Ceal [FLOYER](#) Light Switch, 1992/99 page 86

John [HILLIARD](#) Debate (18 per cent Reflectance), 1996 page 87

TRACES OF TRACES page 88

John [DIVOLA](#) Untitled, 1994, from Vandalism series, 1973–75 page 89

Vito [ACCONCI](#) Jumps, 1969 page 90

Giuseppe [PENONE](#) Svolgere la Propria Pelle/Pietra (Unroll your skin/stone), 1971 page 91

Jan [DIBBETS](#) The Shortest Day at the Van Abbemuseum, 1970 page 92

Bruce [NAUMAN](#) Flour Arrangements, 1966 page 93

Mac [ADAMS](#) Mystery of Two Triangles, 1978 pages 94–95

Robert [CUMMING](#) Light Boat on Night Pond, 1975 page 94

Susan [HALLER](#) Untitled, 1972 page 95

Carolee [SCHNEEMANN](#) Up to and Including Her Limits, 1973–76 page 96

Hannah [WILKE](#) S.O.S. Starification Object Series, 1974–79 page 96

Ana [MENDIETA](#) Untitled, from the Silueta series, 1978 page 97

Jeff [WALL](#) The Destroyed Room, 1978 page 98

Gordon [MATTA-CLARK](#) Office Baroque, 1977 page 99

Gerhard [RICHTER](#) 128 Details from a Picture, 1978 page 100

Richard [LONG](#) Shadows and Watermarks, 1983 page 101

Geneviève [CADIEUX](#) Le Corps du Ciel (The Sky's Body), 1992 page 102

Sophie [RISTELHUEBER](#) Fait, 1992 page 103

Cindy [SHERMAN](#) Untitled No. 175, 1987 page 104

Richard [MISRACH](#) Playboy No. 94 (Ray Charles), from Desert Cantos, 1989–91 page 105

Adam [FUSS](#) Untitled, 1992 page 106

Willie [DOHERTY](#) Factory III, 1994 page 107

Rut [BLEES LUXEMBURG](#) Liebeslied, 1997 page 108

Anthony [HERNANDEZ](#) No. 17, from Landscapes for the Homeless, 1989–95 page 108

Joel [MEYEROWITZ](#) Winter Garden, World Financial Center, 2001 page 109

THE URBAN AND THE EVERYDAY page 110

Bill [OWENS](#) Suburbia, 1972 page 111

Lee [FRIEDLANDER](#) Albuquerque, 1972 page 112

Joel [MEYEROWITZ](#) Fifth Avenue and 52nd Street, 1974 page 113

Douglas [HUEBLER](#) 18/Variable Piece No. 70, 1971 page 114

Martha [ROSLE](#)R The Bowery in Two Inadequate Descriptive Systems, 1974–75 page 114

Victor [BURGIN](#) Possession, 1976 page 115

Jeff [WALL](#) Mimic, 1982 page 116

Dennis [ADAMS](#) A Podium for Dissent, 1985 page 117

Krzysztof [WODICZCO](#) South Africa House Projection, 1985 page 117

Thomas [STRUTH](#) Vico dei Monti, Naples, 1988 page 118

Cindy [BERNARD](#) Ask the Dust: Dirty Harry (1971/1990), 1990 page 119

Andreas [GURSKY](#) Paris, Montparnasse, 1993 pages 120–21

Thomas [RUFF](#) Nacht 141, 1993 page 122

Tokihiro [SATO](#) Breath-Graph No. 87, 1992 page 123

Catherine [OPIE](#) Untitled No. 30, from Freeway, 1997 page 124

Gabriel [OROZCO](#) Island within an Island, 1993 page 124

Lorna [SIMPSON](#) Haze, 1998 page 125

Ken [LUM](#) Hello, How Are You?, 1994 page 126



Martha [ROSLER](#) In the Place of the Public, 1980– page 127

Gillian [WEARING](#) Signs that say what you want them to say . . . ., 1992–93 page 128

Jason [EVANS](#) Strictly, 1992 page 129

Philip Lorca [DICORCIA](#) Head No. 5, 2001 page 130

Beat [STREULI](#) Oxford Street, 1997 page 131

Boris [MIKHAILOV](#) Case History, 1998 page 132

Jitka [HANZLOVÁ](#) bewohner, 1994–96 page 133

## THE STUDIO IMAGE page 134

Pierre [MOLINIER](#) Shaman, 1968 page 134

William [WEGMAN](#) For a Moment He Forgot Where He Was . . . ., 1972 page 135

Francesca [WOODMAN](#) Then at one point I did not need to translate the notes . . . ., c. 1976 page 136

Robert [MAPPLETHORPE](#) Self-Portrait, 1975 page 137

Lucas [SAMARAS](#) Photo-Transformations, 1975 page 138

Urs [LÜTHI](#) Self-Portrait in a Chair, 1975 page 139

Anna and Bernhard [BLUME](#) Kitchen Frenzy, 1985–86 page 139

David [HAXTON](#) Torn Orange Front and Rear, 1979 page 140

Boyd [WEBB](#) Abyssogramme, 1983 page 141

Hannah [COLLINS](#) Family, 1989–96 page 142

John [COPLANS](#) Self-Portrait (Back with Arms Above), 1984 page 143

Janine [ANTONI](#) Mom and Dad, 1993 page 144

Jo [SPENCE](#) and Rosy [MARTIN](#) Daddy's Good Little Girl, c. 1943, 1986 page 144

James [COLEMAN](#) Charon, 1989 page 145

Rotimi [FANI-KAYODE](#) Sonponnoi, 1987 page 146

[AJAMU](#) Silver Heels, 1993 page 146

Faisal [ABDU'ALLAH](#) I Wanna Kill Sam Coz He Ain't My Motherfuckin Uncle, 1993 page 147

James [CASEBERE](#) Asylum, 1994 page 148

Georges [ROUSSE](#) Sélestat, Arsenal, 1999 page 148

Vik [MUNIZ](#) Action Photo I (after Hans Namuth), 1997 page 149

Gregory [CREWDSON](#) Untitled, from Natural Wonder, 1994 page 149

## THE ARTS OF REPRODUCTION page 150

Chuck [CLOSE](#) Phil, 1969 page 151

Ilene [SEGALOVE](#) Today's Program: Jackson Pollock, 'Lavender Mist', 1950, 1974 page 152

Martha [ROSLER](#) Red Stripe Kitchen, from Bringing the War Home: House Beautiful, 1966–72 page 152

Valie [EXPORT](#) Erwartung, 1976 page 153

Robert [HEINECKEN](#) Periodical No. 5, 1971 page 153

Sherrie [LEVINE](#) After Edward Weston, No. 3, 1980 page 154

Yve [LOMAX](#) Open Rings and Partial Lines, 1983–84 page 154

Richard [PRINCE](#) Untitled (Make-up), 1980 page 155

Richard [PRINCE](#) Untitled (Eyelashes), 1980 page 155

Andres [SERRANO](#) Piss Christ, 1987 page 156

James [WELLING](#) The Waterfall, 1981 page 157

Luigi [GHIRRI](#) Morandi's Atelier, 1987 page 158

Thomas [STRUTH](#) Musée d'Orsay I, Paris, 1989 page 159

Jeff [WALL](#) A Sudden Gust of Wind (After Hokusai), 1993 pages 160–61

Olivier [RICHON](#) A Devouring Eye, 1989 page 162

Hiroshi [SUGIMOTO](#) Vermeer's Music Lesson, 1999 page 163

Gerhard [RICHTER](#) 18. Oktober, 1977, 1988 page 164

Steven [PIPPIN](#) Laundromat Locomotion, 1997 page 165

Andrew [GRASSIE](#) Camerawork, London, 1999 page 166

Louise [LAWLER](#) Pictures that May or May Not Go Together, 1997–98 page 166

Wolfgang [TILLMANS](#) Installation views, 'View from Above', 2003 page 167

## ‘JUST’ LOOKING page 168

Michael [SNOW](#) Authorization, 1969 page 169

Dieter [APPELT](#) Fleck auf dem Spiegel (Speck on the Mirror), 1978 page 170

John [HILLIARD](#) Depression/Jealousy/Aggression, 1975 pages 170–71

John [STEZAKER](#) The Voyeur, 1979 page 171

Victor [BURGIN](#) Zoo, 1978 page 172–73

Cindy [SHERMAN](#) Untitled Film Still No. 4, 1977 page 174

Cindy [SHERMAN](#) Untitled No. 74, 1980 page 174

Mitra [TABRIZIAN](#) and Andy [GOLDING](#) Lost Frontier, from The Blues, 1986–87 page 175

Jeff [WALL](#) Picture for Women, 1979 page 175

Barbara [KRUGER](#) Untitled (Your gaze hits the side of my face), 1981 page 176

Katharina [SIEVERDING](#) Nachtmensch, 1982 page 177

Thomas [RUFF](#) Portraits, 1986–90 page 177

Nan [GOLDIN](#) Self-Portrait with Brian, New York City, 1983 pages 178–79

Della [GRACE](#) The Three Graces, 1992 page 180

Richard [SAWDON SMITH](#) Simon, 1968–97, 1997 page 180

Joel Peter [WITKIN](#) Las Meninas, New Mexico, 1987 page 181

Hiroshi [SUGIMOTO](#) Union City Drive-In, Union City, 1993 page 182

Uta [BARTH](#) Ground No. 30, 1994 page 183

Shirin [NESHAT](#) Untitled, from Fervor, 2000 page 184

Elinor [CARUCCI](#) My Mother and I, 2000 page 185

Hannah [STARKEY](#) Untitled – May 1997, 1997 page 186

Wendy [MCMURDO](#) Helen, Backstage, Merlin Theatre (The Glance), 1996 page 187

Jemima [STEHLI](#) Strip, 1999–2000 page 188

Larry [SULTAN](#) Film Set, 1999 page 189

## THE CULTURES OF NATURE page 190

Robert [SMITHSON](#) Incidents of Mirror-Travel in the Yucatan, 1969 page 191

Joel [STERNFELD](#) Exhausted Renegade Elephant, Woodland, Washington, June, 1979, 1979 page 192

Stephen [SHORE](#) Merced River, Yosemite National Park, California, August 13th, 1979, 1979 page 193

Richard [PRINCE](#) Untitled (Cowboy), 1980–84 page 194

Paul [GRAHAM](#) Army Stop and Search, Warrenpoint, 1986 page 195

Ingrid [POLLARD](#) Pastoral Interlude, 1987 page 196

Peter [KENNARD](#) The Haywain, Constable (1821) Cruise Missiles, USA (1983), 1983 page 197

Sally [MANN](#) The Alligator's Approach, from Immediate Family, 1988 page 198

Joan [FONTCUBERTA](#) and Pere [FORMIGUERA](#) Fauna, 1986–88 page 199

Allan [SEKULA](#) Fish Story, 1987–95 page 200

Hiroshi [SUGIMOTO](#) Celtic Sea, St. Agnes, 1994 page 201

Carrie Mae [WEEMS](#) The Shape of Things, from Africa, 1993 page 202

Roni [HORN](#) You Are the Weather, 1994–95 pages 202–3

Gregory [CREWDSON](#) Hover, 1996–97 page 204

Jeff [WALL](#) The Flooded Grave, 1998–2000 page 205

# DOCUMENTS page 206

## MEMORIES AND ARCHIVES page 209

- Marcel [PROUST](#) Remembrance of Things Past, 1913–27 page 209
- Allan [SEKULA](#) Meditations on a Triptych, 1973–78 page 210
- Mike [MANDEL](#) & Larry [SULTAN](#) On Publishing *Evidence*, 1977 page 212
- Roland [BARTHES](#) Camera Lucida, 1980 page 213
- Douglas [CRIMP](#) The Museum’s Old, The Library’s New Subject, 1981 page 215
- Allan [SEKULA](#) Reading an Archive: Photography between Labour and Capital, 1983 page 216
- John [BALDESSARI](#) My File of Movie Stills, 1985 page 218
- Peter [WOLLEN](#) Fire and Ice, 1989 page 218
- Jacques [DERRIDA](#) The Photograph as Copy, Archive and Signature, 1998 page 220

## OBJECTIVE OBJECTS page 222

- Clement [GREENBERG](#) The Camera’s Glass Eye, 1946 page 222
- Edward [RUSCHA](#) Interview with John Coplans, 1965 page 223
- Stanley [CAVELL](#) Sights and Sounds, 1971 page 224
- Carl [ANDRE](#) A Note on Bernhard and Hilla Becher, 1972 page 227
- John [BALDESSARI](#) Interview with James Hugunin, 1976 page 227
- Keith [ARNATT](#) Sausages and Food, 1982 page 228
- Jeff [WALL](#) Dan Graham’s *Kammerspiel*, 1988 page 229
- Bernd and Hilla [BECHER](#) Conversation with Jean-François Chevrier, James Lingwood, Thomas Struth, 1989 page 230
- Lynne [COHEN](#) Interview with Ramon Tio Bellido, 1992 page 232
- Joseph [KOSUTH](#) 1979, 1993 page 233
- Jean [BAUDRILLARD](#) For Illusion Is Not the Opposite of Reality, 1999 page 234

## TRACES OF TRACES page 239

- Vito [ACCONCI](#) Notes on My Photographs, 1969–1970, 1988 page 239
- Giuseppe [PENONE](#) Untitled Statement, 1974 page 239
- Dan [GRAHAM](#) The Destroyed Room of Jeff Wall, 1979 page 240
- Hannah [WILKE](#) Visual Prejudice, 1980 page 241
- Richard [MISRACH](#) Interview with Melissa Harris, 1992 page 241
- Sophie [RISTELHUEBER](#) On My Work *Fait*, 1992 page 242
- Régis [DURAND](#) Event, Trace, Intensity, 1993 page 242
- Chris [BURDEN](#) Interview with Jon Bewley, 1993 page 244
- Anthony [HERNANDEZ](#) and Lewis [BALTZ](#) Forever Homeless: A Dialogue, 1995 page 244
- Ralph [RUGOFF](#) On Forensic Photography, 1995 page 245
- Rut [BLEES LUXEMBURG](#) Interview with David Campany, 2000 page 246

## THE URBAN AND THE EVERYDAY page 248

- Douglas [HUEBLER](#) Statement, 1977 page 248
- Krzysztof [WODICZKO](#) Strategies of Public Address, 1987 page 248
- Jeff [WALL](#) My Photographic Production, 1989 page 249
- Martha [ROSLER](#) Interview with Steve Edwards, 1989 page 250
- Thomas [STRUTH](#) Interview with Benjamin H.D. Buchloh, 1990 page 250
- Ken [LUM](#) Interview with Alan Woods, 1994 page 253

- Arthur C. [DANTO](#) Beat Streuli’s *Gesamtkunstwerk*, 1998 page 253
- Olivier [RICHON](#) Image and Discourse, 2000 page 254

## THE STUDIO IMAGE page 255

- Roland [BARTHES](#) Camera Lucida, 1980 page 255
- Jo [SPENCE](#) Interview with John Roberts, 1990 page 255
- Rotimi [FANI-KAYODE](#) Traces of Ecstasy, 1992 page 256
- John [COPLANS](#) Interview with Robert Berlind, 1994 page 257
- James [CASEBERE](#) Interview with Steven Jenkins, 1996 page 257
- Vik [MUNIZ](#) Interview with Charles Ashley Steinback, 1997 page 258

## THE ARTS OF REPRODUCTION page 259

- Walter [BENJAMIN](#) The Work of Art in the Age of Mechanical Reproduction, 1936 page 259
- André [MALRAUX](#) Museum without Walls, 1956 page 260
- Robert [SMITHSON](#) Art Through the Camera’s Eye, c. 1971 page 261
- Craig [OWENS](#) The Allegorical Impulse, 1980 page 261
- Richard [PRINCE](#) Interview with Peter Halley, 1984 page 264
- Yve [LOMAX](#) Re-Visions, 1985 page 265
- Olivier [RICHON](#) Looking and Incorporating, 1989 page 268
- Gerhard [RICHTER](#) On *18. Oktober 1977*, 1989 page 269
- Jeff [WALL](#) Interview with Martin Schwander, 1994 page 270
- Thomas [WESKI](#) Art as Analysis: The Photographic Works of Louise Lawler, 1994 page 272
- Wolfgang [TILLMANS](#) Interview with Steve Siocombe, 1999 page 272

## ‘JUST’ LOOKING page 273

- Alain [ROBBE-GRILLET](#) The Dressmaker’s Dummy, 1968 page 273
- John [HILLIARD](#) Artist’s statement, 1974 page 274
- John [STEZAKER](#) The Look, 1978 page 274
- Victor [BURGIN](#) Interview with Rosetta Brooks, 1981 page 274
- Cindy [SHERMAN](#) Untitled Statement, 1982 page 276
- Nan [GOLDIN](#) Interview with Mark Holborn, 1986 page 276
- Barbara [KRUGER](#) Interview with Jeanne Siegal, 1987 page 277
- Norman [BRYSON](#) and Trevor [FAIRBROTHER](#) Thomas Ruff: Spectacle and Surveillance, 1991 page 277
- Laura [MULVEY](#) Cosmetics and Abjection: Cindy Sherman 1977–1987, 1991 page 278
- Mitra [TABRIZIAN](#) The Black as Such, 1992 page 279
- Della [GRACE](#) Dynamics of Desire, 1993 page 280
- Victor [BURGIN](#) Interview with Naomi Salaman, 1998 page 280
- Gilda [WILLIAMS](#) Identity Twins: The Work of Wendy McMurdo, 1998 page 281
- John [HILLIARD](#) Interview with Neil Mulholland, 2001 page 281

## THE CULTURES OF NATURE page 284

- Robert [SMITHSON](#) Incidents of Mirror-Travel in the Yucatan, 1969 page 284
- Joan [FONTCUBERTA](#) Interview with Diane Neumaier, 1991 page 285
- Hiroshi [SUGIMOTO](#) Interview with Thomas Kellein, 1995 page 285
- Gregory [CREWDSON](#) Interview with Bradford Morrow, 1997 page 286
- David [BATE](#) Notes on Beauty and Landscape, 2000 page 286



**PRE-**

BY DAVID CAMPANY

**FACE**



Photography is embedded in almost every aspect of our visual culture. If one were to gather together at random a dozen photographers they may not have much in common. Little appears to unite the photographic imagery of journalism, fashion, the police, architecture, portrait studios, medicine, geography, anthropology, the film industry, community projects, advertising, amateurism and the rest.

Photography in art is equally diverse. It is made by many practitioners with a range of artistic identities: 'art photographers', 'artists', 'photographic artists', 'artists using photography' and 'photographers'. This book is not concerned with pedantic categories but it does take this lack of consensus as a way to look at the multiple sensibilities of photography in art.

In the mid 1960s many artists were looking to expand their horizons to engage with the rapidly changing world and its representations. It was in the photographic that they glimpsed the means to do it. Every significant moment in art since the 1960s has asked, implicitly or explicitly: 'What is the relation of art to everyday life?' And so often that question has taken photographic form. Why? Because it is an everyday medium. The photographic has achieved its greatest significance for art in its adaptability. This has been the source of its radical potential, of its fascination for artists and its extraordinary capacity for renewal.

The aim here is to look at the variety of places photography has occupied in art since the mid 1960s. The recent past is the most difficult of things to grasp, and there is always the possibility that an overview will hastily define works and artists just as they are trying to open up new questions. With this in mind the structure of this book makes use of themes that depart from but complement those familiar from recent art history such as 'conceptual art', 'postmodernism', 'the body', as well as those from recent histories of photographic art – 'image/text', 'the constructed image', 'identity' and the 'political image'. Certainly all these have their place here but the aim is to cut across them to arrive at other themes that can be seen to have been constant but variable over the last few decades.

Section one, *Memories and Archives*, looks at work that has explored the photograph's role in the formation of public and private histories. Section two, *Objective Objects*, looks at the photograph's apparently direct relation to the world. Section three, *Traces of Traces*, examines photography as a record of the real and its effects. Section four, *The Urban and the Everyday*, looks at the supplanting of classical 'street photography' with a breadth of attempts to register the social and economic complexities of contemporary city life. Section five, *The Studio Image*, charts the intersection of the photographic studio and fine art's traditional space of making. Section six, *The Arts of Reproduction*, brings together photography that rethinks art's past with works that reflect upon the way mass culture is experienced as fragments. Section seven, *'Just' Looking*, addresses the ways photography has been used to question the social structures of vision and the place of the gaze in the formation of our identity. And section eight, *The Cultures of Nature*, looks beyond 'landscape photography' to bring together works that examine how the current understandings of the natural are formed and reflected through contemporary representation. The themes used here are not a rigid classification but a suggestion, a way to bring works into dialogue with each other.



SUR-

BY DAVID CAMPANY

VEY



You know exactly  
how I feel about  
photography.  
I would like to see  
it make people  
despise painting  
until something  
else will make  
photography  
unbearable.