Seeing Pink: War Through a New Lens

Richard Mosse's Infrared Photography in the Democratic Republic of Congo

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Plagiarism Statement

This thesis was written by me and in my own words. Quotations and references are clearly indicated. I am conscious that the incorporation of material from other works or a paraphrase of such material without acknowledgement will be treated as plagiarism.

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Abstract

Seeing Pink: War Through a New Lens.

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Saskia Boer, August 15, 2014, Universiteit Leiden

The topic of this thesis is Richard Mosse's colour infrared photography. He documents the ongoing conflict in the DR Congo, but in a way that confuses the spectator: his pictures are beautiful and pink. The main question is what the images in the projects *Infra* and *The Enclave* can address and what they can mean, and in more concrete terms how they relate to notions of truth and reality as used in photography at large and documentary, journalistic and art photography in specific, and what role the infrared film emulsion has in this relation. The first chapter explains that Mosse's images turn pink because of using colour infrared, a film once designed for the US Air Forces to make the invisible enemy visible. Mosse uses it as a metaphor for making the invisible visible; the conflict in Congo is neglected, hard to grasp and invisible. Colour infrared also has a history of anti-military sentiments, because it was later appropriated by hippie musicians for album artwork. Mosse counters the seriousness and literalness of regular journalistic and documentary photography by using cross processed infrared film, which connotes kitsch and experiment. Mosse's photography is a turn away from photojournalism as decisive moment and a dissociation from superficial videojournalism, technically by returning to an analogue, slow medium and conceptually by focusing on the aftermath rather than the event.

The second chapter shows how Mosse's images relate to the realism and truth claims of documentary and journalism, on the basis of indexicality and iconicity. Mosse counters the conventions of realism and supposed indexicality by taking the documentary subject out of its context of 'truth', both literally by taking it from the press into the museum, and figuratively by employing a totally different, and overt style. His open, ambiguous images are overtly staged, larded with a seemingly constructed beautiful pinkness, and show a distanced, still world, with neutral looking, hard to typify subjects. Mosse forwards how subtly deceitful the 'truth claim' of photography is, and contrasts it by openly showing beautiful pink lies. No image, whether indexical and seemingly objective or not, cannot convey anything 'truthful' about the abstract nature of war and the complexity of human experience. He draws attention to the iconic elements openly, which may render his images more 'truthful'. The pinkness of the photos looks iconic, but is inherently indexical. It appears that it is hard to define 'truth' on the basis of indexicality, because it is apparently hard to make a clear distinction between indexical and iconic elements.

Chapter 3 discusses truth from a meta-perspective. As an answer to the crisis of representation in war photography Mosse opts for more conceptual modes of representation. He deconstructs the possibility to objectively and immediately represent reality by drawing attention to the constructedness of the photographic surface: he makes us aware of the fallacy of photographic representation. The ambiguous and indeterminate meaning of the photographs leaves room for the viewer's imagination and complicates the possibility to understand. This way, he does justice to the *idea* of truth, while actually deconstructing it. Mosse's images carry a risk of losing touch with reality. Their deconstruction and estrangement may destroy any link to the real world 'out there' in Congo. The reversal between surface and horrible subject may be amplified by the extreme beauty of the surface, but it may also cause the viewer trouble to see or imagine past it. The viewer's sense of surprise and puzzledness when seeing *Infra* and *The Enclave* derives exactly from the function of a photograph as an 'image of reality'. Mosse's images amaze because they give such a new, beautiful, different image of war.

Table of contents

Introduction

The first time I stumbled upon infrared colour photography, in the winter of 2008, I was immediately impressed with its intense magenta, purple and red colour shifts. As a result of chemical reactions, infrared film records natural greens as pink. Some time later I wanted to buy some of this film to experiment with, but I soon found out that the 35mm rolls had already been discontinued since 2007. Prices had been driven up to $100 for a 35mm roll since then, so before I allowed myself to buy some stock, I compelled myself to research the emulsion and its previous uses. I learned that this infrared film was initially invented by Kodak for military purposes, used in aerial photography to distinguish natural greens from camouflage, and had been taken to the market for hydrologists and geologists to easily distinguish vegetation and water from land. It was said to be very delicate to handle. In the meantime, on my favourite analogue photography website Lomography.com, others also showed interested in this film, which came to be increasingly glorified as a Holy Grail of film emulsions.[1] Some that managed to get some rolls shot incredible landscapes and fashionable portraits. In February 2012, Lomography.com published an article on an infrared photographer I had never heard of before: Richard Mosse.[2]

Richard Mosse is an Irish photographer who went to the Kivu region in eastern Congo to document the ongoing conflict between numerous and constantly shifting rebel groups and the national army, all on the famous Kodak infrared film. It was unlike any conflict photography I had ever seen: most of his photos show the beautiful pastoral landscape or rebels posing in lush foliage, all exploding with hues of purple, pink, almost fluorescent magenta and red, where we would normally see natural hues of green. The images are enchantingly beautiful with their backdrops of surreal coloured plants and romantic ominous skies, but also haunting because of their subject matter. They are amazing and horrific at the same time.

Two years and two projects later, Richard Mosse has gained international acclaim. Mosse was the Irish representative for the 2013 Venice Biennale with a multi-media installation stemming from his second infrared project in the Congo, *The Enclave. Foreign Policy* magazine awarded him with a place in the list of their Leading Global Thinkers of 2013, 'for seeing war through a new lens', rubbing shoulders with Mark Zuckerberg, Edward Snowden, Joshua Oppenheimer, and other scientists, politicians and artists whom their readers considered important public thinkers.[3] In May 2014 Mosse won the prestigious Deutsche Börse Photography Prize, for his 'attempt to find an

[1] Chilledvondub (2013); Lighttomysoul (2011).
[2] Analemma (2012).
[3] Foreign Policy (s.a.).

alternate strategy to adequately communicate this complex and horrific cycle of violence'.[4] His work has been shown all over Europe and in the United States. In The Netherlands his work from the Congo has been shown at the Unseen Photo Fair 2013 and in March 2014 in FoAm, both in Amsterdam. He has released two books, *Infra* (2012) and *The Enclave* (2013), which both have a limited collector's edition sibling; all were already sold out in February 2014. Considering his popularity it is striking that hardly any research has been conducted on Mosse's work. One could argue that the work is simply too young, but there is a lot of attention for his work in written press. However, most publications are reviews of his work of only a few pages at maximum. Only one in-depth essay has been written about his work, by a Brazilian student of Comparative Studies.[5] Moreover, this lack of research surprises me because Mosse's work is quite puzzling. There are a number of immediate questions summoned when looking at his work from the Congo. The deviant nature of his work and the questions it summons press me to research the work.

In this thesis I will research what the images in *Infra* and *The Enclave* (can) address, and what they (can) mean. In more concrete terms: how do *Infra* and *The Enclave* relate to concepts of reality and truth as used in photography in general, and journalistic, documentary and art photography in specific, and what is the effect of the use of infrared film in this relation? In order to answer these questions I will conduct qualitative research based on textual and visual analysis. I will study the pieces from three perspectives loosely based on Gillian Rose's visual methodology. She distinguished three sites at which the meaning of images is made: the site of production, the site of the image and the site of audiencing (relation to viewer).[6] In the first chapter I will investigate the site of production: how does the production process contribute to the meaning of *Infra* and *The Enclave?* The sites of the actual image and audiencing are distributed over both the second and the third chapter: I will discuss how Mosse's images relate to concepts of reality and truth as used in photography at large and documentary and journalistic photography in specific in Chapter 2, and how Mosse wants to go beyond visual 'truth' by trying to activate the viewer in Chapter 3. In other words, I will investigate how it works, and what it can and cannot represent. By taking Richard Mosse's work in the Congo as a case study, I hope to contribute to a theoretical understanding of autonomous photography, which nowadays often incorporates documentary and journalistic elements. My main focus will be Mosse's photographic work, but I will also touch upon the multi-media installation.

[4] Deutsche Börse (2014).
[5] Cavalvante Pereira (2013).
[6] Rose (2007).

In the first chapter I will discuss how the production process of *Infra* and *The Enclave* contributes to their significance. In the first section I will research how colour infrared film works, how it has been used in the past and what such delicate film asks from its user, using technical sources such as *Fotografie in het Infrarood* by J.J.M. van Santen, *Infrared photography (IR photography)* by Roger W. Hicks and Angela Nicholson and data sheets from Eastman Kodak Company, and Bernd Hüppauf's observations on aerial war photography.[7] Subsequently I will discuss Mosse's choice for infrared and how this film functions in its new role, using artist statements and Vilém Flusser's *Towards a Philosophy of Photography*.[8] In the second section I will focus on Mosse's use of a large format wooden field camera. I will explore what it means to use this specific medium – a slow and static camera - today, using Vilém Flusser's apparatus-theory as coined in *Towards a philosophy of photography* and his essay 'Dokumentarismus/Visualismus laut Müller-Pohle'.[9] Furthermore David Campany's 'Safety in Numbness: Some Remarks on the Problems of 'Late Photography'' guides me in examining the relation between Mosse's work and both nineteenth century battlefield photography and contemporary art's 'late photograph'.[10]

The issues of representation, realism and truth are central to the second chapter. I will examine how Mosse's photography relates to the truth claims of photography at large and documentary and journalistic photography in specific, on the basis of the semiotic concepts 'indexicality' and 'iconicity'. I will first discuss how Mosse's photographs relate to reality as index and icon. I will show that photographic indexicality is a logically weak, but psychologically persuasive argument in photography's truth claim, using David Green's *Theatres of the Real* and Clive Scott's *Photography and Language.*[11] I will investigate how Mosse persuades the viewer to trust in his photographs, even though the lack of resemblance to reality confuses the viewer. Subsequently I will demonstrate how Mosse's work reacts to the truth claims of journalistic and documentary photography. I will use Derrick Price's 'Surveyors and Surveyed' and John Tagg's *The Burden of Representation* to study how their 'truth' is a social construct building on specific conventions, and therefore cannot be truthful.[12] I will study how Mosse reacts to the supposed dichotomy between index and icon, to argue that documentary and journalistic photography subtly deceive, and Mosse's photographs in constrast lie openly. The last section deals with Mosse's reaction to the crisis of representation, as discussed by Bernd Hüppauf in 'Experiences of Modern Warfare and the Crisis of

[7] Santen (1953); Hicks & Nicholson (2005); Hüppauf (1993); Eastman Kodak Company (2005) & (2004).
[8] Flusser (2000 [1983]).
[9] Stallabrass (2013): 30; Flusser (2000 [1983]); Flusser (1998 [1982]).
[10] Campany (2003).
[11] Green (2009); Scott (1999).
[12] Price (2004); Tagg (1988).

Representation' and Susan Sontag in *On Photography* and *Regarding the Pain of Others*.[13] This crisis of representation entails that realistic journalistic and documentary photographs cannot represent human suffering nor the abstract nature, the complexity or the intangibility of war.

The third chapter focuses on more conceptual modes of representation that have emerged after the crisis of representation. I will research what alternative approaches to representationalism Mosse takes. In the first section I will use Frank van der Stok's 'Mental *Images*' and Alfredo Cramerotti's notion of 'aesthetic journalism', to discuss some alternative approaches to representationalism that are discernible in contemporary photography. They argue in favour of less straightforward indexicality and realistic depiction: to construct ambiguous meaning and leave room for a deeper understanding by means of the viewer's imagination and a deconstruction of realism. In the second section I will discuss what conceptual modes of representation Mosse uses and show how they relate to the concepts of construction and deconstruction. In the last section, I would like to take a closer look at the titles of Mosse's work, which refer to popular music. I will employ Clive Scott's *Photography and Language* and the Brechtian notion of estrangement to study how the combination of titles and images are a deconstruction of realism and truth.[14] In all three sections I will investigate, by employing Martha Rosler's 'Post-photography/Post-documentary?' whether diminishing indexicality could entail a risk of losing touch with reality.

[13] Hüppauf (1993); Sontag (2005 [1973]); Sontag (2003).
[14] Scott (1999).

Chapter 1: The production process

This chapter deals with how the production process of Richard Mosse's projects in the Congo contributes to their meaning. According to Gillian Rose's methodology the site of production consists of the technologies used, the genre and the author. I will focus on the technologies that Mosse uses. All visual representations are made in one way or another, and the technologies used in the making of an image may shape its form, meaning and effect.[15] The significance of a photograph may be influenced to a greater or lesser extent by the technologies, but in Mosse's work they are particularly essential. I will focus not only on the use of the camera, but also the photographic emulsion. Many film and photography theories take the camera and its mechanical and optical characteristics as a point of focus (sometimes even as pars pro toto for photography) and seem to forget or only touch upon the film base.[16] However, I agree with Moholy-Nagy that the main instrument of the photographer is not the camera but the photosensitive layer.[17] Without a light sensitive recording base, a camera would be just a camera obscura. In Richard Mosse's work the emulsion is explicitly evident: the infrared film renders both his still and his moving images in a distinctive pink.

In the first section of this chapter I will take a close look at colour infrared film: a film designed for aerial photography for military purposes, appropriated by amateurs and hippie musicians of the 1960s. I will first explain what colour infrared film actually is and how it works, using technical sources such as 'Infrared photography (IR photography)' by Roger W. Hicks and Angela Nicholson, and data sheets from Eastman Kodak Company.[18] Secondly I will study its invention and historical use, using sources such as Bernd Hüppauf's observations on aerial war photography, multiple articles from the photography website *Lomography*, and J.J.M. van Santen's *Fotografie in het Infrarood* (transl.: 'Photography in the Infrared').[19] The same sources are used to address the difficulties one faces when photographing with infrared film. Subsequently I will study Mosse's choice for infrared and how he uses the film conceptually, as a metaphor for making the invisible visible, using artist statements and Vilém Flusser's theory on images in *Towards a Philosophy of Photography*.[20]

In the next section I will consider Mosse's use of different cameras: a large format wooden field camera, a medium format camera and a 16mm steadicam, which he all loads with the analogue infrared film. Why would one decide on taking a heavy wooden camera on a tripod into the Congo?

[15] Rose (2007): 17.
[16] For instance: Astruc (1968 [1948]); Barthes (1981 [1980]); Benjamin (2008 [1936]).
[17] Moholy-Nagy, as quoted in Phillips (1989).
[18] Hicks & Nicholson (2005); Eastman Kodak Company (2005) & (2004).
[19] Hüppauf (1993); Http://www.lomography.nl; Santen (1953).
[20] Flusser (2000 [1983]).

How does that influence the working process? My main focus will be on the large format camera, to explore what it means to use a rather unusual, static, slow, distanced medium in an age of hyper-visibility and an endless flow of superficial, generic news reports.[21] I will use Vilém Flusser's apparatus-theory as coined in *Towards a philosophy of photography* and his essay 'Dokumentarismus / Visualismus laut Müller-Pohle', to understand how the equipment shapes the image's significance and influences the photographer.[22] Furthermore David Campany's 'Safety in Numbness: Some Remarks on the Problems of 'Late Photography'' guides me in examining the relation between Mosse's work and both nineteenth century battlefield photography and contemporary art's 'late photograph'.[23]

1.1 (In)visibility and blindness: conflict on colour infrared film

Colour infrared film

Richard Mosse uses infrared-sensitive, false-colour reversal film. This is different from black and white infrared film, which produces glowy black and white photos (fig. 1). To understand how colour infrared photography works we must first have a look at how normal colour film works. Any colour in the spectrum can be recorded in a film if the individual emulsion layer is correspondingly sensitised. Normal colour films have three sensitised layers that react to the three primary spectral regions: blue, green and red. When the film is developed, each layer produces a dye of a complementary colour: yellow, magenta, and cyan, respectively. When visible light passes through the three dyes, a reproduction of the colour in the original scene is formed. This makes for a positive image on the transparent film base. With a negative-type colour film the colours of dyes will be complementary to the colours in the original scene.[24]

Infra-red colour film is similarly made up of three sensitised layers, which do not only record a part of the visible spectrum (which ranges from around 380 to 700 nanometers), but also a part of the invisible spectrum.[25] Wavelengths used in 'near-infrared' photography range from about 700 nanometers to about 900 nm, distinguishing it from 'far-infrared' imaging, roughly 9,000 to 14,000 nm, which is better known as 'thermal imaging'. Richard Mosse uses near-infrared colour film, also referred to as 'false-colour' film.[26] When the colour of the dye formed in a particular layer bears no

[21] Stallabrass (2013): 30.
[22] Flusser (2000 [1983]); Flusser (1998 [1982]).
[23] Campany (2003).
[24] Eastman Kodak Company (2005) .
[25] Eastman Kodak Company (2004).
[26] Hicks & Nicholson (2005).

relationship to the colour of light to which the layer is sensitive (if the relationship is not complementary) the resulting colours are false. The dyes assigned to certain colours are thus arbitrary. False-colour films can be used to emphasise differences between objects that are visually quite similar. If one needs to be able to recognise infrared light, the infrared must be represented by another colour, since the human eye cannot see it. Infrared photography is thus a means to make the invisible visible. Figure 2 demonstrates how colours are reproduced falsely on Kodak's infrared film 'Aerochrome III 1443'.[27]

As indicated in figure 2, all three layers are inherently sensitive to blue radiation. To limit the exposure of each layer of colour infrared film to only its intended spectral region, a filter is always used over the camera lens, usually a yellow one. The yellow filter absorbs all blue radiation, so the layers act as though they are sensitive only to green, red, and infrared. The grey sections in the top portion of figure 2 indicate exposed areas of silver halide from each of the spectral bands reflected from the original scene. Three separate records are thus formed. The bottom part of figure 2 illustrates the dye combinations and resulting colours after exposure and processing. Infrared radiation, which bounces off the chlorofyl in green plants[28], appears as red, which is the result of the substractive colour mixing of the yellow dye in one layer and the magenta dye in the other layer, and the absence of cyan. Green reproduces as blue—the result of substractive colour mixing of the cyan and magenta dye, and the absence of yellow. Red reproduces as green—the result of cyan and yellow dye, and the absence of magenta. Blue in the original subject has not been recorded because of the filter, and is therefore rendered as black. Numerous other colours will be formed, depending on the proportions of green, red, and infrared reflected or transmitted by the original subject.[29] Using other filters, such as orange or red, results in colour shifts. The blue sky can be prevented from turning black by means of using a red or orange filter. An interesting characteristic of infra-red colour film is also that skin tones are rendered relatively 'natural': with light skin turns pale or yellow and dark brown skin turns just slightly lighter.

Invention and use

In 1873 Herman Vogel discovered that one could extend the sensitivity of silver halide emulsions by soaking them in various dyes, which paved the way for near-infrared photography. [30] In 1919 a breakthrough was achieved when the first stabile sensitised dye, cryptocyanine, was developed by

[27] Eastman Kodak Company (2005).
[28] Video: *Richard Mosse. The Impossible Image*.
[29] Eastman Kodak Company (2005).
[30] S.n. (s.a.) 'Chronological History of Aerial Photography and Remote Sensing'.

Adams and Haller in Washington.[31] Infrared photography was further advanced during World War I for improved haze penetration in aerial photography: to photograph landscapes from an airplane.[32] Colour infrared photography was patented by Kodak in 1942, commissioned by the US Air Forces to distinguish camouflage from foliage in World War II.[33] This way they were able to detect the hiding places of their enemies. Camouflaged areas reflect light differently than foliage. This way they are easily detected by comparing an infrared colour photo with a normal colour photo of the same objects. In the resulting colour infrared transparency, the areas of healthy foliage will be magenta or red, and the painted objects may be purple or blue.[34] Although Mosse's work was not made in order to distinguish camouflage from natural greens, these characteristics of the film are evident in his pictures. In 'Colonel Soleil's Boys' the deciduous foliage is bright pink, whereas the camouflage suits have become a greyish purple (fig. 3). However, some of the barets and the suit of the man who steps forward, *are* pink. This is the result of the military development of textile dyes with spectral curves closely approximating those of foliage, aiming to be invisible to infrared photography. In the pictures of Mosse it is therefore possible to distinguish men of higher ranks in the army, who have access to undetectable clothing, from regular soldiers or rebel fighters, who have not. 'General Février' clearly has a uniform dyed with this special dye; his masculine attitude and stern facial expression clash with the merry pink of his baret and suit (fig. 4).

The planes from which aerial photographs were shot during WOII were particularly vulnerable to enemy fire, as it was necessary to fly at the same speed and altitude for the entire time required to shoot a sequence of photographs; only then was it possible for trained personnel to interpret the photographs properly. By employing infrared film, the photographer refers to putting oneself in a vulnerable position, overtly visible to 'the enemy'. Picturing the invisible thus meant making oneself visible.

In the 1950s and 1960s Kodak's colour infrared film 'Aerochrome' became more widely available in 35mm format. Applications where colour infrared film was used besides the military include agriculture, forestry, urban mapping where industrial haze exists (the filter reduces the atmospheric effects, fig. 5), et cetera.[35] Up to then, infrared photography was thus a military and scientific medium, only to be 'read' and 'translated' by trained interpreters. It was no artistic medium to be enjoyed by untrained viewers. As Snyder and Allen put it:

[31] Santen (1953): 30-31. For a detailed description of the invention, see: Eder (1945).
[32] S.n. (1919).
[33] S.n. (s.a.) 'Chronological History of Aerial Photography and Remote Sensing'; Spitzing (1978); Video: *Richard Mosse. The Impossible Image.*
[34] Eastman Kodak Company (2005).
[35] Eastman Kodak Company (2001) & (2005).

> *The picture is valuable as an index of truth only to the extent that the process by which it was made is stated explicitly, and the pictures can be interpreted accurately only by people who have learned how to interpret them. To the uninstructed viewer, red and purple potato plants look equally bizarre; only the expert interpreter, who knows how colour infra-red film works, who knows what filter was placed over the lens, and who knows something about potato plants can confidently equate red with health and purple with disease.*[36]

Bernd Hüppauf notices the same when studying aerial war photographs: 'what is immediately visible is less important than the inferences which can be drawn from it'. Hüppauf continues that 'without careful analysis [aerial photographs] are silent, manifestations of a new mode of mediated perception and organization of battlefields, […] a vast space which no individual is capable of surveying.' These aerial photographs were almost abstract, but highly functional images. From such a bird's eye perspective, 'scenes of destruction may be seen as grandiose spectacles or places of pure horror, but they no longer arouse feelings of empathy, pity, or sorrow. Their space is emptied of experience and moral content.The new landscape […] provided no source for empathy.' The viewer was not only distanced in a literal sense, but also in a more figurative sense; he/she could no longer grasp the human side of war. Hüppauf writes: 'in photographs taken from a certain altitude, only objects of a certain minimum size will be represented; smaller objects, in particular human bodies, will not be there, and cannot be made visible even with magnifying glasses or through extreme enlargements'.[37] In that case it was not the individual enemy that was laid bare, but larger hiding places and transport routes et cetera.

In the 1960s colour infrared photography was appropriated as an expressive and artistic medium by the hippie movement. Whereas infrared photography was previously used as a mechanic record of humanless landscapes, photographers in the sixties integrated humans both as recognizable subjects and as subjective makers. Musicians such as Jimi Hendrix, Donovan and Frank Zappa had their album covers shot with colour infrared film, which mind blowing hues fitted the era's penchant for the psychedelic (fig. 6). Infrared colour photography, first a military and scientific medium, was thus turned into a counterculture medium, connecting Mosse also to the protest movement and their anti-war and anti-authoritarian opinions. In the next decades infrared photography was used by amateur photographers to create aesthetically pleasing, but often cliché and kitschy photographs of landscapes.[38]

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[36] Snyder & Allen (1975): 159.
[37] Hüppauf (1993): 56-59.
[38] Mosse (2014); Santen (1953): 55. For examples see: Http://www.noupe.com/photography/beyond-visible-100-years-of-infrared-photographs.html.

In 2009 Kodak discontinued its last infrared film, 'Aerochrome III Infrared film 1443', due to decrease in demand.[39] Digital photo cameras have a sensor that is inherently sensitive to near infrared radiation, but because this results in unwanted effects, an infrared blocking layer is placed over the sensor. By means of an 'infrared filter' (which blocks visible light) it is possible to shoot infrared, although with very long shutter speeds. Dedicated infrared photographers sometimes decide to irreversibly modify their camera and remove the blocking layer, which allows for shorter shutter speeds.[40] Many photography enthusiasts have happily switched to digital infrared, even though the colour effects are entirely different from analogue infrared photography. The Bayer grid of a digital sensor is based on green, red and blue, which leads to infrared radiation being interpreted by the in-camera software according to the standard RGB colour pattern. Therefore these pictures are no longer indicative of infrared luminosity from chlorofyl, but do have stunning colourshifts.[41] Since Kodak distributed its last infrared colour film as an aerial film, it has been sold only in bulk rolls (over a hundred meters) in sizes for aerial cameras – typically the 70 mm or 24,13 cm format. These formats cannot be shot in regular cameras. Emulsions in normal sizes (120 mm and 35 mm, such as Kodak Ektachrome Infrared EIR) were discontinued already in 2007.[42] Luckily a German infrared photography enthusiast, Dean Bennici, bought vast bulks of film when the discontinuation was announced, and cut these rolls of 24,13 cm x 122 meters down to the 120 mm format, custom sheet sizes, and 16mm movie film. Since July 2014 also Dean Bennici has sold out, which means no new photographic infrared film sold anymore anywhere.[43] The few film rolls that are sold on online platforms such as Ebay, are (far) beyond their expiry date and cost at least fifty US dollars per roll.[44] This scarcety and interesting colours have made infrared film a much sought after specialty for experimental amateurs of analogue photography.[45] They discuss this film on numerous blog posts on forums and show their results of shooting with it.[46] Popular subjects for both analogue and digital infrared photographers are weddings, landscapes and the regular scarcely dressed woman.[47] The online photography network and shop Lomography.com have even tried simulating the infrared look in a newly designed normal colour negative film called Lomochrome Purple.[48] However, prior to

[39] Eastman Kodak Company (2009).
[40] Gitin (s.a.).
[41] For a more detailed explanation of digital infrared photography, see: Nijland (s.a.).
[42] Cdkrenzer (2007) .
[43] Http://www.tarquinius.de/.
[44] When film is beyond its expiry date, colours and ISO value are subject to change. For instance, film from 1969 does not reproduce a scene anymore.
[45] Plasticpopsicle (2013); Chilledvondub (2013).
[46] For instance: Http://500px.com/search?utf8=%E2%9C%93&q=kodak+aerochrome; Lazybuddha (2011).
[47] Kajtazi (2014); Disorder (2011); Https://www.flickr.com/photos/langthorne/5889693303/; Http://camyx.com/exposure/2013/07/color-infrared-film-dean-bennici/; Https://www.flickr.com/photos/33816804@N05/5273895407/.
[48] Shhquiet (2013).

Richard Mosse's efforts, the photographers that used colour infrared for creative purposes, were contemned by 'more serious'photographers that deemed themselves superior.[49]

Difficulties

There are multiple hurdles to overcome when photographing colour infrared. As I have already explained, colour infrared film is very hard to come by, and prices have risen exponentially. Once a photographer has managed to purchase some film, it must be kept in a freezer, to be defrosted eight hours before exposure. The film should be exposed within one week at room temperature.[50] Exposed film should be processed within a few days, or kept in a refrigerator.[51] It is extremely sensitive to variations in temperature and humidity, and if it is not handled correctly, colour balance will change as well as overall film speed and contrast. Richard Mosse tells of powercuts in the Congo, and having to store his film between rotting fish in a coolbox.[52]

Another difficulty when shooting is that basic light meters in cameras do not measure infrared light, which also varies when shooting near water, at high altitude, near grass or trees, et cetera. But bracketing with such expensive film is rather pricey, so the photographer carefully has to calculate what exposure and aperture he must choose.[53] Similarly one does not know the outcome of the colours in the composition because one cannot see infared radiation. In other words, the infrared photographer is shooting blind to be able to see, making the outcome to a certain extent a surprise.[54] Mosse claims shooting just one picture per scene.[55] The photographer is also photographing blind because focusing works differently with infrared radiation since it has a longer wavelength than visible colours. This means that when the photographer focuses on the basis of visible colours – the infrared beams will come together (focus) *behind* the film, rendering the image unsharp. This means that photographing with a large aperture (which creates a shallow depth of field) is extremely hard, so small apertures are preferred.[56] Some high quality manual focus lenses show a red dot on the focusing ring to show how one can adjust for infrared photography, but otherwise one has to focus by means of trial and error.[57] For a view camera, the bellows have to be extended by 0,25 % of the

[49] Mosse (2014).
[50] Mosse (2014).
[51] 4°C or lower. Eastman Kodak Company (2005).
[52] Mosse (2014).
[53] Bracketing: taking multiple try-out shots with different camera settings.
[54] Schuman (2011).
[55] Mosse (2014).
[56] Lazybuddha (2011).
[57] Chilledvondub (2013).

focal length of the lens.[58] As a consequence of working with a small aperture, Mosse is able to shoot extremely sharp photos during the day, but unable to shoot at all in subdued light.[59]

Other difficulties with this film is that it has to be loaded and unloaded in complete darkness. A changing bag or a darkroom is thus indispensible. Another problem is that some materials that are opaque to visible light are at least partially transparent to infrared radiation, such as camera bellows and developing tanks.[60] Infrared film can be processed in AR-5 or AN-6 chemicals, which are expensive and hard to find. It is also possible to 'cross process' this film, which means developing it in other chemicals than it is supposed to be, such as E-6 or the widely accessible C-41 process.[61] Kodak discourages this, and cross processing is often seen as taboo in the world of 'serious photography'.[62] It is considered as amateuristic and kitsch, but I assume that Mosse has cross processed the pictures. E-6 (which means that the emulsion is turned into a slide) will render the images grainy with low contrast, but C-41 (which means that the emulsion is turned into a negative) actually boosts the colours and the contrast and keeps the fine grain intact. Given Mosse's image's crisp detail I expect him to have cross processed in C-41. He only mentions to have made 'his own recipe'.[63] The video images Mosse made in collaboration with film maker Trevor Tweeten, are recorded on the same infrared emulsion, using an Arriflex analogue 16 mm movie camera.[64] The installation they made for *The Enclave* consists of six screens, simultaneously displaying about three different video recordings, accompanied by a haunting sound scape recorded in North and South Kivu, designed by composer Ben Frost. To digitalise the analogue film images, Richard Mosse found an 'old fellow in Denver, Aurora, called Steve', who scanned every single frame three times for the three different colours.[65] As every second of film is made up of 24 frames, that is a time consuming process, especially since the installation loop lasts about forty minutes and there are different clips playing simultaneously.

The choice for such delicate, expensive and cumbersome film constrasts starkly with regular photojournalists, with whom Mosse shares his workplace: areas of conflict. Photoreporters regularly opt for digital cameras. Their software automatically adjust the lightsensitivity of the sensor to

[58] Paduano (1998): n.p.
[59] The film speed is too slow for small aperture photography in subdued light: the sensitivity of Kodak Ektachrome EIR during non-aerial use ranges from 100 ISO (developed in AR-5) to 200 ISO (developed in E-6). Eastman Kodak Company (2005).
[60] Hicks & Nicholson (2005).
[61] Eastman Kodak Company (2001) & (2005); Larslau (2008).
[62] Eastman Kodak Company (2005); Mosse (2014).
[63] Mosse (2014).
[64] If I am right presuming Mosse bought his material from Dean Bennici, the movie film rolls of 400 feet have cost 800 USD, which fits about 11 minutes at 24 frames per second. The whole movie sequence lasts about 40 minutes, multiplied by approximately 3 (different clips on the screens) = 120 minutes. The film material therefore has cost about 8727 USD, not mentioning clips that have been cut out. Http://www.tarquinius.de/; Http://www.paulivester.com/films/runtimes.htm.
[65] Mosse (2014).

available light, their images are stored on a small electronic chips and do not have to get developed but are edited and sometimes altered with fast, easily accessible photo software. With a push of a button the images are shared online.

Mosse's choice for colour infrared

Richard Mosse has worked on conflict photography following the photojournalistic tradition and documentary realism for many years, but in the end he became dissatisfied with these traditions, arguing that the camera's lens is brutally dumb. Mosse calls the camera 'intensely literal', yet the world is far from simple or transparent.[66] It is an interesting challenge for any photographer to try to represent abstract or invisible phenomena. Mosse wanted to convey invisible truths of history; to represent pain and suffering in a way which he thought photojournalism could not.[67] He became interested in the ongoing conflict in the Eastern part of the Democratic Republic of Congo, which is invisible in many ways.[68] The conflict is complex, immense and lengthy, claiming 5,4 million lives, starting in the early 1990s and continuing today, with combatants from numerous shifting armed groups. Militias wreak havoc on the population, committing murder, rape and pillaging. Regardless of its abundant resources Congo is the world's poorest country per capita. It remains invisible because of a lack of interest and attention, which is convenient for the dubious traders of coltan; one of the Congo's many natural resources. Despite the severeness of the conflict it gets very little coverage by the international media. Secondly the conflict is in a sense invisible because it is conducted with so-called white weapons: silent arms like machetes and clubs. These leave no trace on buildings as mortars and bullets would. Thirdly the rebels remain largely unseen, since they live nomadically in the equatorial jungle that covers two-third of the country and also swallows their traces.[69]

Photography can offer a photographer possibilities for capturing events and things, but obviously also confines him/her to a certain extent: some things are impossible to photograph.[70] Especially complex or abstract phenomena such as conflict and suffering are challenging to document. Richard Mosse called his infrared projects indeed a 'struggle against the camera'.[71] The Czech-born philosopher Vilém Flusser argued that every single photograph is the result, at one and the same time, of co-operation and of conflict between camera and photographer. In his essay 'The Gesture of Photography' Flusser explains that a photographer can only operate within the

[66] Mosse, as quoted in Schuman (2011).
[67] Mosse, as quoted in Rosenmeyer (2010) and Sherwin (2008).
[68] Fakray (2010).
[69] Rosenmeyer (2010); S.n. (2014) 'Eastern Congo'.
[70] Flusser (2000 [1983]): 46-7.
[71] Mosse (2014).

possibilities of the camera; framing, distance, shutter speed etc. His/her intentions can only be fulfilled within the program of the camera (and I add: film). What Flusser calls the program of the camera, is its culturally programmed characteristics, which are, because of their confining nature, of equal or more importance to the significance of the final image than the photographer's intentions. Not per se the camera's or film's materiality, its *hardware*, is important, but its way of working, its *software*, so to say.[72] This tension between co-operation and conflict between photography and a photographer is exactly what Mosse is symbolizing by using infrared photography; can photographs address more (or something more complex) than they display? I will return to this question in more detail in the next chapter.

To capture the essential intangibility of the hidden conflict in the Congo, Mosse made the decision to shoot on colour infrared film. Because infrared film was originally used to make the invisible (enemy) visible, shooting on infrared film 'was a way of dealing with that intangibility', says Mosse.[73] The infrared film, invented to see the unseen, is used as a metaphor for making the invisible visible, for extending vision. Ossip Brik already declared in 1926 that it is '[t]he task of the cinema and of the camera […] not to imitate the human eye, but to see and record what the human eye normally does not see.'[74] He alluded to camera angle and unusual configurations, but we can extend that to using a certain medium that conceptually corresponds with its subject, such as infrared film. Similarly Anton Giolio Bragaglia defined the camera as a machine for the production of a visual reality independent of a mimesis of the visible. He argued that this machine must be manipulated by the photographer so that it perceives that which transcends its mechanical nature.[75] Bragaglia and Flusser both considered the camera as a means of extending human perception.[76] However, Mosse does not try to extend human perception by means of the camera, but extends or maybe even deepens our perception by means of the film.

Subsequently, infrared film refers to aerial photography. Aerial photography is in turn related to the question of empathy and understanding, because it originally could not possibly, as Hüppauf argued, be a source for empathy. The human aspect was lost in both the vast scale of warfare and the distance created by the altitude of the airplane. Similarly Mosse is not using this medium as a means of focusing on individual suffering, but on invisible, larger schemes of perpetual violence. However, even though he takes a more distanced position, he actually *does* stimulate attention for the human aspect of the conflict in the DR Congo. Whether this may lead to understanding is a question I will discuss in more detail in the second chapter.

[72] Flusser (2000 [1983]): 30-33.
[73] Mosse quoted in Fakray (2010).
[74] Brik (1926).
[75] Bragaglia (1979 [1913]): 50-54.
[76] Hüppauf (1993): 23.

In short, I have argued that Mosse has chosen a productive medium in the sense of its military *and* anti-war history and its metaphoric ability to show the invisible. By using this extremely delicate film, he positions himself in a tradition of science, but also of experiment, amateur kitsch and creative resistance against norms in 'serious photography'. The work would not have the same intellectual power if it were digital photos converted to look pink. The history of colour infrared, from military and science to hippie musicians and amateur photography, gives Mosse's work an aura of souvereignity and rebellion at the same time.

1.2 Playing against photography: The photographic apparatus

The photographic technology obviously consists of not only the film; also the camera should be considered. In this section I will consider Richard Mosse's use of camera equipment. Most pictures in both *Infra* and *The Enclave* are shot on 8 x 10 inch sheet film in a large format wooden field camera, which is an extremely rare and precious handmade camera, similar to those used in the nineteenth century.[77] Additionally Mosse uses a Mamiya 7, which is a quite common medium format camera introduced in 1995, shooting 6 x 7 cm on the 120 film format.[78] For *The Enclave* Mosse returned to the Congo with film maker Trevor Tweeten and sound designer Ben Frost, and embedded with armed fighters. Tweeten recorded film material by means of an Arriflex 16SR1, an expensive 16 mm film camera from 1975, mounted on a steadicam.[79] I will first discuss how the camera equipment shapes the image's significance and influences the photographer, using Vilém Flusser's apparatus-theory as coined in *Towards a Philosophy of Photography* and his essay 'Dokumentarismus / Visualismus laut Müller-Pohle'.[80] Secondly I will examine the relation between Mosse's photographs and both nineteenth century battlefield photography and contemporary art's 'late photography', using David Campany's 'Safety in Numbness: Some Remarks on the Problems of 'Late Photography''.[81]

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[77] This camera is handmade by Richard Phillips in Michigan, US.
The imperial measurement system is the common system to indicate most large format photography sizes, making 8 x 10 inch about 20 x 25 cm. For medium format photography it is common to use the metric system, indicating the sizes in centimeters or millimeters.
[78] Video: *Richard Mosse Talks About Infra at Jack Shainman Gallery, NY*.
120 film format is 61 mm wide, and allows the photographer who shoots 6 x 7 cm only 10 frames per film roll.
[79] Diaz-Amador (2001). A steadicam is a heavy harness worn by the filmmaker in order to make tracking shots perfectly fluid, without having to use a camera dolly for the camera movement.
[80] Flusser (2000 [1983]) .
Flusser (1998 [1982]): 31.
[81] Campany (2003).

The apparatus

Vilém Flusser argued that the significance of the image is constituted by the photographic *apparatus*.[82] Flusser's definition of apparatus is a 'plaything or game that simulates thought'; it can be either a non-human agency, such as a camera or a computer, or a larger organization or system that enables something to function, such as the media or the market.[83] Photo apparatuses (cameras) simulate thought in the sense that they are based on theories of mechanics, chemistry, and optics.[84] Andreas Ströhl adds that the apparatus only exists because it is controlled by a photographer, just as a photographer only exists because it is controlled by the apparatus. Both control and influence each other, but cannot exist without each other.[85] Photographers endeavour to realise all the possibilities that the photographic apparatus has to offer. So if they take a picture of the world 'out there', it is not because they are interested in the world as such, but because they want to explore new possibilities of producing information and thereby evaluate 'photography' as a whole. Their primary interest is photography, the world simply an excuse to chase camera possibilities. During this exploration, Flusser argues, the camera is not like a tool, simply extending human vision. In fact, it is more similar to a plaything. However, the photographer does not play *with* the camera, but *against* it, because he/she is limited by its functions.[86] Let me extend that idea: in searching for its possibilities and boundaries, Richard Mosse plays not *with* but *against* photography. But why does he play against the photographic apparatus and how?

Mosse's use of the large format camera and the visual character of his photographs are reminiscent of nineteenth century battlefield photography. But although Mosse's working method, carefully stylised portraits and aftermath landscapes resemble for instance Roger Fenton's and Matthew Brady's documentation of the Crimean war in the 1850s and the American Civil War in the 1860s respectively, they are not alike. In the first several decades since photography came into being as a medium, it was a slow and cumbersome medium both in its technical procedures and its means of social distribution.[87] Unlike modern photographers, these war photographers had no choice but to wait until the battle was over to install their bulky equipment and make an exposure. Up to the 1920s photography defined the event of war and made it real.[88] But our image culture has radically changed since then, David Campany suggests. In his essay 'Safety in Numbness: Some Remarks on

[82] Flusser (2000 [1983]): 16.
[83] Flusser (2000 [1983]): 83.
[84] Flusser (2002 [1989]): 128. Nowadays cameras also simulate theories of electronics, because digital images are recorded on an image sensor instead of on photographic film.
[85] Ströhl (2002): xii.
[86] Flusser (2000 [1983]): 26-27.
[87] Campany (2003) : n.p.
[88] Trachtenberg (1989): 72, 80.

the Problems of 'Late Photography'', he argues that these old pictures strike us for instance as 'still'. But although one could argue that all photographs are still, in fact this is subject to cultural and historical interpretation. These pictures only seem distanced and still from a contemporary viewpoint. The pictures of the Crimean and Civil war were not considered still at that time, because nearly all images of that time were still. The stillness of photography as such only became apparent and definitive after the invention of cinema.[89]

Only in the era of cinema, photography pursued to improve its ability to stop time, and to precisely freeze the action. 'Cinema', Campany phrases beautifully, '[...] was not just the invention of the moving image, it was also the invention of the stillness of photography'.[90] The photographic apparatus changed, according to people's expectations of what photography should be, now in relation to its younger sister medium, film. Since then, the singular event, more commonly known as the 'decisive moment', has come to be understood as photography's essence.[91] From the 1920s onwards the mass media expanded, print journalism became popular and photographic technology improved. As a result, photography became the definitive medium to capture the event as a moment, an instant, something that could be frozen in time.[92] The profession of capturing this decisive moment was photojournalism, experiencing a 'Golden Age' roughly between the 1930s and 1950s, when illustrated magazines and newspapers were popular news media.[93] Photo reporters followed the action, and were right on the spot to capture the instantaneity of the moment. This lasted until portable video cameras were introduced into journalism in the late 1960s.[94]

Traditional photojournalists employed photographic gear that was light enough to carry, which made it possible for them to shoot quickly and from unusual viewpoints prescribed by the (hazardous) situation (think of shooting from a car or plane window or from behind a wall in an ambush). If one considered the technology alone, this should be the golden age of photojournalism. Digital cameras today can save a large number of photographs on memory cards, automatically adjust settings to the available light, are much better than film in very low light, have quick autofocus, and can be used with high quality zoom lenses that are less heavy than analogue ones. With a laptop and a satellite phone, pictures can be adjusted and sent to the publisher in minutes.[95]

However, ever since the rise of video, the recording of events has been replaced by video news footage. In recent years it has dispersed across an even broader range of media, such as smart phones, surveillance cameras, et cetera. In the era of video, Campany posits, photography has lost its

[89] Campany (2003) : n.p.
[90] Campany (2003) : n.p.
[91] Roberts (2009): 283.
[92] Campany (2003) : n.p.
[93] Moran (2010): 181.
[94] Campany (2003) : n.p.
[95] Stallabrass (2013): 43.

monopoly on stillness and immediacy. Technically a video image is stoppable, repeatable, inexpensive and quick and so it has come to take over many of the roles previously held by photography. Video has now become the medium to grasp a moment, giving the event to us as it happens, live or in real time on television or online.[96]

One could say that the influence of photojournalists has been in decline since the 1970s.[97] Newspapers have seen themselves forced to cut their photography expenses and decrease their photography staff, as an effect of the change in consumption towards video content.[98] As a result, photojournalists have to fulfill their assignments in less and less time, if they are so lucky to still have assignments at all. Most photojournalists only have a couple of days to spend before having to hand in their images to their employers or authorities, making it impossible to conduct in-depth research to sketch a broader context for their photos. For instance, only live or at least up-to-the-minute spectacular reports, high on emotion and low on analysis, were demanded by news organisations in the UK and US during the Iraq conflict.[99] However, it is unjust to speak of a 'death of photojournalism', because, says Campany, '[…] it was mistakenly assumed that its only possible significance could derive from a monopoly over stillness and over our comprehension of events'.[100] The reason for the decline of photojournalism does not lie primarily in a shortage of money or time, but in our lack of interest in photojournalism as we knew it. Therefore photographers today are forced to seek new possible approaches and thereby redefine the concept of photojournalism and photography in general.[101] These will be discussed in the third chapter.

As I have already mentioned in the previous section on the photographic film, many photographers are striving to push photography's boundaries. They are always in search for something new, a new image, says Vilém Flusser, but since photography (in its form of decisive moment) is in crisis, this quest is especially urgent. Those photographers trying to transcend photography's boundaries, those playing against the apparatus, could be called *visualists.* In his essay 'Dokumentarismus/Visualismus laut Müller-Pohle', Flusser argues that there are two types of photographers: documentarists and visualists.[102] Both are trapped in a dungeon, wanting to look outside onto the world. The wall of the dungeon is our culture. In this wall there are keyholes, made by jailors. Documentarists peer through the keyhole, recording the reality as precisely as possible, in the shape of the keyhole. The keyholes are a metaphor for the visual conventions through which we look at the world. Because the documentarist only looks through the keyhole, he thereby accepts the

[96] Campany (2003) : n.p.
[97] Campany (2003) : n.p.
[98] Murabayashi (2013).
[99] Stallabrass (2013): 38.
[100] Campany (2003) : n.p.
[101] Campany (2003) : n.p.
[102] Flusser (1998 [1982]): 29-36.

instrument of the jailor. The keyholes are also symbolic for the apparatuses (cameras/technologies) we use, which are shaped by cultural convention. Visualists sit in the same dungeon, but try to break new holes in the wall in order to create a new perspective on the world 'out there'. They want to see something new, something impossible, something invisible. So in order to make photography urgent again, we need visualists to break new holes in the wall.

Flusser understands the program of the camera, its functions, as a game of possibilities. There are more possibilities than any photographer could fulfil (or even the totality of all photographers), so no photographer can entirely understand the program of the camera in its entirety. This obscurity of the camera is precisely what motivates photographers to take pictures. They want to win the game, but that is in fact impossible. To combine Flusser's essays 'Dokumentarismus/Visualismus' and 'The apparatus' I would summarise that documentarians play *with* photography, but can never win the game because they are not the masters of the rules (culture is the master, the jailor), whereas visualists play *against* photography, unable to win because it is impossible to reach the end of the game; new possibilities will always arise.

Every program, writes Flusser, requires a metaprogram by which it is programmed. For instance, the camera functions on behalf of the photographic industry, which functions on behalf of the industrial complex, et cetera. Not the material of the apparatus (the *hardware*, i.e. the metal in a camera) but the rules of the game (the *software*) make it valuable. Power has thus moved from the owner of objects to the programmer and the operator. Only when one is able to program the camera, in other words, able to change the rules of the game or to shape the hole in the wall, one has power. Flusser argues that it is thus the task of the visualist then, to firstly modify the apparatus. This is the difference between documentarists and visualists: the latter do not look through the hole of the camera, but look *at* the hole to see what one could do.[103]

The media industry programs its functionaries and apparatuses according to certain norms. For the journalistic apparatus speed, versatility and low costs are important, so therefore it programs their camera apparatuses as relatively small, light weight, versatile, digital image makers. News organisations often prefer to provide cameras to local amateur photographers rather than fly out professionals to conflict zones, or benefit from unpaid citizen-journalists taking pictures with their smart phones. Rates paid for publication of newspaper photographs have been in steep decline. [104] As I have already mentioned, there is little time or money for photo reporters to research. As such, the keyhole of traditional photojournalism seems to grow smaller and tighter, making it harder and less interesting to look through it. To gain a new perspective, the visualist might need to abandon or modify the keyhole of common photojournalism; abandon its apparatuses that were focused on the

[103] Flusser (1998 [1982]): 29-36.
[104] Stallabrass (2013): 44.

decisive moment. Richard Mosse abandons the apparatus that is programmed by the overarching photojournalistic apparatus; the versatile, modern digital camera. He plays against the journalistic apparatus by using heavy, big, slow, distanced and static mediums. It does not mean that Mosse does not play the photographic game, but by choosing another apparatus, he has managed to change the rules of the game. He has created a new hole in the wall in order to obtain a fresh perspective.

More than half of all news 'photographs' today are stills from video footage and other digital sources, and even more in the reporting of international conflict. As a result, the distinction between different technologies is blurring. This leads to a radical change in what we consider photography's definition, duties and abilities, leaving photography with new tasks and subject matters. Photographers have become aware of the keyhole they were looking through. 'Far from being its ultimate incarnation, the decisive moment that epitomised the photographic ideal can be grasped as a historically specific ideal', writes Campany. Defining a medium always happens in relation to other media. Its technology is in fact highly cultural. What we consider the definition and tasks of photography, depends on how we consider other image technologies. In the age of moving images that capture events instantly on a global scale, photography is given a new role.[105] A new hole has been knocked in the dungeon's wall.

'Late photography'

A new trope in photography is not the event itself, but its aftermath. These 'aftermath photographers' prefer to wait until the moment has passed and the video reporters are gone. 'The photographs taken come not just in the aftermath of the event, but in the aftermath of video', Campany argues.[106] The 'late' photographer does no longer search for the decisive moment, he is no longer a photographer-as-detective or a hunter lying in wait.[107] Better suited are terms like summariser or accountant, ceding the event in progress to other media. Photographs rarely break the news anymore.[108] There is a tendency that photographers move away from depicting the instant frozen in time right on the exact spot, to observing the event from a distanced position (both in time and space), in photographs that display a rather melancholy silence, immobility and stillness (fig. 7).[109] 'They could not be further away from the black-and-white traditions of the social documentarian, or the often gruesome shots of photojournalism', says Sarah James in her essay on

[105] Campany (2003): n.p.
[106] Campany (2003): n.p.
[107] Roberts (2009): 289-290.
[108] Campany (2003): n.p.
[109] Roberts (2009): 289.

aftermath photography.[110] These aftermath photographs are not only literally distanced, but also in the sense that they give a secondary interpretation of an event in a newspaper, after the live video footage seen online or on television, or even further removed from the event when they appear on display in monumental size in galleries and museums.[111]

Not only waiting until after the event, but also the large format camera and its resulting distance, relate Richard Mosse to 'aftermath -' or 'late photography' as practiced by artists such as Sophie Ristelhueber, Simon Norfolk, Joel Meyerowitz and Paul Seawright (fig. 8). Although the emergence of this kind of photography does not represent a general approach amongst contemporary documentary photographers[112], the position of these vanguard artists is also appropriated by photojournalism, documentary, advertising and fashion.[113] Pejoratively called 'ruin porn', even amateur photographers and aspiring artists indulge in 'urbexing' (urban exploration) to photograph urban wastelands or dilapidated buildings. However, they shoot digitally, heavily manipulate their photos, incorporate close-ups of the decay and do not photograph after an event; rather they photograph buildings that have been there for ages, only interested in the ruin's aesthetics, not what has caused it, making the 'ruin porn' trend different from aftermath photography both in style and content.

Although Congo has not been covered intensively by video journalists, Richard Mosse similarly waits until the event is over. In fact, he is unable to shoot during action, because the fighting occurs largely out of sight and neither is his equipment capable of capturing action. Mosse's pictures therefore hardly picture an event, only the residues of events, remnants of action, the aftermath of conflict. He photographs landscapes once fought over, abandoned houses, plane wrecks, military gatherings, and some static portraits, never closer than a medium shot.[114] The main characteristic of Mosse's large format camera is that it is a very slow medium in every aspect. It slows the photographer down because of having to carry the heavy gear, taking the time to setting up the tripod and camera (which takes a few minutes), having to take out one sheet of film and insert a new one after every shot and focus manually.[115] Add the time to calculate the exposure and distance, and the handling and development of the infrared film, and we notice that Mosse's equipment is slow in many ways.[116] It is also 'slow' and still in its inability to move. The photographer cannot shoot 'action photos', only landscapes, still lives or static portraits. It forces one to mount the camera on a tripod,

[110] James (2013): 118.
[111] Campany (2003): n. p.
[112] Roberts (2009): 290.
[113] Campany (2003): n. p.
[114] Medium shot: portrait from the hips up to the head.
[115] Weiner (2014).
[116] Sherwin (2008).

in contrast to photographers shooting hand-held (fig. 9). Choosing a different camera angle or composition is not simply done; it has to be thought out beforehand.

Shooting with a large format camera on a tripod also entails that a photographer cannot go unnoticed. In opposition to traditional photojournalists who want their cameras to remain unseen to create 'truthful' pictures, Mosse's camera certainly attracts attention. The subjects on these large format photographs seem to have a heightened awareness of the photographer's presence; they pose rigidly and consciously. It is a vulnerable position for both photographer and model: the photographer draws attention to both himself and his apparatuses, and the model is aware of him/herself as a subject being photographed. Both have to expose themselves. This calls to mind the dangerously vulnerable position of the aerial photographer in the World Wars: having to fly slowly meant drawing attention to himself. The portraits shot with the large format camera are static and somewhat classical. Although there is a definite interaction between photographer/camera and subject, it is a distanced relation. Instead of photojournalism's effort to get close to the people, Mosse shows a more distanced view, reinforced by the use of his cameras.

The Mamiya 7 and the Arriflex on the steadicam are quicker than the large format camera, but still slow mediums. Although the Mamiya is handheld and employed more easily than the large format camera, it is still a rather slow camera. Whereas digital photographers simply have to adjust the settings and shoot, shooting analogue means having to transport the film, set the exposure and distance manually, change the film rolls when they are full, et cetera. Mosse uses this camera for scenes where a more rapid response is needed.[117] However, we have learnt that shooting with infrared means using a small aperture (to simplify focusing). So if one needs to shoot a quick moving scene, or when walking (which probably needs a shorter exposure time than 1/125), the photographer needs a lot of sunlight to be able to record the scene. So the camera may be more flexible, it does not per definition mean that it is that much quicker in response. Whereas the Mamiya is actually quite small and discrete (comparable to a DSLR), the steadicam is a big, heavy harness, which even looks like artillery (fig. 10).[118] When the film footage shows people, they instantly focus on the camera, probably fascinated with the technology and novelty. This way it is completely different from versatile DSLRs that are able to both photograph and film, are small and lightweight, and hardly capture attention.

Other aftermath artists work with similar large format cameras, shooting detailed analogue pictures of landscapes where conflict had taken place before, just as carefully composed and depopulated as Mosse's landscapes. Both their and Mosses landscapes are largely corpseless, even humanless, calling to mind the aerial photographs again. Sometimes humans appear small, simply as

[117] Video: *Richard Mosse Talks About Infra at Jack Shainman Gallery, NY*.
[118] Mosse (2014).

markers of scale.[119] Art and photography scholar Sarah James writes in her essay on aftermath photography that these images, despite their lack of a human element, contain a political message.

> *Their carefully composed nature, often lengthy exposure time and beautifully printed form contrasts starkly, and consequently also offers an ideological alternative to the cheap current of 24-hour live coverage endlessly relayed to our living rooms via the world's news agencies, and the form of spectatorship this promotes. In moving against the shocking televised images that are assumed to have lost their power, these careful, slow photographs force a deeper kind of reflection on important subjects too often lost in the media's glare.*[120]

Just like Richard Mosse, the aftermath photographers want to show the invisible; conflicting power, globalised warfare and capitalism, unknowable terrors, surveillance, genocide, et cetera. They feel the urge to abandon the keyhole of the photographic decisive moment, fed up with the rules of the traditional photojournalistic game. In opposition they appropriate older media to create new approaches to the world; emphasizing stillness, slowness, distance and stasis. Flusser ends his essay 'Dokumentarismus/Visualismus' with a critical remark, questioning whether a visualist's new beaten hole is actually that different from a documentarian's keyhole.[121] I agree with Flusser that although Mosse escapes the ties of the photojournalistic program, he is still bound by the possibilities and limitations of photography. Both visualists and documentarists look at the world through their respective culturally shaped holes; to photograph is to peer through a hole. However, when looking for a new perspective, it is better to create a perspective of your own, using an apparatus of one's own choice instead of one dictated by the jailor (cultural conventions). Moreover, a visualist is aware of his hole, his apparatus, his viewpoint, whereas the documentarist fixates too much on looking through the keyhole that he forgets that it was imposed upon him.

Conclusion

On examining the influence of the production process of Richard Mosse's *Infra* and *The Enclave* we have learnt that it contributes to their meaning in multiple ways. Mosse's kitschy but simultaneously distanced and distinguished photographs metaphorically make the invisible visible thanks to the use of the infrared film emulsion, which conjures connotations to both the military and the anti-military hippie movement. The choice for cross processed infrared film, which used to be seen as a amauteuristic, tacky medium, counters the seriousness and literalness of regular photojournalism. Similarly, Mosse's use of slow and cumbersome equipment and working style is a visualist's turn

[119] Roberts (2009): 290.
[120] James (2013): 118.
[121] Flusser (1998 [1982]): 33.

away from photojournalism in its form as ‘decisive moment’, and a dissociation from superficial video journalism, searching for medium specificity technically by returning to analogue photography (using tangible material such as film and slow apparatuses) and conceptually by choosing for the aftermath instead of the event.

Chapter 2: Realism and truth

This chapter focuses on the issue of representation. The main question that I will discuss is how Richard Mosse's photography relates to the truth claims of photography at large and documentary and journalistic photography in specific, on the basis of the semiotic concepts 'indexicality' and 'iconicity'. Throughout the chapter, I will illustrate my argument with a comparison between documentary and journalistic photographs made during the conflict in the DR Congo and Richard Mosse's photographs.

In the first section I will discuss how Mosse's photographs relate to reality as index and icon. I will investigate how photographic indexicality has often been related to realism and truthfulness, and although it has often been often challenged and refuted, it still is a psychologically persuasive argument in photography's truth claim, as David Green and Clive Scott argue in their *Theatres of the Real* and *Photography and Language* respectively.[122] I will show how Mosse persuades the viewer to trust in his photographs, even though the lack of resemblance to reality confuses the viewer.

In the second section I will elaborate on how Mosse's work is a reaction to the truth claims of photojournalism and documentary photography. The latter claim to have a special bond with reality on the basis of the same shaky argument of photographic indexicality, which still shapes the conventions of the documentary and journalistic practice. I will use Derrick Price's 'Surveyors and Surveyed' and John Tagg's *The Burden of Representation* to study how documentary and journalistic photography's 'truth' is a social construct building on specific conventions, and thereby cannot be truthful.[123] I will discuss how documentary and journalistic photography subtly deceive, and Mosse's photographs openly lie, to study how Mosse reacts to the supposed dichotomy between index and icon.

If the previous sections discusses photography's confusion or conflation of realism and reality, this section moves in the opposite direction, claiming that photography has long reached a crisis of representation, using Bernd Hüppauf's 'Experiences of Modern Warfare and the Crisis of Representation' and Susan Sontag's *On Photography* and *Regarding the Pain of Others*.[124] This crisis of representation entails that although realistic journalistic and documentary photographs do not necessarily lie, they do not tell the truth either; they cannot represent human suffering nor the abstract nature, the complexity or the intangibility of war. I will study how Mosse reacts to this crisis of representation.

[122] Green (2009); Scott (1999).
[123] Price (2004); Tagg (1988).
[124] Hüppauf (1993); Sontag (2005 [1973]); Sontag (2003).

2.1 Belief

If we look at Richard Mosse's photographs, we see mainly landscapes and distanced portraits, glowing with magenta and pink hues. We see vast mountainous pink land with meandering silver-blue rivers, hills and tiny cows, people and settlements. The portraits are mostly from the hip up, or full length, showing rebels in their attire or civilians, calmly posing amid pink foliage. All scenes have been carefully framed and exposed. They are full of detail and saturated colours. Now how do these pictures relate to the reality they represent? The relation of Mosse's photographs to reality can be studied by means of semiotic theory. Semiotics, the study of signs, has proven an interesting model to study meaning-making in photography. The semiotic terms index, icon and symbol are used to describe the relation between signs and the object they refer to. A sign that has a causal relation with its referent is called an index; for instance, smoke is an index of fire. Therefore an index is often called a trace. A photograph is indexical in the sense that the scene before the lens has been recorded mechanically on the photographic film base. Mosse's photographs therefore are indexical of the scenes that happened before his camera; they are traces of Congolese landscapes and people.

A sign whose relation to an object is based on a (stylized) resemblance is called an icon. A purely iconic sign for instance is a painting: there is no causal relation between what is represented and the representation but there is a stylized resemblance that links them. The truthfulness of iconic signs is thus based on visual similarity with reality; it does not necessarily have a causal relation to reality. Hilde van Gelder and Helen Westgeest argue that in analogue photography, the indexical automatically installs the iconic.[125] This entails that an object pictured on an analogue photograph looks similar to that same object in real life, because they are causally related through the act of photographing. To a certain extent this is indeed true for Richard Mosse's photographs and film. We do recognize these images of people and landscapes as referring to real people and their land. However, the indexicality is seemingly weakened and the iconicity is increased by the pink hues in the photographs: it looks as if the causal relation is diminished, because the pink seems to be constructed by the photographer. The strange colours ask for a more active spectator, for more of his/her ability to see similarities between representation and the represented. The photographs look realistic, except from their colour shifts. We understand that these plants are real plants, although they do not look like normal plants. They have been there before the lens, but not in their pink quality. So instead of the indexical automatically installing the iconic, the seemingly diminished indexicality heightens the iconicity. The iconicity of the photographs is further underlined because they look similar to classical paintings. The photographs of landscapes take on some aspects of

[125] Van Gelder & Westgeest (2011): 35.

pastoral painting, with their carefully placed herds of cattle and tiny people. This strange combination of indexicality and iconicity makes the spectator look twice and ask 'what am I actually looking at?'.

Lastly, signs can function as symbols. A symbol is a sign whose relation to an object is based on cultural conventions and agreements. For instance: scales are symbolic signs for justice. Symbols are often neglected in theories of photography, which focus mostly on the discussion whether photos are better described by means of iconicity or indexicality.[126] However, it is important to note that photos themselves are symbolic: we have agreed that we look at pieces of glossy paper to memorize people, events and things. As I have mentioned above, because Mosse's images are pink, they ask more of our ability to see similarity. If one can *learn* how to see similarity, to understand icons - be it figurative paintings or photographs – these icons are ultimately symbolic or based on a convention.[127] Subsequently, photographers can use many symbols to create meaning: not only pictorial effects such as darkness and light for negative and positive connotations, low or high points of view for submission or supremacy, but also a whole range of symbols as used in popular culture, art, religion, et cetera. I will discuss the symbolism of Mosse's work in more detail in Chapter 3.

Ever since its invention, photography's indexical origins have been employed to validate claims of truthfulness. Its indexicality, which entails the imprint of light reflected off an object onto the chemical or electronic image field, creates a visual similarity that possesses a degree of accuracy and 'truthfulness' unachievable in purely iconic signs such as painting. Whereas pure iconicity is often linked to imagination, creation and subjectivism, indexicality is linked to automatism, accuracy, transparency and objectivism. However, a photograph is only considered to be truthful when it is not only indexical but also iconic: it must look like the real thing it represents, even though an index need not (and frequently does not) resemble the thing it represents. The indexicality of a traditional photograph is inherent in the effect of light on chemicals, not in the image it produces.[128] Nevertheless, the necessary presence of subject, camera and photographer has often been linked to photography's assumed truthfulness.[129] Richard Mosse's photographs may be staged, some tableaus constructed, but the photographer, the camera and the subject must have been present at that specific moment in time. Mosse was there, a first-hand witness, mechanically recording the

[126] I do not wish to revisit this discussion because photography is too diverse in its approaches and uses to be too categorical about it. In 2007 James Elkins organised a roundtable discussion with nine experts of theory of photography on the question whether photography is better described by means of indexicality or iconicity. This debate did not lead to definite conclusions because they discussed photography in general, without specifying what particular photographs each participant had in mind. Index and icon are not mutually exclusive and can be equally present in a photograph, and the ratio is just a matter of a gliding scale depending on the production and use of a particular photograph.
[127] Goodman (1968).
[128] Gunning (2004):40.
[129] Snyder (2007): 369.

configurations of radiation reflected off objects in front of the camera. We could say that these photographs are evidence of the situations that have happened before the lens.

André Bazin proposed that the photographer's contribution in the taking of the picture is strongly limited due to the highly automated technology involved, as opposed to the inescapable subjectivity of a painter (which is connected to iconicity). This is why photographs possess a substantial 'quality of credibility'.[130] Others challenge this position, and problematize the supposed truthfulness of the mechanical and causal connection, because the photographer in fact chooses his images from an infinite number of sights.[131] Subsequently, at every stage of the photographic process chance effects and purposeful interventions produce meaning – choice of subject, backdrop, angle, proximity, camera, lens, film, exposure time, aperture, development style, printing method, cropping et cetera.[132] The resulting photograph is a record not of reality but of a set of judgements made in front of reality, constituting a vocabulary of the photographer, putting them together into his own photographic language, a *style*, as Clive Scott argues in his *Photography and Language*.[133] Take for instance Mosse's distanced approach to his subjects; this is not a given approach but a style. So although it is true that the camera indexically records something onto the image, *how* something will be represented is neither natural nor necessary; it is arbitrary, conventional (see fig 11-13 for different images of the same subject).[134] Although Mosse's technology is indeed 'highly automated' (in comparison to painting, not in comparison to digital photography), his choice for cameras and film is highly personal and conceptual and renders his images in a specific 'look'.

Clive Scott posits that it is an illusion to treat the photograph as reality duplicated seen it with our own eyes. In fact, camera perception is not like human perception. Photography may be realistic in relation to other media, but not realistic in relation to human-eye reality. It is the visual arts that have provided photography with its generical structure and many of its compositional conventions. [135] Craig Owens adds that photography could be considered the culminating point of pictorial efforts to depict the world 'out there' in terms of the classical system of representation: realism.[136] Although realism strives to represent reality truthfully, without artificiality or artistic conventions – as a pure index -, it in fact is a convention itself, a representation made by man – so it must be *art*ificial, not natural. Photographic realism is something our perceptual culture has educated us into: the truth value of 'realistic' images depends on the ability of the viewer to see a

[130] Bazin (1960): 7.
[131] Berger (1972): 10.
[132] Tagg (1988): 3; Snyder & Allen (1975): 149; Batchen, (1999 [1994]): 18.
[133] Scott (1999): 21-22, 33.
[134] Snyder & Allen (1975): 151.
[135] Scott (1999): 9.
[136] Owens (1992 [1982]): 89.

resemblance between a realistic representation and reality.[137] The 'realism' of these pictures is therefore not caused by indexicality but by iconicity; it employs a perfected realism as pursued for centuries in painting, and consequently conventional. For instance, it is a convention that we understand something that is displayed on rectangular photographs as realistic, because a rectangle does not resemble the shape of the human retina. It is an aesthetic choice as developed throughout the western tradition of painting.[138] The landscape photographs of Mosse are in this sense similarly 'untrue' to vision in the aspect that they are pinpoint sharp all over, as an effect of using a large aperture. This can be obtained indexically by photographs and created in iconic paintings, but the human eye is unable to render such a large depth of field sharp. However, sharpness is mechanically and objectively created, and seems to equate accuracy and realism, so on the other hand the extreme sharpness causally rendered by the camera's mechanics can also be linked to extreme truthfulness.

Traditionally thought of in terms of a faithful representation, as the direct transcription of the real, as the evidence of facts, the photographic image has usually been placed on the side of nature and truth.[139] This once universal belief in the camera's truth has ever since been challenged by all kinds of overt and covert manipulations and trickeries. Especially since the rise of digital photography, it is common sense that photographs are representations, iconic signs, and that we cannot take them for faithful transcriptions of reality.[140] Nonetheless, David Green posits in his *Theatres of the Real*, we continue to trust photography, to believe in its credibility.[141] Martha Rosler adds that broadly speaking, the public still trusts photographs it sees in the newspaper or on the news.[142] Indexicality is a logically weak argument for truth but it has proven psychologically persuasive, so it continues to shape how we understand photography as truthful. 'More obvious instances of fakery and performance seem only to confirm this, since they are most often regarded as a corruption of the very medium itself', says Green.[143] Although manipulation has been integral to photography ever since its beginnings, we find it harder to trust digital photographs than analogue ones. Since it is harder to verity the degree to which digital photographs have been constructed or altered, analogue photographs more easily summon the viewer's confidence in their truth value. [144] The more manipulation takes places, the more the image shifts towards being an icon or symbol instead of an index, and consequently its truth value diminishes. Digital photography is thus more

[137] Scott (1999): 9-10.
[138] Damisch (2003 [1978]): 88.
[139] Green (2009): 104.
[140] Solomon-Godeau (1991b): 169.
[141] Green (2009): 104.
[142] Rosler (2004): 224.
[143] Green (2009): 104.
[144] Walden (2008): 4-5, 108-110.

similar to painting because of the fact that a digital icon need not be indexical; it can be an imaginative, and imaginary, reconstruction.[145] A photograph therefore is valuable as an index of truth only to the extent that the process by which it was made is stated explicitly.[146] In Mosse's case he emphatically expresses that he photographs analogue, without any digital intervention except scanning. On his website he shows many pictures of himself and his team on location. As a result, the viewer trusts in the truth value of Mosse's photographs, even though they are initially confusing due to their pinkness. Although the photos could have been digitally constructed or manipulated, the viewer believes that the photographer has gone to Congo to take these pictures. Even though the pinkness warns the viewer to be on guard, because it does not looks like reality, the viewer chooses to trust the pictures as 'true', as a record of reality.

In short, the viewer believes Mosse's photographs to be indexical: he/she trust them as evidence of what happened before the camera, as bearing witness to real events. This trust in indexicality is actually based on seeing some resemblance to reality (apart from the colours). However, the indexicality is seemingly diminished and the iconicity increased by the pinkness, which makes the photographs look unreal and constructed. As such, the pinkness warn the viewer to be on guard. Nevertheless, he/she believes them to be picturing something real, because Mosse emphasizes that he shoots analogue and does not manipulate.

2.2 Openly iconic and paradoxically indexical

All of Richard Mosse's work is made in areas where photojournalists and documentarians also find themselves. His work too focuses on conflict and disaster. Art critics often ask Mosse if he sees himself as a documentary photographer. He consistently answers that he sees himself primarily as an artist, but with documentarian's blood. As I have discussed in Chapter 1, Mosse's work is a turn away from photojournalism as decisive moment. But how does Mosse's work relate to photojournalism and documentary on the basis of indexicality and their claims of truthfulness? I will discuss how documentary and journalistic photography relate to reality and truth and how Mosse's work compares.

The filmmaker and critic John Grierson is commonly credited as the one to coin the term 'documentary', as a definition for any non-fictive cinematic medium. He put forward the idea of documentary as authentic image-making of a 'pre-existing reality through the creative treatment of

[145] Scott (1999): 27.
[146] Snyder & Allen (1975).

actuality'. Starting point for documentary images is indexicality – the 'immediate material of the modern world' – from which they pass to iconicity: the 'creative treatment'.[147] The term 'documentary' itself derives from connecting documents with authenticity and truth. That a realistic photograph can come to stand as *evidence*, rests not on a natural or existential fact (its indexicality), but on a social process, posits John Tagg in *The Burden of Representation*. He argues that the coupling of evidence and photography in the second half of the nineteenth century is bound up with the emergence of institutions and new practices of observation and record keeping: police, prisons, hospitals, schools, factories.[148] The immense usefulness of photography to the mass media, advertising, police, and the family, is one of the many reasons that have made us accept photographic truth as given.[149] Documentary appropriated the indexicality of photographic technology to a central and privileged place within its rhetoric of immediacy and truth.[150] It even elevated the notion of photography as evidentiary truth to an ethical principle.[151] Conventionally, documentary is supposed to be an indexical window on the real, and it shares the assumptions of objectivity, impartiality and transmission of facts, with its mass media counterpart: photojournalism.[152]

However, far from being a neutral presentation of pre-existing facts, documentary 'realism' may involve certain essential formal strategies. Establishing the authenticity of a document is not a univocal process of determining truth, but rather a discursive technique. The truth value relies upon a shared set of values; we agree on the technique of transferring information. A number of conventions and practices evolved to indicate truthful and authentic documentary from other kinds of photography. These included, for example, the use of black-and-white. Initially, photography was necessarily black-and-white, because it was not yet technically possible to recreate colour. However with the invention of colour photography, colour was used for more banal purposes such as advertising and domestic photography, and black-and-white photography was deemed appropriate for social documentary. It became a guarantee of the truthfulness of a photograph.[153] Colour only entered documentary around 1980.[154] Journalistic war photography often used a kind of de-aestheticized style: grainy images, casually framed, sometimes with motion-blur.[155] Today they are always in colour, but often of similar low quality (pixely, blurred, out of focus). This may be due to

[147] Grierson (1966 [1932-34]): 147.
[148] Tagg (1988): 4-10.
[149] Rosler (2004): 210.
[150] Tagg (1988): 8.
[151] Solomon-Godeau (1991a): 188.
[152] Solomon-Godeau (1991a): 190; Cramerotti (2009): 42.
[153] Price (2004): 111.
[154] Price (2004): 72-3.
[155] Ho (2001).

low quality of mobile phone cameras, or when capturing the action is held to be of more importance than securing the 'quality' of the photograph. Both seem to say 'I was there, I witnessed this, this is true'. But to have to engage with particular conventions, technical processes and rhetorical forms in order to authenticate photographs undermines the notion of the objective camera and with it any claim of documentary or journalistic photographs to be any more truthful than other forms of representation, Derrick Price argues in his 'Surveyors and Surveyed'.[156] In fact, truth cannot be guaranteed by anything. Even 'neutrality' is a choice, an aesthetic, a style. Naturalism is held to be non-symbolic, but the concept of the 'genuine' image as a natural, unmanipulated entity is an ideological phantasm.[157] A realist representation does not correspond in any direct way to the 'real thing'. It is, rather, the product of a procedure involving the subjective choice for a specific *means of representation.*[158] Traditional journalism and documentary employ a highly developed aesthetic, which in time has gained the mark of objectivity. By being ubiquitous in the media, the 'consumer' no longer regards it as aesthetics, and accepts it uncritically.[159] In this sense, Richard Mosse's pink is just as truthful to reality as the black-and-white once common in documentary; both are chemical recordings of natural light, rendered into unnatural colours. Both are in fact inherently indexical, but do not produce an image that is true to reality. But unlike the black-and-white images that we are used to, pink images come across as untruthful because they are simply unusual. Mosse also counters the de-aestheticized style of photojournalism: instead of grainy and blurred, his images are extremely sharp, which is also related to truth, although in a different way. Instead of casually framed and shot from the hand, Mosse's images are carefully framed and shot from a static tripod. Whereas we have gotten so used to the 'de-aestheticized style' of documentary and journalistic photography that we no longer regard it as a 'style', Mosse's images are so overtly stylized that the viewer recognizes it as aesthetic. Journalistic and documentary images are supposed to be unmanipulated, and only cropping, adjusting brightness and slight colour correcting are permitted. Of course, they are often heavily manipulated, but done so covertly or even secretly. They hide their iconicity and as such are deceiving. In contrast, Mosse's images are honest about their artificiality. They seem extremely manipulated or constructed. The pinkness is so openly unlike reality that it urges the viewer to think it is extremely iconic. The interesting thing is though, that that beautiful pinkness is in fact entirely indexical.

Although there are no clear or definite lines of demarcation between the genres of photojournalism and documentary photography, and photographers often engage in both practices, some crude distinctions are possible. In *Photography and Language*, Clive Scott has noted that the

[156] Price (2004): 73. Similar argument in Scott (1999): 78.
[157] Flusser, as quoted in Roberts (2009): 284; Mitchell (2006): 16.
[158] Tagg (1988): 155.
[159] Cramerotti (2009): 22.

photojournalist focuses on actuality, the moment, 'inevitably and excitingly epidermic, in constant change, instantaneous'.[160] This way, reporters make reality appear full of turning points and transitions, even though historical causality is present just as much in seemingly insignificant details.[161] In that sense, photojournalism emphasizes its indexicality; it shows that *this happened*. These photographs function as a witness, as if the spectator was right there in the middle of the action, a record showing movement, capturing a particular instant or action frozen in mid-air. However, this 'indexical' instant may be carefully awaited, or convincingly created. For instance, visual movement is created by slanted horizons and motion blurs. Journalistic photographs also stress the indexical only-once-ness by showing extreme emotion, as epitomizing a moment of grief, fear or aggression (fig. 14-17). The documentary photographer, says Scott, may show us something that may look like an event, but only as it reveals a condition – existential, social or political. The documentary photographer lifts the superficial indexical actuality up towards the typical, the representative, the exemplary. This way, documentary openly increase the photograph's iconicity; it shows us that *things like these happen*. The photojournalist's photograph needs to tell us *what* something is, it seems literal; the documentary photograph wants to show us *how* it is, it works more figuratively.[162] Few of Mosse's photographs show action or movement. Still, these do not focus on the emotion of an individual or a specific event, but on an overarching situation and the mood of a group (fig. 18). Thereby Mosse lifts the action out of its indexical singularity into an openly iconic image that says more about the truth of a more general situation. Instead of focusing on photojournalistic only-once-ness, his pictures are capable of transcending their own literalness and in that sense are more akin to documentary.

Both journalistic and documentary photography have been generally understood as recording reality without interfering with something that happened. Grierson proposed that images should not be staged, but simply taken 'from the raw'.[163] Although documentarians and photoreporters try to convey a feeling of indexicality by focusing on the singular instant, movement and emotion, their pictures may be in fact posed or constructed. However, these instances of iconicity, of subjective intervention, are carefully hidden. Documentary photographers such as Robert Doisneau and Arthur Rothstein were heavily criticized when it was reported that they had staged a photograph. Mosse violates another rule of objectivity by overtly staging his scenes, emphasizing their iconicity again. He is not a 'fly on the wall', as some documentarians try to be: he actively constructs tableaus and therefore not just takes from reality; he creates it. Not only are his portraits carefully posed, with the subjects looking directly into the lens, Mosse also staged a *vanitas*,

[160] Scott (1999): 78.
[161] Stok (2008): 115.
[162] Scott (1999): 78 & 62.
[163] Grierson (1966 [1932-43]): 148.

a typical Western art trope that symbolizes the ephemerality of life. It is titled *Of Lilies and Remains*, and the accompanying caption in the back of *The Enclave* book explains that Mosse arranged the skull of a victim of the violence between leafs and flowers (cover image). It is confusing for the viewer, who recognizes the subject as documentary/journalistic, but is not used to instantly noticing that the photographer has obviously interfered.

The usual context for documentary and journalistic images are newspapers and current affairs magazines and websites – media associated with actuality, indexicality, objectivity, truth and rationalism. Unfortunately, in these media there is hardly any space left for a narrative or a complex arrangement of images, and easy to read and digest images supplant long term research and storytelling which does include underlying causes and consequences of a phenomenon.[164] Mosse takes the subject out of that usual context, and displays it in books and exhibitions, where there is space for complex images and long term storytelling. The photojournalist has to compete with a vast army of unpaid citizen journalists using a variety of (social) media, and if his/her work is published at all, its autonomy is often compromised.[165] That is why Mosse prefers to work independently. He is both commissioner and executor, so he has more freedom and time than an average photojournalist. He spent months researching the conflict. The 'eyewitness news' of citizen journalism might be impressively instantaneous, but it is at the expense of context, detachment, overview and maybe accuracy.[166] Mosse on the contrary is a detached, fresh witness, not a local who perhaps cannot see from another perspective than his own. Subsequently, the net of infinite possibilities caused by the rise of citizen journalism and its resulting fragmented homogenization makes it harder to distinguish between credible information sources, making explanatory meta-media necessary.[167] Mosse is his own commenter, carefully explaining in accompanying texts what he wants his images to convey.

By escaping these compromising circumstances, Mosse has created a possibility to show more truthful photographs than photojournalists and documentarians. However, taking it into an artistic context associated with subjectivity, combined with overt stylization, openly staging, and seemingly extreme manipulation, Mosse has chosen to emphasize the subjectivity and iconicity of his photographs, and thereby they are unburdened of any truth claim. He does not work according to the realist conventions of documentary and journalism that falsely became connected to truth; only their subject matter is similar. Whereas documentary and journalistic pictures are only seemingly objective and seemingly indexical, Mosse's images are truly indexical, yet simultaneously openly iconic and subjective. In other words, photojournalists and documentarians claim to be truthful by

[164] Stahel (2003); Applewhite, as quoted in Keller (2001).
[165] Cramerotti (2009): 32.
[166] Robinson, Brown, Goddard and Parry (2005): 952.
[167] Cramerotti (2009): 25-6.

hiding the iconicity of their photos and stressing their supposed indexicality. Mosse on the other hand, is overtly false about reality. By means of the paradoxical indexicality of the infrared pinkness, Mosse undermines the supposed dichotomy between objectivity-indexicality and subjectivity-iconicity. He questions and problematizes the indexicality and truthfulness of his own pictures, contrasting the truth claim of journalistic and documentary photos of suffering that we are used to.

2.3 The crisis of representation

Whereas the previous section showed how Mosse's photographs undermine the notion of objective truth in documentary and journalistic photography, this section addresses how Mosse's photography relates to the 'crisis of representation', which does not claim that documentary and photojournalistic photographs lie, but that they cannot capture the whole truth of a reality, especially in situations of war. Debates of objectivity and truth have been integral to the photographic discourse ever since its invention, and were often reason to proclaim the death of photojournalism or documentary.[168] But the actual crisis, or ontological problem, that keeps documentary and photojournalism perpetually teetering on the brink of their demise, is the question whether realistic photographs can actually say something meaningful about human experiences and the reality of war.[169] The (over)abundance of journalistic and documentary images introduces us to matters we otherwise would have never heard of, it broadens our view of the world. But whether it also deepens it is highly questionable.[170]

War photography has changed in form and subject over time, says Susan Moeller in her book *Interpreting War*, but what has remained the same is that war as represented by still photography does not really exist. 'Photographs, all war photographs, do not recreate life on the battlefield; they interpret it'. They take it out of context; they give a mere visual essence but not the total experience of war.[171] It might be stating the obvious to say that photographs cannot capture the reality and the experience of a whole event. Post-structural and postcolonial discourses have problematized the ability of *any* image of a visual field to convey lived experience, custom, tradition, or history.[172] That may indeed be hard or impossible, but in case of war the normal gap between experience and understanding is stretched to an extreme.[173] Of course, war will always seem a maze, and 'realistic' representation disappointingly inadequate. Issues such as despair, paranoia, resentment, hunger,

[168] Stahel (2003).
[169] I borrow the beautiful phrase 'perpetually teetering on the brink of its demise' from Rosler (2004): 230.
[170] Stok (2008): 105.
[171] Moeller (1989): 15.
[172] Rosler (2004): 211.
[173] Trachtenberg (1989): 74.

sexual abuse, violence are by definition almost beyond (photographic) communication. This crisis of representation or 'representational gap' is even further broadened by the abstract nature of modern warfare, as cultural historian Bernd Hüppauf argues in his essay 'Experiences of Modern Warfare and the Crisis of Representation'.

It is precisely its 'documentary' character and the seeming absence of subjectivity which placed photography at the centre of the crisis of representation, asserts Hüppauf. Although photographs do not always lie, they do not tell the truth either. Not so much in the sense that they distort reality, as much has been argued over, but because they cannot fully capture it. The abstract nature of modernity seems to require 'conceptual modes of representation rather than a pictorial duplication of visible reality'.[174] Such a requirement does not correspond easily to the character and predominantly documentary image of photography. The representation of modern warfare in photography and film provides us with a disturbing example of the fading link between experience and knowledge, says Hüppauf.[175] While the beginnings of such tendencies might have emerged in earlier war photography, the problems of representation which are associated with modernism are characteristic of 20th-century warfare: the experience of absurdity in a seemingly never-ending war with no moral justification, made World War I the threshold in the crisis of representation of modern warfare.[176] While the war in Congo is not a 'modern' war in the sense of the use of weapons of mass destruction or computer networks, it is bound up with modern issues such as the international fight over Congo's natural resources (most importantly coltan). The conflict is immense, intangible and complex: not easily (or at all) representable. Documentary and journalistic photography may be unable by their very nature to do justice to individual experiences and the war *as it really is*.

Already in 1928, the ubiquity of photographs displayed in the press forced the spectator to face the truth of capitalist society: its mechanical superficiality, its banality, its spiritual meaninglessness, according to cultural critic Siegfried Kracauer. Photojournalism, as a discourse, reiterated the same images time after time, simplifying their message, amplifying their surface.[177] And it still does. Susan Sontag explains in her *Regarding the Pain of Others* that photographs of victims of war are themselves a type of rhetoric: '[t]hey reiterate. They simplify'. These images perpetuate and reinforce themselves. Consequently, our insatiable hunger for the real paradoxically has caused what Ariella Azoulay called 'image fatigue'; we watch continuously, but have stopped seeing.[178] The media reduce complex situations into a simple image, and along with the constant stream of reiterated images they reduce recent history into visual clichés. The more often we see

[174] Hüppauf (1993).
[175] Hüppauf (1993): 45.
[176] Hüppauf (1993): 49.
[177] Kracauer, as quoted in Elkins (2007): 9.
[178] Azoulay (2008): 11.

images of '9/11', the bodies of assassinated dictators Saddam Hussein and Moammar El-Quadaffi, or sniper-struck civilians in collapsing Yugoslavia, the harder it becomes to understand their historical context and the less shocking they become.[179] The sheer mass of explicit war images has a numbing effect on the viewer and weakens the link between representations of reality and personal experience, Susan Sontag argues in her *On Photography*.[180] We are tired of stereotypical images of violence and famine in 'Africa'. In saying that the shock has worn off, I parallel Sontag's argument.[181] Wherever people feel safe, they will be indifferent, bored, numb.[182] ''We' – this 'we' is everyone who has never experienced anything like what they went through – don't understand. […] We can't understand, can't imagine', Sontag summarizes.[183] Mosse reacts to that indifference not by showing increasingly shocking images, but by employing beauty. 'Beauty is one of the main lines to make people feel something. It's the sharpest tool in the box', says Mosse.[184] The beauty of the images captures the attention of the viewer. However, when the viewer realizes that the subject is horrific, he/she is confronted by the immense contrast. The shock of reversal is amplified by the extreme beauty of the surface. So instead of showing a shocking surface (a reiteration of gruesome images), Mosse shows a beautiful surface. The resulting contrast with the horrible subject is more powerful and shocking than images of death and violence. Photography cannot not capture the chaos, the complexity of war nor the depth of experience, because they are unescapably overruled by the coherence, the harmony and the visual essence of the photographic surface. However, the spectator usually remains unaware of this, whereas Mosse, by amplifying the reversal between subject and surface, makes the viewer aware of the incongruence between them.

Derrick Price distinguishes documentary from other kinds of straight photography on the basis of its context of social investigation: archetypical subjects of documentary are workers, the poor, the colonized and victims of war.[185] Allan Sekula states that documentary photographers tend to aim their cameras downward.[186] 'Reality' often appears to equate the world of the oppressed or the unfortunate. Mosse's subjects seem an almost obscene mix of these archetypes: in the poorest country in the world, previously colonized by King Leopold of Belgium, the Congolese people are caught up in an endless war, pillaging and fighting in order to survive. However, Mosse does not display the people as simplified stereotypes. Instead, Mosse is less guiding in his portrayal of people. They are not easily recognizable as either victims or perpetrators. A juxtaposition of 'good' and 'bad'

[179] Stok (2008): 107.
[180] Sontag (2005[1973]): 15.
[181] Sontag (2003): 73.
[182] Sontag (2003): 89.
[183] Sontag (2003): 113.
[184] Video: *Richard Mosse. The Impossible Image*.
[185] Price (2004): 69.
[186] Sekula (1978): 237.

oversimplifies complex structures.Therefore his work is less simplistic and moralistic than many documentary or journalistic photographs; instead of objectively capturing reality, these often contain a pre-chosen message. Neither does Mosse reiterate the rhetoric as employed by typical journalistic or documentary photography: images of starving children, intimidating rebels or pensive victims of rape (fig. 19-23). The latter are often portrayed dramatically illuminated from the side, as contemporary Congolese Johannes Vermeer girls, as icons of trauma moulded by a Western art tradition. These visual clichés speak to our subconscious visual memory; we do not recognize them as referring to the Western art tradition (often with Christian themes such as the pietà), but we do experience them as beautiful and moving. Some of Mosse's pictures also refer to the Western art tradition, but do so openly and over the top, so that the viewer is not 'deceived' but part of the 'game'. I have already mentioned the *vanitas*, which is so obviously constructed that the viewer notices its artificiality. Another reference is a picture titled *Madonna and Child* (fig. 24). Instead of a mother and child, this is a photograph of an armed, male FARDC soldier holding his baby girl. Because the title so openly refers to Christian art and its message of purity and saviour, the viewer instantly 'gets' the reference, but it clashes ironically with the subject and makes the overall message ambiguous.

Many journalistic or documentary photographs made in Congo display moments of high emotion, the subjects portrayed close-up, made to instantly touch the viewer (fig. 19-23 and 25-28). Their messages are quick and easy to read, but seem rather narrow: 'these people are suffering badly' or 'these guys are evil'. They make the viewer feel close, whilst being safely far away. However, the viewer cannot be close, cannot understand the causes of the suffering and the individual experience, by simply seeing a picture of someone suffering, Sontag argues in her *Regarding the Pain of Others*.[187] Let me explain this by introducing Martha Rosler's concept of the 'physiognomic fallacy': we cannot understand a person's character by seeing his/her face.[188] Similarly, we cannot understand a person's feelings by looking at his/her outward appearance, because emotions are continuously changing and do not always show. Richard Mosse never tries to gets so close, not literally because his portraits are quite distanced, but neither on an emotional level. His work does not seem to feign emotional closeness, or the ability to understand what these people have gone through. He emphasizes the impossibility to understand a person's feelings by showing his subjects looking neutral, rather than sad, afraid, tough or reckless (fig. 29 & 30).

In brief, Mosse does not try to pretend that he can overcome this crisis of representation. In fact, he emphasizes that he can't, by stressing the incongruence between subject and photographic surface,

[187] Sontag (2003): 91 & 113.
[188] Rosler (2004): 221.

not using stereotypes, covert visual clichés or fake emotional closeness. He underscores that photography can only capture the externality of the world 'out there', the superficial visual resemblance to reality, and that it cannot show much of a deeper content. He cannot grasp it in all its depth and complexity either – and that is exactly what he emphasizes.

Conclusion

In researching how Mosse's photography relates to the truth claims of journalistic and documentary photography, I have proposed that Mosse's images problematize their relation to reality and truth. Indexicality does not simply equal reality or truth: Mosse's analogue images are unrealistically pink but after all entirely indexical. The images urge the viewer to believe and be sceptical at the same time: their subject is similar to that of documentary and the pictures are said to be analogue, but its style is partly unrealistic. 'Realism' is a convention that has become falsely connected to truth. Mosse deviates from these conventions as used in photojournalism and documentary photography and denies the possibility of 'objective' photography. By placing his images in an artistic context associated with subjectivity, overt stylizing, openly staging, and seemingly extreme manipulation, Mosse has chosen to emphasize the subjectivity and iconicity of his photographs, and thereby they are unburdened of any truth claim. Whereas documentary and journalistic photography practice subtle deceit, by concealing their iconicity and stressing their supposed indexicality, Mosse is overtly false about reality (the emphasized iconicity) while simultaneously telling an unreal truth (the indexical pinkness). In doing so, Mosse undermines the supposed dichotomy between objectivity-indexicality and subjectivity-iconicity.

If the second section questioned objectivity, the third section examined how Mosse's images relate to the impossibility to do justice to the complexity of reality in times of war by means of photography. The reiteration of realistic documentary and journalistic photography, with their rhetoric of stereotypes, binary oppositions, feigned emotional nearness, explicitness and seemingly absence of subjectivity, cannot equate reality, especially the reality of war. Mosse contrasts that rhetoric by showing distanced, less easy to 'read' subjects with neutral facial expressions, and by not using visual clichés or involving the viewer in recognizing them. He does not try to pretend that he can overcome this crisis of representation. In fact, he emphasizes that impossibility, by stressing the incongruence between horrific subject and beautiful photographic surface.

Chapter 3: Conceptual modes of representation

Following the previous chapter, in which I argued that it is impossible to adequately represent the reality of human experience and war, this chapter focuses on new possibilities, more conceptual modes of representation that have emerged after the crisis of representation. The main question here is: what alternative approaches to representationalism does Richard Mosse take?

Photographers and theorists alike have considered the issue of what can be known or communicated about the world by photography. In the first section I will investigate some alternative approaches to representationalism that are discernible in contemporary photography. I will use Frank van der Stok's 'Mental *Images*' and Alfredo Cramerotti's notion of 'aesthetic journalism', to argue in favour of less straightforward indexicality and realistic depiction: to construct ambiguous meaning and leave room for a deeper understanding by means of the viewer's imagination and a deconstruction of realism. I will also study how diminishing indexicality could entail a risk of losing touch with reality, by employing Martha Rosler's 'Post-photography/Post-documentary?'.

In the second section I will discuss how Mosse's work deviates from straightforward indexicality and realistic depiction by using conceptual modes of representation. I will show how it relates to the concepts of construction and deconstruction as I have introduced in the first section, and how Rosler's warning affects it. I will argue in favour of less indexicality, but to not let go of it completely, because vague traces may be inviting to trail, but can be easily wiped out.

In the last section, I would like to take a closer look at the titles of Mosse's work, which puzzled me the first time I read them, because they refer to popular music. I will employ Clive Scott's *Photography and Language* to study whether the titles should be considered indexical, iconic or symbolic. I will use the Brechtian notion of estrangement to clarify how the combination of titles and images are used as deconstruction.[189] Finally I would like to investigate, by employing Rosler's text again, whether they increase the risk of losing touch with reality.

3.1 Construction and deconstruction: imagination and contemplation

In the previous chapter I have expounded that (realistic) photography has a twofold problem: it cannot deliver information truthfully and it cannot adequately represent human experience nor the intangibility and abstract nature of war. The former assertion has been integral in the debate about photography ever since its invention. The latter however rose with the crisis of representation, and has qualitatively shifted from the field of journalism to that of art since the 1990s, according to

[189] Scott (1999).

Andrei Siclodi.[190] Since then, art photographers have posed fundamental questions about representationalism (the practice of realistic representation) and mainstream conceptions of reality, taking the lead in the discussion on the crisis of representation. They problematize what can be known or communicated about the world by photography; Mosse could be considered one of them.[191] Some photographers regard certain issues so urgent that they cannot leave it outside their practice. They continue to feel the necessity to inform others, to say something about the world, although they are aware that 'saying something about the world' may be hard or impossible. On the one hand, one could argue that straightforward, 'realistic' depiction has become irrelevant after the crisis of representation. On the other hand, as Jeff Wall argues, the photograph is forever tied to the obligation to depict 'what is there', because it involves a technique of inscribing reality.[192] Should one not abandon representationalism if one strives to represent something unrepresentable, so abstract, complex and intangible as war and human suffering? In order to go beyond the linear way of proposing a 'true' version of the real, photographers have invented new languages to tell the story. Just like war photographer Frank Hurley once made a constructed image consisting of twelve different negatives, because he felt that purely indexical images did not do justice to the disorienting experience of fighting in trenches in the First World War, some photographers today also try to bridge the representational gap between the 'reality of war' and mimetic documentary.[193] Hurley tried to do justice to the *idea* of truth. Some contemporary photographers similarly try to do justice to the experience and reality of war, although their work is very different from Hurley's.

Photography curator Frank van der Stok has noticed that there are a number of photographers who see imagination as a fitting response to the crisis of representation. In his essay 'Mental *Images*' Van der Stok argues that these photographers take on a historiographical attitude towards the *image of history*, to which I would suggest adding images of *recent* history. They investigate how representations come into being and how they are 'written', reused, forgotten or even erased. Van der Stok distinguishes three models: parallel history, alternative history, and deconstructing history. Photographers working according to the model of parallel history add depth, richness or nuance to the image of history as we think we know it, by telling stories about unknown events or by telling well known stories from an unknown perspective. Alternative history is when photographers present fictional narratives or speculative imaginings in a pseudo-documentary fashion, as if they were true stories. The viewer is left wondering whether the story is true or made up. Deconstructing history is when photographers deconstruct the way in which visual and other

[190] Siclodi, in Cramerotti (2009): 13.
[191] Representationalism: the theory and practice of realist representation in art. Http://www.merriam-webster.com/dictionary/representationalism.
[192] Wall (1995): 259. And Snyder & Allen (1975): 148.
[193] Hüppauf (1993): 53.

media supply information to our collective and personal memory, by exposing their underlying constructs and rhetoric and thus calling them into question. We have become so used to photographic realism that we have come to confuse it with reality. A deconstruction of realistic conventions of representation can make us aware of our habits of producing, viewing and consuming images. These photographers take a critical view of the notion that a historical reality can be made plausible by the account of an eyewitness or photojournalist. More generally, they question the realistic journalistic method in film and in the news, and they contest the claims to truth made by reporters. More than any other group, they are able to reveal the ways in which every representation is not only ideologically or culturally determined, but also suggestive or manipulative. By *deconstructing* the building blocks of a visual, dramatic, rhetorical, or narrative illusion, they break through representations that perpetuate and reinforce themselves. They emphasize failures in the representational system. At the same time, they mobilize the viewer's powers of critical reflection (and self-reflection), challenging implicit assumptions and disabling the mechanisms by which images are formed.[194]

Although Frank van der Stok's essay on 'mental *images*' is very persuasive and engaging, his grouping of images in parallel, alternative and deconstructing history is less convincing. Since deconstruction dismantles the possibility of essential or intrinsic meaning and hierarchical binary oppositions, and consequently a dismissal of notions of stable truth and immediate and transparent access to reality, the groups of parallel and alternative history are eventually deconstructive approaches as well.[195] For instance, he regards a photograph by Adam Broomberg and Oliver Chanarin titled *Fig. 69* as alternative history (fig. 31). *Fig. 69* is a picture of a leaf on a white background, with a caption explaining that that leaf was blown from a tree by the explosion of a suicide bomb in Tel Aviv. They avoid the visual cliché of a burnt out bus and corpses scattered around it.The picture could be seen as alternative history because the story might be entirely made up. However, this way, Broomberg and Chanarin deconstruct our spectatorial expectations of images of conflict and make us aware of the guiding nature of captions. So instead of stressing the differences between Van der Stok's classifications, I would like to emphasize the importance of their common denominator: deconstruction.

All three models of Van der Stok's 'Mental *Images*' usually refrain from straightforward depiction; their message remains rather open or ambiguous and instead of stressing indexicality, they increase iconicity and symbolism. This way they countervail the superficial sensationalism of visual and consumer culture and their truth claims, and encourage the viewer to use his/her imagination, to fill in the gaps with his/her own images and stories, without immediately falling into

[194] Stok (2008): 104-117.
[195] Barker (2008): 36.

pre-programmed habits of looking and thinking. The only images that achieve real significance are those with the potential to set off a process of completion that involves the photographer, the image, and the spectators.[196] Since human pain and the reality of war is unpicturable, it may be more appropriate and effective to decrease photography's realism and indexicality, in favor of iconicity or even symbolism; to *construct*, in order to represent what is otherwise unpicturable. Instead of the fallacy of straightforward representationalism, based on a supposed indexical relation to reality, these photographers choose to overtly construct their images, so that the viewer's senses are provoked and his/her imagination is ignited. Iconicity (a constructed resemblance) or symbolism (culturally determined meaning) may not only spark a more subjective, sensory or emotional comprehension, it also forwards the fallibility of objective, rational understanding. This makes construction closely related to deconstruction.

Van der Stok's article is mirrored in Alfredo Cramerotti's book *Aesthetic Journalism.* He too notices a movement of photographers and film makers that offer an expansion of, alternative to, or criticism of representations of recent history. 'Aesthetic journalism' uses a journalistic strategy that implies fieldwork, examination, collection of data, display and distribution of information. Cramerotti claims that although nowadays almost every art photographer bases his/her work on research, these specific photographers take the *information process* conducted around a representation as their subject. These works are not (just) about *delivering* information; it is about *questioning* that information.[197] Cramerotti similarly advocates the idea that mental constructions of events are more effective than factual documentation and transcriptions of reality. He too stresses the performative aspect of the spectator's reading or seeing. We, as viewers, need to be aware of the distance from the proposed subject, and the author(ity) who provides us with the information.[198] We must ask ourselves: who decides what is real? Instead of the traditional information that has a pre-decided singular message in which good and evil are easily identified, in instances of 'aesthetic journalism' the viewer has more responsibility in the meaning making process; he/she has more space for his/her own interpretation.

I would like to put forward the idea that Van der Stok's category of deconstructing history bears similarities to what media theorists Jay David Bolter and Richard Grusin call 'hypermedial media'.[199] Whereas deconstructing history primarily seems to draw attention to the constructedness of *other* works, hypermedial media seem to draw attention to *their own* constructedness. In their book *Remediation: Understanding New Media* Bolter and Grusin discuss hypermedial media as media that draw attention to themselves as medium: the spectator looks *at* the medium rather than

[196] Stok (2008): 104-117.
[197] Cramerotti (2009): 21-84.
[198] Cramerotti (2009): 76-77.
[199] Bolter & Grusin (1999).

through it. They oppose this to 'transparent immediacy', which refers to media that give viewers the impression of directly experiencing reality: as a clear window to the world. Traditional photojournalism and online citizen journalist videos of today claim to be such transparent windows to the world. Hypermediacy makes us not only aware of the medium (the window pane), but it also reminds us of our desire for immediacy and transparency. Despite the different outcomes, hypermedial and transparent media are, according to Bolter and Grusin, opposite manifestations of the same desire: to get past the limits of representation and to present the real. In the logic of hypermediacy, the artist strives to make the viewer acknowledge the medium as a medium and to take delight in that acknowledgement.[200] In this way, Catalin Gheorge observes, independent photography has turned into an instrument of experimental journalism.[201]

Despite the usefulness of deconstructing representation, this practice poses its own particular threat to documentary, says Martha Rosler in her essay on post-documentary photography, since the 'post-photographic' practice at a minimum can be said to have abandoned any interest in indexicality and in the privileged viewpoint of 'witness'- and therefore any embeddedness in a particular moment in time and space.[202] She points to the loss of photography's traditional tasks of testimony and capturing time. These photographs do not ask why there is war, but why and how we want to look at it.The danger lies in the usual pitfall for any meta-perspective: losing touch with the subperspective – in this case, reality itself. Both sides – representationalism and the deconstruction of representationalism – are extremes. It is a gliding scale on which a photographer has to find balance, and some do manage to say something about reality and question its representation simultaneously.

Part of the practice that focuses on questions of representation in lens-based media are photographers such as Jim Goldberg, Paul Graham, Thomas Demand, Luc Delahaye, Bruno Serralongue, aftermath photographers as discussed in the first chapter and film makers such as Renzo Martens and Walid Raad. I would like to discuss two photo projects as examples, one by Alfredo Jaar and one by Adam Broomberg and Oliver Chanarin, before moving on to an investigation of Richard Mosse's *Infra* and *The Enclave.* The purpose of these examples is a contemplation of how these projects benefit from abandoning representationalism in favour of room for imagination and an awareness of the inadequacy of representation.

After the Rwandan genocide in 1994, artist Alfredo Jaar made the piece *The Eyes of Gutete Emerita,* serving as a witness to one woman's suffering, and with hers, that of millions of others. Jaar met Gutete Emerita at the church in Ntamara, a site of a massacre, where a few weeks before, she

[200] Bolter & Grusin (1999) as discussed in Van Gelder & Westgeest (2011): 55-56.
[201] Gheorge, as quoted in Cramerotti (2009): 28.
[202] Rosler (2004): 211.

had seen her husband and sons being slaughtered. Jaar withheld from the graphic representation of the rotting corpses of the massacre as many reporters did, and instead described the event only in text. In addition, only pictures of Gutete Emerita's eyes are shown (fig. 32). In one version of the installation, there are six light boxes; four with the text, two with one of Emerita's eyes on each of them. In another version of the installation, one million slides of Emerita's eyes are strewn over a giant light box. The incalculable amount of slides symbolizes the enormous amount of people that have died during the Rwanda genocide. The lack of mere photographic representation of the event leads spectators to question the efficacy of photography and text. The piece, Richard Mosse says admiringly, 'speaks of the failure of representation itself, the failure of words and things to adequately communicate what this woman had witnessed. Through this failure, however, the piece makes her tragedy visible'.[203] I would rather say: through this failure, her tragedy remains imaginable. As I have argued in section 2.3, realistic photographs block our understanding because they blind us with what we are shown. The more often we see visual clichés, such as images of the '9/11' attacks, the harder it becomes for us to grasp their historical context. By not showing the clichéd version of 'Ntamara', we can see or imagine beyond the fallacy of representationalism instead of being blinded by it. By conveying the horror of systematic violence by focusing on a single survivor, it explores photography's capacity to document specific tragedies and communicate them to the world in a new way; it deconstructs realism and argues for less indexical, less representational, less emphemeral images than common in photojournalism or documentary photography. It leaves room for the viewer to imagine her suffering, without being immediately deterred by explicit images of horror. At the same time, it questions our position as all-seeing spectator. Because she looks back into the camera, we become aware of the camera's presence, and our own consequent distant 'presence' as unseeing witness of what she witnessed. We do not only realize that the photographer is a meaning-making autority, but also that we are consumers of meaning. The texts assure an indexical relation to reality, so that the work both speaks about a real event and the fallacy of representation.

Another project that shows suspicion of representationalism is *The Day Nobody Died* by Adam Broomberg and Oliver Chanarin. In 2008 this artist duo embedded with the British Army in Afghanistan, during the deadliest month of the war. Instead of a camera they took a light-tight box, in which they carried a large roll of photographic paper, and instead of taking a regular picture when they wanted to record something that happened, they unrolled the photographic paper and exposed it directly to the light. This results in abstract colour patterns: totally non-figurative and non-conventional 'action photographs', that deny the viewer the cathartic effect of conventional

[203] Mosse (2013): 7.

photography of conflict and suffering (fig. 33). They refuse to reduce a complex situation into easy to read, realist photographs, and avoid claims of objectivity and transmission of facts, which documentary shared with photojournalism. They do not give in to the viewer's hunger for gruesome images, while at the same time questioning its own non-functionality and deconstructing the concept of the photographer as witness. Although violence is not explicitly *shown*, the images can be regarded as symbol for violence: their red stained appearance connotes blood. Broomberg and Chanarin leave all resemblance to reality behind, and instead surrender to complete abstraction, drawing attention to the two-dimensionality of the medium and problematizing its indexicality. We learn from the accompanying texts that the photographer, the light sensitive material and subject had been there on the spot, and the light merely reflected off surfaces to be recorded on the light sensitive material: as such it is truly indexical. However, the indexical relation here does not install resemblance to reality at all, so the viewer cannot be so sure of its causal relation to reality. These pictures may just as well have been taken elsewhere. Of course that counts for many pictures. However, Broomberg and Chanarin emphasize that, and exploit it. They prevent the viewer from walking into the trap of trusting representationalism. Whereas usually we accredit a photograph as 'indexical' on the basis of its resemblance to reality (which is an iconic relation), here it is obviously purely based on textual information. This makes a spectator aware of how much captions usually guide us cunningly in our understanding of photographs.

By instilling indexicality in the text and titles (whether true or not) the relation to reality is guaranteed and the works remain founded in reality instead of being totally isolated from it. Broomberg and Chanarin show that straightforward depiction is not the only possible result of photography. Abstraction proves to be an interesting alternative to journalistic facts, leaving room for the viewer's contemplation and imagination (in other words: to think and feel), for which the combination of an empty photograph and a descriptive caption give an initial spark. It may say more while it is in fact more speechless. As such, mere straightforward depiction is dismissed in favor of a deeper understanding of the situation in Afghanistan.

In short, the discussed examples have shown that diminishing straightforward indexicality and depiction can be an interesting answer to the crisis of representation. The images still do not show human experience, but they may leave room for the viewer to *imagine* it (a mental construction). The images still cannot show the intangibility or abstract nature of war, but they can *symbolize* it (a construction by the photographer). The images still do not truthfully represent reality, but they can *forward and question* the process of representation (deconstruction). As such, a construction or deconstruction may be more truthful than a document. The only pitfall that photographers have to

keep in mind is the danger of losing touch with reality completely when straightforward indexicality and depiction are *entirely* dismissed.

3.2 Vague traces and the photographic surface

The crisis of representation is central to Richard Mosse's work. The impossibility to capture war, and especially such an invisible war, has lead him to choose infrared as a metaphor for making the invisible visible *and* as forwarding the incapacity to represent conflict truthfully. The consequent pinkness entails a diminishing of representationalism and straightforward indexicality. I will discuss how Mosse's photographs relate to the concepts of 'mental images', 'aesthetic journalism', hypermediacy, construction and deconstruction, and how Rosler's warning affects Mosse's work.

Constructions: imagination, vague traces

Mosse's photographs do not seem dense with facts and information, but remain rather open and ambiguous. Instead of presenting the spectator with clear, pre-decided information and facts, Mosse's photos leave room for the interpretation or imagination of the viewer. This is realized by contrasting symbols, and the openness and lateness of the photographs. In the first chapter I have argued that this infrared is associated with the army, but also anti-war artists, kitsch and amateurism. By means of infrared Mosse metaphorically tries to make the invisible visible, so it could be seen as a metaphor for unrepresentable abstractions such as trauma, pain, conflict. However, a by-product of this conceptual framework are many poetic, and fertile associations carried by the colour palette. On a more direct level, the pinkness symbolizes femininity and merriness, which clashes heavily with the connotations of masculinity, violence and power summoned by the weapons and tough poses of the rebels. Mosse said: 'They don't know it, but I'm portraying them in a field of pink flowers. They are shimmering in this very campy scene. So it's a violation of that posturing masculinity. It's a way of undermining these evil people, or at least complicating them' (fig. 34). Similarly, the headdress of reed and leafs that the Mai Mai Yakutumba militia wear, as amulets for protection, connote through our Western symbolism notions of joy, life, health, femininity (fig. 13), which clashes with their heavy arms. The message that speaks from these portraits is ambiguous: the beautiful men with the flowery headdresses for instance, could in fact be monstrous murderers.[204] Or

[204] In fact, that is what Mai Mai are known for. The Mai Mai are responsible for carrying out attacks on Hutu communities throughout North Kivu, and they are held responsible for killing park staff and wildlife officers of the WWF and nine of the endangered mountain gorillas that they tried to protect. They have committed many 'crimes against humanity', insurgence and terrorism. Sources: AfroAmerica Network (2013); WWF (2012); Human Rights Watch (2009).

these boys (fig. 34); are they playing or are we witnessing murder? Mosse does not seem to take sides; there is no political or overtly moralistic message that speaks from his portraits. His subjects look neutral, and are not shown in close-up. By means of this indeterminacy or ambiguity, Mosse deconstructs the binary opposition 'good' (or 'beautiful') versus 'bad'. The confusion that the viewer experiences, makes him/her realize that he/she is used to photographs with a clear, unequivocal message.

Mosse's rather empty, distanced and 'late' photographs (see Chapter 1) seem separate from history or a specific place. Journalistic photographs aspire to capture information in a single image or moment, they tell us 'this happened', they stress their indexical traces. In contrast, Mosse faces his viewers with non-events. Mosse photographed landscapes on which traces of the conflict were written, visible once one learns to recognize the signs in the details of land use and agriculture. Tutsi scorch the primeval jungle of tribal battlefields to make way for rolling pastureland to herd their cows, other than for instance Hundes, who cultivate crops and live off jungle game.[205] These pictures then, are traces of traces. The indexicality of the pictures themselves is similarly hard to read because of their pinkness, as I have shown in Chapter 2. So although the pictures are 'twice indexical' (traces of traces), these are both vague traces, which diminishes the indexical relation to the real. They do not seem to say clearly what exactly happened or when; they are not as specific and not as easy to read as journalistic or documentary photographs. However, vague traces may be more inviting to trace back, as is the case with Jaar's *The eyes of Gutete Emerita*. But are these traces meaningful if they are less indexical than documentary or journalistic photos? I would argue in favour of less indexicality, in favour of vague traces. They do not accumulate knowledge, but challenge thought and spark imagination. Like journalism may ask 'what?' (indexicality), and documentary ask 'how?'(iconicity), maybe these photographers ask 'why?' (symbolism): why do we photograph conflict the way we do? They may be empty of clear 'content' but are all the more powerful for it. The openness of the photographs urges viewers to ask relevant questions by themselves, instead of accepting representations as they are proposed, and that combination of document and imagination is closely connected with the possibility of change, says Cramerotti.[206] As such, Mosse's pictures may help us begin to imagine, and thereby account for, as Mosse claims, what exists at the limits of photographic representation, while simultaneously questioning it.[207]

Over the course of the wars in the twentieth century, photographers have taken increasingly explicit pictures to support the growing habit of the public. Graphic photographs of corpses and wounded people have an immediate impact on the 'consumer': to either turn away out of revulsion

[205] Mosse (2011): 132. Tutsi and Hunde are ethnic groups in North-Kivu. Others are Hutu, Tembo, Shi, Nande and Havu. Nest (2011): 51.
[206] Cramerotti (2009): 30-32 & 114.
[207] Mosse (2011): 132.

or to look closely and indulge in the horror. Terribly shocking and explicit images of the Congolese conflict circulate online. I will not show these here, but there is a great amount of maddening images of chopped off limbs, people desecrating dead bodies, piles of corpses and people with severe scars.[208] Richard Mosse shows 'only' four pictures of corpses and one severely disfigured man, keeping a respectful distance (fig. 36). Mosse seems to withhold from representing actual battle, fire, or any war imagery we are used to seeing in war journalism and documentary. Mosse said to be conscious of the fact that he might not see any conflict at all in eastern Congo.[209] As I have explained in the first chapter, the Congolese conflict is invisible in many ways. However, when trying to represent the invisibility of Congo's conflict, it is a powerful choice not to show explicit photographs. The power of these images lies in concealing, hiding from view and thereby providing a place for distanced reflection. The photographs try to make us aware of important conflicts and humanitarian disasters, but shy away from graphic representation, and in that way becomes a medium for the engaged faint-hearted. The renouncement of explicit images counters and emphasizes our thirst for blood. They demonstrate what less representationalist photography can contribute to our comprehension of atrocity, separating that understanding from the more immediate visual gratification offered by explicit journalistic and documentary photographs.

Deconstructing representationalism

It is impossible, or Mosse has no interest in, picturing the conflict 'as it really is'. His work does not strive to be objective, nor transparent.The photographs do not propose to be true, rather, they scrutinize the idea of 'truth' in photography. Mosse's photography is a quest for how photography could position itself in relation to the reality it mirrors or merely reflects on. He visually argues that we must cease to use 'realism' as a universal and a-historical conception, or as a pre-given recipe for practice.[210] Mosse does not want to claim that photojournalism has failed, because he regards it as 'terribly important'. But, he says, 'journalists are limited in time and they focus on facts. I try to go against expectations. Reporters always do the same'.[211] The viewer does not expect that images of conflict can be so artistic, beautiful even. They show ambivalence between real subjects and seemingly constructed colours, between reportage and staging. The implementation of different rhetoric is a way of questioning the hegemony of the *status quo* and its claims of truth.[212] It shows

[208] For two gruesome examples of Congolese violence see: http://tinyurl.com/qzu2gug or http://tinyurl.com/kz4p9xu
[209] Mosse, as quoted in Schuman (2011).
[210] Tagg (1988): 175.
[211] Mosse (2014).
[212] Cramerotti (2009): 22.

that the aesthetic of journalistic and documentary photography is a convention and not more truthful than any other means of representation. We have gotten so used to realistic colour photography, that although it does not necessarily hide its constructed character, it does not emphasise it either. In fact, the rhetoric of documentary realism is equally conventional as Mosse's pink. The pinkness forwards its constructed character, and in that sense these photographs could be considered more truthful than realistically coloured photographs. What is true of the colours of photographs is also true of all of the other elements of photographs. They all represent transcoded concepts that claim to have been reflected automatically from the world onto the surface.[213] This deception of realism and objectivity is deconstructed in Mosse's work; the materiality of the photographs is stressed by the pinkness, and Mosse's personal influence is shown in the distinct style of the work (the distanced approach, the lateness) and in the choice of titles (which I will return to later).[214] The heightened artifice and stylization is drawing attention to the medium and its constructedness. The work could therefore be considered as hypermedial: it makes us look not only *through* the photographs, but also *at* them. In doing so, Mosse deconstructs our habit of realism, our desire for immediacy, and raises awareness of the impossibility to really know and understand. Mosse says to be less concerned with conscience but consciousness, says Mosse.[215] I think he means that he is less concerned with an ethical stance towards the conflict in Congo, than with an ethical stance towards representations of conflict. As such, it does not only raise awareness of the inadequacy of its own representation, but also outward awareness about the inadequacy of *any* representation.

Whereas more radical artists such as Broomberg and Chanarin decide to leave realistic depiction behind altogether as an answer to the crisis of representation, Mosse chooses to deconstruct 'realism' and indexicality by giving reality a pink twist, and rendering Congo's reality beautiful, distant, strange and 'late'. The photographs are simultaneously realistic and surreal, beautiful and unfamiliar. They are both aesthetically striking in their unreal realism, and conceptually relevant: in this way, the photographs have the visual strength and appeal necessary to capture the spectator's attention. This is what Cramerotti calls the hunt for a critical mass: photographers who practice 'aesthetic journalism' are permanently on the edge between a call for elitism and an

[213] Flusser (2000 [1983]): 44.
[214] Although he forwards his own influence as maker, what he fails or refuses to implement explicitly, is who financed the project, thereby denying the influence of sponsors. He only forwards his own presence by emphasizing the medium, textually in the preface of the books and visually in the 'making of' pictures on his website, in contrast to more radical artists who disclose their presence by literally showing themselves *within* the work (such as Renzo Martens in his *Episode I and III*). Neither does he reflect on the Western museum context where his work is displayed and sold. The Western art world, with its power relations and capitalist economics, is as natural as realistic photography: not at all. To be truly self-reflective, Mosse should have also unveiled or deconstructed the particular context of his work and his own person.
[215] Mosse (2011): 130.

attempt to grasp forms of popularity.[216] Just like the photographers that Frank van der Stok mentions in his 'Mental *Images*', Mosse's images try to countervail and at the same time answer to the superficial showiness of visual and consumer culture.[217] Mosse wants to reveal some ultimate truths, while paradoxically stressing the arbitrariness of documentary realism. He tries to represent the conflict in Congo, and simultaneously tries to say something about representation. This is what philosopher Graham Harman might call 'speculative realism'. Speculative realism 'attempts to move, on the one hand, beyond the stale oppositions of the postmodern era between a reality-denying constructivism and a naive objectivist realism'[218], and, on the other hand, as T.J. Demos said, toward a different set of documentary possibilities that bring affect, imagination, and truth into a new experimental configuration[219], which again bears similarities with Frank van der Stok's 'mental *images*'. The pinkness is a tool that emphasizes the contrast between subject and shockingly inappropriate beautiful surface. However, by portraying the people of the Congo against a stylized background which is so visually unfamiliar that it borders on surrealism and absurdity, one could also argue that the work may topple to a reality-denying constructivism, which brings to mind Martha Rosler's warning. The photographs display a world that is dangerously unreal. In their deconstruction of indexicality and representationalism, any embeddedness in time and space is lost: the trace is not just vague but almost undiscernable. While Mosse tries to communicate that we should care about the Congolese people, his pictures could be regarded as too open, too isolated from reality. The pinkness which may spark imagination, could also cause detachment if the viewer is not aware of his inability to see beyond the photographic surface. The photographic surface can blind us (by repetition / visual clichés as discussed in section 2.3), and Mosse wants to emphasize that by forwarding the surface of his own works, but in an artistic context, the viewer is used to images that stress their iconicity, and he/she may not feel the urge to see beyond it, to recognize the extreme contrast between subject and surface.

Installation

Whereas the photographs display a serenity, beauty, cohesion and harmony that clashes extremely with war, the film installation is both literally and figuratively multi-faceted. The installation contains six screens, showing different or the same video footage simultaneously (fig. 37). This results in multiple, fragmented viewpoints. Because the spectator does not know on which screen a new clip will start and cannot look at all screens at the same time, he/she does not know where to look in

[216] Cramerotti (2009): 32.
[217] Stok (2008): 105.
[218] Harman (2010).
[219] Demos (2013): 9.

order to not miss something, which arouses feelings of confusion and spatial disorientation. The sound that accompanies the installation is quite hard, and the bass makes the body of the viewer tremble. The sounds are based on field recordings, which are heavily distorted. The sustained sounds are ominous, and it is sometimes alternated with some muffled local music in the background, or explosions and gunshots. When all screens suddenly turn black, while the sound goes on, the viewer experiences suspense and paranoia. The film is grainy, shows light leaks, scratches, light flares, and has rounded edges. This makes the viewer notice the materiality of the film, which is underscored by the many screens. Whereas the strength of the photographs lie is the contrast between horrible subject and beautiful surface, the film shows less of that extreme reversal, but plays with combining all kinds of different elements which in their juxtaposition become poetic and poignant. For instance, the footage of the burial of women who were raped before murdered, is combined with footage of soldiers eating a lump of dough which resembles flesh. The combination makes the spectator nauseous. The film does not emphasize staging by Mosse as the photographs do: there is only one directed scene, of a man with a gun around his shoulders, who walks into an unending surface of water, until he disappears. In the film there are more daily scenes than in the photographs: people eat, wait, give birth, construct houses, swarm around the camera and look glass-eyed into the lens. Film is a totally different medium than photography. Film has a more direct impact on the viewer; it speaks to his/her emotion. A picture, on the other hand, is considered by Mosse as a medium with a more infinite character.[220] It requires more distance from the spectator, whom is challenged to think and imagine, whereas the film urges the spectator to feel emotion immediately.

The emphasis on the materiality of the film could be considered hypermedial. It is an anti-thesis to and therefore a deconstruction of the supposed transparency of contemporary online news footage. Despite the lack of transparency, the film does transfer a 'real' emotion. Although there are no shots of fighting (only audio recordings), we indirectly experience the feeling of war, through the auditory, visual and tactile senses. This way, the film is more immediate than more realistic footage; it makes the spectator feel as if they experience reality. At the same time it is self-reflective and the viewer is aware that it is 'just' a representation of reality. It succeeds to simultaneously look out at the world and inwards at looking.

I would conclude that Mosse deviates from representationalism and straightforward indexicality by leaving room for the viewer's imagination, showing ambiguous symbols, openness of meaning, lateness, and vague traces. Mosse wants to do justice to the *idea* of truth: to show his work's constructedness openly. It deconstructs notions of representationalism, objectivity and immediacy

[220] Mosse, as quoted in Lange (2014): 2.

by stressing the constructedness of the photographic surface. As such they can be considered hypermedial. The deconstruction of representationalism and indexicality by the work's beautiful pinkness, Mosse's distanced approach, confusing meaning and lateness, may capture the viewer's attention immediately are tools to make the viewer aware of the fallacy of understanding, but it also entails a risk of making it hard for him/her to look beyond the photographic surface. Whereas his photographs forward the fallibility of representationalism, his film deconstructs notions of transparency and indirectly conveys feelings that can be related to war: nausea, paranoia, suspense.

3.3 Strange titles

There are two ways of deconstructing the mechanisms of representation to show their constructedness. One is the play with representation as I have discussed above, the other is alienation.[221] In this section I will discuss how Richard Mosse sets alienation in motion by employing pop song titles as titles for his photographs. How does that combination of titles and photographs deconstruct representationalism? Finally I would like to investigate whether they lose touch with reality when they dismiss indexicality over iconicity, symbolism and deconstruction, by again employing Martha Rosler's 'Post-photography/Post-documentary?'.

Accompanying photographs, language can be used not only to identify, but to explain, justify, give shape to the viewer's attention or indicate the level at which it is to be apprehended (indexical, iconic, symbolic). Text can direct us into understanding a photograph as journalistic, documentary or art. Clive Scott distinguishes three roles for picture titles in his book *Photography and Language*:

A) as destination, as explanation or synthesis (allegorical or descriptive). Belonging to the iconic, a pictorial mode.
B) as point of departure, something minimal and non-interfering. Belonging peculiarly to the indexical, these tell us merely where and when the image was 'taken'.
C) as parallel but displaced commentary. Meaning is neither in the picture not in the title, but in their point of convergence. Titles that are puns or play of words exploit photography's deictic ambiguity. This transforms the photograph from its origins in the indexical, and propulses it through the iconic to the symbolic.

[221] Cramerotti (2009): 112.
Play with representation may include disclosing the author's presence, either explicitly by showing the author, or implicitly by emphasizing the medium and its underlying constructs. Alienation also stresses the constructedness of the work, so that the viewer cannot be passively absorbed by the narrative; he/she must relate actively and critically.

Journalistic photographs tend to be captioned with the non-progressive present, and titled with merely time and place, investing the image with the desired proximity and actuality (such as *Train Station of Leiden, 2014*). Documentarians underline the iconicity of their photographs with a descriptive title, hoping that the images will speak for themselves (for instance *People Rush to Departing Train*). Art photographs are usually captioned with noun-phrases, lacking verb-forms altogether. A title focusing on formal aspects (such as *Commuter Dynamics*) lifts an image out of history into the realm of aesthetics and the symbolic.[222]

The indeterminacy of the photographic message of Richard Mosse's work is anchored with similarly indeterminate titles. There is only one title describing the exact place of taking in *Infra*, and one in *The Enclave.* Most titles do not elucidate the place, time or reason for taking that picture. On Richard Mosse's website, the book titles are supplemented with 'North-Kivu, East Congo', but the North-Kivu region is such a large area (about 18.000 square meters bigger than The Netherlands) that that does not clarify much. Hardly any title refers to indexicality, the specificity of the world 'out there'. Fourteen titles more or less describe what happens in the picture. There are a few that refer to books (critical theory, children's books and novels about Africa) and movies (*Triumph of the Will* and *Drag*). The majority of the titles, seventy eight in total, refers to pop songs. These are all songs from the 1960s up to now, all from English speaking countries. Most are middle class white rock musicians such as PJ Harvey, The Talking Heads, Lou Reed and David Bowie. Considering Mosse's age and nationality, these titles seem to be indicative of Mosse's personal music taste. Of the five images that display deceased, ill or mutilated people, only one is titled (*Wave of Mutilation,* fig. 36), the rest are untitled.[223]

Mosse couples photographs of the conflict that he strives to document with titles of pop songs. This comes across as rather inappropriate, or strange to say the least. The combination of, for instance, a photograph of five children, dirty, dressed in rags, one of them with swollen eye (fig. 38), with a title such as *Sticky Fingers* that refers to a song by The Rolling Stones, may raise some eyebrows. Another example is the pairing of a photograph of a rebel, posing with a rifle, with the title *Devil in a New Dress* - a song by hip hopper Kanye West. Since these titles do not belong to the iconic or indexical mode, they transform the photographs into the symbolic. The meaning of the works is in the point of convergence of titles and photographs, or, more accurately speaking, in the point of their discord. The dissonance of the subject with the titles can be linked to the Brechtian notion of estrangement. Bertolt Brecht used estrangement in his theatre plays to discourage the viewer from immersing him/herself in the narrative and identification with the actors. In favour of theatre's revolutionary potential, the audience should be prevented from passively accepting the narrative

[222] Scott (1999): 78.
[223] See appendix for full list.

and experiencing the play as mere entertainment, and as such it deconstructs the common connection between audience and play. Instead of immersion, emotional distance should be created to allow for critical and objective reflection. The fictive and subjective qualities of the play were mostly emphasized by direct audience address; breaking the fourth wall.[224] The highly personal titles of Mosse's photographs similarly stress the fictive qualities of the medium and Mosse's personal influence: they stress the constructed nature of the works. The titles render the work hypermedial. They deconstruct the usual connection between image, text and viewer. They discourage the viewer from immersing in the narrative and the emotions of the subjects, but encourage him/her to be conscious of the mediality, withholding him/her from passive acceptance of the presented reality. Since the titles do not display journalistic or documentary information about time and place, they can be understood as self-reflexive mechanisms, confronting the spectator with his/her desire to know. They emphasize the suggestive nature of journalistic and documentary titles and our wish for knowledge (a superior position) – which is not answered, because we are not offered titles with names, places or time. Walter Benjamin similarly argued that to rescue photography from its replication of capitalist modishness, one should mobilize language, by way of the caption, to direct the meaning of the photograph to revolutionary ends. Coining inscriptions may offer the photograph a constructed depth that rescues it from surface meaningless.[225]

However, one may argue that the distancing effect may not lead to a critical examination of the project and its subject, but in fact it could do quite the opposite. Erasing any documentary or journalistic context, and elevating the photograph into the realm of symbolism and art, may emphasize the contrast between surface and subject. But does the titling lead to an amplification of that contrast or does it stress the surface to such an extent that it becomes blinding?

Benjamin understood captions the *sine qua non* of an engaged, future photography[226], but the distanced, aesthetic openness and the unreal colours of the photographs combined with the poppy titles make the images seem dangerously unreal. For instance, *Madonna and Child* (fig. 24) shows a FARDC soldier holding his baby, which ironically refers to Mary as a symbol for purity and Jesus for saviour. This may make meaning of the photograph interestingly ambiguous, and challenge tought over 'good' versus 'bad', but since it refers to the tradition of Christian painting, there is also the danger that the photograph becomes totally detached from indexical reality and is lifted through iconicity towards symbolism. The estrangement that follows then may not lead to cool critical distance, but to detached delight, lingering only on the surface, instead of complex relations below. By giving it an 'art title', the viewer is invited to appreciate the photograph as an icon or symbol.

[224] Innes (1995): 402-405.
[225] Benjamin, as quoted in Elkins (2007): 11.
[226] Benjamin, as quoted in Elkins (2007): 36.

Hypermediacy then is streched to an extreme: the viewer cannot look *through* the pictures anymore, only *at* them, just as Martha Rosler had warned for. It no longer makes the viewer aware of his/her desire for immediacy, but rather blinds him/her with its reiteration of its beauty, its materiality, its constructedness. The scale of naïve realism on one side and reality-denying deconstructivism on the other side may capsize to the latter: it almost ceases to say anything about the particular situation in Congo, and focuses only on how conflict is often represented, if one sees only Mosse's photographs and their titles, as in the exhibitions of *Infra* and *The Enclave*. The real and indexical have become inferior to the construction and deconstruction, and Mosse's meta-perspective risks being blind for the subperspective: the conflict in Congo. These photographs do not ask why there is conflict, but why and how we want to look at conflicts in general.The topic has shifted almost completely from the conflict to the question of representation. Art, in all its subjectivity, may be 'just art', something in which the spectator may find aesthetic delight but simultaneously does not feel closeness or urgency. He/she may be moved by its beauty, but cannot relate and walks on shrugging. I wonder whether these pictures, with their pinkness, their distanced beauty and symbolic titles do stimulate rational and emotional reactions instead of (just) temporary visual enjoyment. Luckily in the back of the books, the photographs are also accompanied by informational captions. These do go into the situation in Congo. The *Infra* book also contained an essay about the history of the Congolese conflict by Adam Hochschild, and *The Enclave* book contained a personal story of the Congolese violence by the UN peacekeeper Jason Stearns. These stories and the explanatory captions reinstall the importance of the photograph's indexicality, their relation to reality. This ensures that the 'real world' and the photographs of it exist alongside eachother, instead of making the 'real world' come at a second position. This, in my opinion, reinstalls the scale in a less tilted position; its subject is not only the representation of conflict in general but *also* the conflict in Congo. I am relieved that Mosse did not title all his images of the dead and hurt. It feels like desecration to render images of these people, who lost their lives and bodies in a tragic war, into 'art' by employing estrangement through the symbolicism of pop song titles. In the face of death, art is rendered trivial and banal. Withholding from titling at all, seems then like the most subversive, and respectful, way to engage.

Conclusion

In this chapter I have shown that contemporary photographers like Richard Mosse feel the need to continue trying to say something about issues they regard urgent. As an answer to the crisis of representation Mosse deliberately dismisses representationalism and straightforward indexicality, by showing ambiguous constructions and openness that leave room for the viewer's interpretation and imagination, and a deconstruction of representation. As 'mental images' they might stimulate a

deeper understanding. Mosse deconstructs the possibility to objectively and immediately represent reality by drawing attention to the photographic surface and its constructedness: he shows a representation that is distanced, surrealistically pink and empty of a clear message. His vague traces and unfamiliar style may not only spark a more subjective, sensory or emotional comprehension, they also forward the fallibility of objective, rational and immediate understanding. The viewer is made aware of his/her viewing habits and spectatorial expectations, which activates him/her to think about the question of representation and warns him/her to be on our guard towards not only these specific projects, but also towards representations in general. However, the indexical traces in *Infra* and *The Enclave* which relate the photographs to reality may become so vague, the representation and the titles so unreal, that they carry the risk of losing touch with reality completely. The viewer may find it difficult to see beyond the photographic surface. As such, the work says more about the reality of images, than about images of reality. To prevent the work from becoming too isolated from reality, I would like to warn, as Martha Rosler did, to not let go of all indexicality. Luckily, by means of adding captions and informational texts that do focus on the conflict in Congo, Mosse reinstalls the relation to reality to an equal position with the photographic surface.

Conclusion

In this thesis I have investigated what the images in *Infra* and *The Enclave* can address and what they can mean, and in more concrete terms how they relate to notions of truth and reality as used in photography at large and documentary, journalistic and art photography in specific, and what role the infrared film emulsion has in this relation. At the site of production I have found out that Richard Mosse's images counter the seriousness and literalness of regular photojournalism and documentary photography by using cross processed infrared colour photography, which brings connotations of kitsch and experiment. However, colour infrared is not for botchers; it is extremely hard to handle and almost impossible to come by. Colour infrared photography has an interesting history of both military use and anti-military sentiments, and is used as a metaphor for making the invisible visible. Mosse's photography is a turn away from photojournalism as decisive moment, and he searches for a new perspective technically by returning to an analogue, slow medium and conceptually by focusing on the aftermath rather than the event.

In the second chapter I have studied how Mosse's images relate to the realism and truth claims of photography at large and documentary and journalistic photography in specific. I have explained that indexicality is wrongly thought to guarantee truthfulness, and realism is untrue to reality because it is a cultural convention. However, indexicality still functions as a psychologically persuasive argument for truthfulness, so it continues to shape the conventions of documentary and journalistic photography. Mosse takes the subject, which is usually belongs to journalism or documentary, out of its context of 'truth', both literally by taking it from the press into the museum, and figuratively by employing a totally different, and overt style. Visual clichés and stereotypes, feigned emotional nearness, a supposed lack of subjectivity, de-aestheticized style and explitic imagery, all part of the rhetoric of realism, cannot convey anything 'truthful' about the abstract nature of war and the complexity of human experience. Realism, whether indexical and seemingly objective or not, cannot do justice to it. In fact, no image can. Mosse rejects the realist conventions and thereby his images are unburdened of any truth claim. His open, ambiguous images are overtly staged, larded with a seemingly constructed beautiful pinkness, and show a distanced, still world, with neutral looking, hard to typify subjects. Although his 'late' photographs are no less indexical than photographs that stress the action or movement, they do not focus on only-once-ness and thereby lift the moment from singular ephemerality into an overarching situation or mood; they stress their iconicity instead of their indexicality. Mosse's photographs urge the spectator to believe and to be sceptical at the same time. On the one hand they show a 'real' subject, there is still some iconic resemblace to reality and the indexicality is stressed in accompanying texts and making-of

pictures, but on the other hand Mosse's photographs are overtly stylized and constructed. However, doing it openly, makes Mosse's images honest about their falseness. An interesting fact is that although the pinkness seems a subjective construction by the photographer, drawing attention to the mediality of the photograph, it is in fact 'objective'. The pinkness seems to be a diminishing of the indexicality and an increase of iconicity but actually it is inherently indexical, because after all it is a chemical reaction 'natural' to the infrared film emulsion. Mosse's pictures question and problematize their own indexicality and truthfulness. It turns out that it is hard to define 'truth' on the basis of indexicality, because it is apparently hard to make a clear distinction between indexical and iconic elements.

Whereas Chapter 2 focused on visual truth, Chapter 3 discussed truth from a meta-perspective. Mosse cannot show the image of reality truthfully, but he can show us the reality of images. As an answer to the crisis of representation in war photography Mosse opts for more conceptual modes of representation. He deconstructs the possibility to objectively and immediately represent reality by drawing attention to the constructedness of the photographic surface: he makes us aware of the fallacy of photographic representation. The ambiguous and indeterminate meaning of the photographs leaves room for the viewer's imagination and complicates the possibility to understand. This activates the spectator to think about the images and perhaps to imagine - to feel - beyond the limits of what we can understand by seeing. This deeper understanding through imagination and contemplation is also a characteristic of the 'late' photograph as discussed in the first chapter. Mosse's vague traces and unfamiliar style may not only spark a more subjective, sensory or emotional comprehension, they also forward the fallibility of objective, rational and immediate understanding. This way, he does justice to the *idea* of truth, while actually deconstructing it. He warns us to be on guard, both regarding his own work, and representations in general. Mosse's images carry a risk of losing touch with reality. Their deconstruction and estrangement may destroy any link to the real world 'out there' in Congo. In the introduction I said that the images are beautiful and horrific at the same time, but that is untrue: the images that we see are beautiful, and the stories about Congo that we read in the accompanying texts are horrific. I have come to realize that although that one the one hand this is an powerful reversal, but on the other hand it is dangerously hard to perceive or imagine the horrific if the beauty and the lack of straightforward depiction make it difficult to see past the photographic surface.

The viewer's sense of surprise and puzzledness when seeing *Infra* and *The Enclave* derives exactly from the function of a photograph as an 'image of reality'. Mosse's images amaze because they give such a new, beautiful, different image of war. The image of war is pulled completely out of its usual context of truth. Mosse forwards how subtly deceitful the 'truth claim' of photography is, and contrasts it by openly showing beautiful pink lies.

Future research

I have briefly touched upon questions of ethics and empathy in this thesis. Further research could study *Infra* and *The Enclave* in a broader social context. Walter Benjamin has argued that since the mechanical reproduction of art, art is no longer about ritual, but about politics; inevitably, power relations are in play whenever one photographs another.[227] As with any art photography that incorporates documentary elements, one cannot ignore the ethical and political implications of *Infra* and *The Enclave*. How should one consider a wealthy white man, capturing (or using, maybe even profiting from) the misery of Congolese people, exhibiting the results only in Europe and the US? Ameliorative intent aside; does that not simply affirm the existing hierarchical relation between the Congo and the West? How complicit is representation? Mosse addresses the Western complicity in the continuation of corruption and exploitation in his texts, but is not the museum a continuation of that same 'system' that is being criticized? Does it give the Congolese people a voice? It would be interesting to compare Mosse's work to Jim Goldberg's work in the Congo, who had people write their stories on the portraits he took of them (fig. 39), or to Renzo Marten's *Episode III: Enjoy Poverty*, a film he recorded in Congo in 2008, teaching the locals to exploit their misery and painfully forwarding his own position by stating things like 'seeing your poverty makes me feel like a better person'. Future research could also look into the film installation, which I have only touched upon briefly, and on the poetic e-mail conversations between Mosse and his Congolese fixers that are inserted in the *Enclave* book.

[227] Benjamin (2008 [1936]).

Illustrations

Cover image: Richard Mosse. *The Enclave. Of Lilies and Remains,* 2012.

Second page: Richard Mosse. *Infra. Ultraviolet*, 2011.

Acknowledgements: Richard Mosse and I posing in front of *Love is the Drug.* From *The Enclave*, 2012. Credit: Tineke de Ruiter. At FoAm, Amsterdam, March 19, 2014.

Abstract: Richard Mosse. *The Enclave. Platon*, 2012.

Figure 1: Difference between colour infrared (left) and black and white infrared (right). Http://cirrus-designs.com/gallery/GOGCIRNIR.50.jpg, accessed on January 20, 2014.

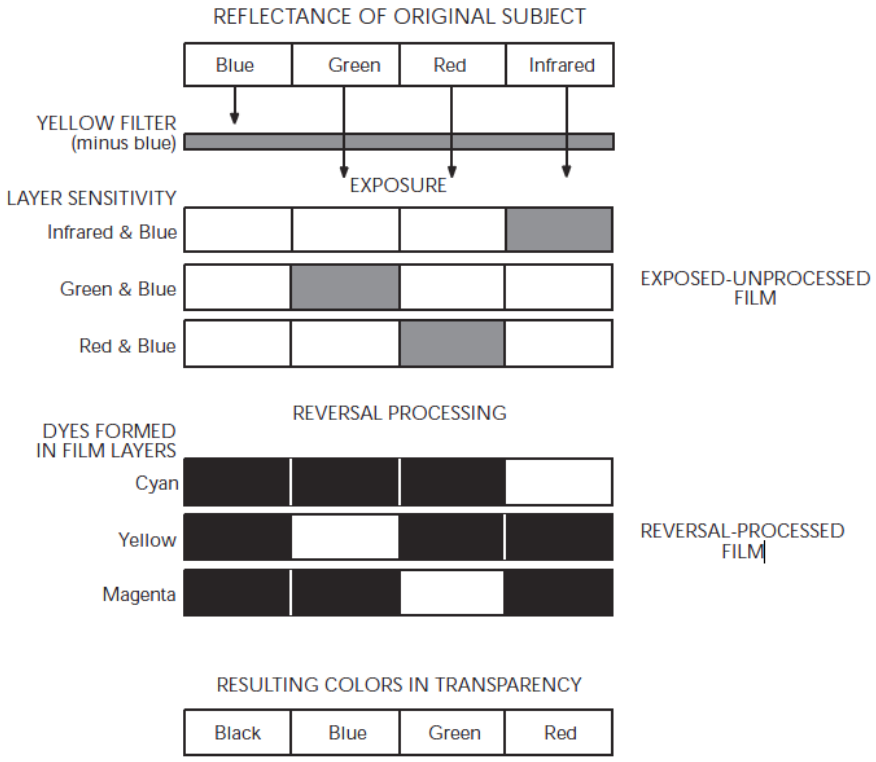

Figure 2: This diagram shows how colours are falsely rendered on Kodak Aerochrome III Infrared Film 1443. Plasticpopsicle (2013).

Figure 3: Richard Mosse. *Infra*. *Colonel Soleil's Boys,* 2010.

Figure 4: Richard Mosse. *Infra. General Février*, 2010.

Figure 5: Aerial photograph of fog above San Francisco.
Http://cirrus-designs.com/gallery/SF65Kfeet.25.jpg, accessed Februari 16, 2014.

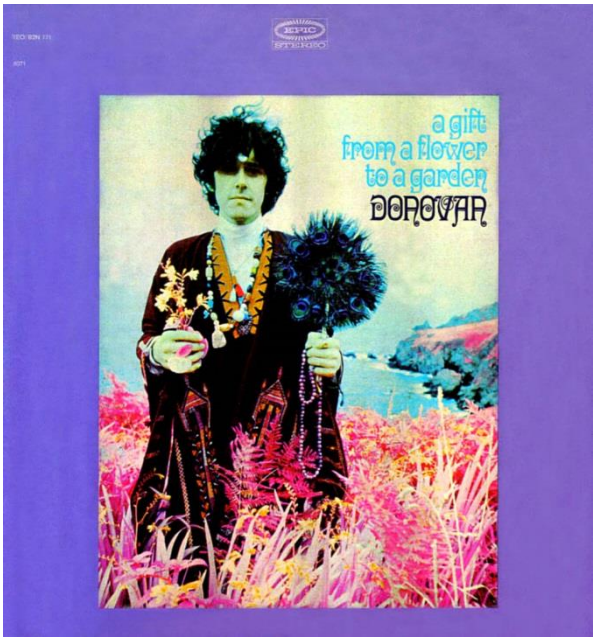

Figure 6: Karl Ferris. Album cover shot on colour infrared film, for Donovan, 1968.
Http://en.wikipedia.org/wiki/Karl_Ferris#mediaviewer/File:Don_gift_cover_new.jpg, accessed on August 11, 2014.

Figure 7: Richard Mosse. *Infra*. *Taking Tiger Mountain*, 2011.

Figure 8: Paul Seawright. *Valley*, 2002. Taken in Afghanistan. Courtesy Imperial War Museum.

Figure 9: John Holten shields Richard Mosse and his camera from rain on the Sake to Kitchanga Road in North Kivu, November 2012. Http://www.richardmosse.com/works/the-enclave/#4, accessed March 11, 2014.

Figure 10: The Enclave, production still, Trevor Tweeten (cinematographer) shooting Arriflex 16mm camera mounted on Steadicam in South Masisi, November 2012. Http://www.richardmosse.com/works/the-enclave/, accessed March 11, 2014.

Figure 11 & 12: Mai Mai Militia. Left: Http://greatlakesvoice.com/three-died-700-displaced-as-mai-mai-fight-congolese-army/, accessed May 11, 2014. Right: *Guy Tillim. Http://artblart.files.wordpress.com/2013/07/064_twcpress_tillim-web.jpg, accessed June 6, 2014.*

Figure 13: Richard Mosse. *The Enclave. Safe from Harm*, 2012.

Figure 14: Illegal charcoal manufacturer is reprimanded, North-Kivu Februari 25, 2008. Credit: Brent Stirton Photography. Http://www.brentstirton.com/index.php#mi=2&pt=1&pi=10000&s=24&p=19&a=3&at=0, accessed on July 27, 2014.

Figure 15: Congolese soldiers from the Armed Forces of the Democratic Republic of Congo [FARDC] launch missiles during their military operation against Ugandan Islamist group, Allied Democratic Forces, outside Beni, in North Kivu province, Democratic Republic of Congo, January 2014. Credit: Reuters. Http://www.voanews.com/content/ugandan-rebel-group-remains-a-mystery-twenty-years-on/1949434.html, accessed on July 27, 2014.

Figure 16: With heavy guns still smoking, residents of the town of Bunagana, celebrate the routing of M-23 rebels by the Congolese army. Credit: Pete Muller for the New York Times.
Http://www.pri.org/stories/2013-11-06/photographer-congo-has-witnessed-moment-when-guns-fell-silent, accessed on July 27, 2014.

Figure 17: In this November 22, 2012 photo, Congolese women run after Congolese soldiers and rebel fighters battled for hours over the eastern town of Sake. Credit: AP.
Http://www.thehindu.com/news/international/congo-govt-rebels-begin-talks-in-uganda/article4133392.ece, accessed on July 27, 2014.

Figure 18: Richard Mosse. *Infra. La Vie en Rose*, 2010.

Figure 19: Action against hunger in eastern Congo. Credit: Charlie Bibby. Http://www.ft.com/cms/s/0/d64a4302-f8e2-11df-99ed-00144feab49a.html#axzz38mXzZ3t8, accessed on July 27, 2014.

Figure 20: Credit: AP. Http://www.ryot.org/a-spokesman-for-the-congo-army-claims-120-m23-rebels-have-been-killed/261769, accessed on July 27, 2014.

Figure 21: A Congolese M23 rebels sleeps in the back of a truck as the rebels withdraw from Goma. Credit: Phil Moore/AFP/Getty Images Http://www.theguardian.com/world/2012/dec/03/congo-m23-withdraw-rwanda, accessed on July 27, 2014.

Figure 22 & 23: Victims of rape in DR Congo. Credit: Lynsey Addario. Http://www.lynseyaddario.com/#/rape-in-the-democratic-republic-of-congo/?view=2, accessed on July 25, 2014. For similar images see: Http://felixfeatures.photoshelter.com/gallery/DR-Congo-Rape-of-a-Nation-by-Robin-Hammond/G0000eiSmtv8erGE/, accessed on July 25, 2014.

Figure 24: Richard Mosse. *The Enclave. Madonna with Child,* 2012.

Figure 25: Congolese flee the eastern town of Sake, just west of Goma, in 2012. Fighting between rebel and government forces in the east of the Democratic Republic of Congo has displaced at least 100,000 people. Credit: Jerome Delay/AP. Http://www.npr.org/2012/11/25/165831841/aid-workers-struggle-to-provide-services-in-congo, accessed on July 24, 2014.

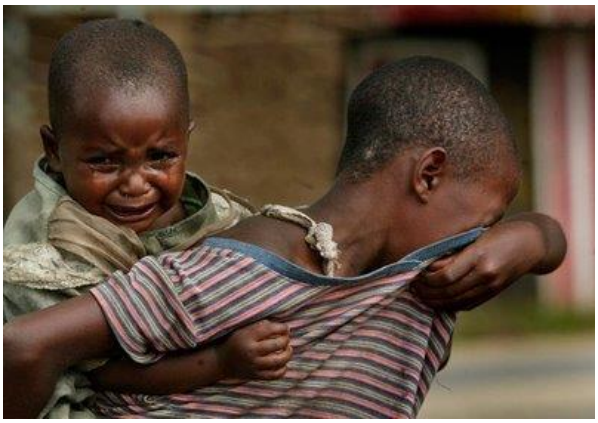

Figure 26: Photo accompanying article titled 'U.N. Wants to Use Drones in DR Congo Conflict'. Http://www.naharnet.com/stories/en/61975, accessed on July 24, 2014.

Figure 27: A child soldier with the Mai-Mai militia, 2008. Credit: Marcus Bleasdale. *Rape of a Nation.* Http://www.marcusbleasdale.com/, accessed on July 24, 2014.

Figure 28: A child soldier is stripped of his knives. For many of the children soldiers, demobilization represents a loss of status and identity. Credit: Cedrit Gerbehaye. Http://content.time.com/time/photogallery/0,29307,1673770_1469081,00.html, accessed on July 24, 2014.

Figure 29: Richard Mosse. *Infra. Vintage Violence*, 2011.

Figure 30: Richard Mosse. *The Enclave. Wrap Your Troubles in Dreams,* 2012.

Figure 31: Broomberg & Chanarin. *Fig. 69*, 2007. Tel Aviv, Israel. When 16-year-old Palestinian, Aamer Alfar, blew hemself up in a Tel-Aviv market on 1st November, 2004, this leaf was propelled to the ground by the force of the explosion. Trees empty of their leaves are a common sight around the vicinity of such attacks. Http://www.choppedliver.info/fig/#, accessed on August 11, 2014.

Figure 32: Alfredo Jaar. *The Eyes of Gutete Emerita,* 1996. Http://imcunningham.edublogs.org/files/2011/03/jaar_500-2cfc5io.jpg, accessed on August 3, 2014.

Figure 33: Adam Broomberg and Oliver Chanarin. Detail of *The Fixer's Execution*, 2008.

Figure 34: Richard Mosse. *Infra. Dead Leaves on the Dirty Ground I,* 2011.

Figure 35: Richard Mosse. *The Enclave. Drag,* 2012.

Figure 36: Richard Mosse. *The Enclave. Wave of Mutilation*, 2012.

Figure 37: Richard Mosse. Multimedia installation of *The Enclave,* 2014.

Figure 38: Richard Mosse. *Infra. Sticky Fingers,* 2011.

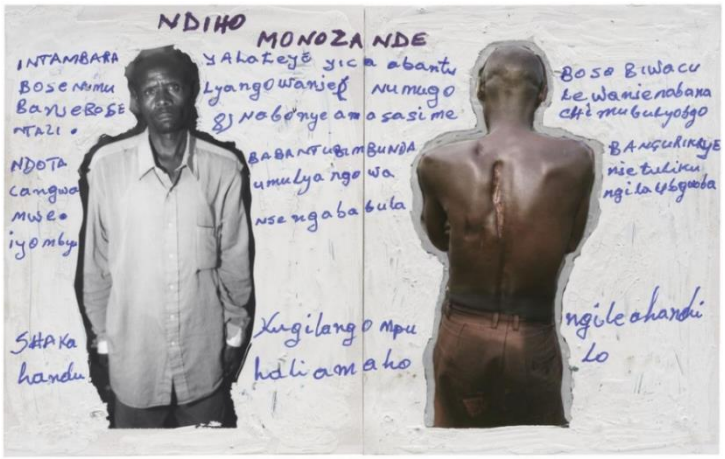

Figure 39: Jim Goldberg. DR Congo, 2008. Mr. Monozande: 'The war came and the rebels massacred my whole village and my family (my wife and 8 children). I was shot so many times I do not know how I survived. I often dream about armed men hunting me down or of my family being alive - But when I wake up I am alone and terrified. I want to escape to another country where I will be safe. Thank you.'

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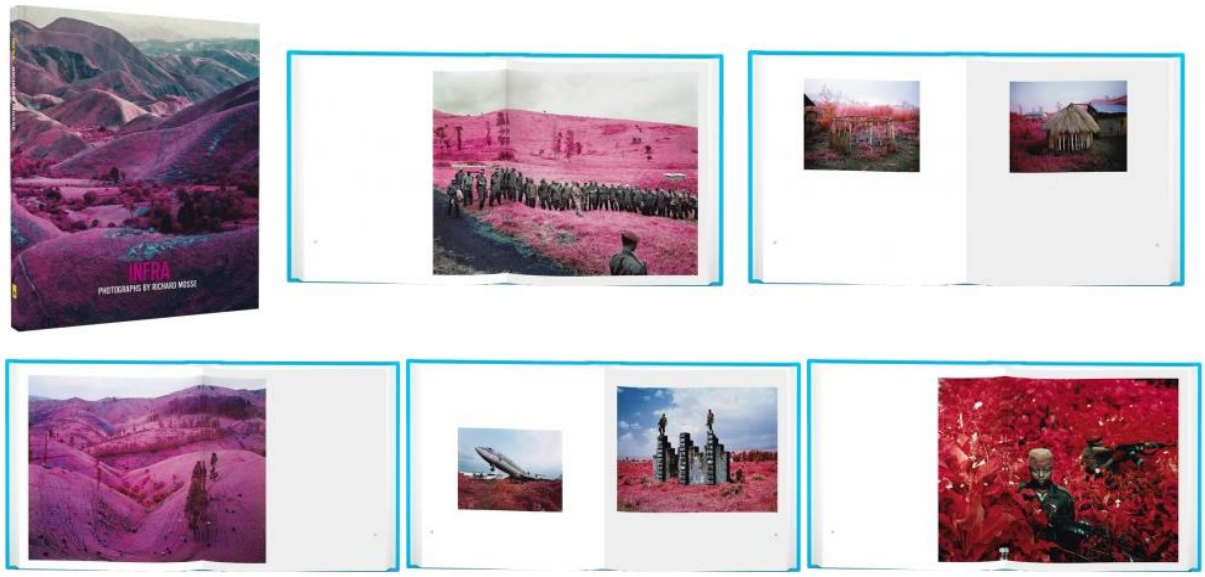
Appendix 1: Details of *Infra* and *The Enclave*

The project *Infra* (2010-2011) has been published in book form in May 2012, by Aperture. It contains an essay by Adam Hochschild, and has 75 four-colour images and is a hardcover with jacket. *Infra* was co published with the Pulitzer Center on Crisis Reporting and designed by Emily Lessard. It measures 9 x 10¼ inches, consists of 136 pages, and cost $50 before it sold out. Also a collector's edition version of *Infra* has been published, featuring an added specially designed cloth cover featuring the Congolese flag and a limited print run of 500 copies.[228] The photographs have been on display in galleries and museums in the US and across Europe.

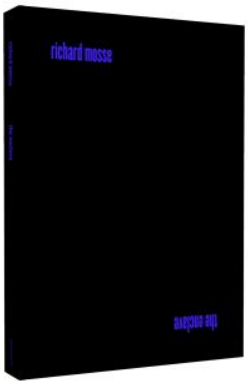


[228] Http://www.aperture.org/shop/books/infra-limited-edition, accessed on April 26, 2014.

Installation view of *Men of Good Fortune* from *Infra* during 'The Big Reveal'. September 23, 2011–April 15, 2012. Kemper Museum of Contemporary Art, Kansas City.

Installation view of *Infra* at Weatherspoon Art Museum, Greensboro, 2012.

The project *The Enclave* (2012-2013) has been released in book form in October 2013, measuring 9 1/8 x 7 1/8 inches, 240 pages, 142 four-colour images, and is a paperback. It features the images shot by Mosse, film stills from the film footage and copies of emails between Mosse and his local fixer. The book costs $80 and featured a curatorial statement by Anna O'Sullivan and an essay by Jason Stearns. 750 copies have been printed. Aperture has simultaneously released a limited edition box set for *The Enclave* which included a signed and numbered copy of the book, a 18¼ x 24 inches offset-printed poster and a 45 rpm record with the sound design by Ben Frost and a transcription from the film. It costs $250, and there are only 250 copies.[229] The books were released to coincide with a multimedia artwork consisting of five screens showing the film footage shot by film maker Trevor Tweeten plus the soundscapes by Frost. It was first shown at the Irish Pavilion during the 55th Venice Biennale. Afterwards, the multimedia artwork and photographs have been exhibited in Dublin, Kilkenny, Amsterdam, London and New York.[230]



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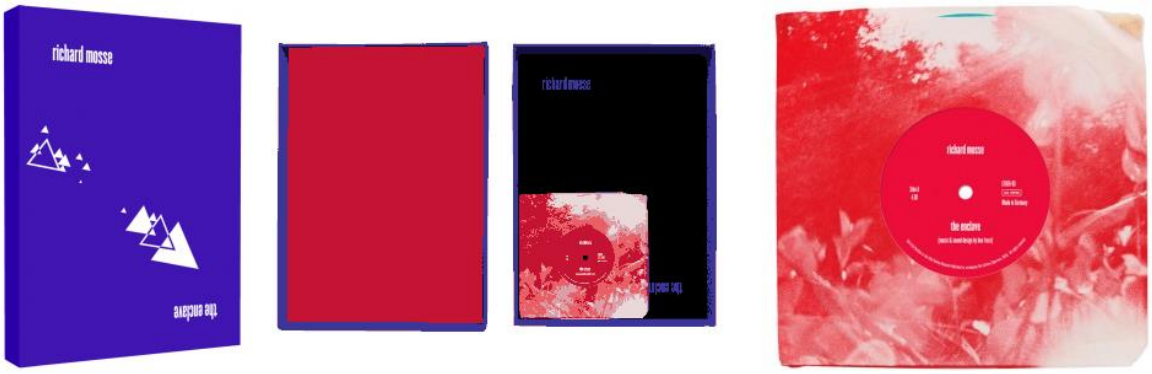

Installation view of *The Enclave* at the Venice Biennale, 2013.

Installation view of *The Enclave* at the Venice Biennale, 2013.

Installation view of *The Enclave* in FoAm, Amsterdam, 2014.

Installation view of the multimedia installation of *The Enclave* at OFFSET 2014, Dublin.

Appendix 2: Title references in Infra and The Enclave

Title	Reference	Year
Infra		
Another Green World	Brian Eno	1975
The Blue Mask	Lou Reed	1982
Mother Sky	Can	
Lava Floe	…	
Lava Lake	...	
A Tho and Platea	Deleuze & Guattari	1980
Nowhere to Run	Matha & the Vandellas	1965
La Vie en Rose	Édith Piaf	
Better the Devil You Know	proverb	
Nineteenth-century Man	The Wanderer –Friedrich	1818
Tuesday	Rolling Stones	1967
Come Out (1966) 1-9	Steve Reich	
She Brings the Rain	Can	1970
Sadiki	name of general	
Lukweti	place in Congo	
Set the Controls for the		
Heart of the Sun	Pink Floyd	1968
Stalemate	impasse in chess play	
Elmo's Fire	natural phenomenon	
Hunches in Bunches	children's book	
The Chrystal World	novel by J.G. Ballard	1966
Power of the Mountain		
Taking Tiger Mountain	Brian Eno	1974
Colonel Soleil's Boys	decription of image	
General Février	decription of image	
Dead Leaves and the		
Dirty Ground	White Stripes	2001
Better than the Real Thing	U2	1991

Growing Up in Public	Lou Reed	1980
Rebel Rebel	David Bowie	1974
Vintage Violet	John Cale	1970
Ultraviolet	U2	1991
Men of Good Fortune	Lou Reed	1973
Orphic Highlands	cubism	
Gold Leaf	…	
Purple Slaughter	…	
Pound of Blood	…	
Disembowelment	…	
The Hand Has 5 Fingers	John Heartfield artist	
Untitled	man with disfigured face	
Sticky Fingers	Rolling Stones	1971
Nyangezi	FARDC soldiers with prisoners	
/	epileptic man	
Human Rights	description of image	
Day Terrors	play on words for day-nightmares	
Always Crashing in the Same Car	David Bowie	1977
Whatever Happened to Just Fallin' in Love with a Nigga with a Bus Pass?	Dr. Dre	2001
727 Goma	description of image	
Triumph of the Will	Leni Riefenstahl	
Blues March	Jazz Benny Golson	
Mubutu Mural	description of image	
Kabila Kabanga	description of image	
Press Corps	Anti-Flag	2006
Yashica 2000	description of image	
Naomi Klein and Paula Allen	description of image	
Love and Theft	Bob Dylan	2001
Life During Wartime	Talking Heads	1979
We Hate It When Our Friends Become Successful	Morrissey	1992
Tutsi Town	description of image	

Haut Plateau	…	
Herd at Dusk	…	
The Dark Side of the Moon	Pink Floyd	1973
Dawn on the Road North	…	

The Enclave		
Man-size	PJ Harvey	1994
Beaucoups of blues	Ringo Starr album	1970
Safe from Harm	Massive attack	1991
Tower of Song	Leonard Cohen	1995
Master Blaster	Stevie Wonder	1980
Bullet Proofing	…	
Hombo, Walikale, 2012	Town name	
Protection	Massive Attack	1994
Birdland	Jazz club in NY	
Devil in a New Dress	Kanye West	2010
Drag	film	1929
Passion of Lovers	Bauha	1981
Higher Ground	Stevie Wonder	1973
Debaser	Pixies	1977
Who Will Survive in America	Kanye West	2010
Hot Rats	Frank Zappa	1969
Junkie's Promise	Sonic Youth	1995
Man in the Mirror	Michael Jackson	1987
The Partisan	Leonard Cohen	1969
Waiting for the Miracle	Leonard Cohen	1992
Peace Attack	Sonic Youth	2004
Wave of Mutilation	Pixies (dead body)	1989
First We Take Manhattan	Leonard Cohen	1988
Poison Glen	Mountain in Ireland	
Disappearer	Sonic Youth	1990
Suspicious Minds	Elvis	1972
It Ain't Me, Babe	Bob Dylan	1964
You Make Loving Fun	Fleetwood Mac	1977
Heroes	Brian Eno & David Bowie	1977

Alternative Ulster	Stiff little fingers	1978
A Dream That Can Last	Neil Young	1994
Madonna and Child	Christian art tradition	
Love is the Drug	Roxy Music	1975
Wrap Your Troubles in Dreams	Frank Sinatra, et cetera	
Of Lilies and Remains	Bauhaus	1981
Only Love Can Break Your Heart	Neil Young	1970
/	killed baby	
Neighbourhood Threat	Iggy Pop	1977
Tombstone Blues	Bob Dylan	1965
Tho ands are Sailing	The Pogues	1988
Satellite of Love	Lou Reed	1972
City of No Sun	PJ Harvey	1996
Houses in Motion	Talking Heads	1980
(Nothing But) Flowers	Talking Heads	1988
Platon	…	
What Goes On	Beatles	1965
Because the Night	Patti Smith	1978
Lost Fun Zone	PJ Harvey	1996
Triple Beam Dreams	Rick Ross	2012
Untitled Transient	Ben Frost	2009
Here Come the Warm Jets	Brian Eno	1974
Heartbreak Hotel	Elvis	1956
Lac Vert	…	
At Home He’s a Tourist	Gang of Four	1979
Civil War Correspondent	PJ Harvey	1966
Simple Twist of Fate	Bob Dylan	1975
Artists Only	Talking Heads	1978
Let Love In	Nick Cave and the Bad Seeds	1994
/	dead bodies	
/	film roll	
The Sky Lit Up	PJ Harvey	1998