Through the Green Screen

Place and Space in the Photo-Sculptural Installations of Felicity Hammond

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Introduction

As art historian Mark Godfrey stated in his essay 'Image Structures: Photography and Sculpture', from the first decades of the 2000s photography and sculpture have started to emerge as equal artistic media.[1] As a matter of fact, more and more artists start to connect the two. Photographic prints have repeatedly been folded into sculptural forms, making the two media intertwine. In certain cases, these so-called 'photo-sculptures' are placed in installation environments within gallery-spaces, thereby further expanding the boundaries of the photographic medium.

The process of transforming photographs into sculptural objects is not entirely new. From April 8 until July 5, 1970 the exhibition *Photography into Sculpture* took place in the Museum of Modern Art in New York. It featured 52 artworks by 23 artists who combined photography and sculpture. Although it was seen by a large audience and received mixed critiques, the 'photo-sculpture' did not turn into an ongoing trend. Most artists who participated in the exhibit did not continue to work within this hybrid form of visual art. However, it seems that recently the photo-sculpture is receiving renewed attention. Artists like Felicity Hammond, Katie Grinnan and Anouk Kruithof have all presented photographic images in 3-D shapes, sometimes expanding those 'sculptures' into large installations.

This thesis focuses on the way these three media – photography, sculpture, installation – intertwine and what this means in terms of representation in the digital age. The photo-sculpture seems to be closely connected to what is often referred to as 'post-internet' art (or 'post-photography'), wherein digital images are transformed into physical artworks. Contemporary artists like Felicity Hammond transform digital photographs into sculptural forms to bring them into the exhibition space. Therefore, it seems that the rise of current photo-sculptural practices is a response to the digitization of the image.

As Alexandra Maschovi, Carol McKay and Arabella Plouviez's introduction in *The Versatile Image* states, we now live in a "hypervisual universe" in which the ubiquity of digital imagery is a "sign of cultural and social behaviour .. and an adaptable, connected process of communication."[2] Within their book, the overabundance of digital images and the changes in photographic practice that this entails is explored. They thereby question how "issues of objectivity, subjectivity, authenticity and originality relating to the document" are

[1] Godfrey, "Image Structures", unpaged.
[2] Moschovi, *Versatile Image*, 13.

being challenged by these new forms of photography. In this thesis, such questions will be connected to the 'photo-sculptural installations' of Felicity Hammond and their representations of the notions of 'place' and 'space'.

Felicity Hammond is an emerging artist based in London who attained her MA in Photography from the Royal College of Art, London in 2014. Hammond works across the media photography and installation and hereby focuses on politically contradictive urban landscapes. This means that she explores built environments that are either obsolete or that are currently being constructed. The artist grew up in the traditional area of the Midlands area in England where her father was a factory worker. The transformation of the industrial landscape from her youth into an urban environment – as well as the new technologies that led her father to lose his job - form the basis of the processes that she examines in her work.[3] I first came across the artworks of Felicity Hammond when I was researching post-internet practices and the appropriation of digital images in contemporary artworks, most specifically those by the American artist Daniel Gordon. My interest in recent practices that cross the boundaries of the photographic medium – while still being exhibited in photography museums – led me to Hammond's work. Her art practice caught my attention for the ways in which it transforms the photographic image across different media.

In the digital age, photographs can easily be manipulated and are therefore often considered less truthful than analogue photographs. Through Hammond's work, this thesis examines what the expansion of photographs into a sculptural form does to the truthfulness of the image and its representations of places and spaces. In Felicity Hammond's work, not only the digital image is edited but the printed photograph is manipulated as well. On the one hand, the sculptural forms multiply the manipulations (and thus make them less realistic) and on the other hand more obvious and concrete; thereby becoming less deceiving. Additionally, the 3D form of photographs can be seen as bringing the represented object of the photograph back to its former state: it becomes 3D and physical again, and in that way possibly more 'truthful'. My research question is therefore formulated as follows: In which ways does the transformation of photographic images into sculptural forms, as part as an installation environment, change the representation and experience of 'place' and 'space' in the artworks *Remains in Development* and *World Capital* by Felicity Hammond as opposed to conventionally framed, two-dimensional photographs? To answer this research question, the thesis is divided into three chapters, each discussing different aspects of Hammond's work

[3] Verstegen, *Remains in Development*, 9.

that can affect the way place and space are perceived in the image. Since little has been written about photography and its representations of places, the thesis incorporates theory from different fields of study, ranging from art history to philosophy and geography.

The first chapter explores how our perception of a place can already be influenced by viewing it in the two-dimensional medium of photography. First, the difference between the notions of 'place' and 'space' will be discussed; most importantly through the writing of geographer Tim Cresswell. From there, a comparison is made between the two-dimensional images of Hammond and the work of photographers associated with 'New Topographics.' Both these photographers and Hammond work with the fusion of the natural and the man-altered landscape. In the final part of the chapter, the appropriation techniques and the presentation of her images in a photo-book are discussed. By referring to other appropriation artists the distortions in the reference to places through these techniques are highlighted.

The second chapter considers how the spatiality in Hammond's work, and the way she presents her photographs, affects the way places and spaces are experienced by the spectator. First, the two-dimensional photograph as an object placed in the context of the gallery space is discussed. The essay 'Photography's Discursive Spaces: Landscape/View' by Rosalind Krauss is the starting point of this discussion. Second, the materiality of the photograph as a three-dimensional object is examined. Through texts by Elizabeth Edwards, Janice Hart and Julia Breitbach the thesis explores how the image in the shape of a photo-sculpture changes the experience of places and spaces. Third, the thesis discusses the photo-sculpture from a wider perspective: as being part of an installation artwork. Different theories on installation art are used to questions how this medium influences the perception of place or space and how the gallery or museum space plays a role in this.

The third chapter focuses on the mutability and the temporality of digital images and the way these aspects echo the transformations of the urban environments Hammond refers to in her work. The first part of this chapter compares Hammond's photo-sculptures to those of artists from the 1970s, revealing how the works differ in the way they deal with place and space. Mary Statzer's *The Photographic Object 1970* is used to examine these 1970s artworks in more detail. The second part discusses the transformation of Hammond's images – and the digital renderings that she uses in her work – from digital to physical space, while the final part focuses on a specific detail in Hammond's work: the colour of the green screen. By making a comparison to the essays and a video artwork of artist Hito Steyerl, this section shows how the green screen brings all the complexities of the representations of 'place' and 'space' in Felicity Hammond's work together.

As noted above, not much has been written about contemporary photo-sculpture and especially its combination with installation art. The same can be said about the relation between photography and place. By combining these two topics, this thesis fills a gap within photography theory. The unique aspects in the work of Felicity Hammond, specifically its combination of photography, sculpture and installation, can give new insights about the representation of space in image-based artworks while also exposing the new possibilities the digitization and mutability of contemporary images provide. This thesis is build up in such a way that it constantly adds another layer to Felicity Hammond's images. It starts with two-dimensional photography, then moves towards three-dimensional photo-sculptures and finally discusses the space of the installation environment. The final chapter adds more complexities to the work by discussing the movement of images through digital and physical space. The images in this thesis are structured in a similar fashion. In Appendix I, only the images of Felicity Hammond's work have been included. In this way, the different aspects of the work as described in the chapters are visualized step by step: with each page, the work and its representation of place and space become more complex. Appendix II includes images of the comparative material discussed in the thesis. By structuring the thesis in this way, every layer of Hammond's photo-sculptural installations is examined in detail.

Chapter 1

Two-Dimensional Representations of Place and Space

In her photo-sculptural installations, the British artist Felicity Hammond explores urban landscapes and construction sites [Figs. 11, 14]. Large billboards from project developers have become a common sight in cities around the globe. For marketing purposes, these images are often digitally manipulated in similar ways: with a slick aesthetic, creating a generic 'global village' of built environments. Hammond collects such images, prints them and brings them into the exhibition space. In this way, the artist shows the collision between the flat, printed digital images and the physical representation of the building environments. Both her photographic sculptures and the two-dimensional photographs that are part of her installations serve as a means of examining the representation of place in her work.

When the photographic medium emerged around 1839, the camera was often referred to as a conveyor of objective truth. In 1970, philosopher Stanley Cavell explained in his book *The World Viewed*:

> Photography overcame subjectivity in a way undreamed of by painting, a way that could not satisfy painting, one that does not so much defeat the act of painting as escape it altogether: by *automatism*, by removing the human agent from the task of reproduction.[4]

The idea of photography as an objective medium resulted in a discussion about what was often referred to as the 'crisis in painting'.[5] Painting could never escape its subjectivity and therefore could not function as a representation of the real in the way that photography did. Instead, photographs were seen as a tool to objectively record facts and, in the words of photography pioneer William Henry Fox Talbot, could be seen as the result of "nature's painting". That is, photographs were the result of the "mere action of light upon sensitive paper" and were thus a material trace of reality.[6] However, this view has been met with scepticism in later discussions on the ontology of the image. Although contemporary theorists acknowledge the indexical qualities of the photograph, the image is now manipulated and

[4] Cavell, *The World Viewed*, 23.

[5] Until the 19th century, painting often served as a means to portray the world as close to nature as possible. With the emergence of photography, this function got lost: photographs, rather than paintings, seemed to make almost exact reproductions of reality. This shift is often referred to as the 'crisis in painting.' However, painting did not lose its relevance. It forced artists to experiment instead. Therefore, one can argue that painting was never really in a 'crisis' but that photography merely pushed the medium in a new direction. ; Gombrich, *Eeuwige Schoonheid*, 524.

[6] Talbot, *Pencil of Nature*, 4.

distorted more than ever before. Therefore, the truth claim of the photographic image is problematic. For example, Walter Benn Michaels states in *Photographs and Fossils* (2009) that "while our account of what the photograph shows us may not depend on the beliefs and desires of the photographer, it does depend on *our* beliefs and desires, the beliefs and desires of the interpreter."[7] Thus, even when photographs have not been manipulated manually, they can still distort our conception of place.

Michaels's observation is at the centre of the discussion on the relation between photography and place in this chapter. As will become clear, Hammond's two-dimensional conceptions of place and space are already distorted in multiple ways. To identify how her work complicates these concepts, it is important to first make a distinction between the notions of place and space. Therefore, the first section of this chapter discusses the two concepts on the basis of the writings of both philosophers and geographers. Geographer Tim Cresswell's *Place: A Short Introduction* and his distinction between place and space provide important insights for this part.

In the second section, a comparison is made between several two-dimensional images by Hammond and photographs that are associated with New Topographics. Both Hammond and the New Topographics-photographers from the 1970s pictured the uncanniness of the man-altered landscape. By examining the (dis)similarities between the works through the writing of curators, this sections makes the unique way in which Hammond deals with the conceptions of place and space more clear. Additionally, Joan Schwartz and James Ryan's book *Picturing Place: Photography and the Geographical Imagination* gives an understanding of how seemingly 'neutral' photographs can already change the experience of a pictured place or space.

In the last part of this chapter, the focus lies on the appropriation of imagery in the two-dimensional work of Hammond, as well as the presentation of such images in the form of a photobook. How does the combination of images from different sources distort the way a depicted place is perceived? And how does this change when these images are combined into the space of a book? By comparing Hammond's work to that of other appropriation artists – Brandon Juhasz and Martha Rosler - the many layers Hammond uses to refers to places and spaces is highlighted. The fact that the entire chapter focuses on merely two of Hammond's images reveals how the artist's two-dimensional work – even without the three-dimensional extensions of photo-sculptures and photo-installations – already

[7] Michaels, "Fossils", 435.

poses problems concerning the relation between photography and the notions of 'place' and 'space.'

1.1 'Place' and 'Space' in Two-Dimensional Photography
A Tension between Two Concepts

"The question, what is place? presents many difficulties. An examination of all the relevant facts seems to lead to different conclusions."[8] *– Aristotle*

Felicity Hammond's *Remains in Development* (2020) incorporates multiple ways of depicting the digitally rendered images of property developments. Within this photo-sculptural installation both two-dimensional, sculptural and cut-out imagery is visible. Therefore, it is interesting to conduct a more detailed examination of the different aspects of the work in order to obtain more insights into the different ways in which places and spaces can be represented within the photographic medium. But before expanding on the complexities of representing places through photography, and in particular Felicity Hammond's work, it is important to make a distinction between the notions of 'place' and 'space'.

In *Place: A Short Introduction*, geographer Tim Cresswell refers to place as a 'meaningful location.' The notion of space, on the other hand, is less clear and points towards something that can evoke a sense of outer space.[9] Still, these two concepts are closely intertwined. In *Place and Experience: A Philosophical Topography*, philosopher Jeff Malpas notes that place cannot be investigated without paying attention to the notion of space since both are tied to the notions of dimensionality.[10] In this sense, the 'places' in *Remains in Development* can be seen as the clearer depictions of 'meaningful places', such as the locations depicted in the two-dimensional imagery. At the same time, such places exist alongside 'spaces' and cannot be defined without discussing the other.

The differentiation between the concepts of 'place' and 'space' can be traced back to the writings of Aristotle. In his *Physics*, which was written around 350 BCE, Aristotle proposed his theory of 'place' or *topos*, thereby repudiating the theory of space which was outlined by Plato before him.[11] In *Timaeus* (c. 360 BC), Plato speculates about the nature of

[8] Aristotle, *Physics*, 50.
[9] Cresswell, *Place*, 5-39.
[10] Malpas, *Place and Experience*, 25.
[11] Ibid.

the physical world and makes use of mythology to present his account of cosmology. He thereby identifies four elements – earth, wind, fire and air – as the constituents of the world. The latter is associated with space. For Plato, space is an Idea (*eidos*) and therefore belongs to the transcendent realm.[12] Aristotle, however, sees space as a place of belonging. Although it is different from the body – which is bounded by the three dimensions of length, breadth and depth – there is a relationship between the nature of the body and that of places. As architect and writer Christian Hubert explained, for Aristotle "every physical element seeks 'its' place, the place that belongs and corresponds to it, and it flees from any other opposed to it." The aforementioned elements, or what Aristotle calls 'simple bodies', show both that place is 'something' and that it has "a functional significance."[13]

In his article, Hubert goes on to question whether place is truly somatic and if it is directly related to the experience of our bodies. He points out different discussions concerning this topic, from the 'memory of place' of Pierre Nora – in which the things we see are the images of what we are no longer: it shows how we have changed - to the 'spatial stories' of historian Michel de Certeau. For de Certeau, space (*espace*), which is a dynamic and modular category, differs from place (*lieu*), which is "the order in accord with which elements are distributed in relationships of coexistence."[14] He explains that in relation to place,

> Space is like the word when it is spoken, that is, when it is caught in the ambiguity of an actualization, transformed into a term dependent on many different conventions, situated as the act of a present (or of a time), and modified by the transformations caused by successive contexts. In contradistinction to the place, it has thus none of the univocity or stability of a 'proper'.

Thus, following de Certeau, space is a practised place.

As can be seen, the discussion about the conceptions of place and space are complex. Due to this complexity, the photographic works that will be considered in the following chapters can involve space and place simultaneously. 'Place' will be used to refer to a clarified, meaningful location, as Cresswell indicated, while 'space' is a more abstract and wider concept, in which a 'place' can find itself. In the case of the work of Felicity Hammond – while taking *Remains in Development* as an example - 'place' would here be the depicted locations within her two- and three-dimensional photographs, while

[12] Plato, *Timaeus.*
[13] Hubert, "Space/Place", unpaged.
[14] Certeau, *Everyday Life*, 117.

'space' is the surrounding in which these 'places' are situated (the 'space' of the installation in which the visitor moves). As Hilde van Gelder states in response to Hubert's writing on Artistotle, the relationship between bodies and places has been a topic widely explored by artists in the 1960s and early 1970s, and specifically through photography.[15] Photography has often been regarded as the medium that can freeze a particular place in time. Therefore, it is especially interesting to examine how this particular medium can change our conceptions of a place or space. The following section discusses various approaches and photographic responses to the representation of places and spaces in more detail, with a focus on the different complications that arise within the two-dimensional pieces of Felicity Hammond.

1.2 Paradoxical Landscapes
From New Topographics to Urban Regeneration

In her famous book *On Photography*, Susan Sontag describes photographs as pieces of the world. By capturing different places in photographic images, the world becomes an enormous series of unrelated units.[16] This observation is striking in relation to the photo-installation work of Felicity Hammond. In many of her installations, Hammond combines different (sculptural) photographs into one artwork. For example, *Remains in Development* (2020) consists of large-format, more conventional photographs as well as smaller, sculptural photographic depictions [Figs. 8, 11, 15]. All of these objects can be seen as separate 'particles' taken from different sites which are combined within the work, making the viewer experience places through different, separate units. However, it is not the installation format in which it is crucial to highlight the different experience of place that a photographic particle evokes. The wide-format inkjet prints which are part of the work of Hammond are already revealing in itself about the way in which the photographic medium changes the experience of place. Many of these large-format photographs depict wide images of cityscapes or landscapes. In this chapter, the main focus will be two of these images, which are both part of the book *Property* and the installation *Remains in Development*.

The two-dimensional billboard *Post Production* is the first of these two images. In it, a digitally manipulated city is visible [Fig. 1]. The left part of the work seems to show a housing tower that was originally part of a marketing image for contemporary housing. Such

[15] Gelder, "Locus for Destabilizing", 75.
[16] Sontag, *On Photography*, 4-22.

marketing images are often highly stylized, featuring the most attractive aspects of an architectural building for commercial purposes [Figs. III-IV]. Through the windows of the tower, silhouettes of digitally rendered figures are visible, emphasizing the wide view that such a high building provides. Since multiple windows show the same figure in the same position, it becomes clear that certain aspects of the image have been copied with digital editing tools. The green, grass-like puddles in the windows expose the digital manipulation in the image even more clearly. However, *Post Production* also incorporates photographs of existing places that were taken by Hammond: it is the skyline of Toronto that is repeatedly visible in the image.[17] Yet this knowledge does not immediately make it clear which parts of the image are renderings or traditional photographs. Boston's skyline is unrealistically floating in a circle above the rest of the city. The bottom of the image features natural aspects, like a tree, grass and rocks, which – for its details in the grass and dirt - seem to have been part of a traditional photographic source. On the right side of the image, another tower – seemingly a digital rendering, like the other tower across it - is placed in a strange position. Thus, *Post Production* is a combination of digitally rendered, fictional places (the towers on the sides of the image) and existing, photographed places (presumably the skyline on top of the image and the grass and dirt on the bottom). The work merges these separate images into one urban environment by adding a purple colour, giving the city a futuristic appearance.

The second image that will be discussed, called *Unveiling the Facade*, almost shows the opposite environment of the one depicted in *Post Production* [Fig. 2]. Instead of the futuristic building environment of the first image, *Unveiling the Facade* depicts the ruins of former industrial buildings, revealing a steel construction and building materials. Here, it becomes even harder to recognize which parts of the image are photographs made by Hammond and which ones are digital renderings. In *Unveiling the Facade* two clear places can be identified: the ruined site as well as an intact place on top of rocks. On the large, ruined structure in the front of the image, a white, dripping material is visible – much like the green puddles in *Post Production*. This indicates that this part of the image is digitally manipulated. However, most of the image looks like a digital drawing for its cool blue colour and its lack of specific, photographic details. Therefore, it seems like *Unveiling the Facade* incorporates more digitally manipulated aspects than *Post Production*. The only aspect of the image that looks traditionally photographic is the natural part in the bottom right corner. This part shows more details - the structure in the rocks and sand and more to the left, the grass - than any

[17] Joyce, "Arcades", unpaged.

other part of the image. Thus, in both *Post Production* and *Unveiling the Facade* the viewer cannot be entirely sure whether he is looking at a 'real' place or an imaginary one.

Taken together, the two images seem to indicate the opposition that is hinted at in the title of the installation *Remains in Development*: *Unveiling the Facade* are the 'remains' (past) while *Post Production* is a visualization of the 'development' (future) that follows. Or, from a different perspective, the buildings that are visible in *Unveiling the Facade* can be seen as the future image of the buildings in *Post Production*. Curator Eline Verstegen identified many more paradoxes within *Remains in Development*:

> The utopic versus the dystopic; the locality, specificity and materiality of a real place versus the universality, uniformity and digitality of a simulation; the historical versus the futuristic; the privileged versus the discarded; the lost versus the rebuilt; the superficial versus the multi-layered; the objectivity versus the interpretative of an image.[18]

A paradox that can be added to this list is that of the man-altered and the natural landscape. From these paradoxes, this thesis examines the way in which Hammond's photographs can change our perception of the places they refer to. To do so, it is useful to turn to landscape photography, and in particular the well-known *New Topographics: Photographs of a Man-Altered Landscape* exhibition (International Museum of Photography, 1975), which dealt with similar topics.

New Topographics: Photographs of a Man-Altered Landscape was curated by William Jenkins and included the work of ten different photographers. Jenkins coined the term 'New Topographics' to describe the formal aesthetic in which these photographers captured urban landscapes. According to the curator, these usually black-and-white images eschewed "the aspects of beauty, emotion and opinion" and could be recognized by an absence of style. For Jenkins, New Topographics-photographers depicted man-altered places in a neutral fashion, avoiding any form of judgement.[19] This view is, however, questionable. Multiple theorists have argued that photographs do not merely represent existing places, but that it also works the other way around. Photographs can change the way we see or experience existing places. Joan Schwartz and James Ryan state in *Picturing Place: Photography and the Geographical Imagination* that photography originally had a geographical function. A 'visual turn', that the authors date at the beginning of the 2000s, opposed this vision, and resulted in the investigation of 'ways of seeing' within scholarly research. Landscape photography is thereby considered a 'way of seeing' which has developed along with Renaissance techniques of

[18] Verstegen, *"Felicity Hammond,"* unpaged.
[19] Jenkins, New Topographics, 5.

linear perspective and mercantile capitalism in the 15th and 16th centuries.[20] Photographs shape our perceptions of place and create what Schwartz and Ryan call "imaginative geographies."[21] This assumption can also be applied to New Topographics. The black-and-white, wide-format images of cultural landscapes shape the way we perceive the photographed trailer parks and factories. Therefore, they cannot, as Jenkins claims, be considered as wholly neutral.

When looking more closely at Felicity Hammond's *Unveiling the Facade* and *Property*, a similar claim can be made. Like the photographers of New Topographics, Hammond shows landscapes that have been altered by human intervention. All these images evoke a somewhat uncanny and alienating feeling in the viewer while depicting the man-altered landscapes in different ways. By placing her images in the exhibition space and by combining them, Hammond immediately changes the way we look at her land- and cityscapes. When passing the marketing images of property development on construction sites in the city, spectators look at them from a different perspective than when they are placed in the gallery. The photographs from all New Topographics photographers were presented in the exhibition space as one series, framed in the same way and printed in the same size. In this way, the photographs all seemed to express the same, general situation. As Kim Sichel stated, "their cool tone was far from passive, and instead has produced a powerful social language about landscape and place."[22] Hammond also combines a group of homogenous images, all presenting the viewer with similar idealized building environments and cityscapes. By bringing these images together into one work, these advertising images are transformed into a visualization of urban regeneration, inviting viewers to reflect on these processes. As Hammond explains in an interview with Fotomuseum Winterthur, by incorporating marketing images of futuristic buildings in her work - and by thereby inspecting them more closely - the digital renderings start to fall apart. The images are distorted and the perspective often does not make sense. In this way, the artist exposes the illusions and manipulations which are part of the used marketing images. These images are normally used to mislead potential buyers; often properties are bought merely based on online, highly stylized illustrations – the potential buyers do not get to visit the actual buildings until after they have invested in them. In this sense, both New Topographics-photographs and Hammond's placement of advertising

[20] Schwartz and Ryan, *Picturing Place*, 3.
[21] Ibid., 10.
[22] Sichel, "Deadpan Geometries", 105.

imagery within the exhibition space already form a commentary on the way spectators should perceive the pictured places.

The multiplicity of the paradoxes in the work of Felicity Hammond makes this commentary much more explicit than the work of New Topographics-photographers. In New Topographics, the natural and man-altered landscape are focused on the present; the works represent what was there at that moment in time. The remains in *Unveiling the Facade* and the modern buildings in *Post Production* point to the past and future at the same time. This is even highlighted in the title of the second work: 'post' points toward something after that which was there before and 'production' points towards the future. It can be said that the photographs of New Topographics photographers depict an existent place in the present. For example, Joe Deal's *Untitled View (Albuquerque)* (1974) shows a landscape that already is man-altered and has thereby been turned into a specific, defined place (in this case a house) [Fig. V]. The work of Hammond includes the process from undefined spaces (nature, the empty, barren landscape) to becoming such places (modern building environments) by combining the past and present in a single installation. Besides, her radical ways of manipulation make it hardly possible to consider any depiction of place wholly neutral. Where Deal's photograph can be considered a commentary on the artificiality of the man-made landscape, his photographs do not include any further alterations to obviate this point for the viewer. In this sense, Hammond's photographs do the opposite. Instead of the austere black-and-white of Deal, the British artist includes strong colours and combines appropriated imagery, making the manipulation obvious. By using the photomontage technique, certain parts of the architectural environments are cut off, while others are highlighted. In this way, her work has a way of making the futuristic marketing images that she uses even more artificial and the barren landscapes more uncanny than their originals.

Through the combination of such images in her book *Property,* the oppositions between the ruined and the artificial landscape become even clearer. Here, the conflicting images are placed on a spreadsheet in opposition to each other. For example, on a particular page, two parts of *Unveiling the Facade* have been cut out and placed on the pages next to each other [Fig. 6]. On the left side, a man-altered landscape with modern buildings is visible, more in style with the photographs of New Topographics. On the right side, the ruins of a destroyed building have been pictured on a larger scale. Thus, the present and new building environment sharply oppose the ruins of the past.

As can be seen, the complex usages of manipulation and appropriation techniques in the work of Felicity Hammond seem to make clearer distinctions between the notions of place

and space than is done in the photographs from the New Topographics group. Hammond seems to indicate a clear development from undefined space into defined place. Following Ryan and Schwartz, our perception of photographed place or space is always shaped through existing 'ways of seeing' but also by the hand of the artist. Whereas New Topographics presents the viewer with a more – but not completely – neutral representation of man-altered place, *Property* and *Unveiling the Facade* are radical depictions of the process from the past to the present, from dystopic ruins to utopic skyscrapers and from space to place.

1.3 Appropriation and Digital Renderings in a Photobook

The appropriation of digital imagery is a technique which is commonly used by artists who have been dubbed 'post-internet' or 'post-photography' artists. An example is the American artist Brandon Juhasz, who combines different digital images into new photographic works. He thereby examines the fluidity and ubiquity of the photographic image in the Internet-age. In the online world, images are everywhere and can be manipulated anytime. Juhasz prints images that he finds online – stock photos, camera phone shots, internet pictures and manipulated imagery – and then turns them into three-dimensional sculptures. After that he creates a new scene out of these printed photo-sculptures and re-photographs this, resulting in a new single image [Fig. II]. Juhasz thereby aims to challenge "our perception of truth in photography and comments on how we create our own realities."[23]

Something similar happens in Hammond's images. *Post Production* and *Unveiling the Face* also combine photographs and digital renderings into single images and play with the shift from two-dimensional photographs into three-dimensional shapes. This process reveals the manipulability of the photographic image and is a way of creating new realities. Moreover, Hammond relates her photographs to the discussions around 'post-truth' and the fact that what is represented in images "is not always quite as it seems."[24] In this way, the work engages with the discussion surrounding the 'objective truth' of the photographic medium as discussed at the start of this chapter. However, Hammond's photobook *Property* adds another dimension to the representation of place in her work. *Property* is an extension of her photo-sculptural installation work and features both her photographic works and installation images. The book focuses on the different way that architecture is perceived in the

[23] Juhasz, "Brandon Juhasz," unpaged.
[24] Hammond, "Situation #103."

21st century as a result of recent technological developments. The placement of digitally rendered marketing images in an artistic photobook immediately changes the viewer's expectations towards the depicted places [Figs. 4 to 6]. When viewing an image of a building development project on a construction site, passers-by read it differently than viewers who look at the images after they have been placed in a photobook. As Peter Wollen states in his essay 'Fire and Ice', the expectations of spectators towards photographs vary for different genres.[25] In the case of Felicity Hammond's *Property*, a stylized sales image is turned into an aestheticized art object, changing the way the places are experienced or perceived.

The photobook is a means of further transforming Hammond's images. For example, the book features a full print of *Post Production*, but the image is separated by an oddly shaped blue page [Fig. 4]. This blue page blocks out parts of the image for the viewer while directing a stronger focus to the aspects that are still visible. In this way, the viewer has a distorted view of the depicted places in *Post Production*, where certain details are highlighted and others can be covered and ignored. In this way, the blue pages show how easily the depicted places can be manipulated. By merely adding this page, aspects of the building sites attain odd shapes. The inclusion of material details from buildings sites in the book further reveals the flatness and manipulability of the digital image [Fig. 5]. This is quite a different approach from the one Juhasz engages in to reveal the 'post-truth' condition of the photographic medium. By combining found, digital imagery into a homely environment, Juhasz creates a certain harmony between the pictures he uses. Together, they become a depiction of one single, fictional place. In Hammond's photobook, the visual environment is obstructed and collapses. For example, in *Property* parts of *Unveiling the Facade* are cut off [Fig. 6]. At the same time, *Post Production* is sliced into two halves by the inclusion of the blue page [Fig. 4]. Even though the work of Juhasz is revealing about the fabrication of the depicted place – one can clearly see that the depicted objects are created from paper images – they do seem to fit together and become one within the work. In Hammond's work, the created fictional places do not only reveal the 'fakeness' of the marketing image but also expose a conflict between different places that exist within the image. Thus, where the images in the work of Juhasz become one single new place, in Hammond's images the combined places, retrieved from different sources, remain in opposition with each other.

The combination of digital imagery into new artistic work can be seen as a symptom of the digital age of 'post-truth' but the appropriation of images is a technique that has been

[25] Wollen, "Fire and Ice", 77.

used for a longer time. Felicity Hammond combines imagery to reveal the dystopia and paradoxes between ruins and development; something which artist Martha Rosler did in relation to the Cold War and the Vietnam War back in the 1960s and 70s. In her series *House Beautiful: Bringing the War Back Home* (1967-1972), Rosler combined images of the ruins and trauma of war with advertisements [Fig. I]. For the 20 photomontages, she cut out images of domestic spaces from popular magazines like *House Beautiful* and pasted them together with combat-imagery from the Cold War and the Vietnam War. The works were not created for the gallery space but were spread on flyers and underground journals. They functioned as a critique of the American intervention in foreign nations. By combining American culture and consumerism with the violent war-imagery, Rosler implicates that the spectator is complicit with military action. As she wrote in 'Place, Position, Power, Politics', the artist "was trying to show that the 'here' and 'there' of our world picture, defined by our naturalized accounts as separate or even opposite, were one."[26] For example, *Cleaning the Drapes* features a housewife cleaning her curtain, while behind it two soldiers are visible as if they are situated behind her window [Fig. I]. The vacuum cleaner that the depicted woman uses visualizes the desire of the consumer for the latest technologies. Journalist Edward P. Morgan stated in *What Really Happened to the 1960s* that, in the 1960s, consumerism and military intervention were necessary to spread the ideologies of a capitalist democracy.[27] Mass media played an important role in spreading these ideologies. By consuming products, American citizens avoided economic depression and supported government agencies as well as the system of democratic liberal capitalism.[28] According to art historian Megan Ampe, consumerism can, therefore, be seen as "an emblem of successful capitalism" which upholds "military engagement as a defence of capitalist systems." This makes the consumer indirectly and partly responsible for the violence of war.[29]

Like *Cleaning the Drapes*, Hammond combines both utopic and dystopic imagery in such a way that the viewer indirectly feels complicit in a type of destruction. Here, it is not about the destructions of war, but about the destruction of original, historical architecture as a result of urban regeneration. Like Rosler's advertising imagery, these stylized marketing images in Hammond's work show the desires of consumers. Thus, in both Hammond's work and *Cleaning the Drapes*, photomontage changes the way the viewer perceives place: the

[26] Rosler, "Place", 58.
[27] Morgan, *What Really Happened*, 25.
[28] Ampe, "Martha Rosler", 34.
[29] Ibid, 15.

combination of destructed histories with consumerism implies a negative attitude towards contemporary consumerism and desires. This – as Rosler calls it – "imaginary space in which different tales collide" thereby becomes a political tool which raises awareness in the viewer about their behaviour.[30] However, Hammond's images seem to communicate their message in a much more layered way. In Rosler's work, it is immediately clear what one is looking at: a living room with a soldier that seems 'out of place' – making the political reference evident. In *Post Production*, the viewer is not immediately certain where the images come from or what the 'message' is that the work wants to convey. This is not only caused by the confusing overlaps, different sources and the unclear distinction between actual and fictional places in the work. For the placement of the images in a photobook makes that the work does not merely remain two-dimensional but also becomes part of a three-dimensional object. Therefore, it can be said that the photographs do not just combine places into one image but that they also become part of a larger place or space. When looking at the photographs, one could consider the imagery within the book as defined 'places' while the book becomes the space in which they exist. Thus, where Rosler brings places that seem far away – i.e. the war – into an intimate place – the home – to make a political statement, Hammond reflects on urban gentrification through a technical approach that takes the depiction of space a step further. The combination of imagery into a book – in which the places upon the imagery are again separated through cuts and coloured pages – creates a new environment or 'space' in which these images are expressed.

The 'space' of the photobook also allows the viewer to experience the depicted places in a tactile way. While turning the pages, one can decide in which order to view Hammond's images (backwards, forwards or skipping pages). In this way, the book gives viewers the possibility to make their own connections between the images within. As Amanda Clark states in 'The Handmade Artists' Book', the physical artist's book is often "to be handled by the viewer in what could be seen as a reciprocal, intimate, and dynamic communication between book and person."[31] Viewers can view the pages in their own time, choosing to look at a single image for a longer or shorter period or to flip backwards. As opposed to the image in the exhibition space, in a book, the depicted environments are observed from a birds-eye perspective and in a smaller size (for Hammond's images are usually exhibited as large prints). In this way, the viewer has a more private experience when browsing through Hammond's *Property*.

[30] Rosler, "Place", 58.
[31] Clark, "Handmade," 68.

In *Property*, the viewer can also decide upon a different direction of viewing the urban environments than the artist has proposed by the ordering of the pages. By moving from page to page, the viewer switches from one of Hammond's urban environments (or installation environments) into the other. In *Second Thoughts*, Ulises Carrión states that "a book is a sequence of spaces. Each of these spaces is perceived at a different moment – a book is also a sequence of moments."[32] In this sense, the viewer finds himself in a new space with each page, wherein he decides to stay for a certain amount of time. This means that in *Property*, Hammond's spaces are multiplied: her images are often cut loose from each other – as in the aforementioned *Unveiling the Facade* – and spread over two pages, turning one image into two separate spaces [Fig. 6]. By interrupting such spaces with, for example, an oddly shaped blue page, even more spaces are created: for the imaged environment on the regular page is transformed when the blue page is (partly) placed in front of it [Fig. 4]. This is extended even further by the fact that the small object of a book can easily be carried into different spaces itself, constantly changing the context in which it is viewed. This allows the viewer for making yet other connections between the imagery in the book and the environment he finds himself in. Thus, even though Hammond decides upon the position of images in the photobook and the ways in which the environments in *Property* are interrupted by additional coloured pages, the viewer can make his own, autonomous way through the different environments in the photobook by deciding where to view it, at what pace and in which order.

As demonstrated, the representation of place is distorted and manipulated in multiple ways within Felicity Hammond's two-dimensional photographs and montages. The comparison with the New Topographics photographers reveals that *Property* and *Unveiling the Facade* do not merely show a single place in one moment in time. By combing photographs and digital renderings from different sources, the images of Hammond feature buildings and environments from the past, present and future all at once while incorporating both defined places (housing towers) and undefined spaces (barren landscapes). Additionally, the images are a combination of both utopic and dystopic environments. Appropriation artists like Martha Rosler and Brandon Juhasz also create new places from different sources into single works but often convey a single, defined place. Hammond's combination of both place and space into single images is further complicated through the medium of the photobook. The book itself is an entirely new space in which, through the combination of images and additional

[32] Carrión, *Second Thoughts*, 7.

pages, even more places appear and are transformed. By browsing through the book, viewers can decide on the order in which the urban environments are viewed, allowing new connections and interpretations to arise. In this way, new places and spaces can continue to be discovered and created through *Property*.

Chapter 2

Place and Space in Photo-Sculptural Installations

In the installation *World Capital* (2019), Felicity Hammond refers to the Great Thames flood of 1928, during which a large part of the site where the work was exhibited – The Arebyte Gallery in London – was destroyed [Fig. 14]. During this disastrous event, thousands of people became homeless and fourteen inhabitants of the city lost their lives. In the work, the reference to this flood is mainly emphasised by the placement of cut-out imagery of buildings in a pool of water, making it look like they will slowly sink [Fig. 13]. The exhibition incorporates industrial relics which indicate the troublesome past of what is now called London City Island alongside marketing images for contemporary housing [Figs. 7, 12]. In this sense, the work extends the discussed paradoxes between past and future and utopia versus dystopia into a three-dimensional form. *World Capital* becomes even more complex by incorporating the qualities of both the medium of sculpture and that of installation art, adding another layer to the representation of place within the photograph.

In this chapter, the spectator's experience and the depiction of place and space will be examined in relation to the photo-sculptural and installation qualities of Felicity Hammond's work. How does the transformation of Hammond's imagery into three-dimensional, spatial objects affect the notions of place and space? To answer this question, this chapter focuses on two of Hammond's photo-sculptural installations: *World Capital* and *Remains in Development*. Both works combine photographic imagery, marketing imagery and sculptures into a single installation. Again, the chapter has been divided into three sections. First, the two-dimensional photograph as an 'object' situated in the context of the white cube will be examined. 'Photography's Discursive Spaces: Landscape/View' by Rosalind Krauss is the starting point in the discussion on the difference between the placement of the three-dimensional objects in- or outside the white cube. A comparison between Hammond's installations, which are presented in exhibition-spaces, to a photo-sculpture by artist Katie Grinnan which is driven through the United States makes these differences clearer. Second, the focus shifts to the sculptural and material qualities of Hammond's photo-sculptures. Here, the different ways of perceiving place in oddly shaped photographs is the focus. Julia Breitbach's 'The Photo-as-thing: Photography and Thing theory' is used to understand how the materiality of the image impacts the way we conceive its contents. The third part discusses how these sculptural photographs are experienced and

transformed in the setting of an installation. Anja Novak's 'Ruimte voor Beleving' (Space for Experience) brings new insights in the way the spectator can become a part of the work. The paradox between place and space *in* the photograph (the past) and the installation space (present) is discussed through David Green's 'Between Object and Image' and *Take Place: Photography and Place from Multiple Perspectives* by Helen Westgeest. By using the three separate sections in this chapter, the various properties of the photo-sculptural installation are examined in detail.

2.1 The Photographic Object in the Gallery Space

In the renowned essay 'Photography's Discursive Spaces: Landscape/View', art historian Rosalind Krauss discusses the categorisation of photography as either an aesthetic artwork or a visual reference. She herein compares how landscape imagery can be regarded as 'views' or surveys of locations (as was often the function of early landscape photographs) or as art objects. In the 19th century, landscape painting started to take into account the space it was to be exhibited in. After 1860, landscape was therefore transformed by the "the insistent voiding of perspective", the creation of "serial landscapes, hung in succession, which mimed the horizontal extension of the wall" and by expanding compressed and horizonless landscapes "to become the absolute size of the wall."[33] According to Krauss, the landscape and the wall became synonymous: a representation of each other. As Krauss indicates, the placement of the landscape painting within an exhibition space can radically change the way the artwork – and its depiction of place within this exhibition space – is perceived.

Krauss' conception can also be applied to the photographic work of Felicity Hammond. While the former chapter of this thesis mainly focused on the content of imagery, the context in which a photograph is viewed – as was indicated through the example of the photobook *Property* – also influences the experience of place and space. In *Photography's Objects*, art historian Geoffrey Batchen explains that spectators tend to suppress the materiality of the photographic object and are primarily focused on seeing what a photograph is 'of.'[34] When we shift our focus from the content of the image and view the photograph as an object placed within the particular context of the white cube, our

[33] Krauss, "Discursive Spaces", 312.
[34] Batchen, *Photography's Objects*, 2.

notions of place and space can shift as well. This means that when we view the formerly discussed photographs *Unveiling the Facade* and *Post Production* as objects, the way we conceive the depicted places in the images changes.

Unveiling the Facade and *Post Production* are as two-dimensional objects both part of Felicity Hammond's installation *Remains in Development*. Within this installation, the first is presented as a photograph hung upon a wooden structure and the latter is hung upon an iron frame [Fig. 9, 11]. Additionally, there is another photograph, called *Restore to Factory Settings*, which has been traditionally framed behind glass and is hung upon a wall [Fig. 10]. *Post Production* is the largest print and is placed on the front of the installation: it is the first image visitors get to see. Since it is positioned on the iron structure, one can already see the rest of the installation behind the image. Visitors can walk around the photograph, making its status as an object more obvious. Its size and placement in front of the installation seem to give this photograph a special role within the installation: it serves as an introduction to the rest of Hammond's work. *Unveiling the Façade*'s wooden structure is painted in a light blue and white, like a wall that remains of a building that is now partially destroyed or abandoned (or that is in the process of being renewed). In this sense, the wall is an extension of the place that is depicted within the photograph, which can also be seen as a location that has been destroyed or that is in the process of being developed. *Restore to Factory Settings* is presented in a traditional way: within a white glass frame upon a white gallery wall. Therefore, the latter picture can almost be seen as an art object in itself – apart from the installation – which could be sold separately. It's conventional framing immediately gives this work the status of an art object, despite the fact that this aluminium C-print depicts industrial relics and rubble [Figs. 3, 10]. Thus, even though the three photographic works are related in their subject matter – and are part of the same art installation – the way they are presented and placed *within* the gallery transforms the way we experience the places they depict.

Yet it is not merely the appearance of the gallery space that is the cause of this transformation. The visitor's associations with the particular location in which a work is shown also plays an important role. This becomes most clear in *World Capital* [Fig. 14]. In this installation, the location of the gallery space in which the installation was displayed is of importance. The work refers to the Great Thames Flood, which destroyed much of the site of the exhibition. It also incorporates contemporary and former industrial buildings from London City Island, where the gallery is situated. In this way, the installation references the transformation of its direct environment. Like *Remains in Development*,

World Capital involves paradoxes between the past and present and the utopic and dystopic. The viewer is presented with a conflict between the ruin and disappearance of historical buildings of London Island's industrial past and the futuristic tower blocks of the contemporary gentrified city. The work exposes both a desire - the wish to live in such modern housing - as well as loss - the erasure of local history. While *Remains in Development* also hints at ruin and loss caused by the hand of man, *World Capital* does so in a more focused way: it points towards a specific, historical event.

World Capital includes historical relics of the area's past as well as an image which combines historical buildings with contemporary housing [Fig. 12]. This type of imagery hints at the historical flood but is still largely dependent on the knowledge and associations of the viewer. *Word Capital* does not directly depict the actual Great Thames Flood and therefore the experience of place within the work can differ extensively. A viewer who has no knowledge of London Island's past will make very different associations than a viewer who can place the work in its socio-historical context. Furthermore, visitors that are familiar with the area of the Arebyte Gallery are more likely to connect the buildings in Hammond's exhibition to the rest of London City Island's architecture. As Rosemary Waugh claims, "the architecture pictured not only fits neatly with the gallery space and its ceiling maze of fat metallic pipes – it perfectly mirrors the built environment outside the main doors."[35] The area is currently being redeveloped to become an exclusive neighbourhood, while in the past London City Island was named 'Bog Island' because it often flooded. The transformation and gentrification process in this neighbourhood is reproduced in Hammond's *World Capital*, but this is more likely to be recognized by a local audience than foreign visitors.

Still, the viewer's understanding of *World Capital* can be enhanced by the textual explanation that accompanies the work. In her writing, Hammond explains how the usage of computer-generated architectural propositions for contemporary urban planning, as well as the internet, global travel and television, have resulted in "the growing homogeny of the built environment." [36] Developers often use similar digital images to design future building sites around the globe. According to Hammond, the digitally proposed building environments that "create entirely new neighbourhoods in towns and cities don't yet have a history, and so the ruin that is entrenched within the architectural proposition is imbedded in its future. The image

[35] Waugh, Rosemary, "World Capital review," unpaged.
[36] Hammond, "World Capital," unpaged.

is stuck in an eternal present, its endless immateriality surrendering to the city."[37] By providing the visitors of the exhibition with this explanation, spectators are guided in making connections and deciding where one is 'supposed to look' or how the photograph should be read. After reading the text, viewers are invited to focus on the homogeneity in the depicted buildings and to connect them to similar building sites in their own cities. Thus, text can immediately transform the depicted place from a general landscape into a reflection on local developments.

Furthermore, the placement of the imagery within a gallery space changes the way the depicted places are perceived. As mentioned in respect to *Remains in Development*, the familiar marketing images that Hammond uses in her work gain a certain significance by merely by placing it in the gallery. Instead of marketing images, the placement in an art space suggests that the images have something to say beyond selling a product. They become, instead of a visual reference or an advertisement, an aesthetic artwork. Art-historian John A. Walker argues that the context of an image influences our perception: "Although our attention is primarily directed towards the image, we always retain a subsidiary awareness of its/our environment. No figure can be perceived except in relation to a ground."[38] While the two-dimensional prints in *Remains in Development*, which are hung on walls, can already be considered in this manner, the photograph as object becomes more prominent when taken off the flat surface of the wall. In *World Captial*, photographs that can still be considered two-dimensional images that have been placed in the middle of the exhibition space. The clearest example is the flat, cut-out image of a building which seems to sink into the pool of water [Fig. 13]. By presenting this building as a loose object, the attention of the spectator is less focused on the content of the image but rather on its placement within this specific context. Here, the image is not a window but a spatial and constructed entity instead.

American artist Katie Grinnan avoids the use of the classic exhibition space and brings her photo-sculptures back into the outside world. In her work *Rubble Division Interstate* (2006), she transforms photographic imagery into three-dimensional sculptures [Fig. VI-VII]. Then, the work is mounted upon a cart so it can be moved to different cities and be viewed in varying contexts. *Rubble Division* is a depiction of a destroyed building supply store and travelled past actual ruins in the United States. Inside the photo-sculptural work, a free-jazz band played music with the aim to make an auditory connection with the surrounding

[37] The usage of CGI and digital imagery for the design of contemporary building environments will be discussed in more detail in Chapter 3.
[38] Walker, "Context," 2.

landscapes.[39] As Rebecca Morse explains in her essay 'Photography/Sculpture in Contemporary Art', Grinnan both references and re-creates actual spaces in the world.[40] Like Hammond, her work is thematically concerned with the way in which constructed spaces are transformed over time; either by human intervention or by nature. In Mary Statzer's words, "the photographic material is used literally as a physical building block while acting as a critical visual referent."[41] By moving the photo-sculptural referent of a ruined building to actual ruins in the country, Grinnan directly posits the situation that the photograph refers to next to an actual manifestation of it. Although the photo-sculpture is not placed among the ruins of the store it depicts, the position of the work within this environment does bring the visualized topic closer to the viewer. That is, it becomes clearer what the photo-sculpture is 'of' and invites the viewer to reflect on the different ruins (real and unreal) that are observed simultaneously.

Considering the location of the Arebyte Gallery, *World Capital* also places the historical relics of London City Island's past among its actual ruins. However, this is not done in such a direct way as in Grinnan's work. *Rubble Division* posits a photo-sculpture right next to 'actual' ruins, while *Word Capital* is still part of an installation format – located in the gallery space – which is situated in the area of the represented past. The fact that Grinnan's work drives around the country makes the piece subject to constant change. *Rubble Division* can collaborate with any given context – i.e. different ruins in the country or landscapes – while Hammond's work is tied to a specific location. It can be said that Grinnan's *Rubble Division* is a depicted place which moves through a constantly changing environment or space. *World Capital*, which references and is situated in a single location – even though it includes the past, present and future appearance of this location – is able to tell a more focused story, clearly referencing a single past instead of a more general phenomenon. The placement of photographic objects in the white cube, accompanied by textual information, involves the viewer in one particular location. In this way, it seems that the context of the gallery space gives the artist more control in directing the viewer. As opposed to the work of Grinnan, Hammond provides the viewer with a predetermined amount of objects that are presented in a way which is thought out in much detail. Therefore, she has more control in communicating a singular view or incorporating her own 'laws'. Hammond's decision to present her images in a location that is part of the transformation processes visible in her work

[39] Herbst, "The Art of Katie Grinnan," unpaged.
[40] Morse, "Photography/Sculpture," 31.
[41] Statzer, *Photographic Object*, 107.

(that is, the Arebyte gallery as part of the buildings in *World Capital*), the choice of framing the images, placing them on specific walls and the usage of text all guide how the work is understood.

2.2 The Materiality of the Photo-Sculpture

The former section has shown that the placement of the photographic object in the space of a gallery plays an important role in the way a certain place is both depicted and perceived. A second factor that is of influence is the materialization of the photograph. In Felicity Hammond's photo-sculptural environments, two-dimensional images are not only removed from the wall to be displayed as flat surfaces in the exhibition space, but they are also transformed. Similar to Katie Grinnan's *Rubble Division*, *Remains in Development* features images that are cut-out in odd shapes, placed on top of other objects or are sometimes folded into sculptural forms. In *Photographs, Objects, Histories: On the Materiality of Images*, editors Elizabeth Edwards and Janice Hart consider the physical properties and materiality of photographs as integral to their meaning and use.[42] Photographs are often looked at as transparent windows to the world or, as Batchen explains, "the transparency of the medium is such that 'in order to see what the photograph is "of" we must first suppress our consciousness of what the photograph "is" in material terms."[43] However, Edwards and Hart state that "thinking materially about photography encompasses processes of intention, making, distributing, consuming, using, discarding and recycling, all of which impact on the way in which photographs as images are understood."[44] Hence, all such technical processes are crucial in conveying photographic meaning.

The industrial relics which are part of the installation *World Capital* are particularly interesting when zooming in on the materiality of the image. The relics have been exhibited in the form of photo-sculptures and incorporate materials which are related to London City Island's industrial past. For example, one image of an industrial object has been folded, is pierced with steel wire and is mounted upon a concrete pedestal which is situated in a pool of water [Fig. 7]. All of these material aspects contribute to the way the spectator conceives the image. The concrete and steel material clearly relate to the former industrial environment of the city, but also seem to reveal the material properties of the object depicted in the folded photograph. That is, the thickness of the photographic object – due to the usage of vinyl and

[42] Edwards and Hart, *Photographs Objects Histories*.
[43] Batchen, *Photography's Objects*, 2.
[44] Edwards and Hart, *Photographs Objects Histories*, 1.

Dibond – gives the object a heavy or robust character (which would be very different in case the image was merely printed on paper). The water symbolizes the flood, as does the blue colour of the photograph. In the image, the blue seems to indicate that the depicted industrial relic has drowned (in the past, during the disaster) while the memory of the city's industrial past is currently also 'drowning' due to gentrification and transformation in the city environment. Additionally, the photographic image has been folded in a peculiar shape and is pierced by steel wire, which again highlights the destruction of the relic. In an interview, Hammond explained that she allows her photographs to "constantly evolve and transform" in the same way the urban landscape that she works with does.[45] Thus, the photo-sculptures in the artist's installation do not merely represent the depicted places within the image but also in their materiality. Materials and textures that are related to the places in the inkjet prints are brought into the exhibition space. This invites the viewer to engage in an embodied experience of the place Hammond refers to. The viewer is not only using the sense of vision to experience the depicted place but can also draw on the sense of touch.

In *Remains in Development*, the transformation of photographic imagery is taken even further. Within this installation, parts of images have been cut out, making its contents barely recognizable [Fig. 8]. Like in Grinnan's *Rubble Division Interstate*, it becomes unclear what the folded photograph is *of* and what place it is referring to. Two-dimensional photography is easy to reproduce and, as explained, the information it conveys is often considered more important than its materiality. For instance, the marketing images that Hammond uses in her work can easily be reproduced in different platforms, such as brochures, billboards and websites. By transforming this type of image into sculptural objects in her installation, Hammond turns these images into unique objects. Therefore, the materiality of the image is foregrounded. The fleeting digital images that can easily be reproduced and are often interchangeable – i.e. many of such marketing images look similar - in *Remains in Development* become exclusive items.

In his 'Thing-Theory', Bill Brown makes a distinction between 'objects' and 'things'. According to him, 'things' precede and exceed 'objects' and can be seen as their 'before and after'. He explains that 'things' can be seen as "what is excessive in objects, as what exceeds their mere materialization as objects or their mere utilization as objects – their force as a sensuous presence or as a metaphysical presence, the magic by which objects become values, fetishes, idols, and totems."[46] Objects, as Julia Breitbach explains, "are what the human

[45] Hammond, "Digital Collages," unpaged.
[46] Brown, "Thing-Theory," 5.

intellect makes of things."[47] In response to Brown's concept, Breitbach considers photographs as *both* objects and things. She states that "photographic images are commonly thought to form part of some generic 'white noise' underlying contemporary existence in the information age."[48] For example, marketing images such as the ones Hammond appropriates in her work, often go unnoticed in the public arena. According to Breitbach, such images "usually elicit only a cursory glance from the perceiving subject; in consequence, they appear insubstantial – in the sense of being both dematerialised and insignificant – and are hardly recognised as distinct or individual."[49] However, when their 'thingness' is recognized, the images stop working for the viewer. This means that every object can reveal itself as a "wild thing" at any time.[50] Thus, when Hammond transforms the marketing images (which, in Brown's conception, can be considered commodities and thus 'objects') into photo-sculptural works ('things' of significance) and places the focus on their materiality, these same photographs can evoke a different response in viewers. In *Remains in Development*, the photo-sculptural technique reveals the 'fakeness' and hollowness of the original marketing images. While the original images might normally go unnoticed in the street, their 'thingness' within the installation makes the viewer reflect on them. The cut-outs represent the fact that these marketing images are usually digital renderings that in real life do not exist (yet), they are just digital pixels and flat surfaces. Thus, by presenting the depicted places in a photo-sculptural form, the viewer is confronted by what is at stake in these images and what is normally overlooked. Despite the fact that a depicted 'place' becomes barely recognizable in such transformed imagery, it does invite the viewer to reflect on them more than their marketing originals.

The material aspects of Hammond's photo-sculptures call for a different way of viewing photographs than their two-dimensional originals. While two-dimensional photographs on the exhibition wall are usually viewed from upfront, in one direction, photo-sculptures can be observed from multiple perspectives. The viewer can walk around the photo-sculptures in *Remains in Development*, view them from above, sit down to observe them from close-by or stand up to take a distance and view multiple photo-sculptures at once. This gives the viewer more autonomy in the way the work is perceived: he decides which aspects are given the most attention. In this way, the viewer can – to a certain extent –

[47] Breitbach, "The Photo-as-thing", 33.
[48] Ibid., 36.
[49] Ibid.
[50] Ibid., 34.

construct his own idea of the represented space. The photos-sculptures in *Remains in Development* are made out of cut—out parts from the digital marketing renderings Hammond collects, merely showing details of the places Hammond refers to, such as rubble or plants [Fig. 8]. This focus on material aspects rather than an identifiable place makes that the viewer is not necessarily occupied with the question of when and where the photograph was taken. Rather, the three-dimensionality of the photograph and its placement in an installation seems to create an entirely new space: the one in which the spectator moves around. Additionally, Hammond's images often include (parts of) digitally rendered places which do not exist yet in the real world: they are visualizations of what a place will become. This means that these works cannot be considered as mere representations of places. The space in which they are situated seems to become more important instead. In this way, the photo-sculptures are not merely traces of the real world but are also part of their own specific environments.

2.3 The Installation Environment
Photo-Sculpture in a Space of Spectator's Control

In his *In Between Film, Video, and the Digital*, Jihoon Kim explains the term 'hybrid' in relation to multimedia installations. While the word most commonly stands for the "offspring of plants or animals of different variety or species," 'hybrid' has also been used to "describe conditions in which different linguistic or cultural systems meet and interact so as to blur the previously maintained distinctions between themselves and others."[51] The term seems to consist of a combination of two different concepts. First, the Latin word 'hibridia', which means 'mixed blood', and second, the Greek 'hubris', meaning excess. When focusing on contemporary media, 'hybrid' can, therefore, be used as a concept that points at a form that "transgresses the boundaries of each system" and is, according to Kim, an "array of interrelations that drive the mutual influences between media." In this way, "images enable us to redefine each medium's identity not as self-determined, but as constructed through its transfer to, and appropriation of, other media and forms."[52] Although Kim mostly refers to video installations, the analogy between his description and Felicity Hammond's installations is striking. In her work, the media of photography, collage, sculpture, installation and digital drawing intermingle. This excessive use of visual forms results in the communication between different media, where all these forms seem to inform each other.

[51] Kim, *Film, Video and the Digital*, 4.
[52] Ibid.

According to art historian Boris Groys, the installation environment can be seen as the "symbolic private property of the artist."[53] Upon entering an installation piece by Hammond, the viewer leaves "the public territory of democratic legitimacy" and instead enters a space of "sovereign authoritarian control." Within this space of control, the visitor finds himself on foreign ground - in exile - and must submit to a foreign law which is given by the artist. [54] In other words, in the creation of installation environments, Felicity Hammond has control over the viewer and can submit him to a certain law. Even the critical viewer can be manipulated into the private interests of the artist. At the same time, installations also provide a certain freedom to the visitor and allow him to view work from different perspectives.

In 'Ruimte voor Beleving' ('Space for Experience'), Anja Novak writes that viewers of installations often have a double role. It feels as if one is performing the installation while observing this performance at the same time. Viewers of installation art can, therefore, be called "performing observers."[55] While these 'performing observers' move through the space of the installation, they gradually link its separate elements to each other, experiencing them as one coherent artwork. This is a process that unfolds over time. In short, installation artworks inform the way the viewer experiences both space and time.[56] This observation is particularly interesting in relation to Hammond's interest in the way specific places and spaces are transformed over time. Hammond's photo-collages depict the transformation of past, industrial or empty landscapes into modern cityscapes. While observing this time-based process, the viewer is also part of a time-based experience within the fictional space of the installation. In *Remains in Development*, certain abstract shapes or objects have been cut out of canvases. Elsewhere in the space, the viewer can rediscover these same shapes in the form of sculptural objects [Fig. 15]. While walking through the installation, viewers will slowly make such connections, thereby changing their experiences of the separate objects as well as the installation as a whole. To a certain extent, they are guided by the way the artists guides them through the installation: Hammond decided where a work is posited and from which angles it is possible to view them. At the same time, viewers still have the freedom to decide to walk in different directions, view one photo-sculpture multiple times and to make their own associations. Hence, installations seem to provide more freedom for the viewer, but also give the artist more control in directing the gallery visitors.

[53] Groys, "Politics of Installation," unpaged.
[54] Groys, ibid.
[55] Novak, "Ruimte voor Beleving," 218.
[56] Ibid., 215-223.

Besides this observation, Felicity Hammond's installations involve many more paradoxes. Installation art has often been associated with what is 'here and now'. From this view – as Miwon Kwon explains in 'One Place After Another' - the art object or event is "singularly experienced through the bodily presence of each viewing subject, in a sensorial immediacy of spatial extension and temporal duration, rather than instantaneously "perceived" in a visual epiphany by a disembodied eye."[57] Yet when it comes to the photo-sculptural installations of Hammond, this claim is problematic for multiple reasons. Hammond incorporates photographic images in her work, a medium which, as Roland Barthes famously observed, refers to something "that-has-been."[58] In 'Between Object and Image', David Green explains:

> If photography speaks to us of the past and of the absence of the object, then sculpture speaks to us of the present and of the presence of the object. What's interesting about these artists who bring together sculpture and photography is how these different constructions of space and time interact. The concept of a fictional present suggests that it may be possible to move photography beyond or outside of its seemingly exclusive attachment to a moment that has passed.[59]

This observation is most useful in relation to Hammond's *World Capital*, in which the artist uses imagery from past industrial buildings and relics. Here, the photographic image refers to the past while its sculptural materiality is about the presence of the object. However, for the photo-sculptures in *World Capital,* which also incorporate digital renderings of futuristic buildings, this is different. In these images, Hammond does seem to refer to the disappearance of the past but also shows what a place will look like in the future. Thus, the images show both past and future places, while their sculptural materiality posits them in the present. Photography's exclusive relation to the past is therefore obstructed.

Another opposition in Hammond's work that Green touches upon, is that of the fictional aspects of the work. As mentioned, the placement of photo-sculptures in an installation format results in the creation of an entirely new environment. Green's 'fictional present' shows that these installations are fictional places that do not exist in the real world. In *Take Place*, Helen Westgeest states that the context in which spatial media are placed "appears to change the experience of place in and of photographs." As shown, the medium is able to present places as either "static and physical or as dynamic and immaterial." In this sense, the photographic medium can be theorized differently. Not as a trace of places existing

[57] Kwon, "One Place", 38.
[58] Barthes, *Camera Lucida*, 76.
[59] Green, "Between Object and Image", 268.

in the real world, but as a means of creating "new meaningful places, of which we can only find traces in the real world."[60] The spaces that Hammond constructs in her installations, are new places which do not exist in reality. However, traces of these installations can be found. For example, *World Capital* refers to London City Island's industrial past, incorporating materials related to these locations. At the same time, the digital renderings in the marketing imagery that Hammond uses, are also (partly) fictional and imagine what the urban environment will look like in the future. Therefore, they are no traces of actual places yet while the images do refer to a place that will exist in the future.

As Westgeest observes in relation to other installations, in the context of such environments or assemblages, "the paradox of photography – of being present and absent at the same time – becomes more striking." This is because the placement of actual objects in the space of the spectator "emphasizes that the photograph is real and unreal at the same time, not part of the here but neither of a there."[61] In Hammond's work, photographs are partly real since certain parts are images of actual, existing places and objects. At the same, they also incorporate fictional, digitally rendered elements. Moreover, the combination of different photographs already creates new, fictional places within the two-dimensional images. Therefore, the paradox of the real and unreal is complicated even further in Hammond's work: some aspects are already existent in the real world, but other aspects are still fictional, imagined futuristic images, that will be partly realized in the future.

The fact that Hammond's installations are spaces that only exist for a given period of time, creates another layer to the relationship between actual and fictional place. In 'The Functional Site', James Meyer makes a distinction between the notions of the 'literal site' and the 'functional site'. The literal site is "an actual location, a singular place", in which public artworks are created specifically for that site.[62] Such works cannot be separated from their location. Functional sites do not necessarily incorporate physical locations and are 'mobile'. Those are "wilfully temporary; its nature is not to endure but to *come down*" and be destructed.[63] Hammond's *World Capital* can be seen as a literal site since it was built for the specific location of the Arebyte Gallery. The work references and mirrors the built environment of London City Island, where the work is located. Moreover, *World Capital* has, until now, not been exhibited in any other location. However, the work was also not created to

[60]Westgeest, *Take Place*, 6.
[61] Westgeest, *Take Place*, 123.
[62] Meyer, "The Functional Site", 24.
[63] Meyer, "The Functional Site", 25.

infinitely remain within the gallery space – it was exhibited there less than a month. In this sense, the work can also be seen as a functional, temporary site. *Remains in Development* is a more obvious example of a functional site since this work is not only designed as a temporary exhibition in one space but also moves to different locations. Still, both installations relate to the temporality of the places Hammond refers to in her work. In the same way that the urban environments she visualizes are constantly changing, disappearing and renewing, Hammond's installations are built up in exhibition spaces, then broken down and often renewed or adjusted to fit again in other spaces.

In *Remains in Development*, the topic of transiency was strengthened during the exhibition in Kunsthal Extra City in Antwerp. This institute is located in a former laundry and has recently been bought by project developers. The historical hall is, for a large part, about to disappear. In this way, the constant change from historical architecture and the transformations these buildings undergo are visible in Hammond's photographs, her installations and the environments in which both of them find themselves. The fictional space of the installation work is as changeable and temporal as the urban environments Hammond refers to within the photographic images. At the same time, the urban transformations that the artist comments on takes place right under the nose of the observer: in the gallery or museum buildings where the work is viewed.

As shown, placement of loose imagery and photo-sculptures within constructed installations further complicates the discussion around place and space in Hammond's work. The images of historical buildings refer to places in the past that have once existed. These places used to exist around the location in which they are exhibited: London City Island. At the same time, these historical places are presented alongside futuristic, new places: places which are to *replace* certain historical sites in the future. All these depicted places, historical and futuristic, are combined together in a single space – the Arebyte Gallery. But within this gallery, another space can be identified. For the installation that Hammond creates within the gallery is yet another, new environment. Within this single work, the spectator is confronted with places from the past and future, placed in a contemporary environment which has been built within the space of the gallery. Hence, the three-dimensional qualities in Felicity Hammond's work correspond with the places they depict. The gallery buildings in which the installations are exhibited often go through a similar process of gentrification or transformation as the places that are visible in the two-dimensional inkjet prints or photo-sculptures. Additionally, the experience of the installation environment is also subject to change, since the viewer can observe a work from different perspectives. The changeable

urban environments are not merely *there*, in the image, but also *here*, in the exact spot where the viewer is reflecting on them.

The comparison between the photo-sculptural installations of Felicity Hammond and Katie Grinnan's *Rubble Division* shows that the installation environment of the gallery provides the artist with a certain control over the viewer. As Groys explained, Hammond decides upon the rules within the installation space. However, the presentation of images in the form of a photo-sculpture also gives the viewer more freedom: he can decide from which position to view the work and can make his own connections between the different objects within the space. Next to this contradiction, more paradoxes become visible within the installation environment. For where photographic images usually represent something in the past, the placement of the photographic objects in the installation space brings the images and their depictions into the present, thereby highlighting the presence-absence paradox in the work. The writing of James Meyer exposes how the installation environment runs parallel with the places depicted in Hammond's images. Like the changeable urban environments in the images, Hammond's temporal installations continuously appear and disappear in the spaces in which they are installed. In this way, Hammond's photo-sculptural installation format allows the viewer to experience and alter multiple places and spaces (both in the past, present and future, fictional and real) simultaneously. In *Remains in Development* and *World Capital*, the viewer not only observes places within the artwork but also becomes an actor in the creation of new experiences of place and space in the installation environment.

Chapter 3

Place and Space in the Post-Digital Age

The advent of digital photography set off new debates concerning the truth claim and manipulability of the medium. In *The Reconfigured Eye*, William J. Mitchell proclaimed photography to be dead. According to the author, the medium now resides in a post-photographic condition: images have become ubiquitous and more manipulation techniques have become available.[64] The rapid change in our relationship to digital techniques within the arts has resulted in the usage of terms as 'post-digital', 'post-internet' and 'post-photographic'. Artists use digitally generated imagery, combine multiple media and, as curator Eva Respini explained, appropriation has become a non-issue.[65] While the effect of such practices has been extensively discussed concerning the transparency of the photographic medium, the way digitization transforms the conceptions of place and space has barely received the attention of scholars. This chapter examines the ways in which the usage of digital imagery in the work of Felicity Hammond plays a part in the way we conceive place and space.

Although the combination of different media within artworks has become more common in recent years, the creation of photo-sculptural objects is not a new phenomenon. In 1970, curator Peter Bunnell initiated the exhibition *Photography into Sculpture* at The Museum of Modern Art in New York. The show, which is now considered the first overview of sculpturally or three-dimensionally shaped photographs, included the work of twenty-three artists working with analogue imagery. In the first part of this chapter, I will make a comparison between several photo-sculptures from this exhibition and the work of Felicity Hammond. Mary Statzer's book *The Photographic Object 1970* will be an important reference herein. By examining the representation of place and space in both the analogue photo-sculptures from 1970 and Hammond's contemporary digital works, the extent in which our perception of place/space is changed through the process of digitization becomes clear.

In the second section, I will zoom in on the way in which the mutability of the digital image further complicates the depiction of spaces. In the practice of Hammond, digital renderings are appropriated and move between digital and physical space. The changeability of the digital images is highlighted by the usage of photo-sculptures and installation formats.

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[64] Mitchell, *The Reconfigured Eye*, 120.
[65] Respini, "Still Lifes," unpaged.

Through Hito Steyerl's writing on concepts as 'circulationism' and the 'poor image' I will explore how the transformation of the digital image into a physical object transforms place and space.

The third section examines a specific detail in Hammond's *Remains in Development*: the use of the colours blue and green in her installation. These colours seem to bring together multiple complexities in the artist's work. The temporality of both digital images and urban environments is most important herein. This section shows how Hammond's work is not necessarily focussed on gentrification, but foremost on transformation. Here, Steyerl's video artwork *How Not to Be Seen: A Fucking Didactic Educational .MOV File* (2013), which also comments on the temporal images and the invisibility provided by the green screen, will serve as an insightful comparison.

3.1 The Photo-Sculpture 1970 and 2020
From Analogue to Digital

The extent to which the exhibition *Photography into Sculpture* at The Museum of Modern Art has been influential for the development of photographic art-practices has been a topic of discussion ever since the event took place. In retrospect, the exhibition's curator Peter Bunnell referred to the exhibition as a failure: it did not change the theory nor the practice of photography and disappeared into obscurity.[66] In opposition, James Enyeart, director of the Tucson's Center for Creative Photography, referred to the exhibition as "one of the preeminent exhibitions of the decade."[67] Despite the fact that photo-sculptures did not receive much attention for a long period afterwards, *Photography into Sculpture* can – as the original press release described – still be considered "the first comprehensive survey of photographically formed images used in a sculptural or fully dimensional manner."[68] Nowadays, photo-sculptures have re-appeared in museums, albeit in a different form. Where the artists of *Photography into Sculpture* worked with analogue black-and-white imagery, the digital age includes more complicated photographic references, including excessive manipulations and appropriation practices.

[66] Bunnell, "Will to Style."
[67] Enyeart, "Will to Style."
[68] Bunnell, *Photography into Sculpture*, 1.

According to Peter Bunnell, the photographers and sculptors of the 1970s exhibition moved "from internal meaning or iconography — of sex, the environment, war — to a visual duality in which materials are also incorporated as content and at the same time are used as a way of conceiving actual space." By presenting images in different ways than the traditional 'flat' print, these artists aimed to show that the photographic medium "has to do with interpretation and craftsmanship rather than mere record making."[69] Like contemporary photo-sculptures, the works were made in response to the development of new technologies. Artists made use of new materials like flexible plastics, liquid emulsions and dyes.[70] In her essay 'The Evolving Photographic Object', Rebecca Morse explains that nowadays (the essay was published in 2016), we find ourselves in a similar cultural situation where photographic production has been changed by new technologies. The loss of the tactile qualities of analogue photography due to the rise of the digital caused artists to find "ways of addressing and accentuating the objecthood of the photograph."[71] As an example, Felicity Hammond transforms digitally rendered images into physical objects, moving them from digital, pixelated and abstract space into a tactile, physical place.

Despite the fact that both Hammond and the artists in the 1970s responded to the changing medium, the way their work deals with the notions of place and space - as well as the context in which they were made - exhibits multiple differences. In an interview concerning the *Photography into Sculpture* exhibition, participating artist Ellen Brooks stated that she was "disappointed that much of the work in the show remained rather two-dimensional and illusionistic." According to Brooks, many artists in the exhibition were still "trying to create or heighten the illusion of space rather than work with actual space or the space that the sculptural object occupied."[72] As the former chapter showed, Hammond's work rather does the opposite. Even though her installations incorporate digital imagery, these works are manipulated to such an extent that they can barely be considered illusionistic. For example, the combination of multiple appropriated images in *Post Production* makes it immediately clear to the viewer that he is looking at a manipulated depiction of a place. Conversely, the work *Tracks* (1970) by Robert Brown and James Pennuto, that was part of *Photography into Sculpture*, can be seen as a straight photograph that has been transformed into a three-dimensional shape [Fig. VIII]. Brown and Pennuto's representation of train tracks

[69] Bunnell, *Photography into Sculpture*, 1.
[70] Morse, "Evolving Photographic Object", 113.
[71] Ibid.
[72] Brooks, as quoted in "Ellen Brooks", 121.

is not merely clarified through its title, but also through the image. The fact that these images are transformed by using vacuum-formed plastic does not corrupt the indexical and representational qualities of the photographs. Where Hammond's *Post Production* makes it unclear what type of location one is looking at – and whether it is one place or a combination of multiple – this is not an issue in the works of *Photography into Sculpture.* As Laura van Rijs observes in her Master's thesis 'What Do Photo-Sculptures Want?', even though the photographs that the 1970s artists appropriated have sometimes been taken out of the context of the original magazines and books, "the image itself kept functioning in traditional ways."[73] Therefore, it can be said that the aim of the *Photography into Sculpture* artists was not to pose questions concerning the photographic medium, but rather that the medium was used to add an "informative visual reality to the sculptural objects."[74]

In opposition to the work of 1970s artists like Robert Brown and James Pennuto, the photo-sculptures of Felicity Hammond do question the representational qualities of the photographic medium. For example, the cut-out photograph of a plant in *Remains in Development* shows the way a photograph can be manipulated and transformed [Fig. 8]. By obviously altering depictions of objects and places, Hammond shows the viewer how images can show a single aspect in different ways. Thereby the representational qualities of the image are undermined. Furthermore, her combination of digital renderings and photographs into single images blurs the boundaries between fiction and reality. It becomes unclear which parts are objective photographic images and which are digital renderings of imagined buildings, or which type of image is more 'truthful.'

Still, *Photography into Sculpture* did include a few artworks that also posed questions concerning the photographic medium. The untitled work by Michael de Courcy which was part of the exhibit, as well as Robert Heinecken's *Fractured Figure Sections* (1967), contain photographs pasted onto blocks. In de Courcy's work, a photographic image has been glued onto separate cardboard boxes that can be moved around [Fig. IX]. Therefore, the image is presented in a different manner every time it is exhibited. Heinecken's *Fractured Figure Sections* features a photograph that is presented on wooden blocks and can be rotated like a Rubik's Cube – thereby distorting the image [Fig. X]. In this sense, one could argue that these works do foreground the manipulability of the photographic medium by allowing viewers (or the artists) to change the depicted place. Yet both these works still make use of clear, black-and-white images and despite their changeability, it is still easy to find out what

[73] Rijs, "Photo-Sculptures", 42.
[74] Ibid.

they are photographs *of*. Additionally, most of the photographers in the exhibition still made use of small-sized, black-and-white images, while colour photography was already available at the time. This leads van Rijs to question why, if the aim was to challenge the conventions of art photography from back then, colour or disturbing sizes were not used. Taken together, the material condition of the works still seems "of minor importance for the meaning of the artworks."[75]

In opposition, Hammond's photographs do not function as a way of describing the sculptural forms. The materiality of her sculptural objects changes the way the viewer looks at the depicted place *in* the image. A clear example is the usage of specific materials within the artist's installations. As explained in chapter 2.2., in *World Capital* Hammond uses material like concrete and steel to enhance the experience of the depicted place in the image. The photographs are mounted upon a concrete pedestal and pierced with steel wire to enhance the reference to an industrial building environment. The relation between these materials and the represented places thereby provide the viewer with a haptic experience of a place: the sense of touch starts to play a role through the materials in the work. Thus, the placement of the digital images of Hammond changes our perception and experience of place in a much more radical way than the artists of *Photography into Sculpture* managed to do. It allows the viewer to make its own associations between the combined objects, images and materials and leaves space for multiple interpretations and connotations. While earlier photo-sculptures often described sculptural objects by incorporating photography, in Hammond's the material aspects of her photo-sculptures influence the way a place within the photograph is perceived.

3.2 Between Digital and Physical Space

The way the photo-sculptural objects from the 1970s deal with the representation of place and space is quite different from the work of Felicity Hammond. With the digitization of the image, photo-sculptural objects have re-appeared in museums and gallery spaces, resulting in focused exhibitions like *With Cinder Blocks We Flatten Our Photographs* (2013, Romer Young Gallery) and *Picture/Thing* (2015, Ezra and Cecile Zilkha Gallery). At the same time, there has been an increase in the ways that photographic images can be shared, transformed, appropriated and manipulated. In Chapter 1, differences between earlier appropriation techniques and the digitally appropriated images of Hammond have already been discussed.

[75] Rijs, "Photo-Sculptures", 42.

However, the usage of digital imaging techniques poses much more complications in Hammond's work.

In the digital age, endless amounts of images have become available online and finding useful images has become less time-consuming. Images can move to different screens and constantly change their appearance, materiality and shape. In the 2014 publication of Foam Magazine's publication *Under Construction*, Sara Krajewski proclaimed in her essay 'Playing Against the Camera' that we currently find ourselves in "a remix culture, where recycling and repurposing all type of images is the norm".[76] This recycling or remix process is often associated not with the digital but with the post-digital age. Florian Cramer gives multiple explanations for the term 'post-digital' in his essay 'What Is 'Post-digital'?" A few correspond with the appropriation and materialization of images in Felicity Hammond's work. First, post-digital does not mean the end of digitization. Rather, the prefix *post* should be read in the same way as in post-punk "(continuation of punk culture in ways which are somehow still punk, yet also beyond punk)" or post-feminism "(a critically revised continuation of feminism, with blurry boundaries with 'traditional', unprefixed feminism)".[77] Second, post-digital can be seen as a hybrid of old and new media, where the focus no longer lies upon technical innovation or improvement. [78] For example, Hammond's work combines traditional photography with digital renderings and digital images with physical prints. The distinction between old and new media is no longer important. And third, post-digital can be seen as "a media aesthetics which opposes such digital high-tech and high-fidelity cleanness."[79] Although Hammond's work does not appear to be anti-new media, the work does bring the digital image back into a physical, material state by turning them into photo-sculptures. In this way, her work seems to move images from the digital to the post-digital, where artists turn back to an analogue or physical way of working. Additionally, the combination of found, digital marketing images with her own photographs makes it unclear for the viewer whether the work shows existing places or digital renderings of imagined places. Although Hammond's work cannot be considered anti-new media, her work does hereby pose questions about the truth claim of photographs and images. Therefore, one might wonder to what extent the digital renderings can still be considered 'photographs'.

[76] Krajewski, "Playing Against The Camera", 203.
[77] Cramer, "Post-Digital", 14.
[78] Ibid., 20.
[79] Ibid., 16.

The left tower in *Post Production*, as explained in the first chapter, looks like a prime example of a digital rendering for marketing purposes [Fig. 1]. Such digital renderings are often created without the use of actual photographs from existing buildings, making them purely digital. However, the same can be said about digital photography: every digital image or photograph consists of a large number of pixels. For this reason, the truth claim of the digital photograph – compared to analogue photographs – has repeatedly been under discussion. In Hammond's work, digital renderings are combined with traditional photographs. Therefore, it can be said that her work does not merely reveal the way digital renderings manipulate viewers, but also how the representation of space can be distorted through camera-made photographs.

Lev Manovich takes this further in his essay 'The Paradoxes of Digital Photography.' According to him, 3-D computer graphics have almost achieved to fake "not *reality* but photographic reality, reality as seen by the camera lens (photorealism)."[80] Written in 1994, Manovich explains that 3-D graphics often still seem unnatural in terms of sharpness and geometry. The film *Jurassic Parc* (1993) managed to seamlessly integrate computer animations of the highest quality with film footage of real scenes. To do so, the computer-generated images had to be degraded; "their perfection had to be diluted to match the imperfection of the film's graininess."[81] Manovich, therefore, concludes that, while we often feel that computer-generated images are inferior to photographs, they are actually *too perfect.* They need to be degraded to fit into films; otherwise, it becomes too apparent that they show too much detail and are artificial. For Manovich, 3-D computer graphics are actually "*too real*" and are "a result of a different, more perfect than human, vision.[82] In this sense, the depictions of place in Hammond's digital renderings can be considered more truthful or 'real' – in the sense of being 'too perfect' - than the photographic images they are combined with. The images are free from photographic grain and can be made as detailed as a project developer wants. At the same time, these images are again made 'less real' (i.e. are degraded) in order to adjust to human vision and traditional rules of perspective. Like in *Jurassic Parc*, Hammond's digital renderings and traditional photographs seem to seamlessly fit together. Therefore, it can be said that her work does not include or differentiate between real and unreal places.

[80] Manovich, "Paradoxes", 63.
[81] Ibid.
[82] Ibid, 64.

Yet the difference – or existence – between 'real' and 'unreal' depictions of place is not the only thing that is at stake in the combination of digital renderings and digital photography in Hammond's work. Another interesting aspect is that these depictions of place can exist in what is often considered as 'real' and 'unreal' space. That is, her images exist in the online environments in which they are created and manipulated, but are then moved into physical space through her photographic prints, photo-sculptures and installations. Within the online environment, Hammond's final images (as in Fig. 1-3) can be shared and sent to other computer screens in an unlimited fashion. This allows the depicted places to exist in endlessly different online environments (spaces). Artist Hito Steyerl has described this phenomenon as 'circulationism':

> Circulationism is not about the art of making an image, but of postproducing, launching, and accelerating it. It is about the public relations of images across social networks, about advertisement and alienation, and about being as suavely vacuous as possible.[83]

By sharing images online, they can be altered continuously by different users. In this way, the depicted places in Hammond's photographs are never fixed and can always remain subject to change. The photographs only temporarily exist in a certain digital space before moving to another. As Susan Murray states in 'Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics', "photography is no longer an embalmer of time that André Bazin once spoke of, but rather a more alive, immediate and often transitory, practice/form."[84] The changeability of the image is not only a result of users that download and manipulate them but also caused by the fact that they simply circulate. When an image migrates in the online environment for a longer period of time, its resolution can reduce, turning them in what Steyerl calls 'poor images'.[85] Thus, Hammond's digital depictions of places can constantly transform into new places and move through endlessly different online spaces. Therefore, the images are continually viewed in different contexts, making the way an image is perceived changeable as well. For example, when Hammond's images are shown on a housing website, visitors can still be convinced that her manipulations are original marketing images. When these same images are shown on the website of a gallery, it is immediately clear that they are meant as an aesthetic artwork.

[83] Steyerl, "Too Much World," unpaged.
[84] Murray, "Digital Images", 151.
[85] Steyerl, "Poor Image," unpaged.

Steyerl describes the 'poor image' as "an illicit fifth-generation bastard of an original image." These images have often been copied and transferred many times and are of low quality. Still, the artist does not see this as a necessarily bad thing. The circulation of 'poor images' is the result of the active engagement of internet users and can therefore be considered a sign of its popularity. The poorer the quality of the image, the longer its online biography. For this thesis, the research has been based on the information visible in digital images of Hammond's work, for I have not been able to see *Remains in Development* nor *World Capital* in an actual gallery. Therefore, the found images that are included in the thesis are often 'poor images': some having a longer biography than others. This means that Hammond's representations of place and space within the photo-sculptural installations have been part of multiple digital contexts: from the computer of the uploader, to the website where I have found them, to my laptop and finally this thesis. In this way, these photographs of Hammond's work – by circulating online and by changing in quality - again provide new ways of understanding and connecting the places and spaces depicted in her work. This also plays a role in the way the work is understood in this thesis: it aims to understand a physical installation work through digital imagery.

Hammond's digital images can also be moved into physical spaces by printing them, adding yet another layer to the work. When brought into physical space, images are transformed in such an extent that they do not remain depictions of the same place that was visible in the digital environment. They again depict newly created depictions of place. Additionally, the image in the digital environment is not bound to a certain size, while the printed image clearly has its measurements. The size of the image can change whether a building is experienced as wide and big, while this is of less influence when watching the image on a screen. Hence, the fact that Hammond's work incorporates both digitally rendered imagery and digital photography – and the fact that those can exist in online and physical environments – reveals the different manners in which 'places' and 'spaces' can relate to photorealism and reality. In the online world, images taken of her physical installations can also be interpreted as a photograph by the artist, meant as a new work. It remains unclear whether the image is a photographic reproduction or an entirely new artwork. By circulating online, Hammond's digital renderings are automatically reduced in quality, thereby avoiding Manovich's assertion of becoming 'too real'. At the same time, it allows her work to exist in an endless amount of places, constantly changing the context in which the images are read. In this way, the digital image provides new ways of

understanding the depictions of place and space while constantly being subject to visual transformations.

3.3 Green Screen
The Temporality of Place and Space

Felicity Hammond's work has often been connected to gentrification processes. The buildings and futuristic cities that she depicts reflect the temporality and changeability of the urban environment. Accordingly, her digital images and her physical installations are temporal in themselves. The green background that is used in *Remains in Development* seems to visualize a transition between the digital and physical space in which Hammond's places can exist. The wall paint has the same bright colour as green screens used for the chromakey film-technique [Fig. 15]. For chromakey, objects are placed in front of a green backdrop that can be digitally replaced later on. As mentioned by Eline Verstegen in the exhibition brochure of Hammond's show at Kunsthal Extra City, by "referencing the artificial mise en scène afforded by this technology, Hammond insinuates that urban regeneration is similarly an artificial process that can be shaped in any number of ways."[86] In *Remains in Development*, multiple photo-sculptural objects are placed in front of the green backdrop [Figs. 10, 15]. These photo-sculptures are shaped from images of building materials, silhouettes and natural objects like plants. Many of these objects can also be discovered in the two-dimensional images in the installation, such as *Post Production* [Fig. 1]. By placing aspects of the buildings from marketing images in front of a green screen, Hammond shows how these digitally rendered buildings can exist anywhere, in front of or as part of any environment. That is, the green screen can be digitally transformed into any type of background, referring to any type of location. It thereby reflects on the fact that many of the buildings in the marketing renderings are similar. Nowadays, digital renderings have become globalized, resulting in comparable building environments around the globe. By placing the photo-sculptural objects, that contain images with aspects from these environments, in front of the green screen, Hammond shows that the same type of building can be found in any environment. As mentioned before, digitally manipulated images easily move from space to space and are constantly altered by internet users during this process. At the same time, the future buildings depicted in the images and photo-sculptures can easily be replaced in the real world: they are generic and

[86] Verstegen, *Remains in Development*, 10.

look the same in many cities around the world. In this sense, the green screen shows the temporality of both the buildings in digital space as well as 'real', physical buildings in contemporary, gentrified cities.

The term 'gentrification' stands for a process where a lower-class city district is altered in such a way that it will attract more inhabitants from the middle-class. This often means that old buildings are destroyed and poorer residents are forced to leave the neighbourhood. Often, this process is marketed as an improvement of the neighbourhood: it is a sign of economic growth, crime rates drop and the neighbourhood is improved by the renovation of buildings and parks. However, it has also been argued that the process leads to negative results, such as forced displacement and the exclusion of minority groups in a city district. Hammond's installations, sculptures and two-dimensional images engage with the rise of homogeneous urban environments that are usually introduced by profit-driven investors and internationally operating real estate companies. As observed by Tamara Beheydt, the green backdrop in *Remains in Development* also involves the visitors of Hammond's installation. Beheydt writes that against the green wallpaper, visitors look like actors in the city. In this way, it seems that Hammond wants to make the visitor conscious of his own role in the transformation processes.[87] The former chapter has shown that the visitors alter the place of the installation itself by moving around in it [Figs. 16-18]. And the installation again alters the building in which it is exhibited.

Although reminiscent of gentrification processes, Hammond's work does not seem to take a critical stance regarding this topic. As a matter of fact, her decision to exhibit her installations inside buildings that are about to disappear seems to make her work part of the gentrification process. Often, artists are involved in the process of turning abandoned factory spaces into new, popular locations. Therefore, it can be said that Hammond does not necessarily have a political intent with her work. This also becomes clear in *World Capital*, in which the change of the city environment is not merely connected to the rise of modern tower blocks, but also to the destruction of industrial buildings by a flood. Hammond merely visualizes the continuous process of transformation. Thus, like the 'poor images' that she incorporates in her work, the city environment which Hammond reflects on is subject to continuous change. But where the 'poor image' reduces in quality by its dissemination, gentrification aims for improvement, adding another paradox to Hammond's images.

[87] Tamara Beheydt, "Stroomopwaarts," unpaged.

The usage of a green screen in *Remains in Development* seems to bring all the aspects involving the transformations together. To show this, examining Hito Steyerl's video artwork *How Not to Be Seen: A Fucking Didactic Educational .MOV File* (2013) can be helpful. In this work, Steyerl uses a green screen to give instructional lessons about how one can be invisible in the digital age. The humorous film, which is narrated by an automated voice, comments on the circulation, usage and production of digital images as well as hyper-visibility. The term hyper-visibility came in use as of 2010 and is used to describe the way in which digital images are created, disseminated and archived in online environments for surveillance purposes. In *How Not to Be Seen,* Steyerl proposes different ways to hide from this system. The video is shot on a concrete resolution target that is located in a Californian desert. This target was originally used by the US air force to test the resolution of their aerial cameras. On this location, Steyerl sets up her green screen. In front of it, she shows five lessons in invisibility while incorporating the many possibilities of 'poor' images, pixels and green-screen effects.

Like Hammond, Steyerl incorporates 'real' and computer-generated images in her work and thereby brings forward the nature of contemporary digital transformations. Yet where Steyerl uses the green screen to hide from today's hyper-visibility, Hammond's green screen seems to make her photo-sculptural images more visible. That is, the positioning of her photo-sculptures on a green backdrop makes them stand out even more in the exhibition environment. This is enhanced by Hammond's choice to address the mutability of the image in a physical form as opposed to Steyerl's work that remains entirely digital. However, Hammond's installation also includes the colour of blue screens, which are used for the same purposes as green screens [Fig. 10, 11]. Most interestingly, this blue colour is also visible on some of the photo-sculptures that she presents upon the green screen, doubling its effectiveness [Fig. 15, 17]. For here, the green screen could be digitally altered into something different – like a digitally edited background – but so can parts of the photo-sculptures that are placed upon it. In this way, Hammond extends the changeability of the image even further: both the environment in which an object is placed (the green screen) and (parts of) the object itself (blue screen) can be digitally replaced. Furthermore, the image can also be made more invisible, following Hito Steyerl's portrayal in *How Not to Be Seen,* where the artist erases her face by making it the same colour as the green screen behind her [Fig. XI-XII].

Both artists incorporate digitally rendered building environments in their work. In *How Not to Be Seen*, digital renderings of luxury architectural buildings (similar to the ones Hammond uses) and public spaces like malls and parks unfold onscreen [Fig. XIII]. While

showing a rendering of such a digital space (at 9:30), the automated voice states that invisible people disappear into 3D animations and re-emerge as pixels. "They merge into a world made of images."[88] This last statement is interesting regarding the renderings. For the digital renderings that Hammond uses in her work, are used to market buildings that have not been built yet. People often buy an apartment in such a tower before it exists in reality: they buy their homes based on pictures and thereby also seem to move into a world made of images. After moving into the apartment, the new house owners live in a place based on images; thereby moving between digital and actual place.

While Steyerl explores the mutability and circulation of images by incorporating many examples in a video onscreen, Hammond also moves the images into physical space. By placing the photo-sculptures of digital images on a green screen in the exhibition environment, the visitors also become part of the work. Visitors move past the sculptures, becoming actors in the 'film' that is being shot in front of the green screen. In this way, the visitor is involved in the transformation process. Moreover, the green screen combines both the digital transformation of the image, as well as the transformations the physical place in which the work is situated undergoes. The photo-sculptures show materials from the photographed building sites and are both remnants of former historical sites, but also new developments that will again disappear in the future. Photography as a medium is, as Hammond explains herself, the "material that straddles the digital and the physical world."[89] And the digitization of the image makes Hammond's photographic work just as continuously changeable as the building environments she is reflecting on. Additionally, new, luxury tower blocks in the city are often based on digital visualizations. Therefore, the digitization, mutability and changeability of the digital image and the changeable urban city are closely intertwined. By combining the two within her work, Hammond further enhances the similarities and dissimilarities between digital and physical space in the post-digital age and visualizes how both image and visitor can move from one to the other.

[88] Steyerl, "How Not to Be Seen", video, 9:30.
[89] Hammond, quoted in *Remains in Development,* 10.

Conclusion

Felicity Hammond's *Remains in Development* and *World Capital* are very different from the two-dimensional images people usually refer to when speaking about the medium of photography. The various media involved in these works allow for different ways of depicting and experiencing place and space through images. By examining the details of Hammond's installations step by step, this thesis provides insights in the extent to which place and space can be depicted and experienced in contemporary practices of photo-sculpture and installation artworks. The usage of a green screen has proven to be an important factor in *Remains in Development*, connecting many of the transformations that appear in the artist's work with each other.

When I first started my research about the notions of place and space in relation to Hammond's work, the green screen still played a minor role. It was rather the appropriation of images and the transformations into sculptural forms that caught my attention. As the comparison of *Post Production* and *Unveiling the Facade* to the man-altered landscapes of New Topographics has shown, Hammond's two-dimensional images already contain more ways of experiencing its depicted locations than straight photographs do. Instead of providing a clear image of 'what-has-been' in a single location, the two images discussed in the first chapter show places and spaces in the past, present and future all at once. For the viewer, the combination of photographic and digitally rendered images makes it unclear whether these places are existent in the real world or are imagined. The placement of the images in a photobook, where they are interrupted by the addition of coloured, oddly-shaped pages, makes this even more complex. For here, the viewer is confronted with yet another space: the book in which the images have been presented.

The experience of browsing through the photobook is analogous with the experience of walking through Hammond's photo-sculptural installations. By incorporating Anja Novak's theory on installation art, the second chapter reveals that the placement of Hammond's images in the form of a photo-sculptural installation provides more and less freedom for the viewer at the same time. The viewer can decide how long to look at a certain work, decide to walk back towards a different space and walk in a different direction. The same can be said for the photobook: when turning the pages, the spectator – as indicated by Ulises Carrión – also moves from space to space and can thereby decide how long he wants to linger there. Although the beginning and the end of the book have been decided upon by the

artist – and, as shown through the writing of Boris Groys, in the installation environment the viewer is submitted to the artists' rules - the viewer can move backwards and make his own connections by viewing the pages or artworks in a self-chosen order. Additionally, the different pages in the book and the specific materials used in the photo-sculptures both provide a tactile, material experience of place. In this sense, the experience of place in a photobook is as complex as in an installation format.

The third chapter of this thesis has extended this spatial experience of place and space even further: into digital environments. The comparison with the work of photo-sculptural artists from the 1970s shows that in Hammond's work the materiality of the image has come to play a larger role in the depiction of places. Where the artists in the 1970s used photographs as a manner of describing sculptural objects, Hammond's photo-sculptural shapes are an additional means of transforming the places depicted within them. These specific shapes are much intertwined with the post-digital age: they incorporate the colour of the blue screen and – as has become clear through the writings and video art of Hito Steyerl – are part of the digital circulation of 'poor images.' Viewing Hammond's images in an online environment makes them constant subject to change by either decreasing the quality of the image or changing its size and the environment in which it is viewed. Even more so than in the photobook and the installation environment, the viewer has the freedom to decide where, how long and in which order to view Hammond's images. Here, the artist has less control: the viewer has the freedom to continuously alter the digital work.

The green screen in Hammond's *Remains in Development* seems to bring all these different experiences of place and space together. The green background, in front of which the photo-sculptures are placed, can constantly be changed into something different through chromakey technique. Therefore, the photo-sculptures can continuously move into a new environment, as is also the case in digital space. The green installation environment keeps providing a different experience of place for viewers, for they can approach the work from different directions. The colour of a blue screen, which is visible on photo-sculptures placed in front of the green screen, can make the photo-sculptures disappear into the background. Something similar happens with the blue page in the photobook, which can make the depictions of space in the book partially disappear. Taken together, Hammond's photo-sculptural installations are in themselves just as changeable as the urban environments her work refers to. Her images exist in both digital and physical environments that are constantly transformed. The green screen can be seen as the portal that stands between those environments. Standing before the green screen in the exhibition space, the image is part of a

physical environment. At the same time, chromakey technique easily moves the image into digital space. Thus, through the green screen, the multi-faceted experience of place and space in Hammond's photo-sculptural installations becomes one, allowing the viewer to explore the many different transformations that are part of the work.

In this thesis, the close examination of the notions of place and space in the work of Felicity Hammond's has revealed the many different, renewing ways in which 'place' and 'space' can be addressed in the contemporary art practices of photo-sculptures, digital images and installations. However, research into other artists working with three-dimensional photographs can provide more insights into the possibilities in depicting places and spaces in such works. For example, the photo-sculptures of Katie Grinnan, that were discussed in chapter 2, are moved outside the exhibition space. It might be interesting to look into the way the movement of photo-sculptures to different outdoors locations can change the way we experience photographic places. The complexity of Felicity Hammond's work, involving the many different layers of digitization, sculpture, photography and installation, can serve as a starting point in such further research.

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Appendix I:
Figures 1 - 19

Fig. 1. Felicity Hammond, *Post Production*, 2018.
C-type print on Dibond, 100 x 103 cm.
Retrieved from: http://www.felicityhammond.com/arcades

Fig. 2. Felicity Hammond, *Unveiling the Facade*, 2016.
C-type print on Dibond, 120 x 200 cm.
Retrieved from: https://www.artsy.net/artwork/felicity-hammond-unveiling-the-facade

Fig. 3. Felicity Hammond, *Restore to Factory Settings*, 2014.
C-type print on three Dibond panels, 80 x 130 cm.
Retrieved from: https://www.lensculture.com/projects/265445-restore-to-factory-settings

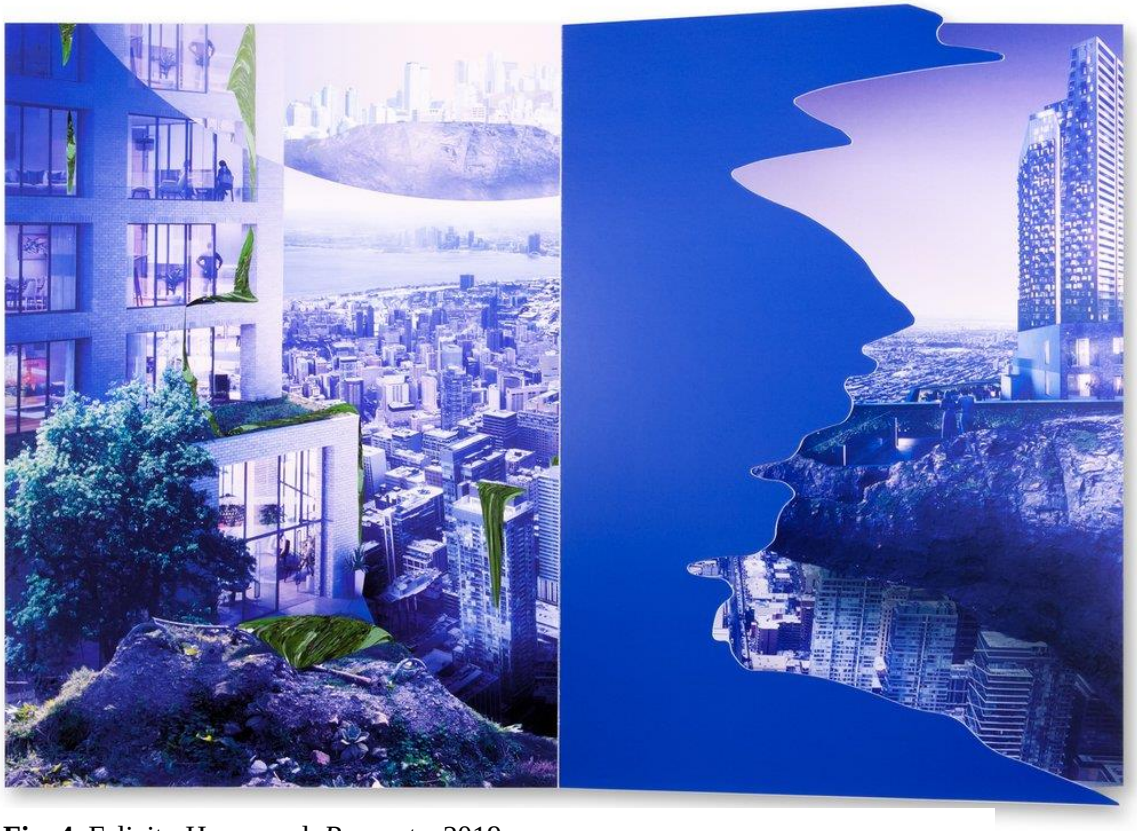

Fig. 4. Felicity Hammond, *Property*, 2019.
Hardcover photo book, 21 x 29 cm.
Retrieved from: https://shop.selfpublishbehappy.com/products/property-by-felicity-hammond

Fig. 5. Felicity Hammond, *Property*, 2019.
Hardcover photo book, 21 x 29 cm.
Retrieved from: https://shop.selfpublishbehappy.com/products/property-by-felicity-hammond

Fig. 6. Felicity Hammond, *Property*, 2019.
Hardcover photo book, 21 x 29 cm.
Retrieved from: https://shop.selfpublishbehappy.com/products/property-by-felicity-hammond

Fig. 7. Felicity Hammond, *World Capital* (detail), 2019.
Ink jet prints on vinyl and dibond, wood, rubber, water, concrete, steel, acrylic.
Retrieved from: http://www.felicityhammond.com/world-capital

Fig. 8. Felicity Hammond, *Remains In Development* (detail), 2020.
Touring exhibition.
Retrieved from: https://euro.harlequinfloors.com/en/news/remains-in-development-exhibition-in-antwerp

Fig. 9. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: https://extracitykunsthal.be/tentoonstellingen/remains-in-development

Fig. 10. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: https://artviewer.org/felicity-hammond-at-kunsthal-extra-city/

Fig. 11. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: https://artviewer.org/felicity-hammond-at-kunsthal-extra-city/

Fig. 12. Felicity Hammond, *World Capital*, 2019.
Ink jet prints on vinyl and dibond, wood, rubber, water, concrete, steel, acrylic.
Retrieved from: https://www.arebyte.com/installation-shots-world-capital

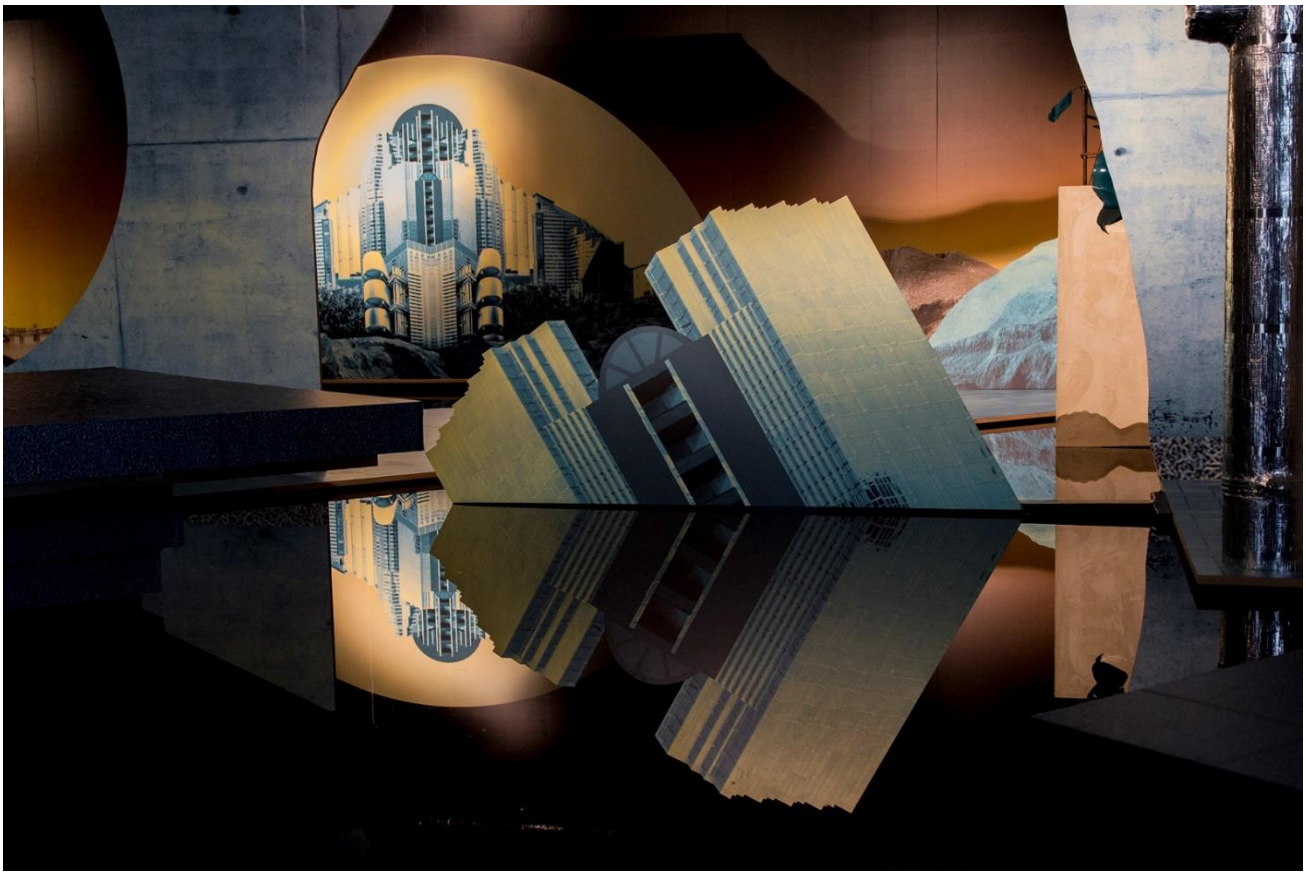

Fig. 13. Felicity Hammond, *World Capital* (detail), 2019.
Ink jet prints on vinyl and dibond, wood, rubber, water, concrete, steel, acrylic
Retrieved from: http://www.felicityhammond.com/world-capital

Fig. 14. Felicity Hammond, *World Capital* (detail), 2019.
Ink jet prints on vinyl and dibond, wood, rubber, water, concrete, steel, acrylic
Retrieved from: http://www.felicityhammond.com/world-capital

Fig. 15. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: http://www.kunstkrant.nl/nieuws/felicity-hammond-remains-in-development

Fig. 16. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: https://euro.harlequinfloors.com/en/news/remains-in-development-exhibition-in-antwerp

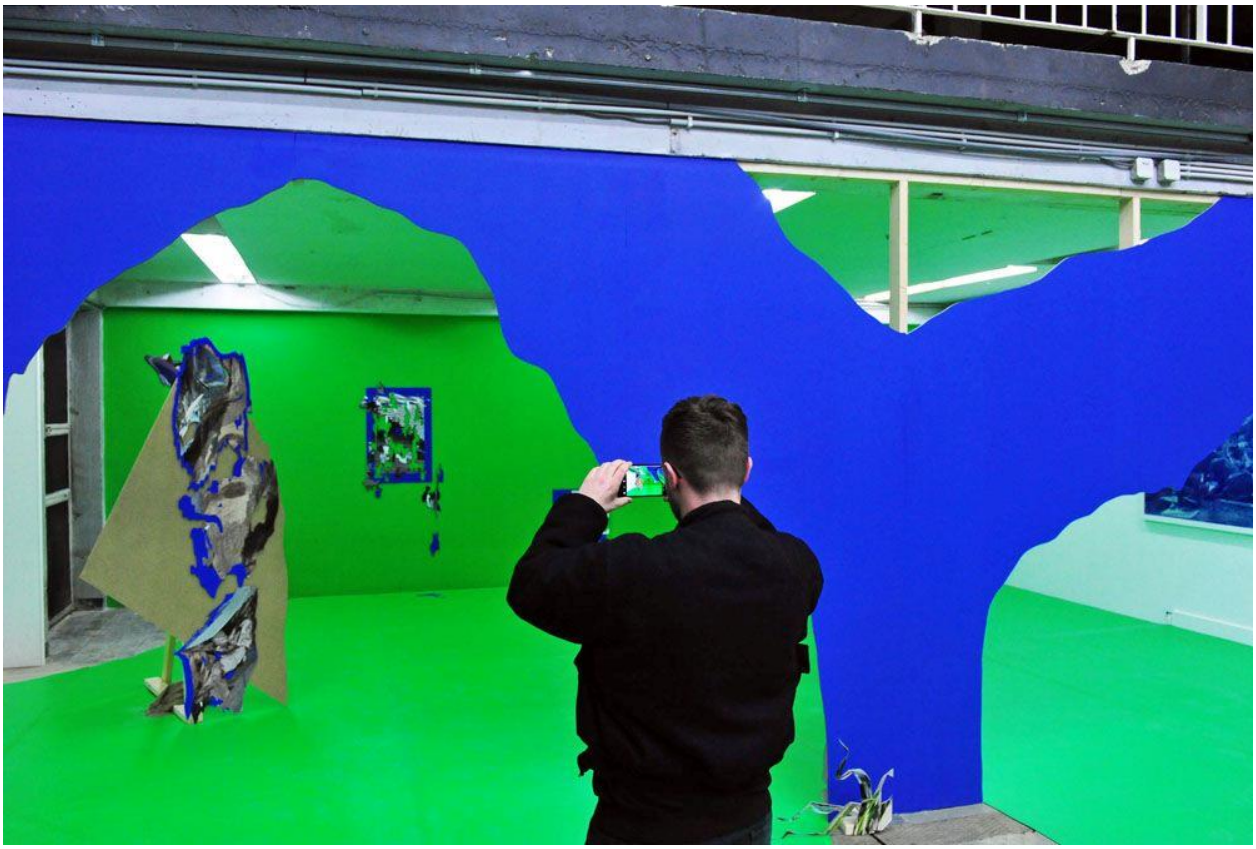

Fig. 17. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: https://www.facebook.com/events/452686732044466/

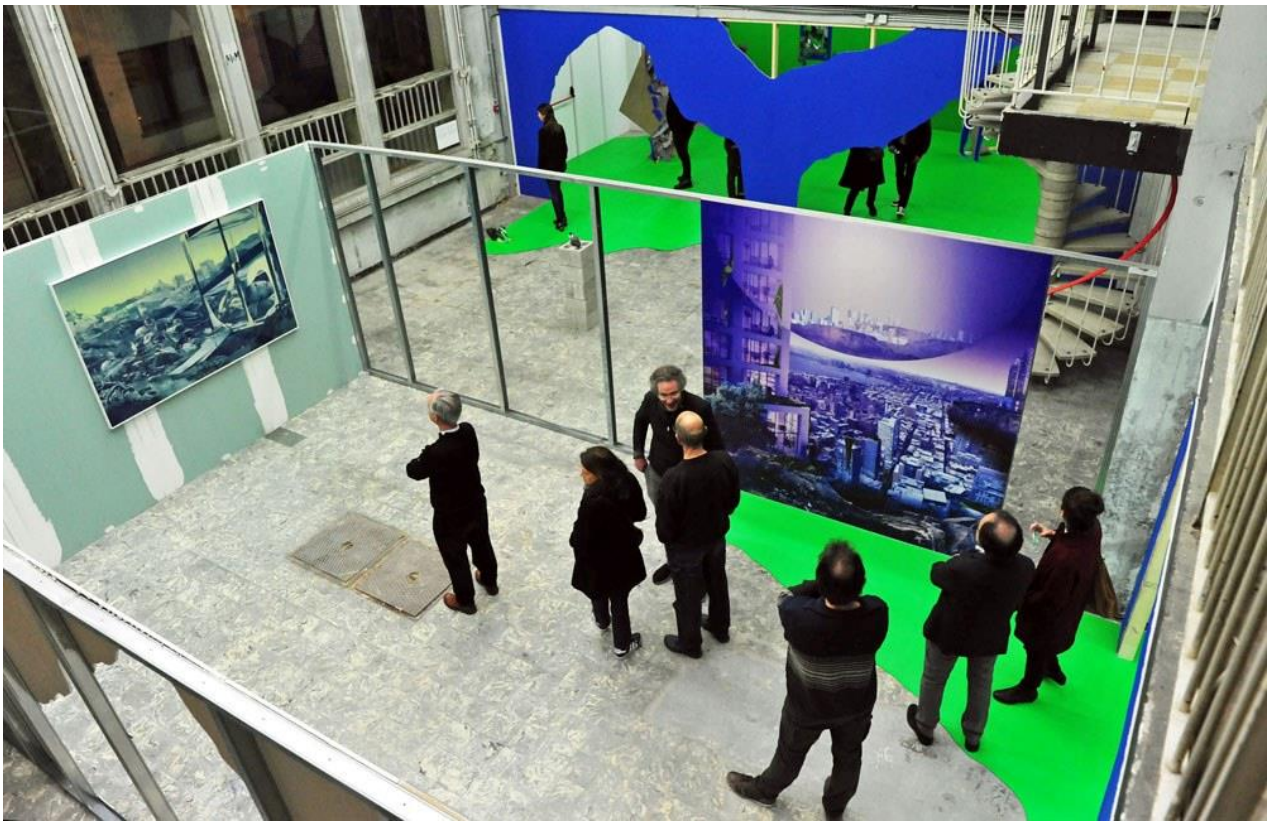

Fig. 18. Felicity Hammond, *Remains In Development*, 2020.
Touring exhibition.
Retrieved from: https://www.facebook.com/events/452686732044466/

Appendix II:
Figures I - XIII

Fig. I. Martha Rosler, *Cleaning the Drapes*, c. 1967-72.
Pigmented inkjet print (photomontage), printed 2011. 44 x 60.3 cm.
Retrieved from: https://www.moma.org/collection/works/150123

Fig. II. Brandon Juhasz.
Retrieved from:
https://lenscratch.com/2009/08/brandon-juhasz/

Fig. III. GTA Homes.
Digital rendering used as a marketing image for contemporary housing.
Retrieved from: https://www.gta-homes.com/new-condos-north-york/

Fig. IV. Kevin Cornelio.
Photo-realistic renderings utilizing 3DS Max and V-Ray, and composited in Photoshop.
Retrieved from: http://www.kevincornelio.com/3d-rendering

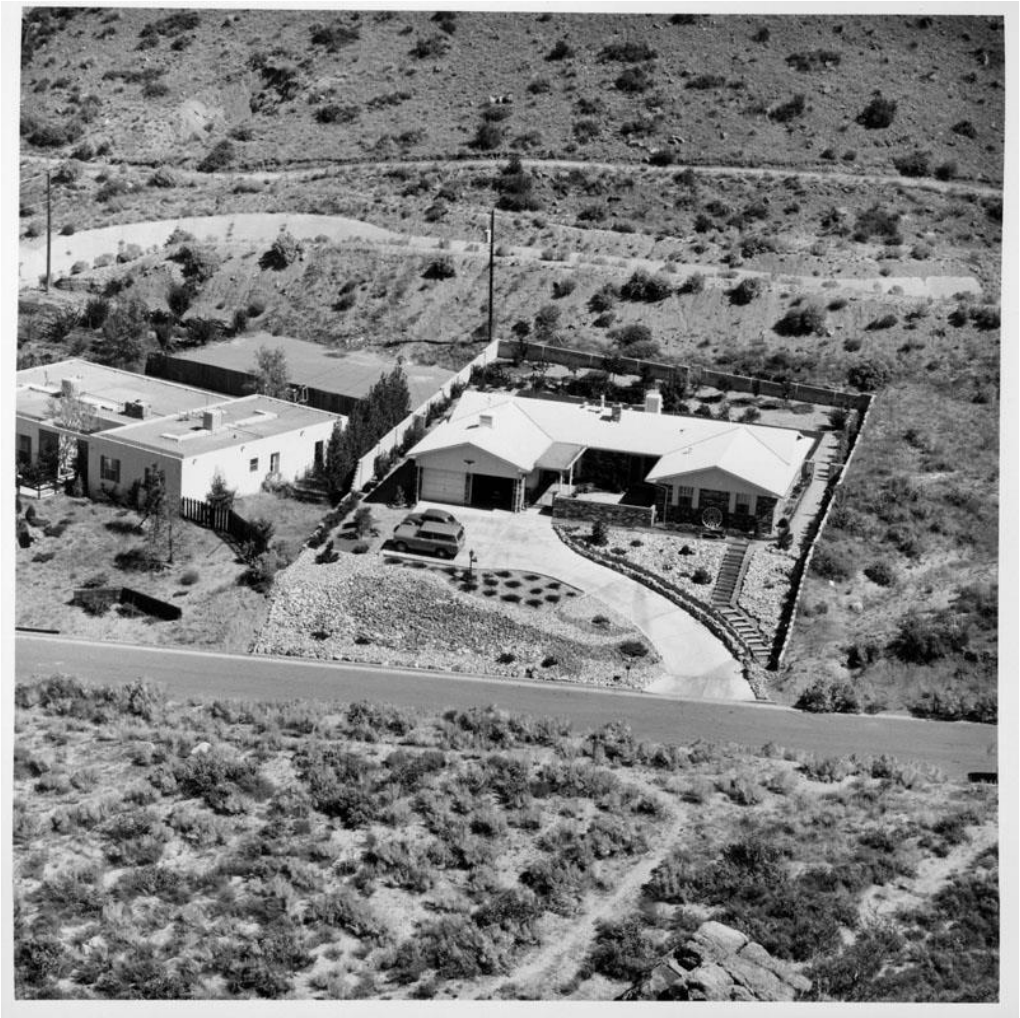

Fig. V. Joe Deal, *Untitled View (Albuquerque)*, 1974.
Gelatin silver print, 32.6 × 32.5 cm.
Retrieved from: http://www.getty.edu/art/collection/objects/245423/joe-deal-untitled-view-albuquerque-american-1974/

Fig. VI. Katie Grinnan, *Rubble Division Interstate at Rhyolite*, 2006.
Mixed media, approx. 30,5 x 36 x 19 cm.
Retrieved from: https://socratessculpturepark.org/artist/katie-grinnan/

Fig. VII. Katie Grinnan, *Rubble Division Interstate at Rhyolite*, 2006.
Performance still at Rhyolite Nevada.
Retrieved from: https://www.artpractical.com/feature/in_and_out_of_context/

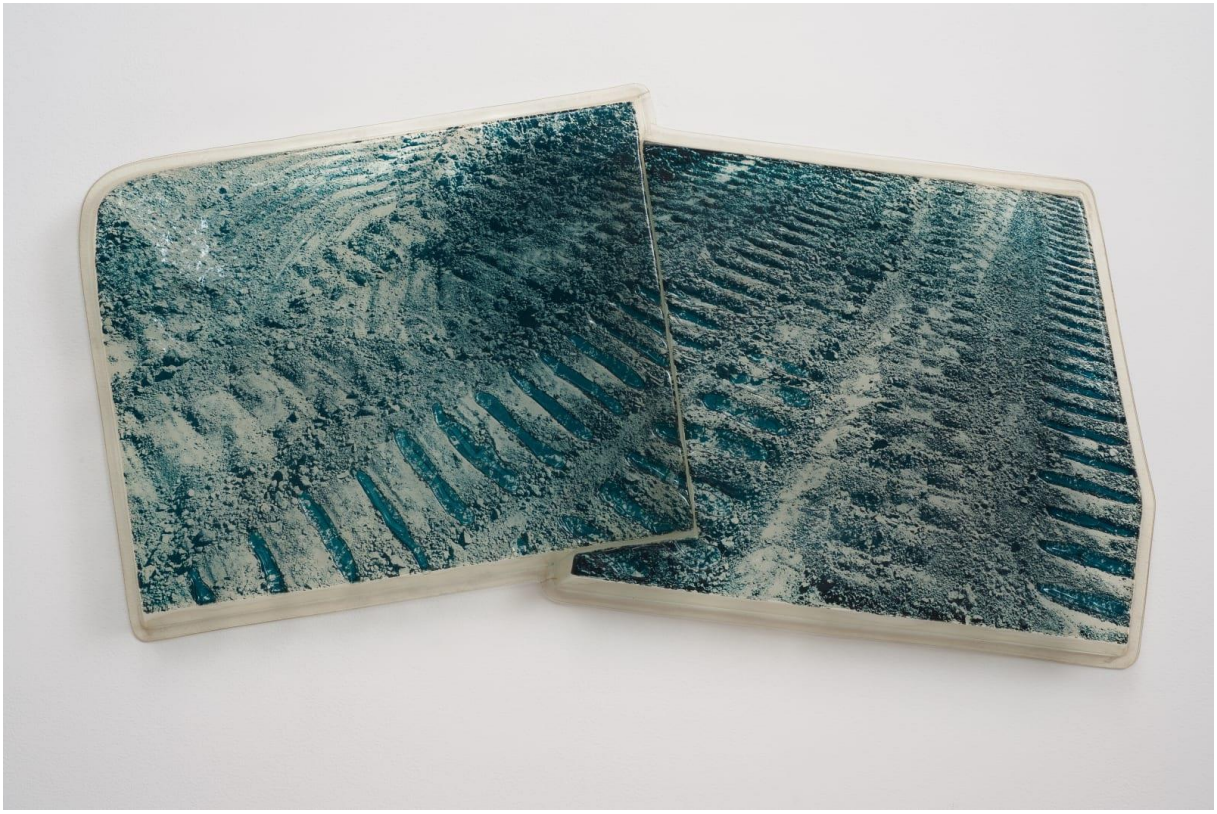

Fig. VIII. Robert Brown and James Pennuto, *Tracks* (1970).
Photoserigraph, vacuum formed Acetate (Cellulose Acetate Butyrate, Uvex,
approx. 55 x 96.5 x 6 cm.
Retrieved from: https://philipmartingallery.com/exhibitions/59-the-photographic-object-1970-aica-critics-prize-2011/works/

Fig. IX. Michael de Courcy, *Untitled*, 1970.
100 Photoserigraphs and corrugated cardboard boxes, approx. 30 x 30 x 30 cm, each.
Retrieved from: https://philipmartingallery.com/exhibitions/59-the-photographic-object-1970-aica-critics-prize-2011/works/

Fig. X. Robert Heinecken, *Fractured Figure Sections*, 1967.
Photographs, wood, approx. 20 x 7.5 x 7.5 cm.
Retrieved from: https://philipmartingallery.com/exhibitions/59-the-photographic-object-1970-aica-critics-prize-2011/works/

Fig. XI. Hito Steyerl, *How Not to be Seen: A Fucking Didactic Educational .MOV File*, 2013.
Still from video.
Screenshot retrieved from: https://www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-mov-file-2013-51651

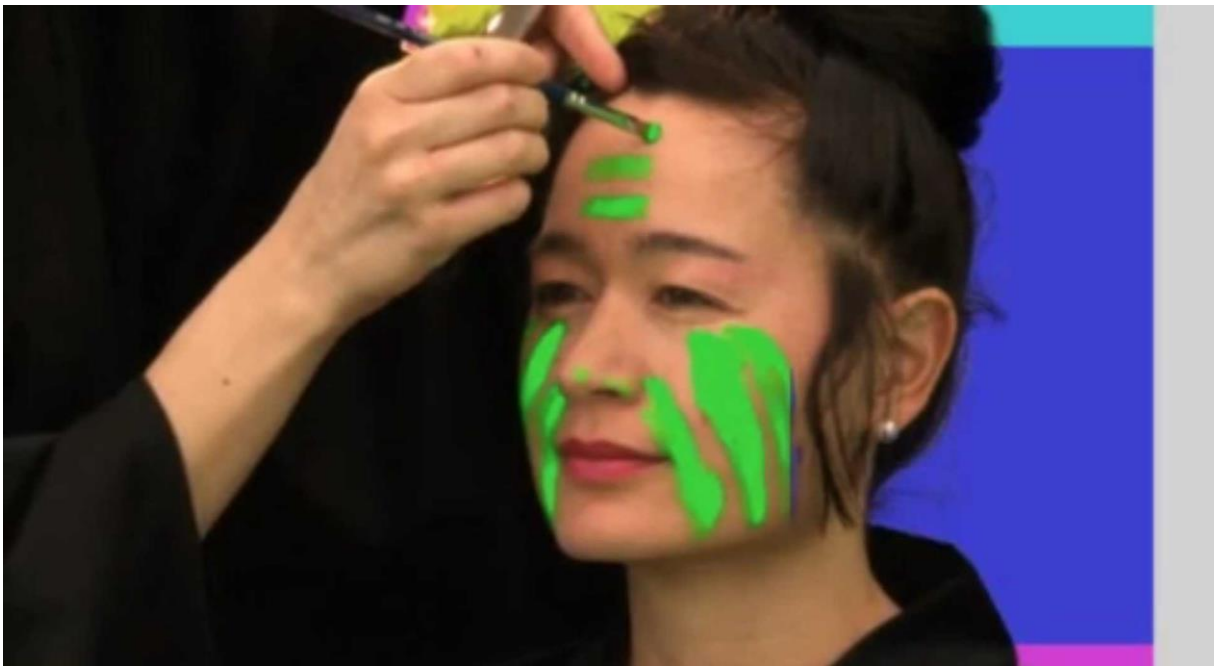

Fig. XII. Hito Steyerl, *How Not to be Seen: A Fucking Didactic Educational .MOV File*, 2013. Still from video.
Screenshot retrieved from: https://www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-mov-file-2013-51651

Fig. XIII. Hito Steyerl, *How Not to be Seen: A Fucking Didactic Educational .MOV File*, 2013. Still from video.
Screenshot retrieved from: https://www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-mov-file-2013-51651