# Physis

## An Exhibition of Images

by

Gary Carlson

A thesis exhibition
presented to the University of Waterloo
in fulfillment of the
thesis requirement for the degree of
Master of Fine Arts
in
Studio Art

University of Waterloo, Fine Arts Department Art Gallery, September 5 - 16, 2011

Waterloo, Ontario, Canada, 2011

# AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

# Abstract

*Physis* presents eight digitally constructed photographic images and one video installation that were created through mixing and sampling a variety of representations of built environments, visual languages and processes. What results from this image compositing are ambiguous, dreamlike, in-between spaces that mine the relationship between nature and contemporary culture. Through the creation of poetic, ambiguous images viewers are able to form their own response to the individual images and the exhibition as whole. My approach of creating an experience that is more poetic than didactic was born out of a response to contemporary and historical photographs and writings, and to the directness found in images belonging to contemporary media culture. While *Physis* does allow for multiple interpretations, for me, this body of work references ideas of interconnectedness, transmission and the redefinition of space through connections between studio processes, the body, the digital and the visual.

.

# Acknowledgements

# Table of Contents

# List of Figures

# Physis

Throughout history photographs (taken by artists) have been viewed as depictive of fact, when, in contrast, they are representations and reflections of an artist's perception of reality at the time of their creation. Many photographs throughout the history of photography also depict ideological content didactically by using appealing imagery to get a message across to a viewer. Advertising images function in similar ways in that they are designed to attract viewers in order to communicate messages beneficial to the advertiser. The message is often communicated through idealized imagery in combination with anchor text that directs the viewer to interpret the image, and possibly react, in a specific way. Many contemporary architectural environments function in similar ways in that they act as signifiers for brands through identifiable building structures and catch the attention of viewers/consumers through the presentation of idealized spaces. Ideals are models of people, places, objects or ideas representative of 'perfection' and exist only in our imaginations. It is my position that there is very little truth in all of the images we consume on a daily basis in contemporary society. Most of the images that we are presented with are constructs reflective of various ideologies created in order to modify a viewer's behavior and/or worldview. Ideologies are belief systems that we apply to people, places and objects.

In response to contemporary image culture the body of work presented in this thesis exhibition entitled, *Physis*, was created to offer the viewer an experience rather than to deliver a direct message. The nine digitally constructed images are intentionally ambiguous to allow the viewer to create their own 'meaning' and understanding of the images. The ambiguity is created through mixing and sampling a variety of representations of built

1

environments, visual languages and processes. What results from this image compositing are quiet, dreamlike, in-between spaces that mine the relationship between nature and contemporary culture. The images in *Physis* are a response to this context of images and were influenced by culture jamming.

## Architecture

Many of the images that we are surrounded by in contemporary culture depict ideas as clearly as possible in order to persuade the viewer. We are bombarded daily with images selling various beliefs, ideals and products through billboards, the internet, television and signage. While this strategy has also been transferred to architecture itself throughout history, in this paper my focus is on contemporary architecture. Throughout modernism and into postmodernism, consumer architecture functioned as supports for advertising. Now the buildings and their environments are advertisements in and of themselves. An example is branded architectural settings such as Smart Centres that often house franchised stores such as Futureshop, Walmart and/or Starbucks. These sites are made recognizable through the shape and colorations of the building structures. The buildings function like a sign; they signify a particular brand through the architecture. They are also emptied of the realities of construction and therefore can be read in a similar way as an image or logo.[1] The Smart Centre site is further branded by the two plastic penguins visible at the entrance, which are a part of the Smart Centre logo, and resemble something that could be seen at Disneyland.

---

[1] Juhani Pallasmaa. *The Eyes of the Skin: Architecture and the Senses.* London, England: Academy Editions, 1996: 31.

Other branded architectural settings such as the Home Depot and Staples are similar to the Smart Centre sites in that they signify a particular brand and are instantly recognizable. They also draw in viewers/consumers through their idealized spaces. The spaces are idealized through the presentation of architecture and landscaping that convey a sense of 'perfection' and universality. The sites provide a very clean, almost sterile, environment for consumer goods and as such, these environments can make consumers feel safe and they are very easy to find which makes the experience that much more pleasant and comfortable. Overall, these types of architectural centers have adopted the psychological strategies of advertising and instant persuasion.[2] Branded architectural sites are becoming a normal part of cities and suburbs and their presence is growing at a steady pace, globally. Since these sites are appealing, and are designed as such, they have the potential to entice individuals into adopting their ideals.

**Photography**

Similarly, photography also has a history of signifying ideological content as a way of persuading viewers. Robert Frank's *The Americans*, published in 1958, portrays the supposed alienation that people felt in America after World War II (see plates 10-12). After World War II, America was prosperous, but Frank transformed the utopic vision of this prosperity into a biased depiction where technology and commercialism were alienating individuals from each

---

[2] Juhani Pallasmaa. *The Eyes of the Skin: Architecture and the Senses.* London, England: Academy Editions, 1996: 30.

other, and from the society in which they were living.[3] At the time, his series of photographs

came to represent the way that an entire culture was supposedly depressed through the

images themselves and the way that the series was written about. His photographs became

very popular, and were seen as a protest against numbing mass culture, materialism, and

social conformity. In *Fragments That Make a Whole: Meaning in Photographic Sequences,*

author Sarah Greenough further describes themes in *The Americans*:

> It reveals the deep-seated violence and racism, and the mind numbing
> roteness, conformity, and similarity of the ways Americans live, work, and
> relate to one another. It describes our symbols of patriotism as transparent
> and meaningless, our public celebrations as hollow, our religion as
> commercialized, and our politicians as fatuous at best, and egomaniacal or
> corrupt at worst. It shows a country that despite vast wealth and a seemingly
> endless array of consumer products admitted little real freedom of choice,
> expression or thought. It shows a country that plastered smiling faces on its
> walls and seemed to demand a universal optimism from its people, but was
> in reality, joyless and depressed.[4]

Further, Frank's photographs represented his ideas about American culture at that time. He

chose what to include and exclude in the photographs and in the series; the kind of light, the

compositions, the scenes and people depicted.

Similar to Robert Frank's *The Americans*, the *New Topographics: Photographs of a

Man-Altered Landscape* exhibition and the artists associated with the show have served as a

strong reference point for *Physis. New Topographics: Photographs of a Man-Altered

Landscape* was a key exhibition of American landscape photography. Many artists in this

---

[3] Mary Warner Marien. *Photography A Cultural History, Second Edition*. Upper Saddle River, NJ: Pearson
Education, Inc, 2006: 340.
[4] Sarah Greenough. "Fragments That Make a Whole: Meaning in Photographic Sequences." *Robert Frank
Moving Out*. New York, NY: SCALO, 1994: 114.

exhibition preferred to approach landscape photography with a distanced view and neutral style. The photographs conveyed considerable amounts of visual information, but were stripped of artistic additions. This exhibition helped accelerate the acceptance of photography in the academic world because of its dispassionate portrayal of the landscape that contrasted with the lush, sublime vision expressed towards the landscape in the photography of the 19th century.[5] The neutral vision that framed the *New Topographics* exhibition also formed the link between photography and conceptualism.[6] Since landscape photography had been associated with pristine, abundant, untouched nature and was highly aestheticized by photographers such as Ansel Adams, the *New Topographics* photographs were made in opposition to the way that the landscape had been framed previously and for this reason were viewed as a conceptual innovation in landscape photography.[7] While the works in this exhibition were framed historically as being a neutral, there is a critical dimension to them that comes across in a direct way. They depict the landscape, but are about the discursive construction of landscape and literally about the destruction of the land (see plates 13-14).[8] This way of signifying specific messages has been carried into contemporary photography as well.

Many contemporary photographs are also specific in the way that they depict personal/political worldviews. An example of a contemporary artist whose photographs are

[5] Mary Warner Marien. *Photography A Cultural History, Second Edition.* Upper Saddle River, NJ: Pearson Education, Inc, 2006: 353.
[6] Ibid.
[7] Ibid.
[8] Kelly Dennis. *Landscape and the West: Irony and Critique in New Topographic Photography.* University of Massachusetts (2006): 4. Web. 10 Mar. 2011.
<http://www.ncl.ac.uk/unescolandscapes/files/DENNISKelly.pdf>.

illustrative of his personal beliefs is the American photographer Gregory Crewdson. In his *Beneath the Roses* series Crewdson uses light, color and composition to make beautiful photographs. His use of these formal elements, however, is strategically motivated towards capturing and depicting a depreciatory view of the subject matter. *Untitled (The Father)*, depicts a scene where an old man, with sickly looking skin, sits in an armchair basking in the emanating light from a television set (see plate 15). In the background a woman stands in the kitchen with her back facing the viewer and the old man. The light used in the scene and the range of color gives the scene an overtly dystopic quality. The scene illustrates the supposed effects of living a suburban lifestyle; it is the American dream gone wrong.

This direct way of making images is also prevalent in much of Susan Dobson's photographic work documenting suburbia. In her *Home Invasion* series, Dobson 'documents' the development of mass-produced homes and the resulting destruction of the land in southern Ontario (see plates 16-17). The title suggests a violent act, which I assume is against the landscape. The photographs in this series depict the construction of large suburban homes, photographed in gloomy conditions. The sense of melancholy in these images reads as the artist's thoughts and feelings towards suburbia and the destruction of the land.

While all of the aforementioned artists make striking images, my interpretation is that they are made in order to draw a viewer into the artist's personal/political point of view in a direct way - a manner that echoes the way that many advertisements function. My main criticism of this work is with how much of the social criticism present in these images is dealt with in a pejorative and generalized way and how this strategic framing of the subject matter leads the viewer to a direct reading of the image.

**Rationale**

Throughout the development of the images in this exhibition, my position has been to create a situation for the viewer that would allow them to form their own response to the exhibition and the images included in it. There is undoubtedly an ideological dimension to *Physis*, but I have attempted to funnel it through poetic means in contrast to this strategic way of constructing images. The poetic is formed through the visual languages and representations in the imagery, the studio processes, and the exhibition arrangement. My hope is that the images affect the viewer rather than dictate. The beliefs present in *Physis* are related to my worldview and have been formulated through experience in conjunction with research.

**Philosophy**

French philosopher Jean Baudrillard's theories have served as a point of departure for developing this work. He describes a situation in the late twentieth century wherein images no longer represented real objects but instead became a simulacrum or simulacra of reality. A simulacrum is an image of something that does not exist. A simulacra is an image of an image, or a copy of a copy. Baudrillard believed that this shift in postmodern culture replaced representation and images produced the real.[9] That is, images no longer referred to an original source and began to replace reality. The hyper-real overtook the real to the point

---

[9] Marita Sturken and Lisa Cartwright. *Practices of Looking, an introduction to visual culture.* New York: Oxford University Press, 2009: 237.

where postmodern culture existed in a 'desert of the real'. Instead of a 'real' world that images refer to, images became what we consume and live through.[10]

My interpretation of Baudrillard's theories is that the world is based in process rather than in fact. Therefore, there is no such thing as an unmediated fact. Images construct ideas of what reality is, or what it is perceived as being, as in Robert Frank's, *The Americans,* and the associated historical writings discussed earlier. Advertising images and contemporary architectural developments construct ideas of what reality 'ought' to be through the recycling of ideas and ideals; ideals are social constructions. Images are not based in fact because they are constructed out of ideas that are based on beliefs. Further, ideological beliefs aid in the separation of space, but beneath it all there is no separation. Images are perceived as containing 'facts' because they are often 'read' literally rather than as representations. Therefore, instead of creating images that depict my thoughts directly, the images in *Physis* offer an experience where viewers can create their own meanings. This is done through the creation of ambiguous images that allow for multiple entry points.

**Methodology**

The final images are constructed through a process of sampling and mixing a variety of representations into a single image utilizing digital imaging software (see plates 1-9). The process for creating an image involves five steps: initial photography, compositing, editing, refinement and output. All of the initial photographs were shot utilizing a variety of digital

---

[10] Marita Sturken and Lisa Cartwright. *Practices of Looking, an introduction to visual culture.* New York: Oxford University Press, 2009: 227.

single lens reflex cameras and digital compact cameras at locations that were specifically related to me. Many of the initial photographs were taken locally in Ontario, while others were taken in various locations throughout Canada and the United States. At this research stage I search for places and objects that support my vision or worldview. Locations include sites such as 'big box' developments, roadside attractions such as fairgrounds, along with parks, conservation areas, gardens and a mall deconstruction site. The initial photographs function in a similar way as a found object; they are a raw material for constructing the composite images. Thousands of photographs were taken, but only a selection was chosen for the inclusion in the composite images. Initial photography is an ongoing process and my image database is continually growing.

During the compositing process I respond intuitively to the photographs in my database. The digital compositing process begins with an initial photograph and then further fragments of images are added to the composition. Sections are taken from different photographs and brought into the 'canvas' and are then constructed into a completed image. The process of constructing an image is similar to that of constructing a painting. As new shapes and colors are introduced, the composition continually changes and needs to be renegotiated. Further, as image fragments are added, the canvas dimensions are changed accordingly. Once a composition is finished it is trimmed digitally to final dimensions. As such, each image gets its own shape and size. Other than a formally resolved image, getting an image 'teetering' is one of my main goals during the compositing and editing stages as it makes for an ambiguous image. The oscillation is what creates the in-between space. The

editing process involves rearranging, adding or removing representations if an image becomes didactic conceptually and/or is not balanced in a conventional way.

The refinement process entails finalizing the details of an image. At this stage shadows are painted in with a digital tablet. Color selections for the shadow vary in each image, but in general cool colors are mixed together in order to create the shadows. The cool hues contrast with the warm hues and create tension in the image. In some cases shadow areas are layered with warm and cool colors using transparent layers, in a similar way as a glaze is used in painting, in order to create more depth and volume in the shadows. Digital burning and dodging techniques are also used during this stage in order to create a balance between the lights and darks in an image. All text is digitally removed from any representation that includes it, which was influenced by Robin Collyer's retouched photographs from the 1990s, using the clone stamp tool. The text is removed to keep attention on the representations. Further, there are no people in the images so that attention is kept on the places depicted. For me, the combination of missing text and the absence of people also suggests that the people may have left.

The mask refinement option is used in order to feather image selections. Selections are feathered, usually by half of a pixel, to make the representations look like they belong in the image. However, there is evidence that the images are constructed, as they are not 'perfectly' seamless. My intent with the play between realism and collage is to create images that appear realistic for a few moments, but upon closer inspection their construction is evident. A variety of adjustment layers are also used at this stage to refine and adjust the overall look of an image. Color temperatures are refined, brightness and contrast are

adjusted, and the levels and curves are corrected. Through all of the formal relationships my intent is to instill a sense of melancholy to invite sustained attention. Once an image is finalized all of the layers are flattened into one layer and then the image is cropped digitally to a final dimension. Finally, the image is output to a tagged image file format and sent out for printing.

All of the images are photographed and constructed through digital means and then printed through traditional photochemical processes. The final prints are Type-C, chromogenic color prints, which are full color photographic prints made using chromogenic materials and processes. The prints are produced through exposing the original digital image to light sensitive paper and are then developed and fixed using chemical solutions. This way the image becomes part of the paper, which contrasts from digital inkjet prints where the ink sits on top. Reconciling digital processes with traditional photochemical printing processes further adds to the hybridity of the process and the resulting images.

The final images are printed at a size between that of a traditional photograph and a large format photograph. Traditional photographs are usually printed at roughly eight inches by ten inches. Examples of photographs printed at this size are the photographs included in Robert Frank's *The Americans* and the photographs included in the *New Topographics* exhibition. Examples of large format photographs are those of Gregory Crewdson. The sizes of his photographs vary, but they are usually printed larger than four feet by six feet. Printing an image at a size in-between that of traditional photograph and large format photograph creates a more intimate relationship with the viewer, as it draws them in closer, but still maintains a body relationship. Further, the viewer is able to view the whole image at once

while simultaneously studying the details. My hope is that the detail in an image will slow the viewer's response in the same way that brushstrokes in a painting can. Crewdson's photographs have also served as a reference point in this regard. To complete the process the images are mounted on Dibond, which is an aluminum laminate.

The process of creating the video installation, *Neglected Space 3* (see plate 3), is very similar to the creation of the static images. The same steps apply, initial photography/videography, compositing, editing, refinement and output. *Neglected Space 3* differs from a 'standard' video projection as it combines still images with high definition video in order to explore stillness and action simultaneously. The juxtaposition of stillness and action creates a perceptual shift in the viewer's response to the image. Since the video is projected at near life size it creates a relationship between the body, the digital and the visual. The only way to experience the video as intended is to view it installed in the space.

*Neglected Space 3* was created using a variety of digital imaging and motion video software. The still images were edited with digital imaging software and were then brought into motion video software as transparent portable graphics network files. Portable graphics network files, often referred to as PNGs, are bitmapped image files capable of utilizing transparency. The transparent images were then layered with high definition video files to create the composite video. The video length is six minutes and forty-five seconds and has been turned into a seamless loop. The video is projected onto a wall that is constructed to sit away from the gallery walls.

The exhibition and the photographic images are titled in a way that offers the viewer multiple points of entry into this body of work. The title of the exhibition, *Physis*, is a term

which appeared very early in Greek philosophy. For me, the term means growth as it occurs in nature and also coming from darkness into light. Each of the images are titled *Neglected Space,* with a corresponding number that signifies their order of creation. The exception is the last image, which is titled *Neglected Space, Empty Space*. They are hung in order of creation and through this chronology a narrative is formed. The narrative is slow, and is a chronology of progressions in my belief system during the creation of the images in the exhibition. The titles allow for multiple interpretations while simultaneously relating to the relationship between nature and culture.

Through the mixture of visual languages many possible metaphors and/or allegories are offered to the viewer. Metaphors are a representation of one subject that discuss another but also encapsulate a range of related topics; the subject is specific but the matter is wide ranging. An allegory is a symbolic narrative that implies a deeper meaning through actual things and/or representations of actual things. The 'meaning' a viewer receives from an image is dependant upon their perception and response to a particular image.

All of the various 'studio' processes utilized in creating the images are used in a manner that relates to my background in painting, drawing, sculpture, photography, and graphic design. Each of these disciplines has their own properties and I mix these properties intuitively to create the images. I have worked in all of these media separately in the past and working digitally allows me to mix processes found within each of these media in a single work; there is room for everything. I have always enjoyed working with technology and the digital processes that I employ are as fluid to me as making a painting, sculpture or drawing.

The result of the mixture of all of these processes is what I would call painterly, photographic images.

**Influences**

In a similar way that my process is based on sampling and mixing, my influences are wide ranging as well. These influences range from musicians, singers and songwriters to painters, sculptors, photographers and video artists. Swiss video artist Pipilotti Rist has a similar approach to mine in her video installations. Overall, she is interested in creating poetic experiences for the viewer and in creating images that operate on more than a surface level. She achieves this through the creation of her own language of representation. As an example, if there is a naked woman present in one of her video installations she is there to represent mankind (see plate 18). Her nakedness represents the absence of social distinctions and geography. Similar to Crewdson and Dobson, all of Rist's work contains a melancholy aspect, but it is sensed on a deeper level. It is not directly depicted in the images (see plate 19-20), but is formed by the whole experience: the accompanying music, formal elements, representations and motion of the videos. This in turn allows the viewer to form their own response to the installations rather than having the meaning given to them directly. Rist's work does have an ideological dimension, but it is buried in the pleasure associated with the various formal elements. Her beliefs are not clearly illustrated rather they can be sensed. She achieves this through the mixture of visual languages, musical languages, and aesthetics that are utilized in advertising, music videos, and art.

Similar to my process of combining, Cologne and Los Angeles based photographer

Florian Maier-Aichen also combines a variety of techniques to create his images. His process

starts with taking a film based photograph, usually with a large format camera, which is then

scanned into the computer. Maier-Aichen is mainly concerned with the landscape as subject

matter and the Western pictorial traditions associated with it. The initial photography is only

a small part of his process as he manipulates the images digitally. He draws in them,

enhances them, and constructs them to a degree to where they are not linked to reality

anymore (see plates 21-23). Some of his images take only a week to complete whereas others

take months. Further, he uses digital editing as a way of undermining the viewer's

psychological and technical expectation of photography, which traditionally was known for

documentation.[11] The outcomes of his process are open-ended images that are not too precise

or over determined.

## Conclusion

As a body of work, *Physis*, is also open-ended and not overly-determined. *Physis*

instead presents the viewer with a series of ambiguous, poetic images that reference the

natural and built world and address the relationship between nature and contemporary

culture. Decisions made during the creation of *Physis* allow for a wide range of

interpretations of these digitally constructed images.  My approach of creating an experience

that is more poetic than didactic was born out of a response to the analytically created and

---

[11] TJ Demos. *Vitamin Ph, New Perspectives in Photography*. London and New York, NY: Phaidon Press Inc, 2006: 170.

direct images of our media saturated contemporary culture. The meaning that viewers create for themselves when viewing the work is dependant upon their perception of the individual images and the exhibition as a whole. Overall, my hope is that the exhibition and the images included affect the viewer and are 'read' on an instinctual level. For me, instinctual vision is about the way that things are valued in our culture and the images in *Physis* explore this idea. All of the images in this exhibition depict in-between spaces. An in-between space is a space where things are of equal value. Furthermore, the images suggest the interconnectedness of all physical things, the transmission of beliefs and the redefinition of space.
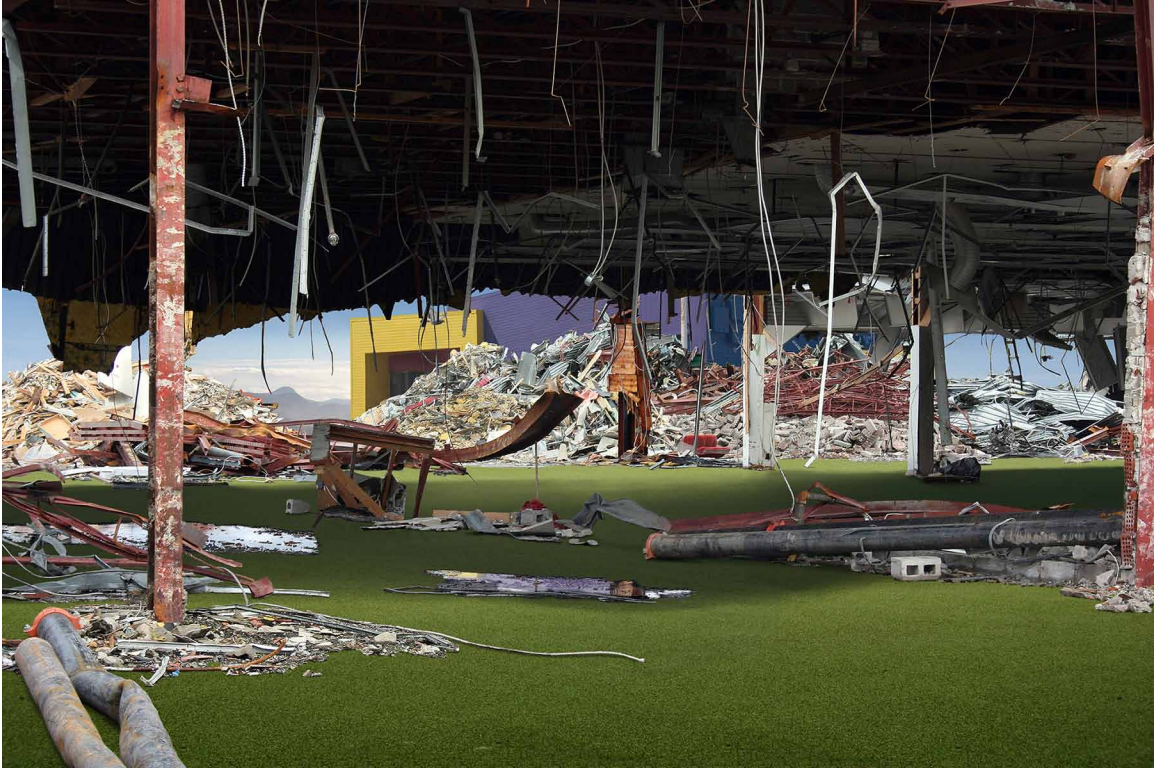
Plate 1. *Neglected Space 1*, 2011, C-print on Dibond (aluminum laminate), 28.5 x 19 inches.



Plate 2. *Neglected Space 2*, 2011, C-print on Dibond (aluminum laminate), 28.6 x 17 inches.
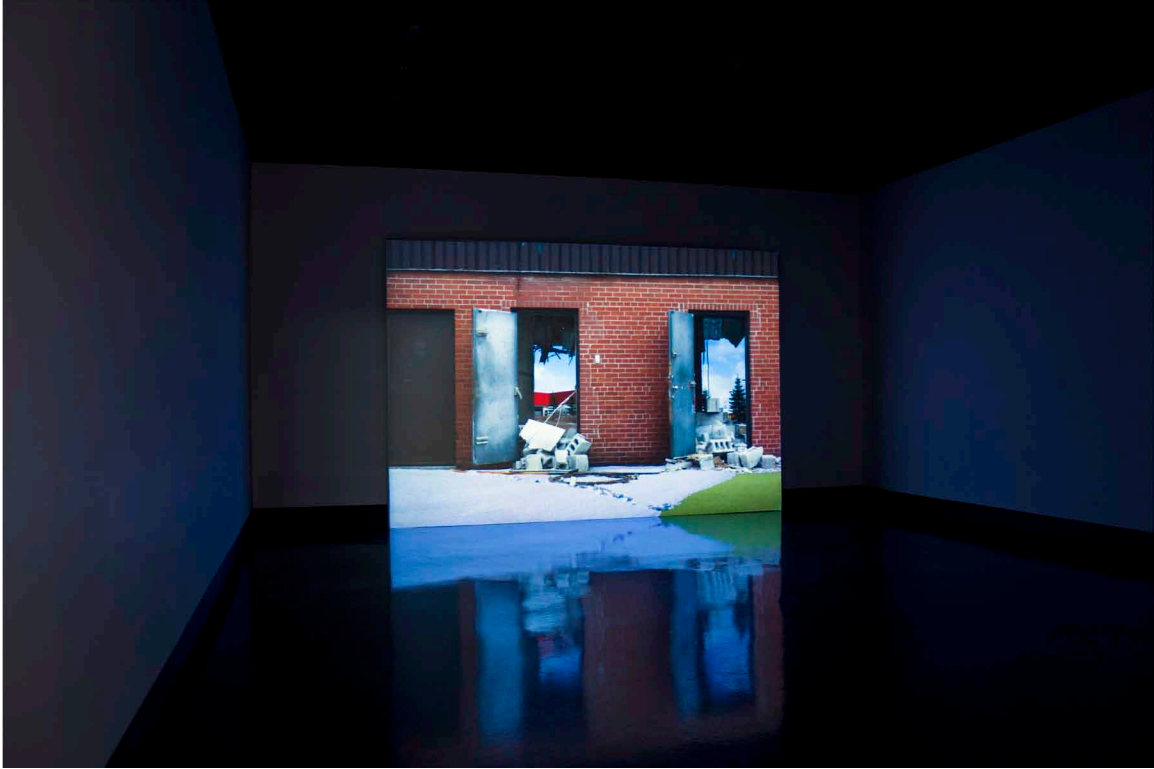
Plate 3. *Neglected Space 3*, 2011, single channel video on constructed wall, 12 x 10 feet. Installation view.



Plate 4. *Neglected Space 4*, 2011, C-print on Dibond (aluminum laminate), 27.7 x 19.5 inches.

Plate 5. *Neglected Space 5*, 2011, C-print on Dibond (aluminum laminate), 28.2 x 19.6 inches.



Plate 6. *Neglected Space 6*, 2011, C-print on Dibond (aluminum laminate), 30.8 x 18.5 inches.

Plate 7. *Neglected Space 7*, 2011, C-print on Dibond (aluminum laminate), 28 x 17.5 inches.



Plate 8. *Neglected Space 8*, 2011, C-print on Dibond (aluminum laminate), 28 x 18.6 inches.

Plate 9. *Neglected Space, Empty Space*, 2011, C-print on Dibond (aluminum laminate), 32.5 x 18.5 inches.



Plate 10. Robert Frank, *Elevator, Miami Beach*, 1955.

Plate 11. Robert Frank, *Parade, Hoboken, New Jersey*, 1955.



Plate 12. Robert Frank, *Trolley, New Orleans*, 1955.

Plate 13. Lewis Baltz, *Foundation Construction, Many Warehouses, 2891 Kelvin, Irvine*, 1974.
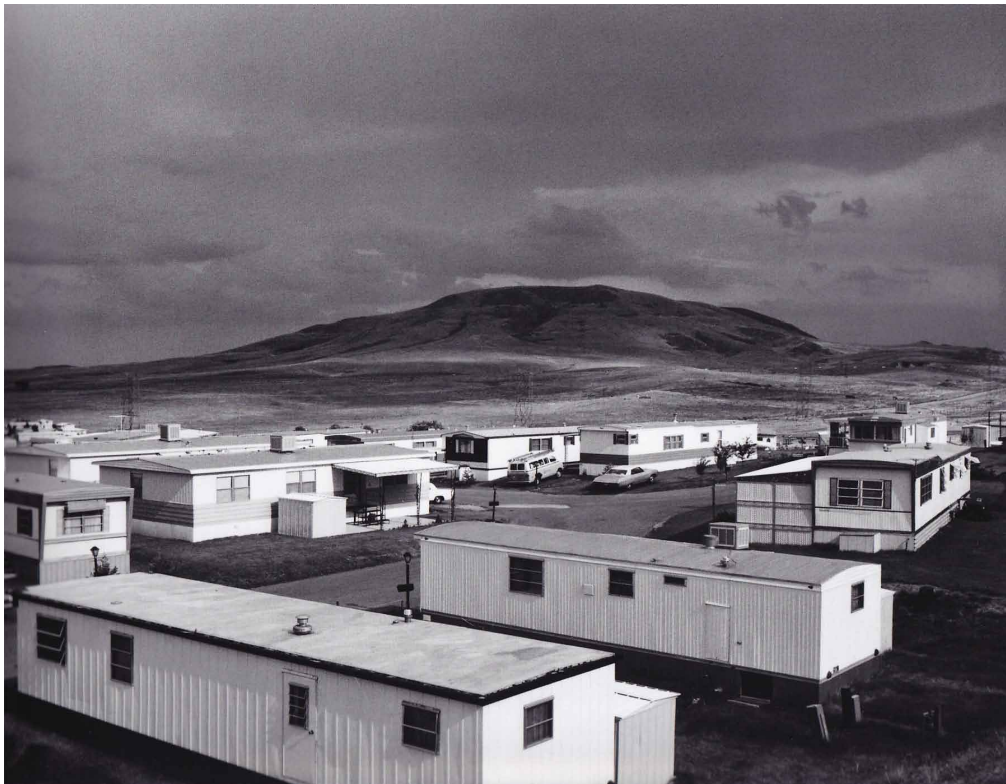

Plate 14. Robert Adams, *Mobile Homes, Jefferson County, Colorado*, 1973.

Plate 15. Gregory Crewdson, *Untitled* (*The Father*) from the series 'Beneath the Roses', Digital carbon print, 144.8 x 223.5 cm.



Plate 16. Susan Dobson, photograph from the series *Home Invasion*.

Plate 17. Susan Dobson, photograph from the series *Home Invasion*.



Plate 18. Pipilotti Rist, *Homo sapiens sapiens*, 2005, Audio-video installation (video still).

Plate 19. Pipilotti Rist, stills from *Pour Your Body Out* (*7354 Cubic Meters*), 2008. Multichannel video projection (color, sound), projector enclosures, circular seating element, carpet.



Plate 20. Pipilotti Rist, installation of *Pour Your Body Out* (*7354 Cubic Meters*), 2008. Multichannel video projection (color, sound), projector enclosures, circular seating element, carpet. Photograph by Jóli Reichel.

Plate 21. Florian Maier-Aichen, *Untitled, 2011*, C-print, 85.75 x 109.5 inches.



Plate 22. Florian Maier-Aichen, *Untitled, 2005*, C-print, 72 x 90.5 inches.

Plate 23. Florian Maier-Aichen, *Untitled, 2005*, C-print, 24.5 x 29 inches.

# Bibliography

Adams, Laurie Schneider. *A History of Western Art, Third Edition*. New York, NY: McGraw-Hill, 2001. Print.

Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor: The University of Michigan Press, 1994. Print.

Berard, Serge. *Inhabiting: the work of Isabelle Hayeur*. Oakville, Ontario: Oakville Galleries, 2006. Print.

Bryman, Alan. *The Disneyization of Society*. London, England: Sage Publications, 2004. Print.

Bryson, Norman. *From Form to Flux*. "Sharon Lockhart." Chicago: Museum of Contemporary Art, 2001. Print.

*Celebration: The Town that Disney Built*. Dir. Phillip Smith. British Broadcasting Company (BBC). 12 May. 1996. Television.

Chevrier, Jean-Francois and James Lingwood. *Specific Pictures*. "Another Objectivity." London, England: ICA, 1998. Print.

Cresswell, Tim. *Place, a Short Introduction*. United Kingdom: Blackwell Publishing Ltd, 2004. Print.

Demos, TJ. *Vitamin Ph, New Perspectives in Photography*. London, England and New York, NY: Phaidon Press Inc, 2006. Print.

Graham, Dan. "Homes for America, 1966-67." *Utopias*. Ed. Richard Noble. London, England and Cambridge, Massachusetts: White Chapel Gallery and the MIT Press, 2009. Print.

Greenough, Sarah. "Fragments That Make a Whole: Meaning in Photographic Sequences." *Robert Frank, Moving Out*. New York: SCALO, 1994. Print.

Hall, Stuart. "The Work of Representation." *In Cultural Representations and Signifying Practices*. Ed. Stuart Hall. London, Thousand Oaks, New Delhi: SAGE Publications, 1997. Print.

Hayeur, Isabelle. *Isabelle Hayeur, Destinations*. Montreal: CRUM, 2004. Print.

Hentschel, Martin, Ed. *Andreas Gurksy, Werks – Works 80-08*. Ostfildern, Germany: Hatje Cantz Verlag, 2008. Print.

Hunter, Sam, John Jacobus and Daniel Wheeler. *Modern Art: Painting, Sculpture and Architecture, Third Revised Edition*. New York, NY: The Vendome Press, 2000. Print.

Kingwell, Mark. *Concrete Reveries, Consciousness and the City*. London, England: Penguin Books Ltd, 2009. Print.

Lippard, Lucy R. *The Lure of the Local: Senses of Place in a Multi-centered Society*. New York: New Press, 1998. Print.

Marien, Mary Warner. *Photography A Cultural History*, *Second Edition*. Upper Saddle River, NJ: Pearson Education, Inc, 2006. Print.

Monk, Phillip. "Generic City: Robin Collyer's Retouched Photographs, 1992-1998". *Robin Collyer Photographs*. Toronto, Ontario: Art Gallery of York University, 1999. Print.

Newman, Michael. *Jeff Wall: Works and Collected Writings.* Ediciones Poligrafa, SA: First Edition, 2007. Print.

Noble, Richard. *Utopias, Documents of Contemporary Art*. White Chapel Gallery and the MIT Press, 2009. Print.

Ouellet, Line. "Constructing the World", *Inhabiting: the work of Isabelle Hayeur*. Oakville, Ontario: Oakville Galleries, 2006. Print.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses.* London, England: Academy Editions, 1996. Print.

Phelan, Peggy, Hans Ulrich Obrist and Elizabeth Bronfen. *Pipilotti Rist*. New York, NY: Phaidon Press Inc, 2001. Print.

Relph, Edward Charles. *Place and Placelessness*. London, England: Pion, 1976. Print.

Salvesen, Britt and Alison Nordstrom. *New Topographics*. Steidl, 2010. Print.

Smithson, Robert. "A Tour of the Monuments of Passaic, New Jersey". *The Writings of Robert Smithson Essays with Illustrations*. New York, NY: New York University Press, 1979. Print.

Sturken, Marita and Lisa Cartwright. *Practices of Looking, an introduction to visual culture*. New York: Oxford University Press, 2009. Print.

Tuan,Yi-Fu. *Space and Place: The Perspective of Experience*. London: E. Arnold, 1979. Print.

# Web Sources

Chase, John. *The Role of Consumerism in American Architecture.* "Journal of Architectural Education" (1984), Vol. 44, No. 4 (Aug, 1991), pp. 211-224, Blackwell Publishing, 1991. Web. 12 May. 2011. < http://www.jstor.org/stable/1425143>.

Dennis, Kelly. *Landscape and the West: Irony and Critique in New Topographic Photography*. University of Massachusetts (2006): Web. 10 Mar. 2011. <http://www.ncl.ac.uk/unescolandscapes/files/DENNISKelly.pdf>.

Dobson, Susan. *Susan Dobson Web Site*. Web. 8 Feb. 2010. < http://www.susandobson.com>.

Ex, Sjarel. "Elixir: The Video Organism of Pipilotti Rist", *You Tube*, Museum Boijmans (2009): n. pag. Web. Apr 10. 2011. <http://www.youtube.com/watch?v=7qTPVMI8dF8>.

Flack, Derek. "CONTACT Report: Typologies of Nowhere." *Blogto* (2009): n. pag. Web. 10 Feb. 2010. <http://www.blogto.com/arts/2009/05/contact_report_typologies_of_nowhere/>.

Landry, Mike. "Temporary Architectures". *Things of Desire, Canada's Alternative Art Weekly* (2010): n.pag. Web. 20 Feb. 2010. <http://74.125.47.132/search?q=cache:ACXqRu2sf5wJ:thingsofdesire.ca/2008/10/16/temporary-architectures/+http://thingsofdesire.ca/2008/10/16/temporary-architectures/&cd=1&hl=en&ct=clnk&gl=ca>.

Mann, Doug. "Baudrillard: A Very Short Introduction." The University of Western Ontario: n.d. n. pag. Web. 28 Jan. 2010. <http://publish.uwo.ca/~dmann/baudrillard1.htm>.

Mathews, Stanley. *Architecture in the Age of Hyperreality.* Hobart and William Smith Colleges: n.d, n.pag. Web. 20 Mar. 2010. <http://people.hws.edu/mathews/architecture_in_the_age_of_hyper.htm>.

Sze, Sarah. *Clarice Smith Distinguished Lectures in American Art.* Smithsonian American Art Museum. McEvoy Auditorium, Washington, D.C. 16 Nov 2010. Keynote Address. n. pag. Web. 13 May. 2011. <http://americanart.si.edu/calendar/lectures/smith/sze/webcast/index.cfm>.