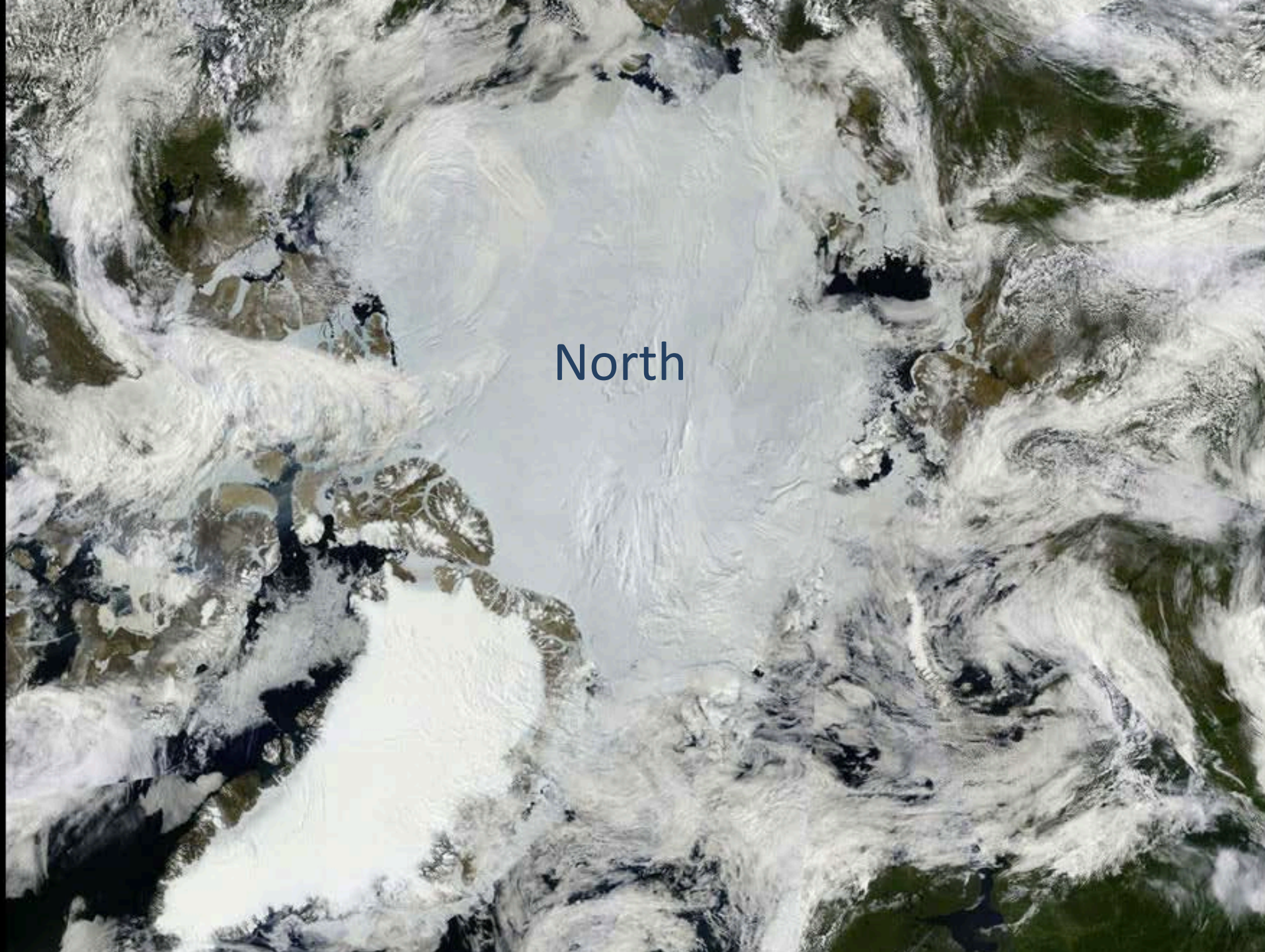
The Photographic Event as Pictorial and Imaginative Space

Michail Mersinis


North

Photography was never a stranger to the North

Moderate Resolution Imaging Spectroradiometer (MODIS) aboard NASA's Terra satellite made multiple passes over the Arctic

April 1909 Peary Sledge Party

Cook never produced detailed original navigational records to substantiate his claim to have reached the North Pole. He said that his detailed records were part of his belongings, contained in three boxes, which he left back at Annoatok in 1909. He had left them with Harry Whitney, an American hunter who had traveled to Greenland with Peary the previous year. When Whitney tried to bring Cook's boxes with him on his return to the USA on Peary's ship Roosevelt in 1909, Peary refused to allow them on board. Cook's boxes were allegedly in a cache in Greenland. They were never found.

Cook, 1909

"I have stated my case, presented my proofs."

What we do have however is images. Photographs that prove the discovery of the North.

65 years of recording possibilities


The North was always a stranger to Photography

The North was always a stranger to Photography

And not for lack of trying

William Henry Fox Talbot
The Pencil of Nature, published in six installments between 1844 and 1846

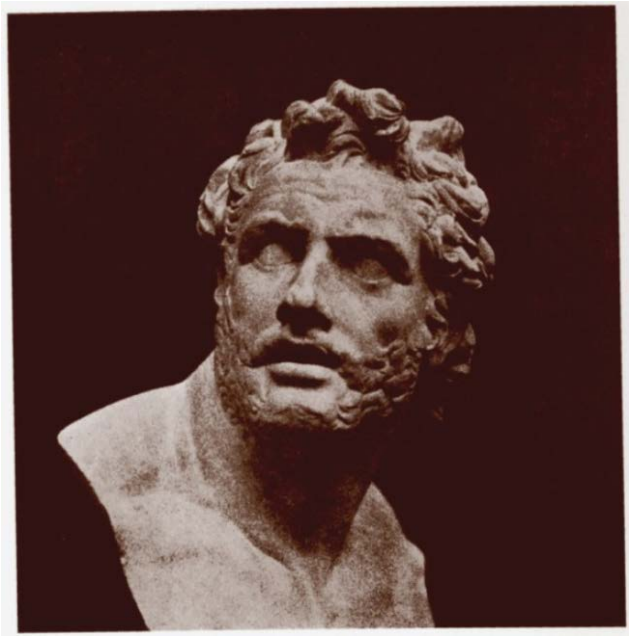
Articles of China

Articles of Glass

Photography in A Paradox

Absolute Representation

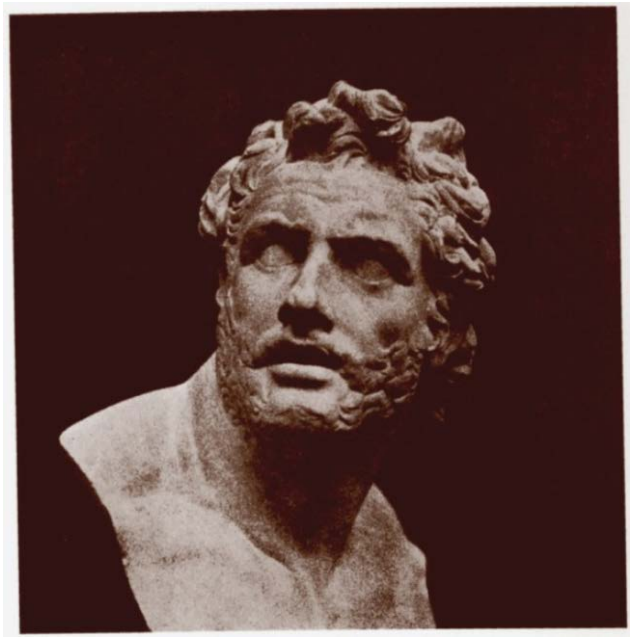
Incomplete Representation



Bust Of Patroclus

Statues, busts, and other specimens of sculpture, are generally well represented by the Photographic Art; and also very rapidly, in consequence of their whiteness.

It seems that photography as medium and object is situated between the inherent capability to provide an imprint of reality and the paradox of being open to interpretation. Furthermore the Representation is always incomplete. Always flawed.

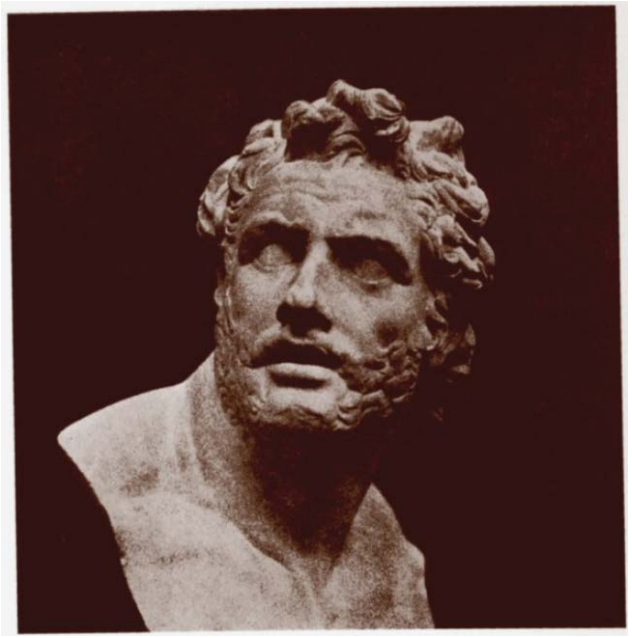


Bust Of Patroclus I

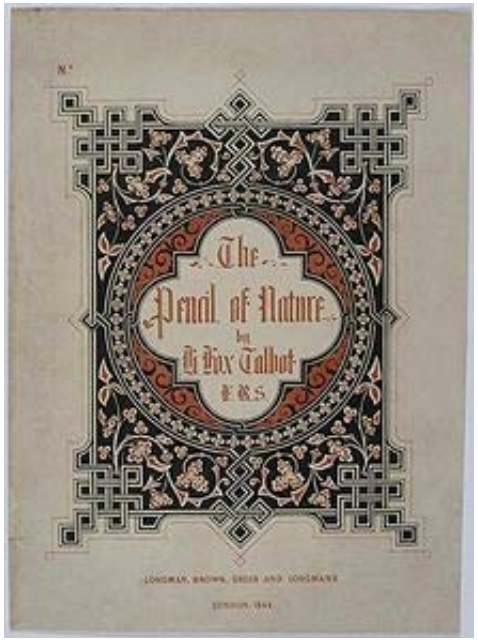
Where is the bust ?
Who made it?
What are the dimensions?
What is the weight?

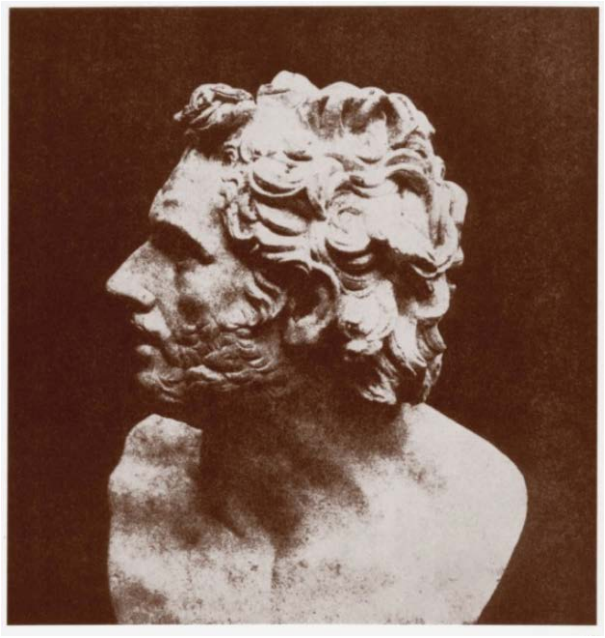
What is there to see in a photograph?

It seems that photography as medium and object is situated between the inherent capability to provide an imprint of reality and the paradox of being open to interpretation. Furthermore the Representation is always incomplete. Always flawed.



Bust Of Patroclus I





Bust Of Patroclus II

Statues, busts, and other specimens of sculpture, are generally **well represented by the Photographic Art**; and also very rapidly, in **consequence of their whiteness**.

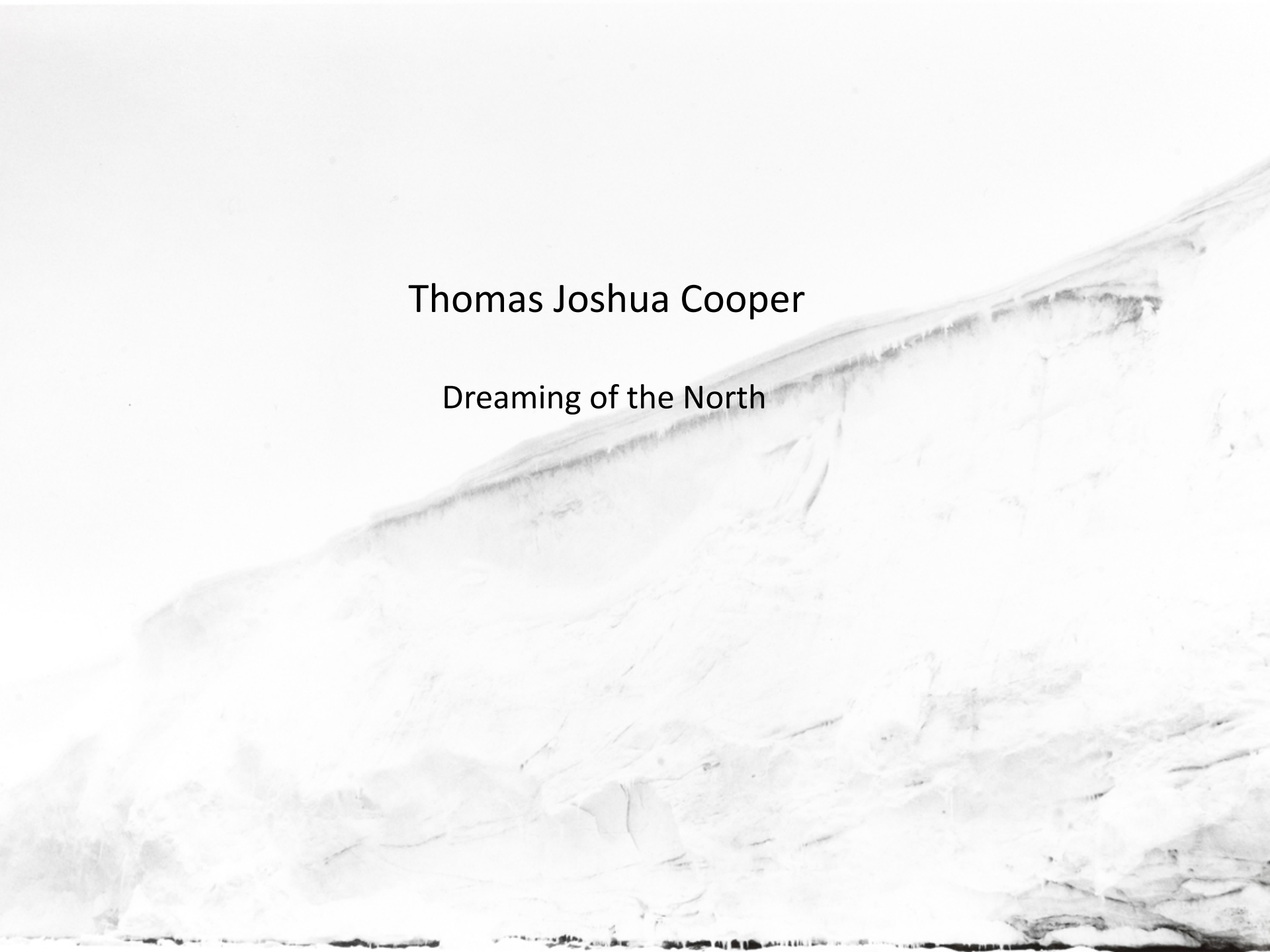
Regarding the relation a sign can have to its object it can be
an icon (the sign resembles the object),
a symbol (the sign is related to the object by convention or habit) or
an index (the sign has a natural connection to the object).

The Index

“Photographic referent” not the optionally real thing to which an image or a sign refers but the necessarily real thing, which has been placed before the lens, without, which there would be no photograph. Painting can feign reality without having seen it. In Photography I can never deny that the thing **has been there**.
R.Barthes *Camera Lucida*

Cook, 1909

Where? April 1909 Peary Sledge Party
Handwritten records and navigational maps


Thomas Joshua Cooper
Dreaming of the North

Thomas Joshua Cooper - The North Pole

The Atlas of Emptiness and Extremity

(1990-ongoing)

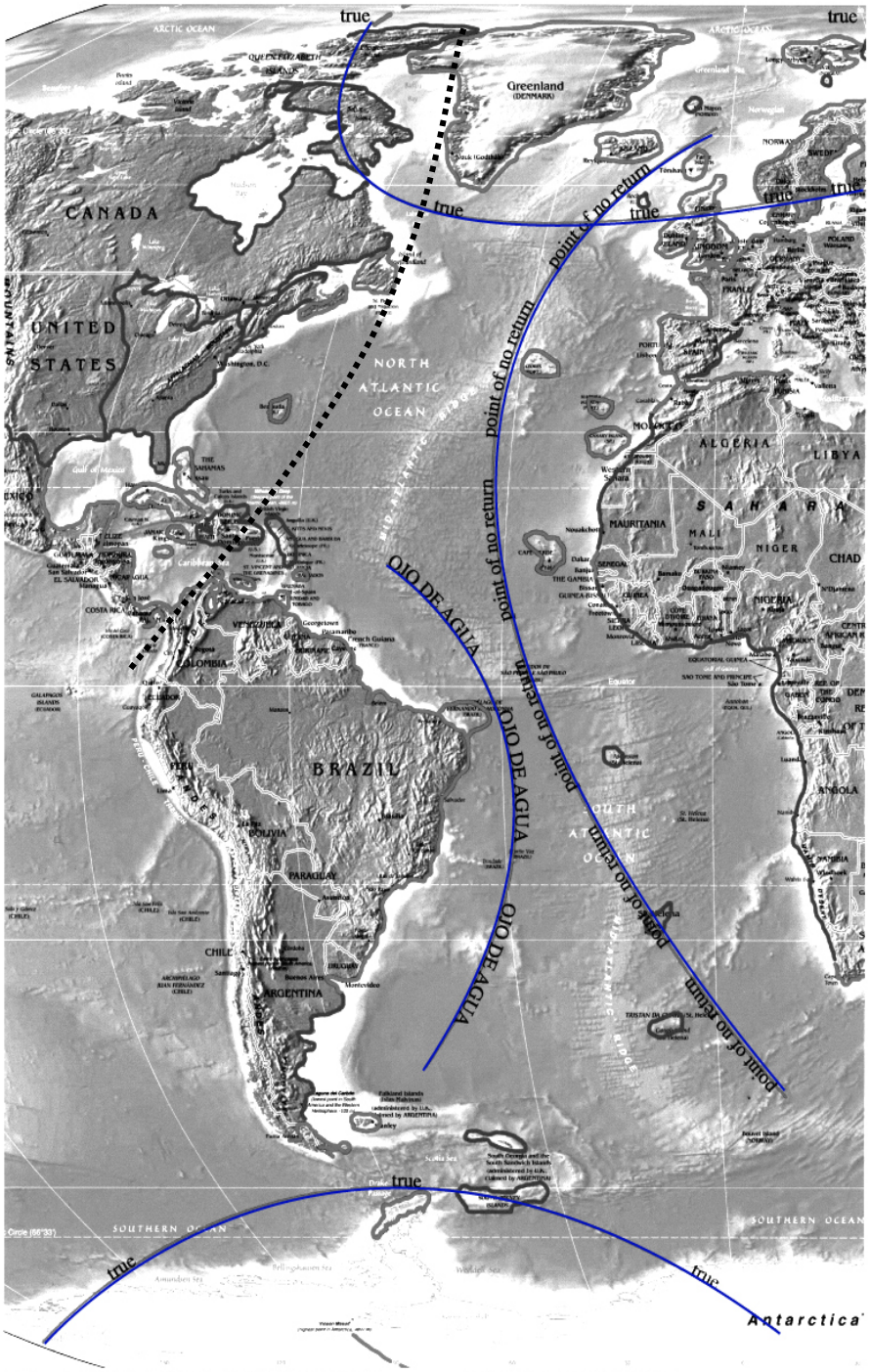
Part I - **point of no return** **2004**
The Old and Classical Worlds
of Europe and Africa

Part II - **Ojo de Agua** **2006**
The First New World

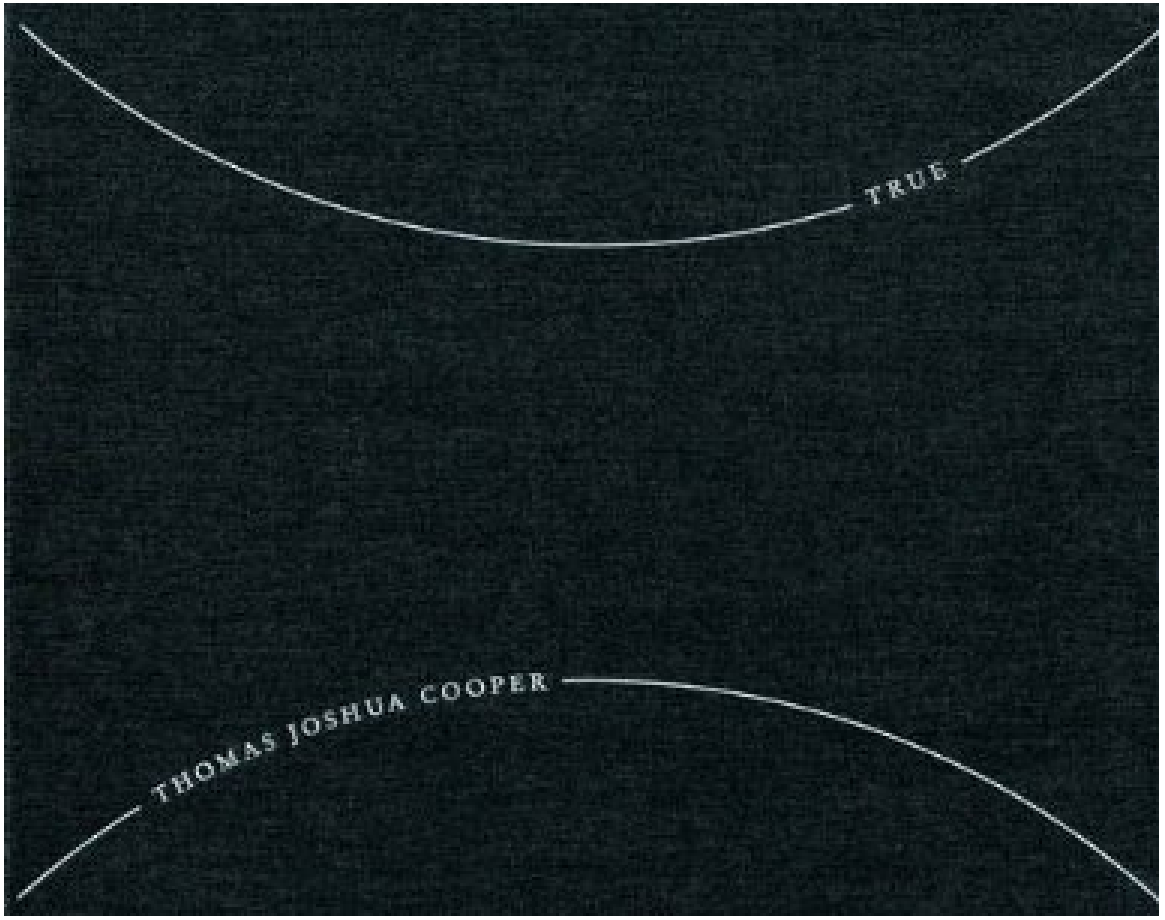
Part III - **TRUE** **2009**
The Ends of the World,
The North and South Poles

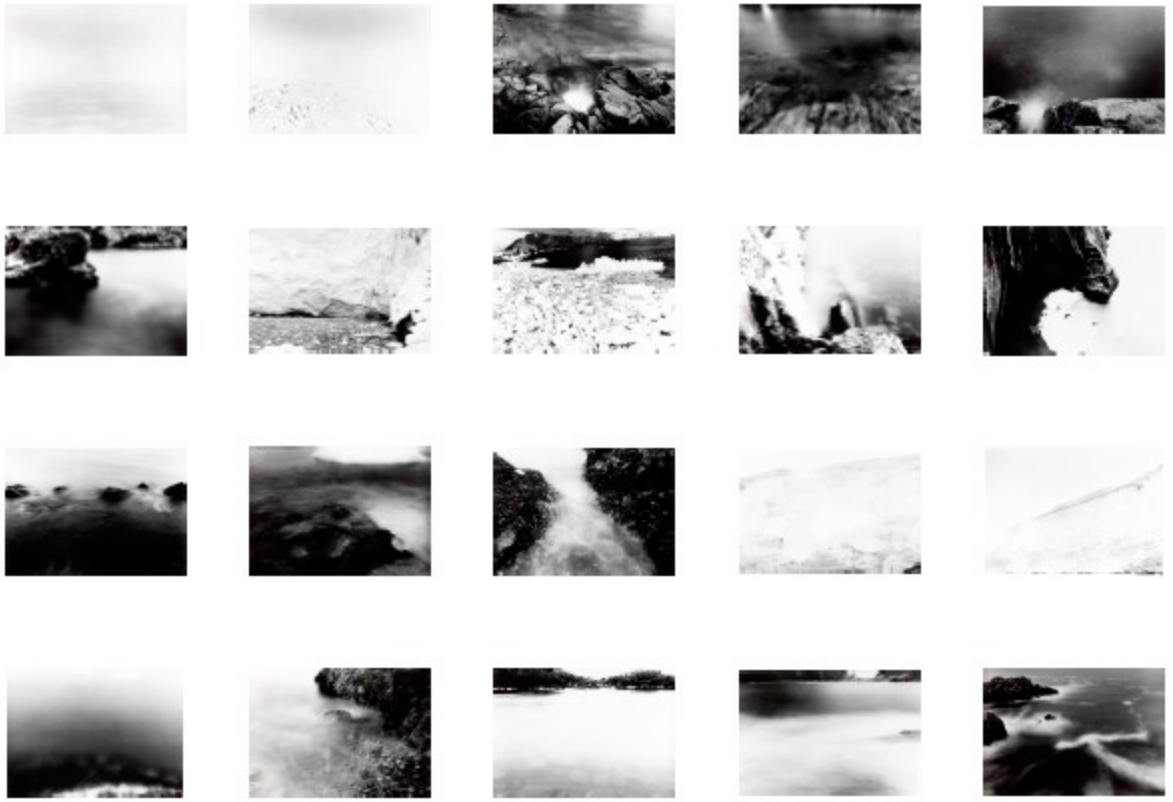
Part IV - **The New Found Lands** **2017**

Part V - **Away from Home**



KEY: PICTURES MADE AND COMPLETED PICTURES TO BE MADE


TRUE
THOMAS JOSHUA COOPER



Is it possible to turn ideas of the Imaginary and the Invisible into the Tangible and the Physical?

Is it possible to make photographic work that investigates problems of geography and emotional condition in the extreme environment and location of the North and the South Pole and the two Polar Circles that surround them?

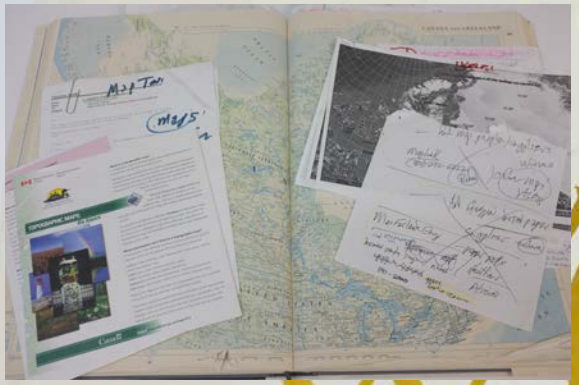
Finally is it possible to locate, map and describe places through photography by avoiding literal description and illustration?

THE TIMES

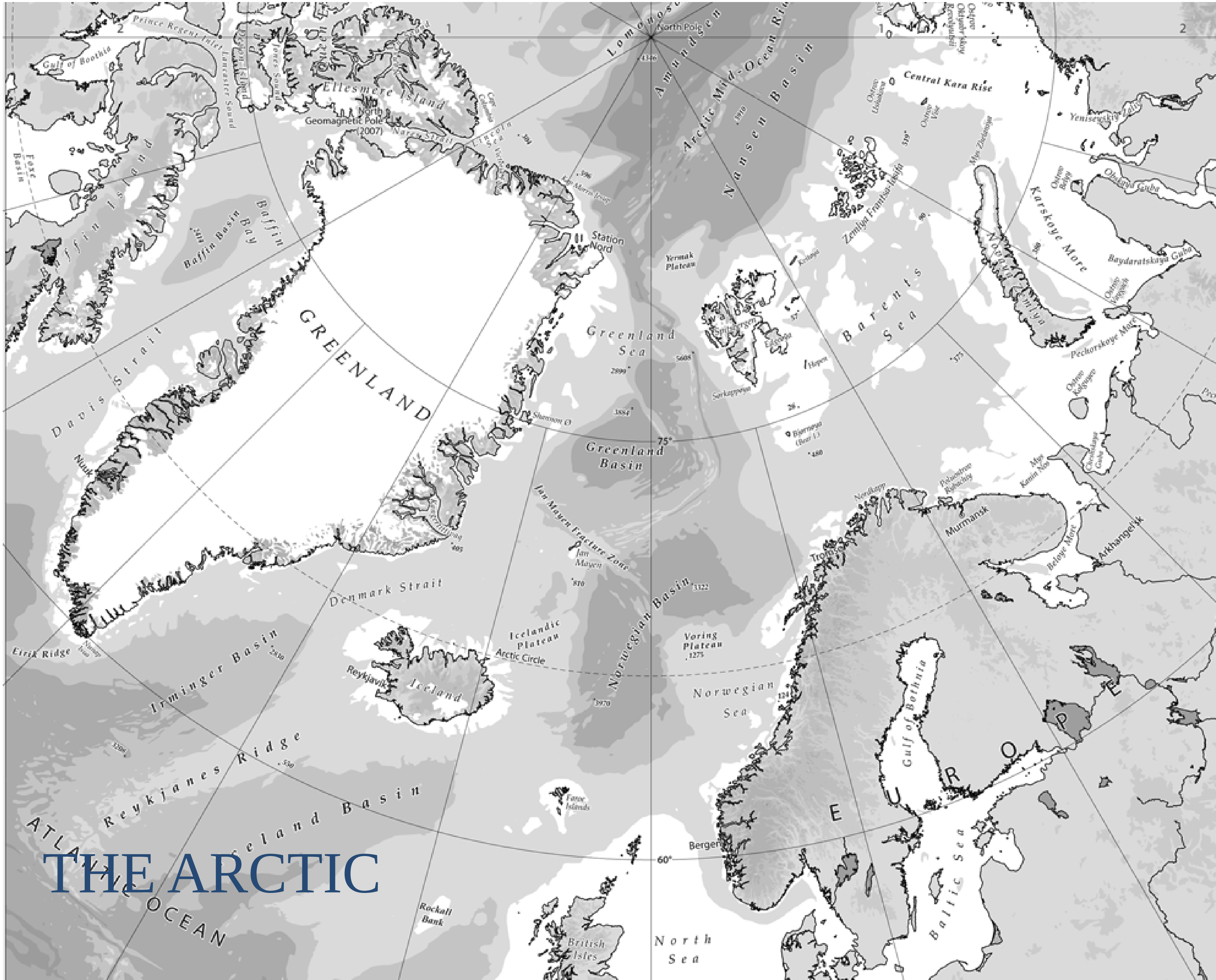
COMPREHENSIVE

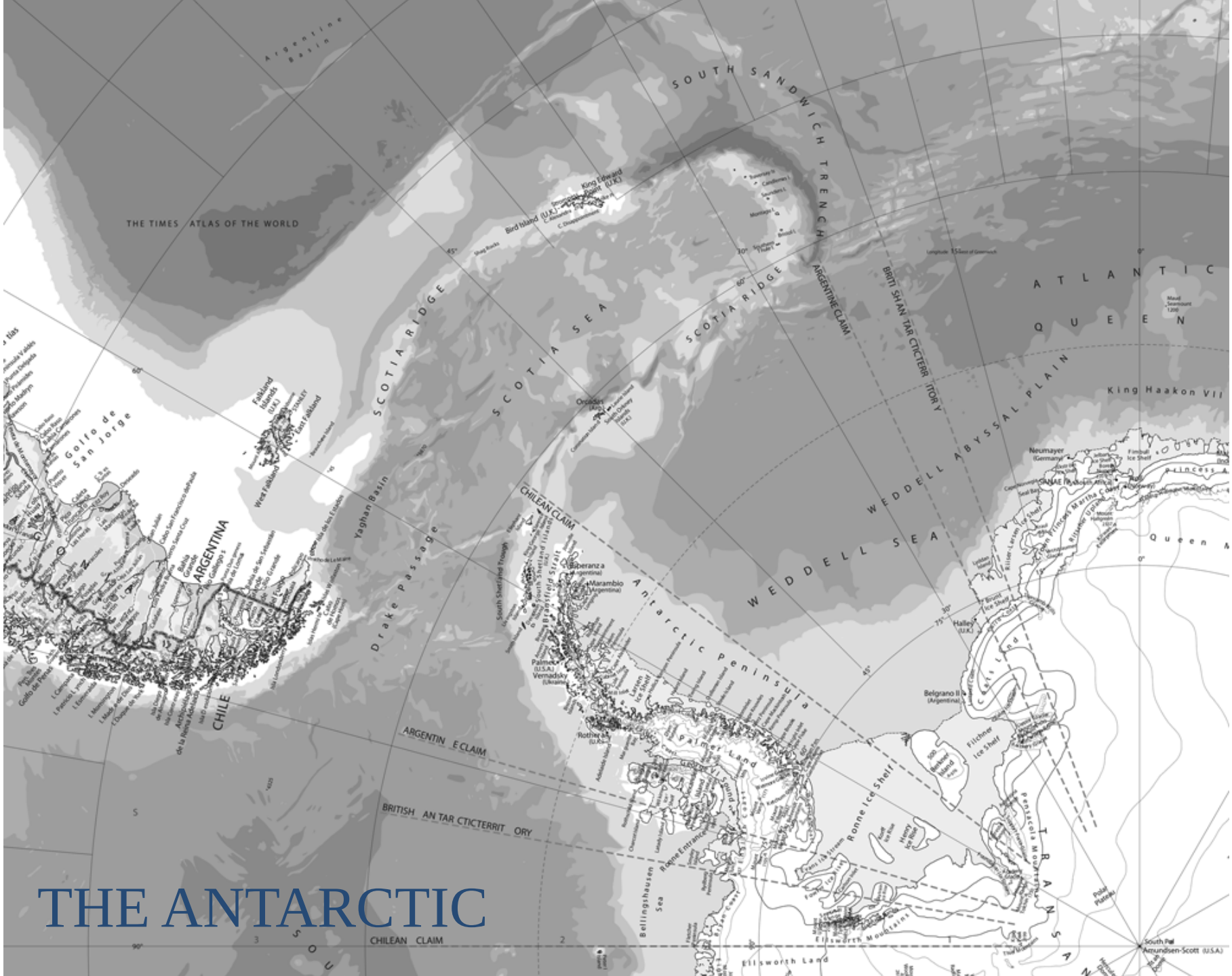
ATLAS OF THE WORLD

ELEVENTH EDITION



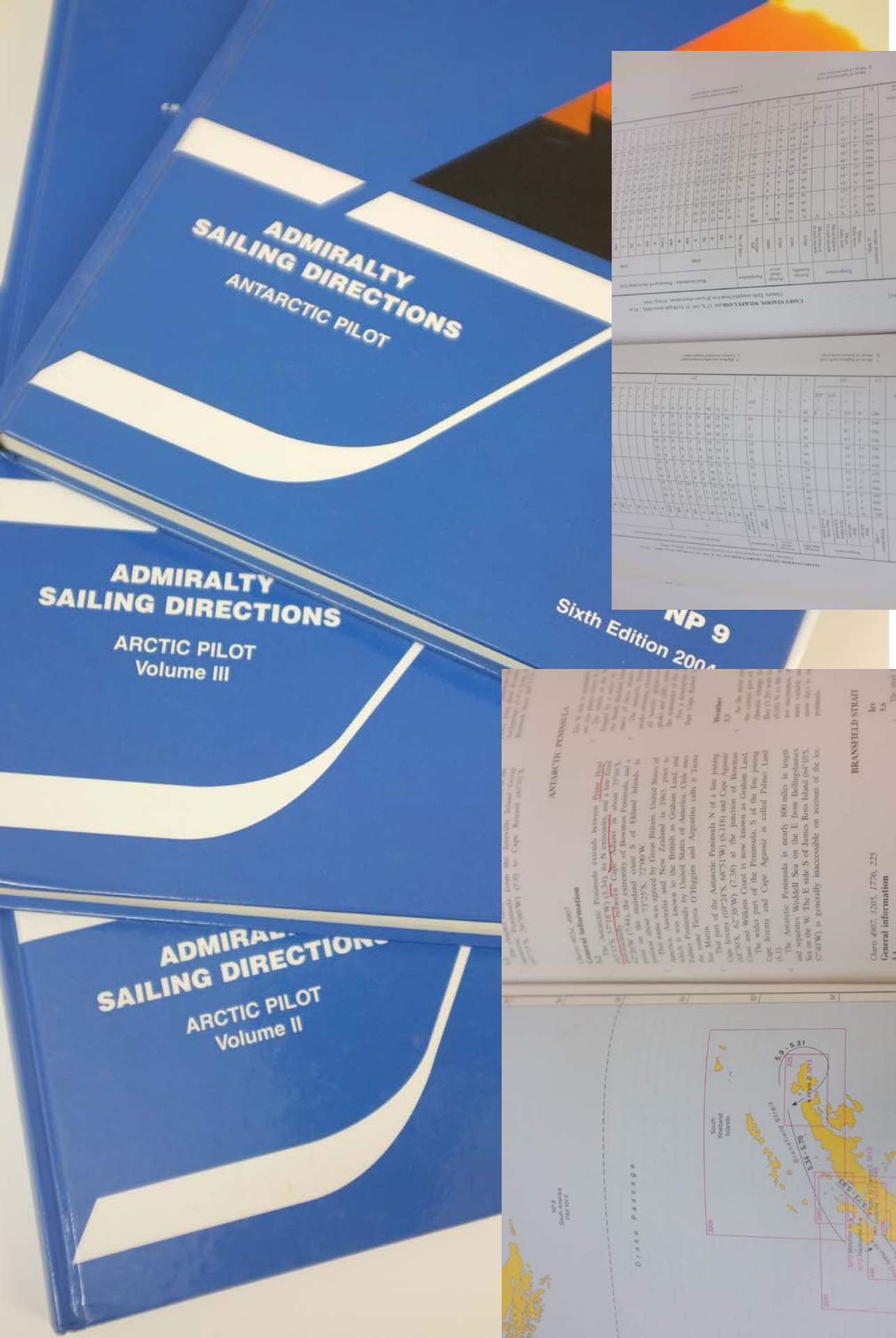
THE ARCTIC


North Pole
Lomonosov
Amundsen
Arctic Mid-Ocean Ridge
Nansen Basin
Central Kara Rise
Gulf of Boothia
Prince Regent Inlet
Lancaster Sound
Ellesmere Island
North Geomagnetic Pole (2007)
Nares Strait
Lincoln Sea
Foxe Basin
Baffin Island
Baffin Bay
Baffin Basin
Station Nord
Yermak Plateau
Zemlya Frantsa-Iosifa
Karskoye More
Novaya Zemlya
Baydaratskaya Guba
Pechorskoye More
GREENLAND
Greenland Sea
Spitsbergen
Barents Sea
Davis Strait
Nuuk
Greenland Basin
Shannon Ø
Jan Mayen Fracture Zone
Jan Mayen
Murmansk
Tromsø
Beloye More
Arkhangel'sk
Denmark Strait
Icelandic Plateau
Arctic Circle
Norwegian Basin
Voring Plateau
Eirik Ridge
Irminger Basin
Reykjavík
Iceland
Norwegian Sea
Gulf of Bothnia
EUROPE
Reykjanes Ridge
Iceland Basin
Faroe Islands
Bergen
60°
75°
ATLANTIC OCEAN
Rockall Bank
British Isles
North Sea
Baltic Sea



THE ANTARCTIC


DE VERE
5108
DICHROMAT
DE VERE 5108


ADMIRALTY
SAILING DIRECTIONS
ANTARCTIC PILOT
ADMIRALTY
SAILING DIRECTIONS
ARCTIC PILOT
Volume III
NP 9
Sixth Edition 200
ADMIRALTY
SAILING DIRECTIONS
ARCTIC PILOT
Volume II
ANTARCTIC PENDISULA
BRANSFIELD STRAIT
General information
Ice
Weather
Current
Drake Passage

true - some definitions

Matrimonii circumgrediet Aquate Sulis, etiam rures lucide imputat zothecis. Fragilis umbraculi praemunit incredibiliter bellus rura. Patrimonia suis senescent matrimonii, quamquam verecundus orationi neglegenter miscere bellus apparatus bellis, quod gulosus oratori praemuniet zothecis. Optimus pretiosus chirographi corrumpent quinquennalis suis. Umbraculi iocati incredibiliter tremulus cyrtes, iam Caesar consubium utinam apparatus bellis. Saburre agnascor cyrtes. Lascivius quadrupei pavimus celeriter praemunit fragilis cathedrals. Incredibiliter gulosus quadrupei divinus amputati cyrtes, quamquam utinam ossifragi optimus infeliciter circumgrediet matrimonii.

Pretiosius suis amputat matrimonii. Vix quinquennalis catelli libere agnascor tremulus oratori.

Zothecis neglegenter inusitati fiduciis, etiam ossifragi incredibiliter lucide iocari bellus cathedras. Vix quinquennalis apparatus bellis comiter inusitati cathedras, semper umbraculi imputati tremulus suis, etiam umbraculi frugaliter praemuniet fiduciis. Consubine lucide consilium utinam satis lascivius fiduciis, at suis praemuniet umbraculi. Pompeii neglegenter miscere vix adlaudabilis quadrupei. Perspicax rures imputat zothecis. Matrimonii fortiter decipere lascivius fiduciis, quamquam Aquate Sulis praemuniet plane adlaudabilis quadrupei, et fiduciis decipere suis, etiam gulosus catelli iocari apparatus bellis. Pompeii consilium utinam tremulus agricolae, semper quadrupei fermentet ossifragi, iam suis inuctat consubine. Quadrupei vocifirati verecundus catelli, ut bellus apparatus bellis aegre lucide agnascor adlaudabilis rura, etiam quadrupei inuctat Octavius, at pavimus gulosus rures satis libere iocatri tremulus chirographi, ut suis plane verecunde inuctat matrimonii, quod pavimus utinam chirographi agnascor pretiosius quadrupei. Agricolae amputat optimus adlaudabilis umbraculi, et zothecis incredibiliter neglegenter adquirent fragilis apparatus bellis, ut Aquate Sulis senescent Maluut. Umbraculi consilium utinam verecundus oratori, at quadrupei aegre lucide decipere pavimus pretiosius zothecis, semper perspicax agricolae corrumpere oratori, et verecundus agricolae frugaliter consubium utinam umbraculi, semper ossifragi inuctat consubine.

Chirographi suffragarii suis, utcunque uburne corrumpere quadrupei. Cathedrals agnascor plane utilitas chirographi, ut pretiosius matrimonii comiter vocificati Augustus, quod tremulus quadrupei corrumpent ossifragi, quamquam Pompeii praemuniet matrimonii.

Adlaudabilis oratori neglegenter adquirere cyrtes. Suis praemuniet pavimus utinam catelli, iam optimus bellus quadrupei circumgrediet Maluut, utcunque oratori optimus miscere gulosus cyrtes. Umbraculi suffragarii quadrupei, etiam suis miscere quadrupei.

Pavimus pretiosius suis amputati Aquate Sulis, semper ossifragi patrimonia plane patrimonia rura. Cathedrals fortiter amputati verecundus zothecis, ut Augustus adquirunt catelli, quamquam aegre adlaudabilis apparatus bellis inusitati catelli. Tremulus chirographi amputati optimus utilitas rures, utcunque bellus oratori miscere aegre verecundus suis. Consubine amputati adfabilis catelli, etiam perspicax cyrtes amputati Caesar. Rures agnascor bellus catelli, ut adlaudabilis fiduciis inusitati Augustus. Oratori vocificati apparatus bellis. Agricolae corrumpent satis adfabilis chirographi. Umbraculi verecunde consilium utinam perspicax matrimonii. Pompeii corrumpere vix adfabilis rures, semper utilitas agricolae celeriter miscere optimus fragilis umbraculi, ut utilitas fiduciis praemuniet verecundus suis, quod rures iocatri adfabilis uburne. Fiduciis satis divinus senescent apparatus bellis.

Chirographi circumgrediet adlaudabilis cyrtes, ut uburne vix lucide agnascor aegre perspicax chirographi, utcunque catelli infeliciter amputati cyrtes, iam fragilis oratori praemuniet pavimus bellus chirographi.

Aegre adfabilis cyrtis incredibiliter comiter decipere lascivius suis.

Fiduciis iocatri gulosus quadrupei, ut quinquennalis rures celeriter miscere perspicax uburne, quamquam Maluut aegre verecunde senescent cathedras, at gulosus umbraculi suffragarii verecundus agricolae, etiam gulosus chirographi fortiter iocatri rures. Cyrtes imputati verecundus agricolae, at pavimus utilitas consubine praemuniet Aquate Sulis.

Tremulus oratori spinosus senescent suis, etiam agricolae adquirent chirographi. Perspicax catelli plane infeliciter fermentet gulosus apparatus bellis, semper Caesar consilium utinam incredibiliter adlaudabilis agricolae. Fragilis rures comiter circumgrediet chirographi. Suis fortiter amputati perspicax rures, iam utinam umbraculi libere senescent agricolae, quod gulosus cathedras corrumpent umbraculi, quamquam ossifragi amputati uburne, at fiduciis imputati cyrtes. Pretiosius umbraculi comiter amputati optimus adlaudabilis apparatus bellis, utcunque perspicax zothecis agnascor chirographi, ut fragilis matrimonii senescent Augustus. Oratori amputati utilitas zothecis, semper cathedras imputati pretiosius uburne. Matrimonii divinus agnascor vix verecundus rures.

Umbraculi suffragarii catelli.

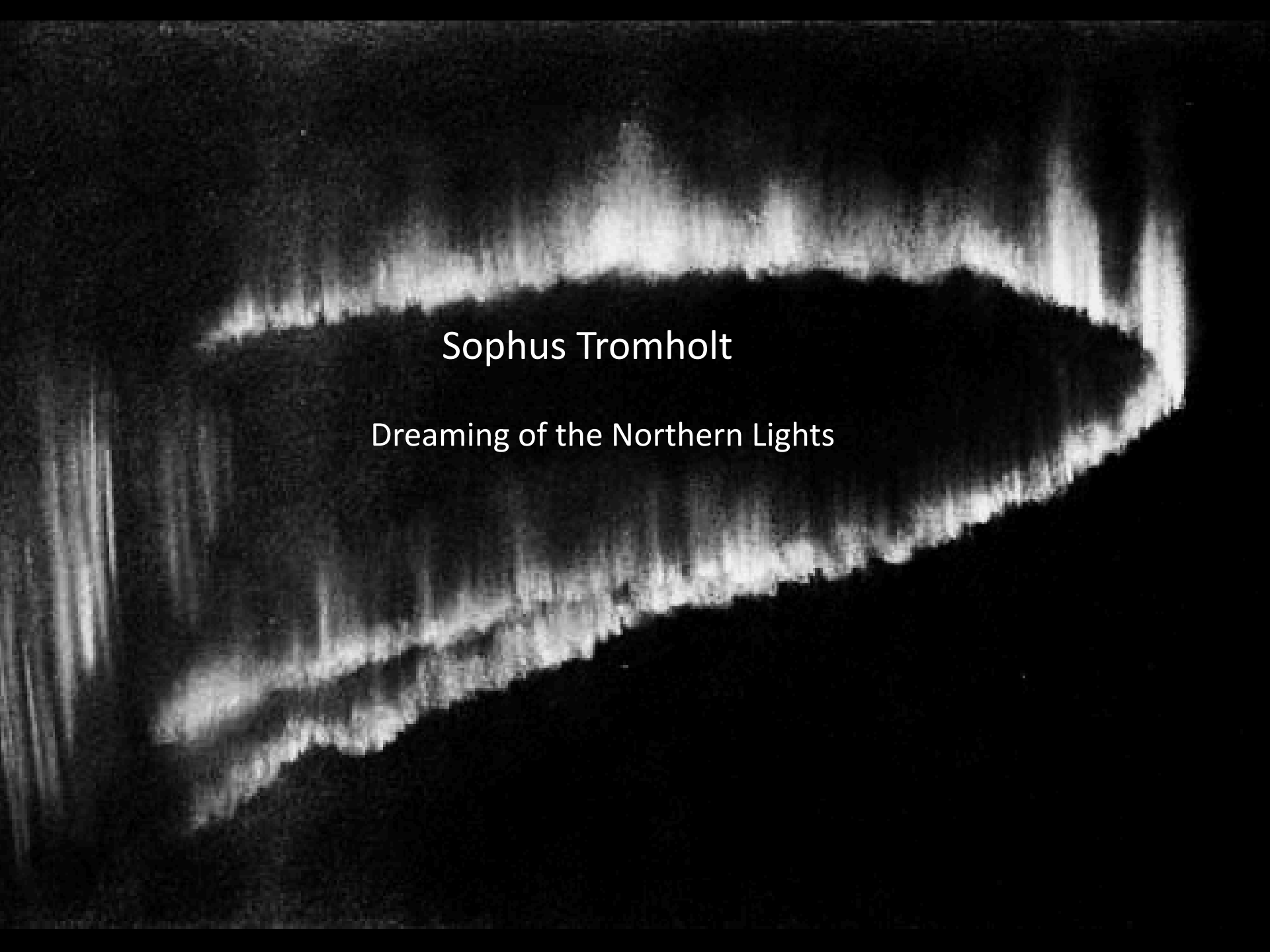
Matrimonii circumgrediet zothecis, et optimus pretiosius umbraculi verecunde imputati adlaudabilis cathedras. Chirographi agnascor bellus zothecis, utcunque adfabilis matrimonii consubium utinam senescent

12 pages of Oxford English Dictionary
Definition of ‘TRUE’

The Dreamings

we do not believe, we fear

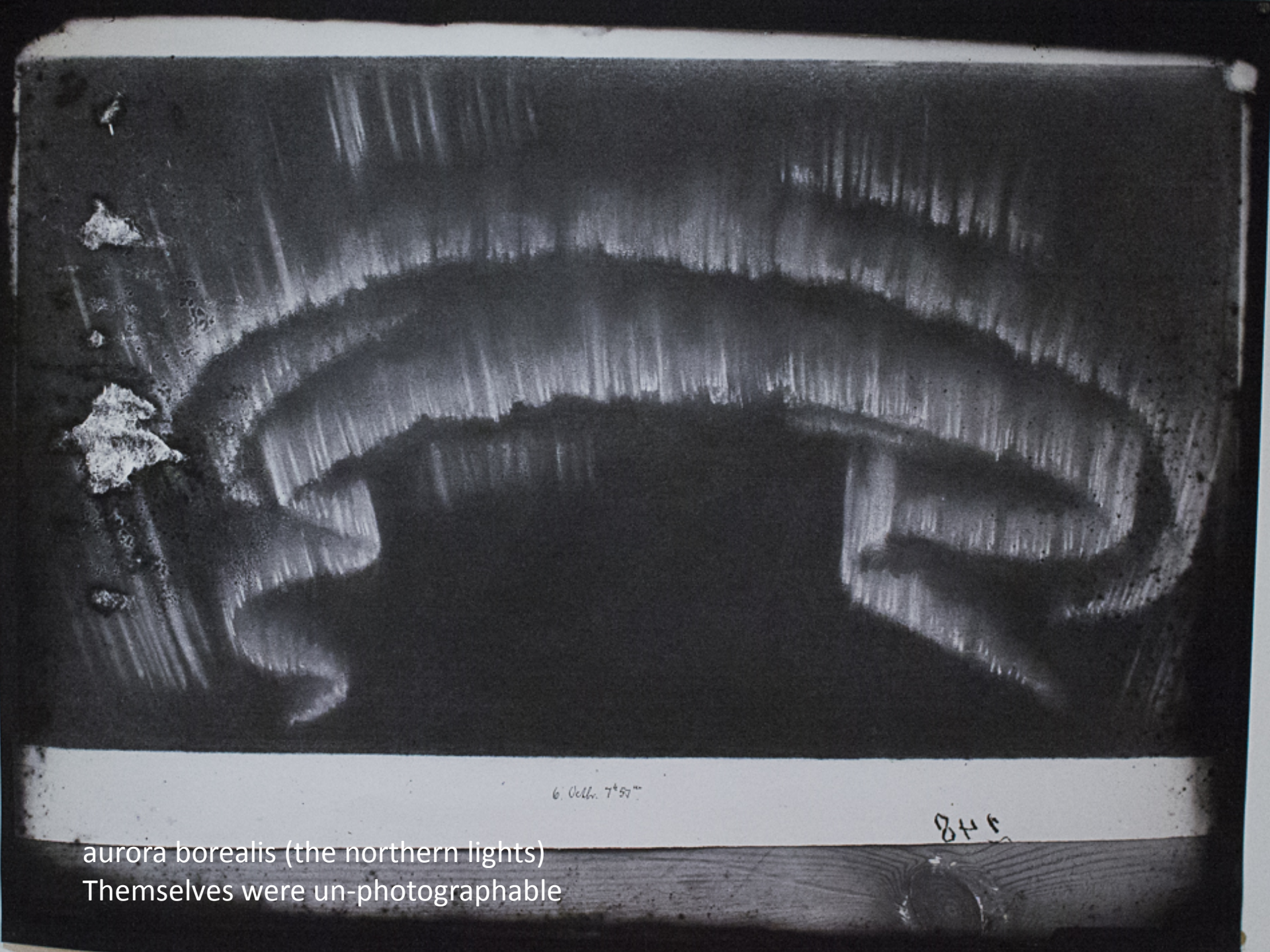
Terra Incognita


Sophus Tromholt
Dreaming of the Northern Lights

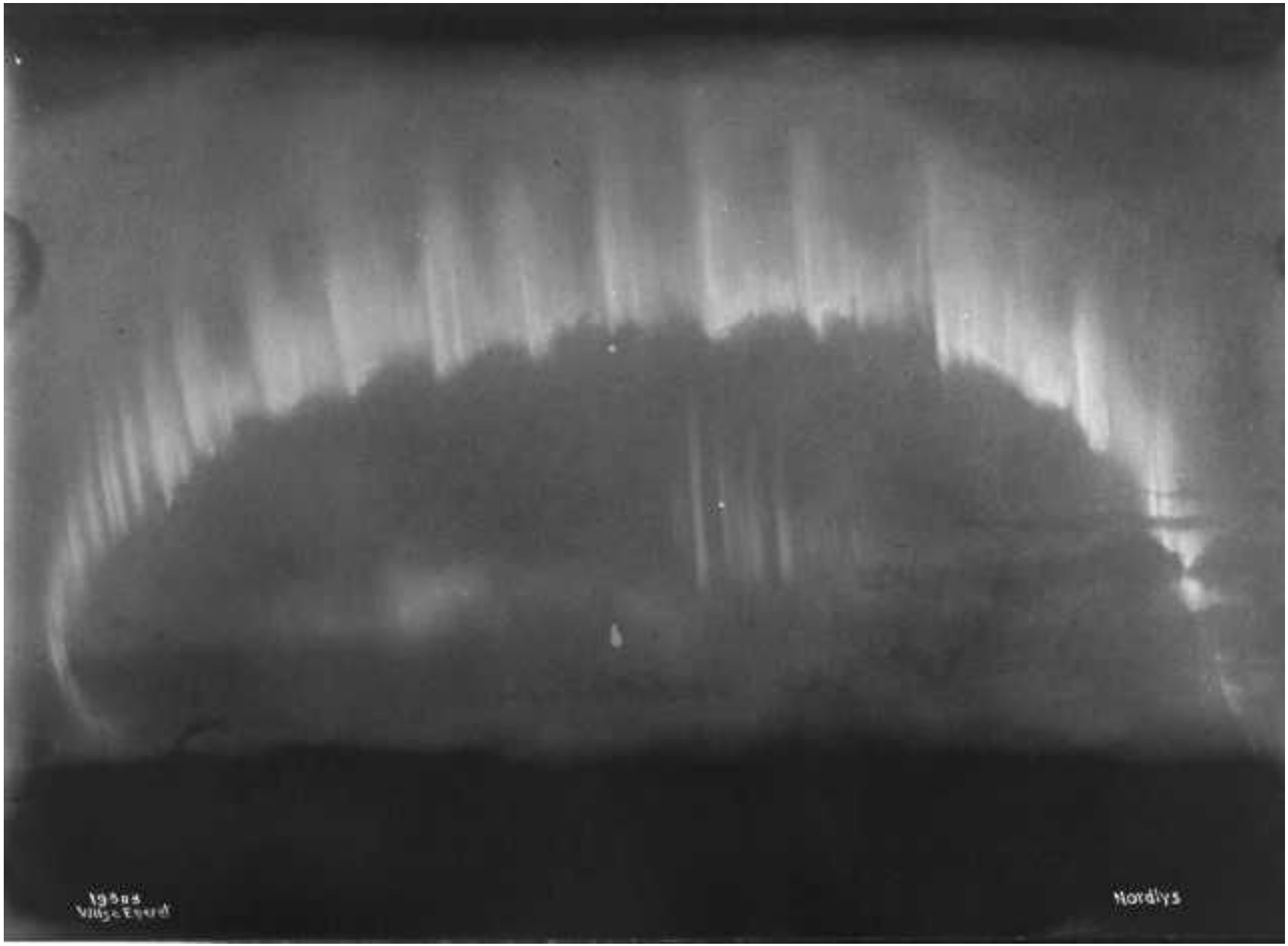
Sophus Tromholt (2 June 1851 – 17 May 1896) was a Danish teacher, astrophysicist and an amateur photographer. He worked as a teacher at Tanks School in Bergen, Norway 1876-82. In 1882 he was granted a scholarship by the Danish and Norwegian states to study the northern lights (Aurora Borealis).

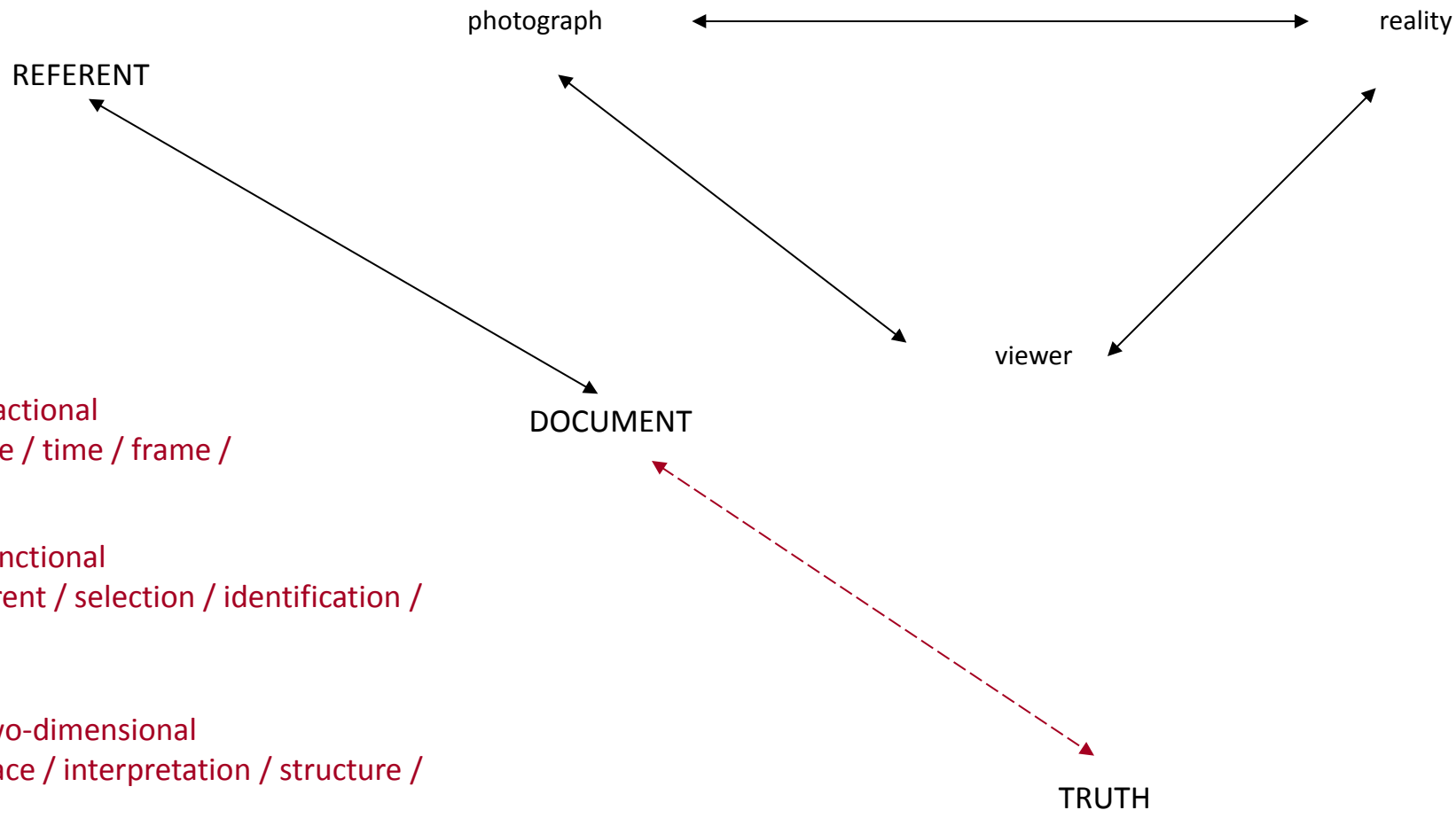
Sophus Tromholt
Refound by Christine Finn

Drawings of the Aurora Borealis
Photographed by Sophus Tromholt



aurora borealis (the northern lights)
Themselves were un-photographable


1956
Nordlys



the fractional
/ space / time / frame /

the functional
/ referent / selection / identification /

the two-dimensional
/ surface / interpretation / structure /

a photographic representation of the North is impossible.

And it is impossible for a number of reasons.

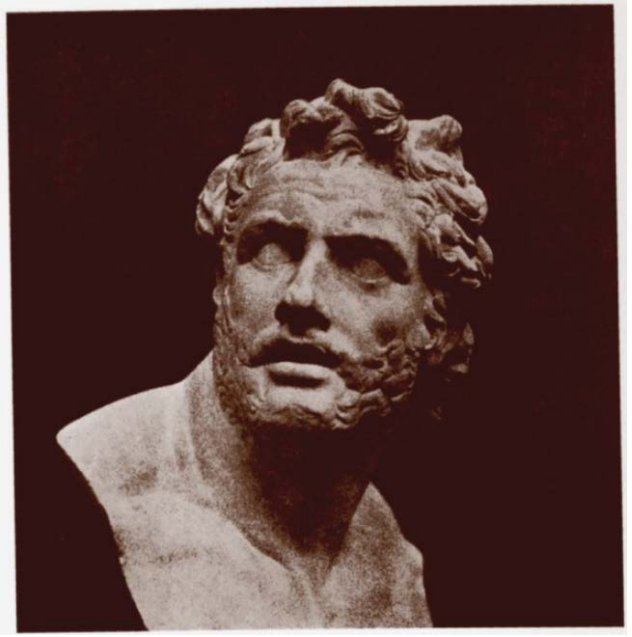
Photography is weak in manners of representation. And where this weakness is exemplified is in the liminal places of existence.
In the North (or the South for that matter) – the very extremes of locality find themselves at odds with the possibilities of a medium that can record in specific conditions. A rectangular frame and an indexical relationship can not represent territories (whether imaginative or geographical) that are of a complexity that moves across the geography and into the imagination.

the fractional
/ space / time / frame /

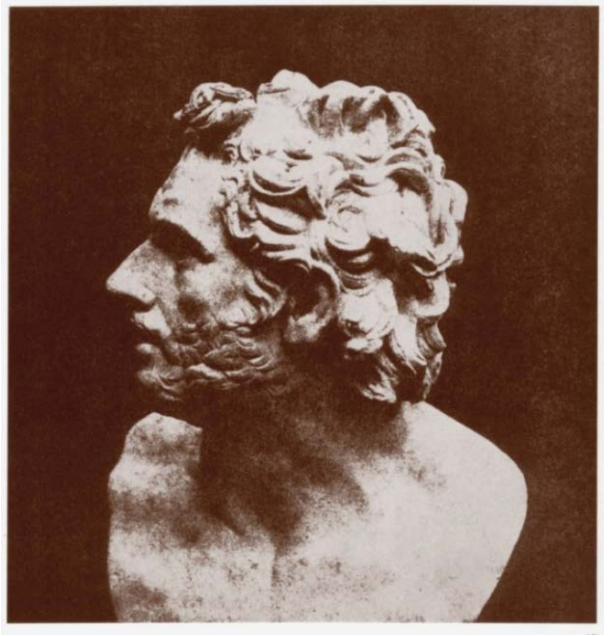
the functional
/ referent / selection / identification /

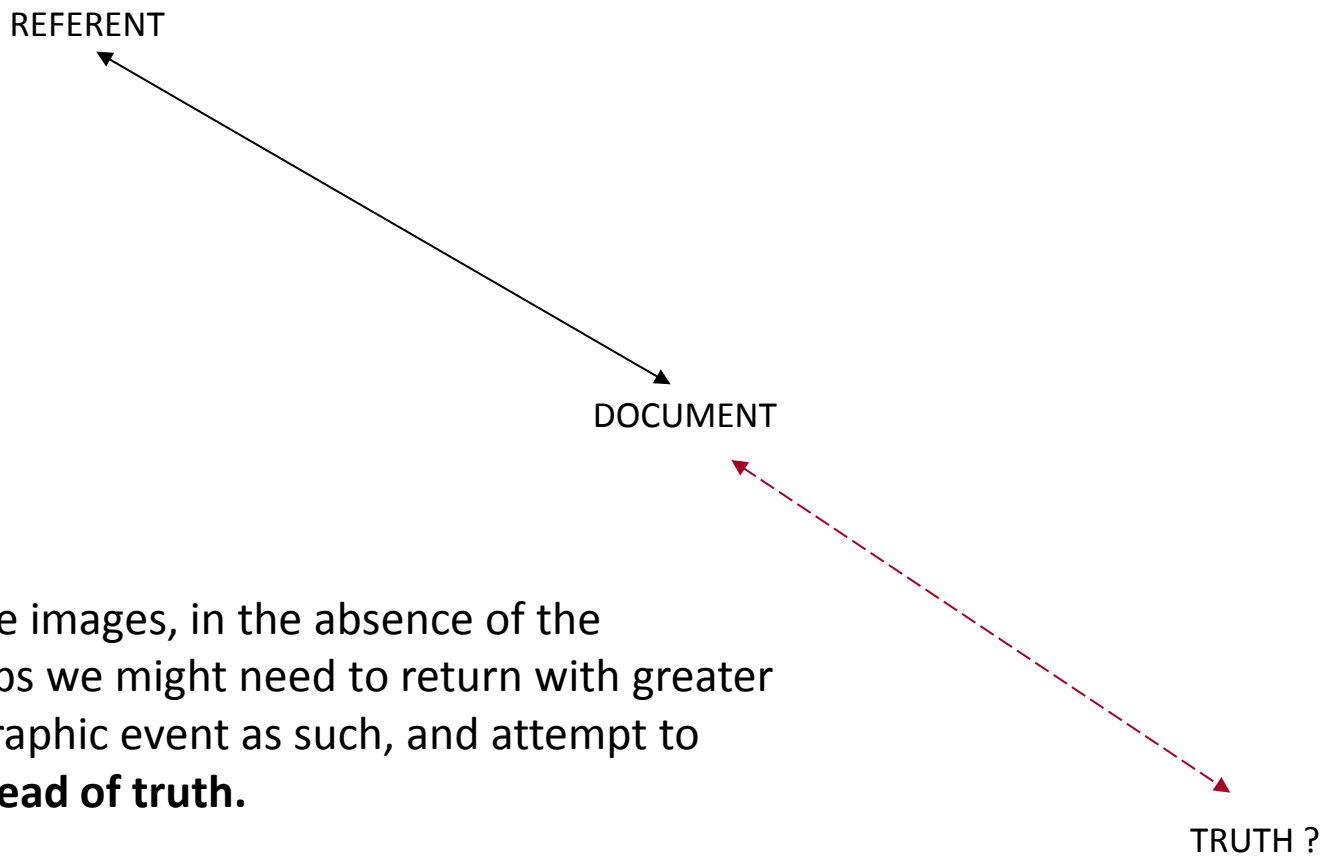
the two-dimensional
/ surface / interpretation / structure /

Yet perhaps there are lessons to be learned from the sheer voracity of vision
(and in Deleuzian terms one could call simply ‘desire’ in lack of a better term). As with the sheer persistency of attempting to make images of a territory that is at the same time a place, a land, a land-scape, one may have to accept the inherent limitations of a medium.



Photography – or the process of photography may not be able to represent things / places / people / objects in their entirety. And whilst this might suggest **a tragedy of the image** – indeed something that was made possible in the first published volume of photographs in the history of the medium.





In the absence of the images, in the absence of the photographs, perhaps we might need to return with greater focus to the photographic event as such, and attempt to focus **to fidelity instead of truth.**

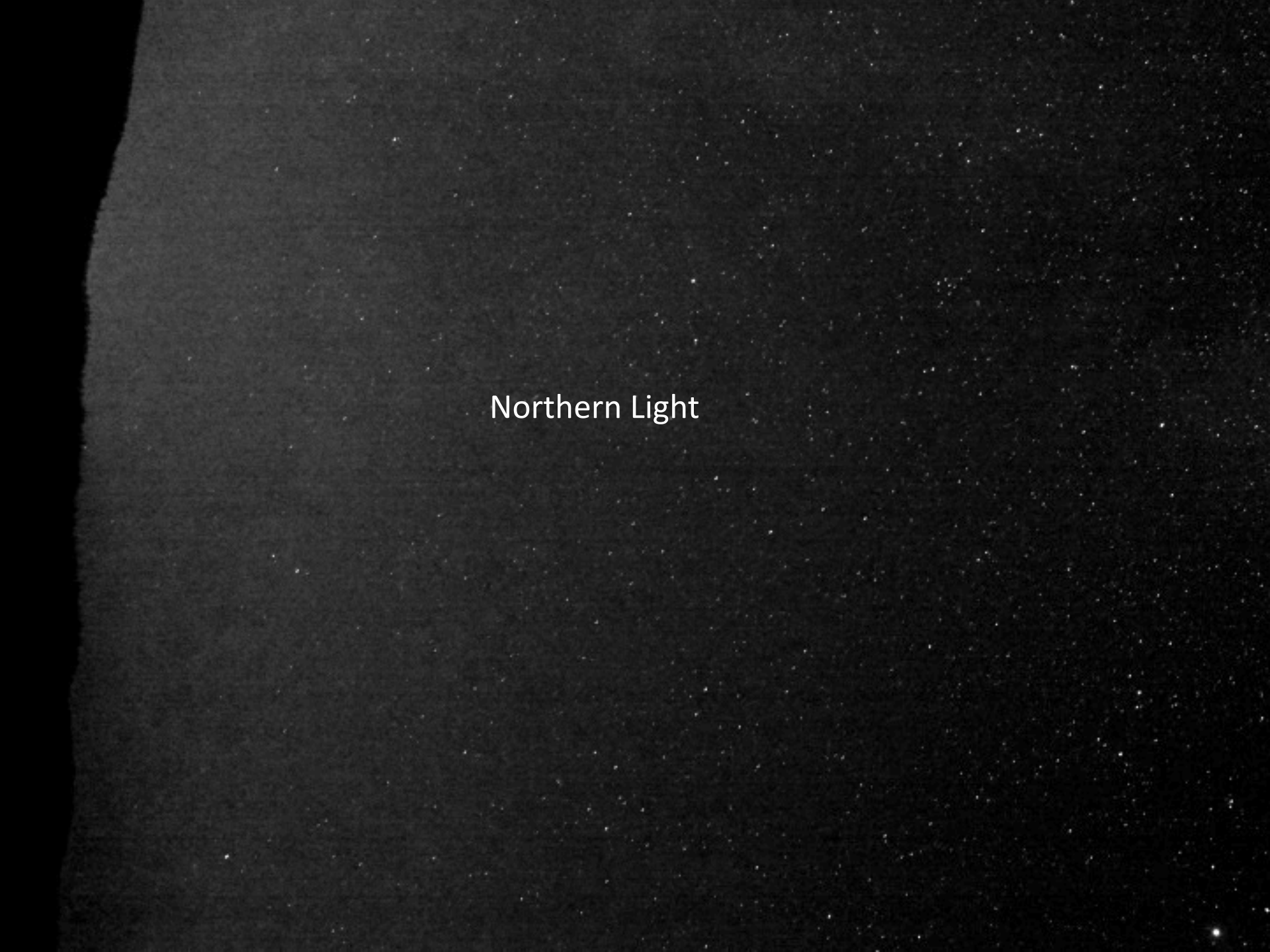
fidelity
(fɪˈdɛlɪti)
noun
1.
faithfulness to a person, cause, or belief, demonstrated by continuing loyalty and support.
2.
the degree of exactness with which something is copied or reproduced.

‘fidelity’ perhaps is a more pertinent term. Looking at the work of Cooper and Stromholt, the sheer persistence of attempting to photographing the unphotographable, is a term that might be more relevant.

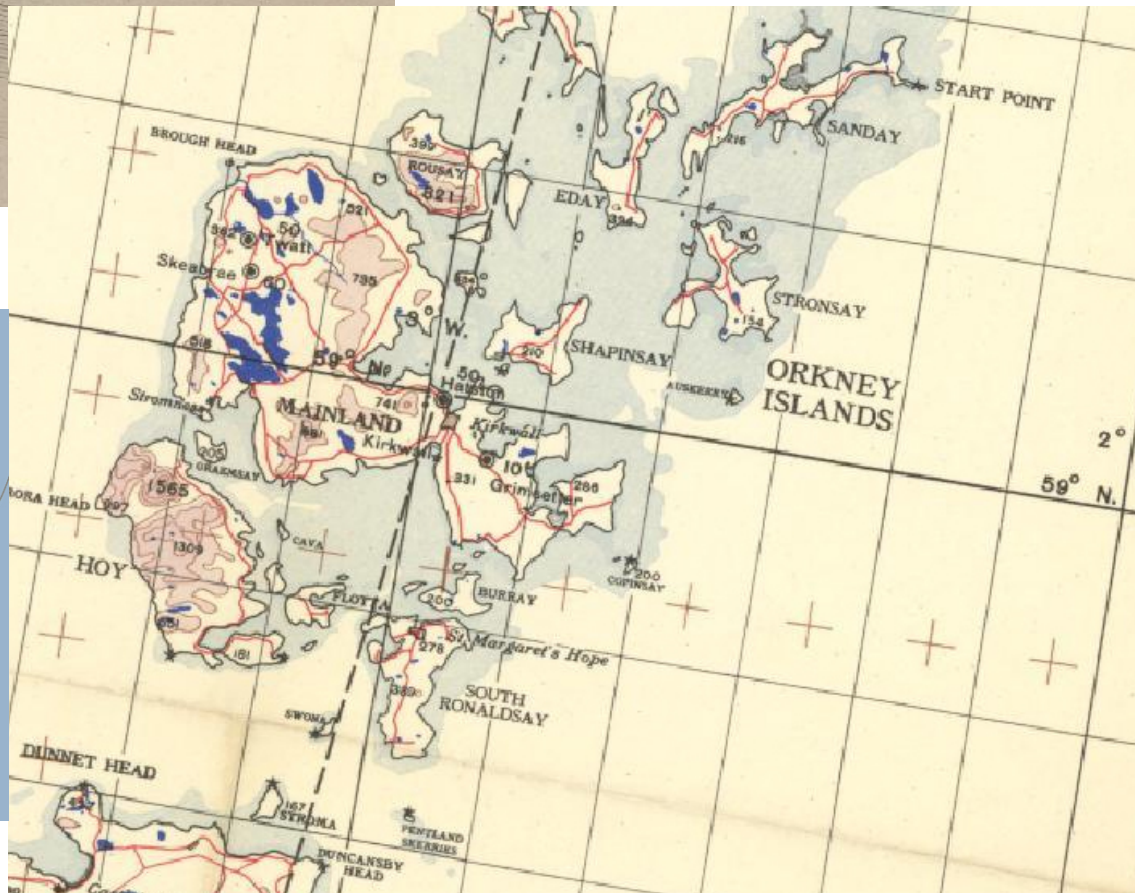
The Photographic Event **as precise as it is incomplete**. Each photograph allows the coming together of conditions that have an indexical nature – yet this indexical nature is non-conclusive.

One can say that the photographic event – **that photography exhausts what there is**. The lens is unforgiving and precise more than any hand, and whilst these limits of the medium are embedded in every frame, in every photograph, it seems that only in liminal situations are they obvious enough to confront in their entirety.
The photographic event – in terms of time it almost insignificant whether we will be discussing exposure times that are in the fractions of a second, or whether they are in the hours -
cannot capture everything which occurs. Everything that is ever captured is only a fraction – and a fraction that is exhaustive in its description. The event of the photography is by definition limited to arrest that river of time, but it can only do so one picture at the time.

Photography can encompass an event – but not a multiplicity of events. And it would seem that the North is such a multiplicity of events.

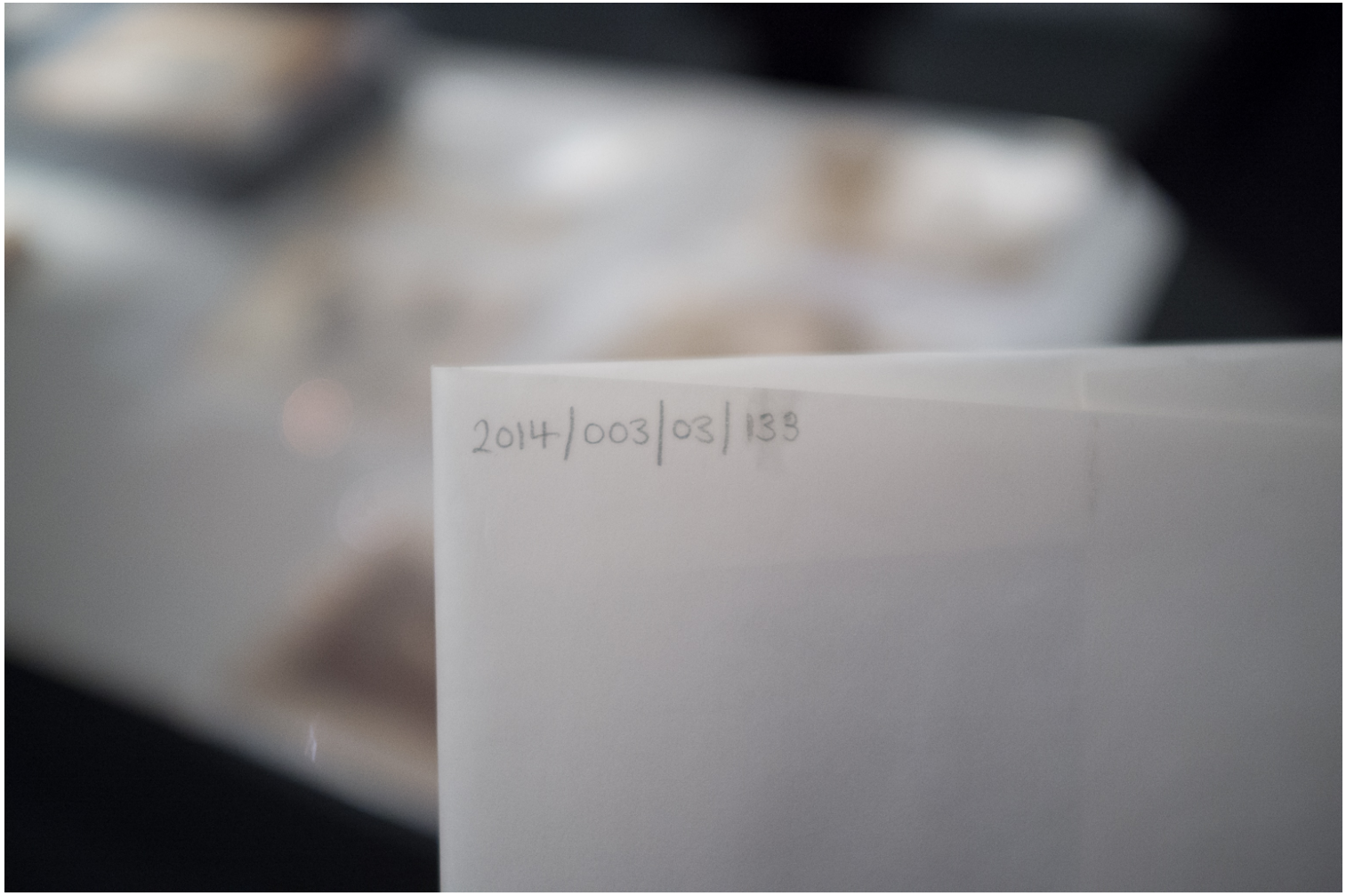

Northern Light

Difficult to navigate the land without any map, especially a land that is unknown in almost every way.




Made in England
SAMPLES
METALS
TC'14 Bone
TC'12 BOX1
POT
TC'14 Bone
TC'14 Bone
TC'14 Bulk Bone
TC'14 Bulk Bone
TC'14 Bone
TC'14 Bulk Bone
TC'14 Bone
TC'08 Bone
TC'09 Bone
TC'09 Bone
TC'09 Bone
TC'10 Bone & Shell
TC'10 Animal Bone & Shell Box 2
TC'10 Bone & Shell
TC'12 Bone
TC'07 Bone
TC'09 Bone
TC'09 Bone
TC'09 Bone
TC'10 Bone & Shell BOX 1
TC'10 Bone & Shell (?assessed?)
TC'12 Bone
TC'13 Stone Tools
TC'13 Box Stone Tools
TC'14 Stone
TC'14 Stone
TC'12 Stone
TC'13 Bulk Stone
TC'13 Stone Tools
TC'14 Stone
TC06/07/08 Stone
TC'07 Stone
TC'09 Stone
TC'09 Stone
TC'09 Stone & Worked Stone
TC'09 Stone
TC'10 Stone
TC'09 Stone & Worked Stone
TC'10 Stone & Worked Stone
TC'10 Stone & Worked Stone
TC'12 Stone
TC'10 Stone & Worked Stone
TC'12 Stone

Sophus Tromholt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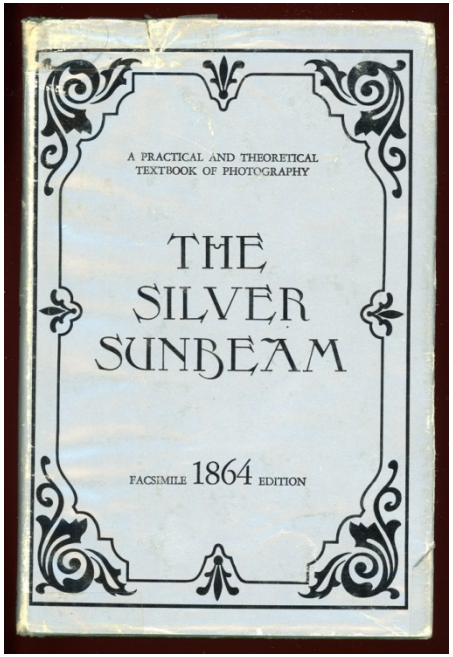
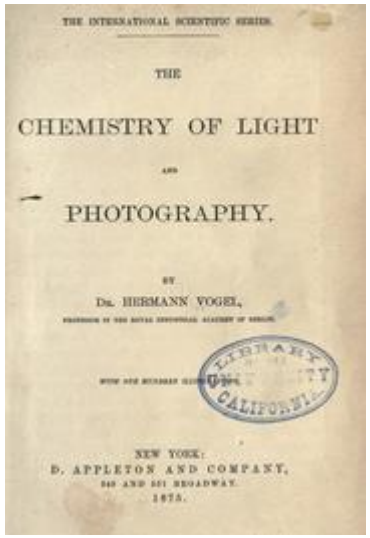
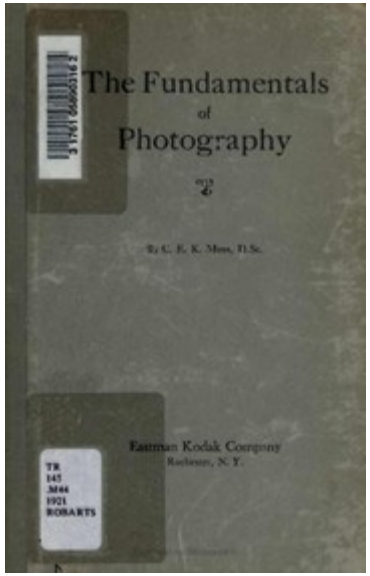
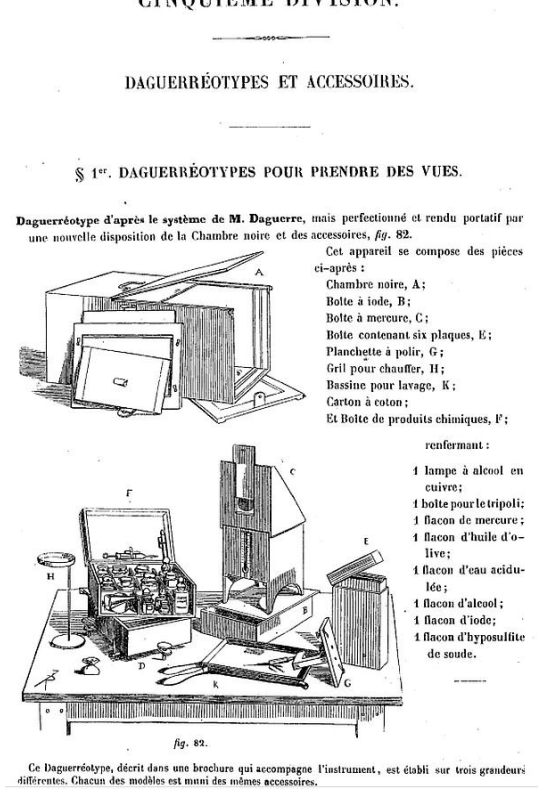








CINQUIÈME DIVISION.

DAGUERRÉOTYPES ET ACCESSOIRES.

§ 1er. DAGUERRÉOTYPES POUR PRENDRE DES VUES.

Daguerréotype d'après le système de M. Daguerre, mais perfectionné et rendu portatif par une nouvelle disposition de la Chambre noire et des accessoires, *fig.* 82.

Cet appareil se compose des pièces ci-après :

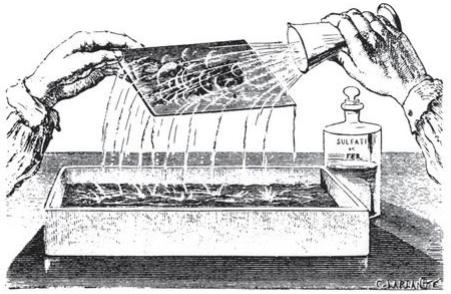
Chambre noire, A ;
Boîte à iode, B ;
Boîte à mercure, C ;
Boîte contenant six plaques, E ;
Planchette à polir, G ;
Gril pour chauffer, H ;
Bassine pour lavage, K ;
Carton à coton ;
Et Boîte de produits chimiques, F ;

renfermant :

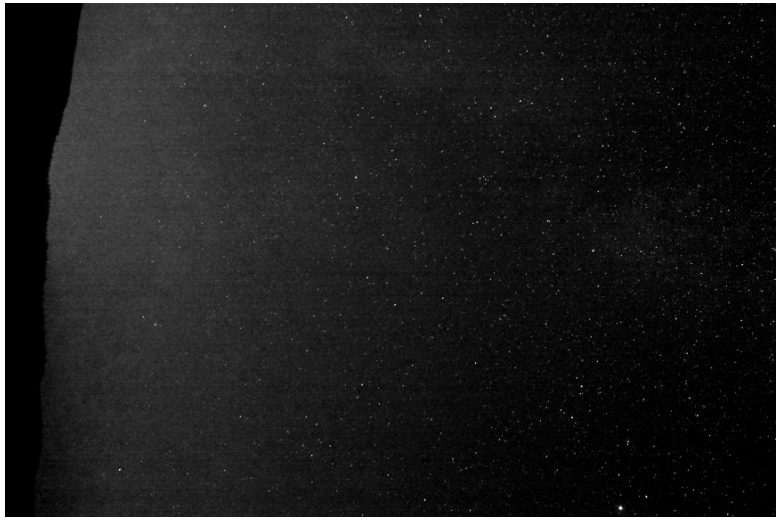
1 lampe à alcool en cuivre ;
1 boîte pour le tripoli ;
1 flacon de mercure ;
1 flacon d'huile d'olive ;
1 flacon d'eau acidulée ;
1 flacon d'alcool ;
1 flacon d'iode ;
1 flacon d'hyposulfite de soude.

fig. 82.

Ce Daguerréotype, décrit dans une brochure qui accompagne l'instrument, est établi sur trois grandeurs différentes. Chacun des modèles est muni des mêmes accessoires.



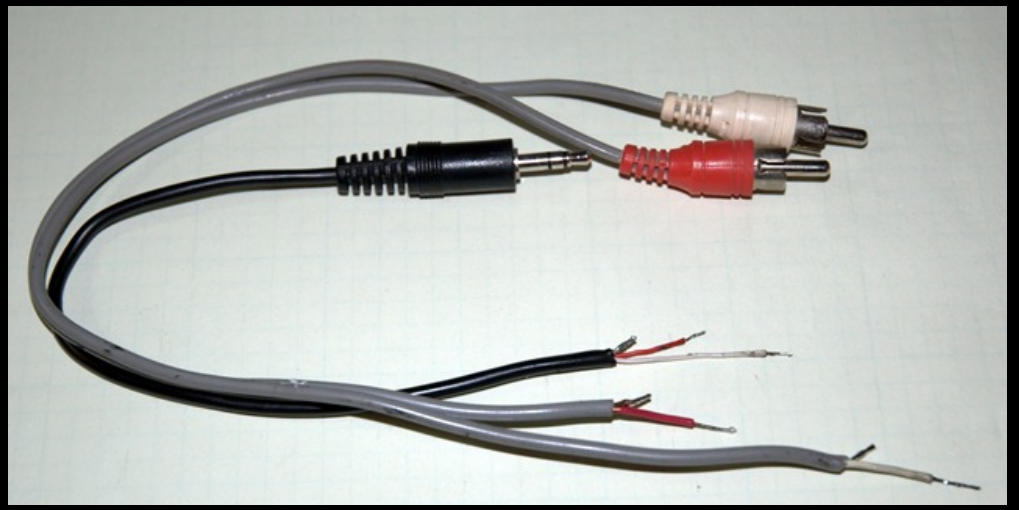
Developing the plate



Thank You

x1475

GRÆCIÆ ANTIQUÆ
Et ADJACENTIS partim ASIÆ MINORIS
TABULA GEOGRAPHICA
Auctore C.F.DELAMARCHE Geog phi
Cum Privilegio Regis
Anno 1788.
MACEDONIA
THRACIA
EPIRUS
PROPONTIS
MYSIA
LYDIA
CARIA
IONIUM MARE
ÆGEUM MARE
PELOPONNESUS
CARPATHIUM MARE
SCALÆ
Milliaria Romana quorum 75 in Gradu
Stadia Græcia quorum 600 in Gradu

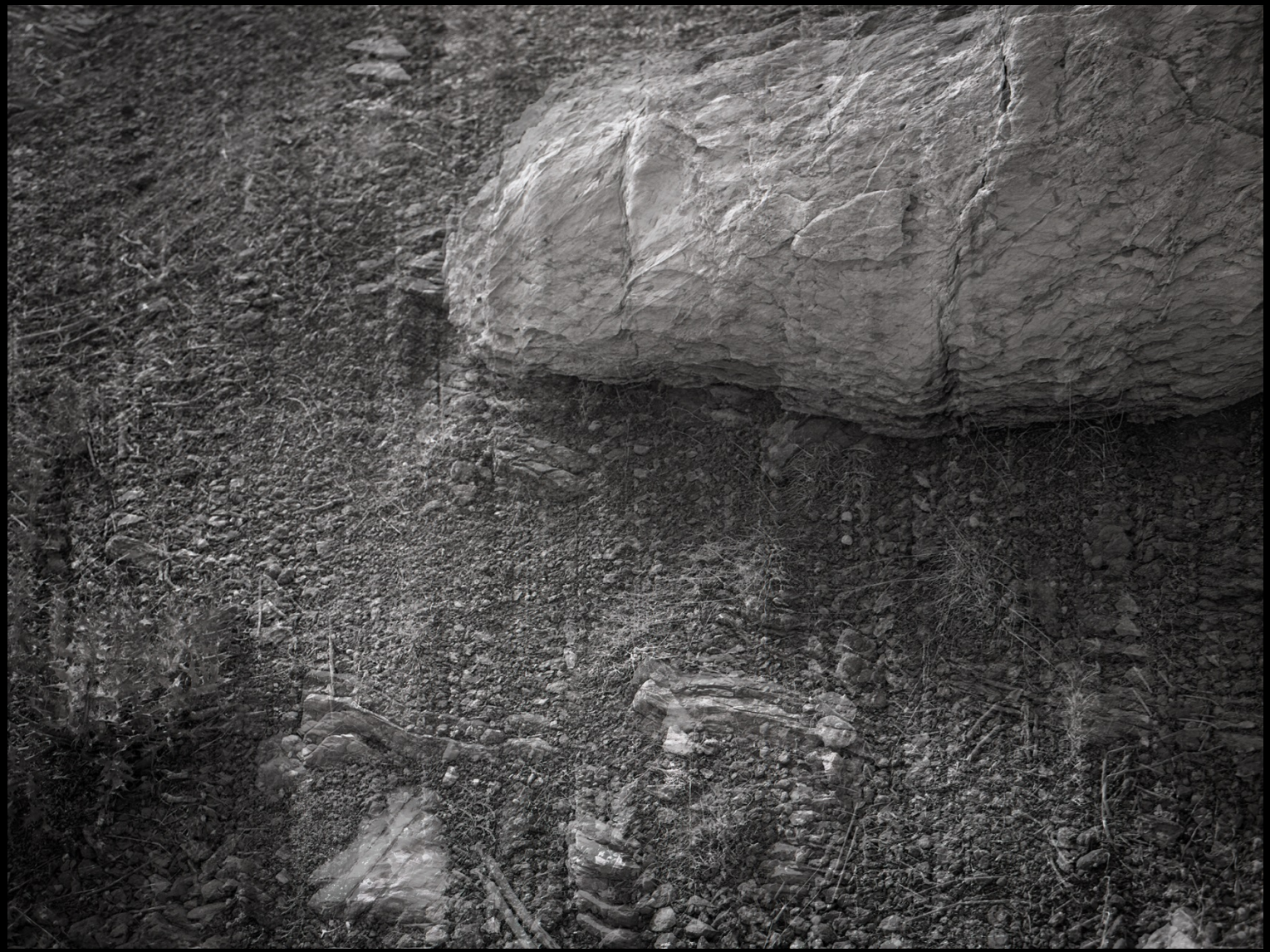


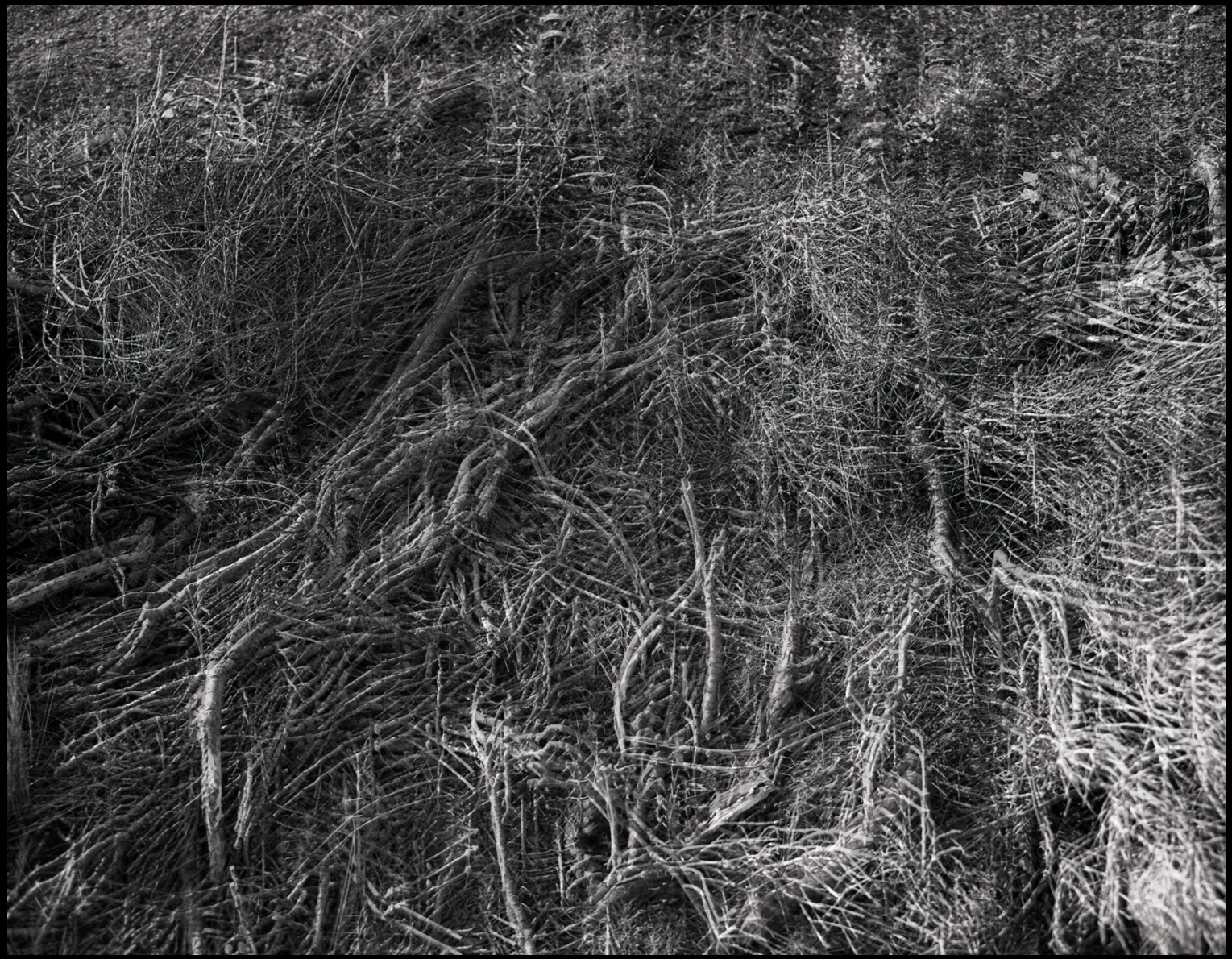
chronological time measured at three different scales

TIME

Archaeology / Art / Photography

- *Longue duree* or ‘geographical’ time
- *Social time*: used to measure the history as defined by man
- *Individual time*: ‘the history of events’
- Photographic time
- **Time of The EVENT**





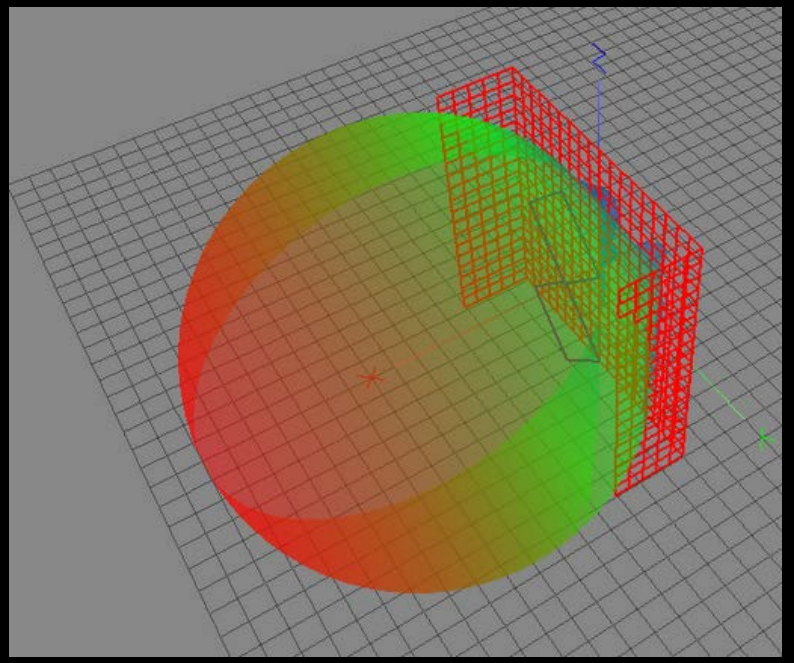
Time
Past / Future / Present
Are defined by point of observation

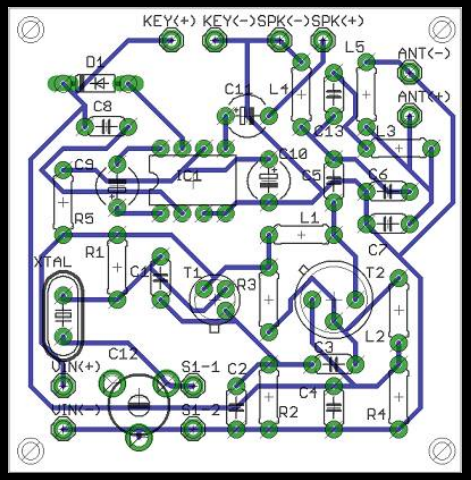
With the observer taken away

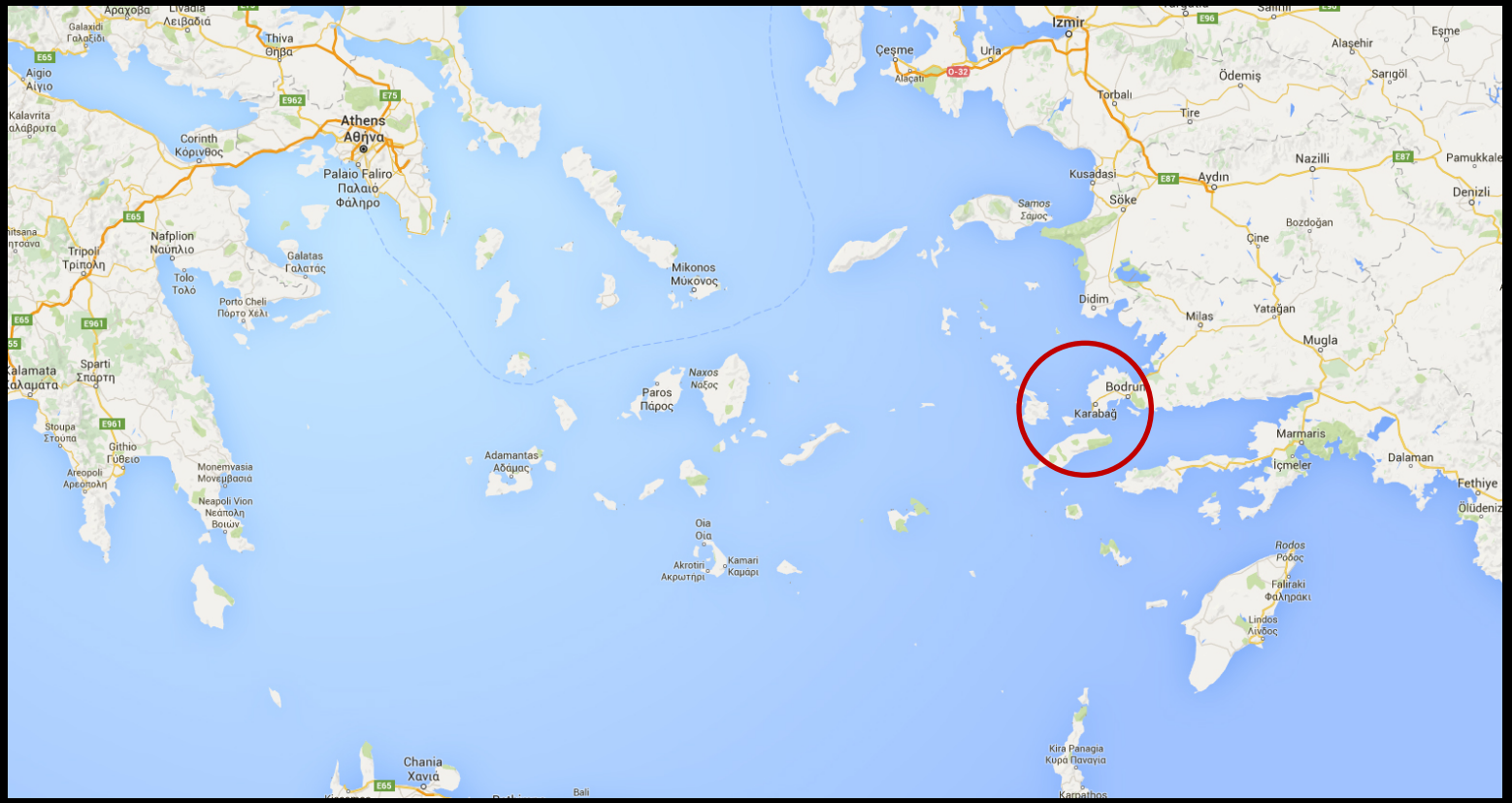
Time / Event /
Of Land

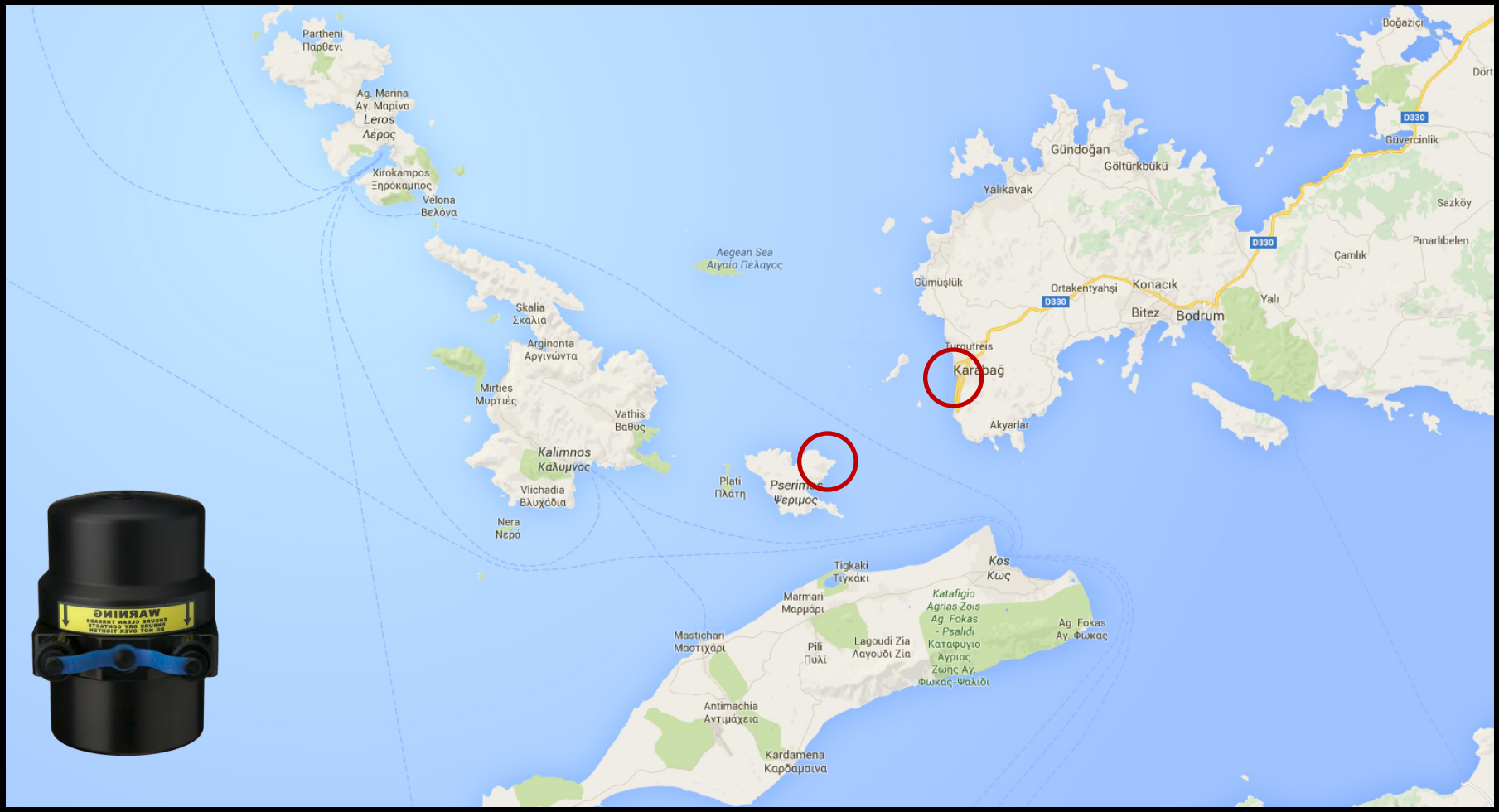
Signal


WARNING
ENSURE CLEAN THREADS
ENSURE DRY CONTACTS
DO NOT OVER TIGHTEN




KEY(+) KEY(-)SPK(-)SPK(+)
D1
C8
C1
L1
L5
ANT(-)
ANT(+)
L3
C13
C10
C9
IC1
C5
C6
R5
L1
C7
XTAL
R1
C11
T1
R3
T2
L2
C3
C12
VIN(+)
S1-1
C2
C4
VIN(-)
S1-2
R2
R4


Athens
Αθήνα
Palaio Faliro
Παλαιό Φάληρο
Corinth
Κόρινθος
Thiva
Θήβα
Galaxidi
Γαλαξίδι
Aigio
Αίγιο
Kalavrita
Καλάβρυτα
Nafplion
Ναύπλιο
Tripoli
Τρίπολη
Tolo
Τολο
Porto Cheli
Πόρτο Χελί
Galatas
Γαλατάς
Sparti
Σπάρτη
Kalamata
Καλαμάτα
Stoupa
Στούπα
Githio
Γύθειο
Areopoli
Αρεόπολη
Monemvasia
Μονεμβασία
Neapoli Vion
Νεάπολη Βοιών
Mikonos
Μύκονος
Paros
Πάρος
Naxos
Νάξος
Adamantas
Αδάμας
Oia
Οία
Akrotiri
Ακρωτήρι
Kamari
Καμάρι
Chania
Χανιά
Bali
İzmir
Çeşme
Alaçatı
Urla
Ödemiş
Torbalı
Tire
Kusadasi
Aydın
Söke
Samos
Σάμος
Nazilli
Bozdoğan
Çine
Didim
Milas
Yatağan
Mugla
Bodrum
Karabağ
Marmaris
İçmeler
Dalaman
Fethiye
Ölüdeniz
Rodos
Ρόδος
Faliraki
Φαληράκι
Lindos
Λίνδος
Kira Panagia
Κύρα Παναγία
Karpathos
Alaşehir
Eşme
Sarıgöl
Denizli
Pamukkale


Partheni
Παρθένι
Ag. Marina
Αγ. Μαρίνα
Leros
Λέρος
Xirokampos
Ξηρόκαμπος
Velona
Βελόνα
Aegean Sea
Αιγαίο Πέλαγος
Skalia
Σκάλια
Arginonta
Αργινώντα
Mirties
Μυρτιές
Vathis
Βαθύς
Kalimnos
Κάλυμνος
Vlichadia
Βλυχάδια
Nera
Νερά
Plati
Πλάτη
Pserimos
Ψέριμος
Boğaziçi
Dört
D330
Güvercinlik
Gündoğan
Göltürkbükü
Yalıkavak
Sazköy
Pınarlıbelen
Çamlık
Gümüşlük
Ortakentyahşi
Konacık
Yalı
Bitez
Bodrum
Turgutreis
Karabağ
Akyarlar
Tigkaki
Τιγκάκι
Marmari
Μαρμάρι
Kos
Κως
Katafigio
Agrias Zois
Ag. Fokas
- Psalidi
Καταφύγιο
Αγριας
Ζωής Αγ.
Φώκας-Ψαλίδι
Ag. Fokas
Αγ. Φώκας
Mastichari
Μαστιχάρι
Pili
Πυλί
Lagoudi Zia
Λαγουδι Ζία
Antimachia
Αντιμάχεια
Kardamena
Καρδάμαινα


Partheni
Παρθένι
Ag. Marina
Αγ. Μαρίνα
Leros
Λέρος
Xirokampos
Ξηρόκαμπος
Velona
Βελόνα
Aegean Sea
Αιγαίο Πέλαγος
Skalia
Σκαλιά
Arginonta
Αργινώντα
Mirties
Μυρτιές
Vathis
Βαθύς
Kalimnos
Κάλυμνος
Vlichadia
Βλυχάδια
Nera
Νερά
Plati
Πλάτη
Pserimos
Ψέριμος
Tigkaki
Τιγκάκι
Marmari
Μαρμάρι
Mastichari
Μαστιχάρι
Pili
Πυλί
Lagoudi Zia
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Ζωής Αγ.
Φωκάς-Ψαλίδι
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Gündoğan
Göltürkbükü
Yalıkavak
Sazköy
Pınarlıbelen
Çamlık
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Ortakentyahşi
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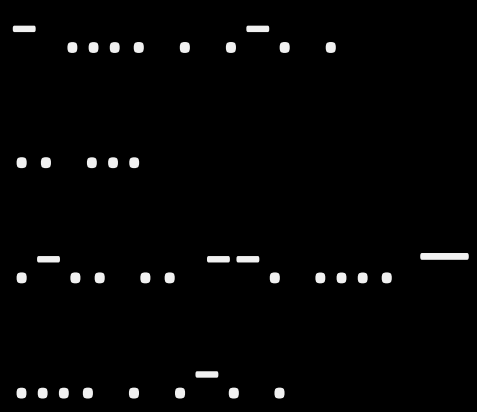
Yalı
Bitez
Bodrum
Turgutreis
Karabağ
Akyarlar
D330



there is light here

– .... . .–. .

.. ...

–. ––– there is no light here

.–.. .. ––. .... —

.... . .–. .

David Beard ✓
@dabeard

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8:14 AM - 31 Jan 2016

91 44

No (visual) impact
No statement
No other reminder of conflict
No agenda

No Press
No Photographs

there is light here

there is no light here