

PHOTOGRAPHY AS GESTURE: HOW PHOTOGRAPHS MAKE THINGS HAPPEN

ABSTRACT

This paper explores photography not simply as an image or document of an event, but an event in its own right. The photograph, inscribed as gesture, prompts movement outward, demanding to be held, exchanged, and manipulated. Within albums and personal displays of remembrance, it entangles the subjectivities of those it encounters. The photograph, set in motion through interpersonal relationships and consumer economies (tourism, celebrity), creates imagined communities of shared experience. Albums, often a product of women's domestic labour, demonstrate how photographs actively create communities. A portrait of its assembler's desires, the album retains not simply images, but traces of events initiated by the photographic act, revealing rich relations between photographs and users.

Since the seventies, scholarship in photography has produced thoughtful and probing analysis of the power of photographic images in daily life, emphasizing their social and cultural meaning, and heightening awareness of their aesthetic value within the art museum setting. However, as Elizabeth Edwards and Janice Hart have argued, although these discussions have been critical to understanding the photographic image's informational and ideological force, they have for the most part ignored its material constitution.¹ Moreover, as Margaret Olin has noted, consideration of the photograph as a fixed image discounts its capacity to stimulate a course of action and create networks of communication through exchange, collection, and manipulation.² As much as a photograph is denotative in character, and acts as a reminder, memento, a stand-in for memory, and a spur to speech and narrative,³ it is also a declaration; to take a

photograph, to have a photograph taken, to place a photograph in an album, or send it in the mail to a distant friend or relative are performances and acts. In this sense, as David Green and Joanna Lowry have argued, the photograph is not just a static object; it is a gesture that points to events in the world.⁴ These events, in turn, can be examined for their social significance, that is, the manner by which individuals articulate their understanding of themselves and social roles to one another.

The following enquires into the social function of the photograph, and the web of social relations it instigates, that includes, but is not restricted by, its role as an aesthetic object.⁵ Outside the modernist frame, whose culturally assigned task is to isolate the photograph for detached viewing, the medium is highly flexible, defining and being defined through a wide range of social practices. Recent writings on materiality are useful to the study of photography as they highlight how objects, or “things,” inform social practices and the values they manifest. As Daniel Miller notes, value is especially assigned to materials that represent what cannot be represented, such as religious objects, and in the art world, the painting or sculpture believed to express the transcendent. Photography has been characterized as a medium capable of expressing the intangible; a person’s individuality or soul, or the spirit of a place. This rarified view of the medium stymies appreciation of broader, more fundamental issues. As Miller observes, “the relationship between materiality and immateriality is evident in a common technique of representation: we often assume that a material form makes manifest some underlying presence which accounts for that which is apparent.”⁶ However, Miller cautions that objects of value are not fundamentally an expression of essential societal conditions or social relations. Moreover, their material forms are not simply manifestations of socially signifying signs. Rather, as much as these objects might express their subjects, they also constitute them in critical ways. In terms of the study of photography, to paraphrase Miller, “the subject is the product of the same act of objectification that creates the image.”⁷ The photograph neither exists within itself, nor encapsulates its subject as a thing-in-itself. As

occurs with all other objects, photographs are meaningful within relative systems of value. This extended network of relations is described by Webb Keane as “bundling.”⁸ As he states, “qualities must be embodied in something in particular. But as soon as they do, they are actually, and often contingently (rather than by logical necessity), bound up with other qualities.”⁹ Materiality is a realization of these relations; one quality “cannot be manifest without some embodiment that inescapably binds it to some other qualities as well, which can become contingent but real factors in its social life.”¹⁰ Christopher Pinney takes this idea a step further. He argues for a broad appreciation of the lives of objects and images over time, stressing “their malleability, their suppleness in the face of changing time and place” as well as their “torque” or “tension” in place and time where “objects are never fully assimilable to any ‘context’.” Such understanding “envison[s] images and objects as densely compressed performances unfolding in unpredictable ways and characterized by what...look like disjunctions.”¹¹

Pinney appreciates how things, such as photographs, make people (in sometimes unpredictable ways), and people who are made by those things go on to make other things (in sometimes unpredictable ways).¹² This argument can be extended to include the photograph’s role as a declarative gesture, a move that includes Pinney’s appreciation of the temporal continuum in which objects/photographs exist. Through this expanded approach to the medium, which moves the photograph’s role beyond that of a simple record of a past event, other types of performative acts can be studied, including those inscribed on the photograph’s material basis. As well, the intentions of the photographer or instigator of the photograph become paramount. The circumstances of the photograph’s making become critical as they allow viewers, both at the time the photograph was taken, and in the future, a means to imaginatively connect with events inscribed in the image and the photograph’s material base. Traces of interactions accumulated over time act as imaginative prompts as well.

This understanding of the photograph's performative capacity also moves discussion beyond its association with mortality, memorialization, or what "has-been," as developed most prominently by Roland Barthes in his book *Camera Lucida*.¹³ Grieving the loss of his mother, he fixates on the idea that the photograph retains a trace of her body through the actions of light on photographic chemicals. This idea—that what was, now deceased, can still be, as impression on paper—has been an vital component to discussions on the relationship of photography to death, grieving, and memory. However, Barthes' argument, which positions the photograph within the grieving process, places the viewer in a passive state. In such circumstances, the photograph forever tantalizes with what has passed and can be no more. In contrast, the photograph as a performative act or declarative gesture is an active understanding of photography.¹⁴ It appreciates how the photographer or instigator's intentions, replete with values and beliefs, designate an event as real and confirm its credibility within agreed upon conventions. Moreover, as performance, the photograph's message is not simply a record of a past event. As an active agent, the photograph prompts new actions, inciting individuals to engage in new performances, expressive of new values and beliefs. Because of these factors, photographs, especially historical ones, have the capacity to be consistently present for viewers.



Figure 1. Unknown, "Portrait" albumen photograph.

For example, the "Unknown portrait" [Fig. 1] depicts a daily event in the latter part of the nineteenth century, of a woman and child having their picture taken in a commercial studio. The image can be seen as a record of a photographic session, and an act of display that makes an event significant in the world by declaring it to be real. In that sense, the woman, through the proxy of the commercial photographer, uses the camera performatively to proclaim her motherhood in the present. Moreover, the photograph continues to maintain the temporal present, the here and now of happening for the future. In

its continual encapsulation of present temporality, it prompts future remarks and gestures such as “This is me with my child.”

Of course the photograph can also prompt an opposite temporality, such as “This was me with my child.” However, such statements ignore the temporal complexity of the photograph. Even though Barthes used his grieving as a means to exploit the past temporality of the photograph, he and others have also noted the photograph’s multi-temporality, its capacity to express different experiences of time concurrently: what was and what is, the here-now and the there-then, or as one writer puts it, “this was now here.”¹⁵



Figure 2. James D. Wallis, “Portrait of a Young Man” (r & v) and “Portrait of a Young Woman” (r & v).

The temporal aspect of performance can also be linked to another aspect of the photograph, its materiality [Fig. 2]. In the nineteenth century, as now, people sent one another photographs as tokens of friendship and to consolidate familial bonds. This photographic gesture of sending out images further substantiates the multiple temporality of the photograph. The photograph that was taken, maintains the presentness of the moment performed for the camera. It is received by someone else who

acknowledges the past event, but who also, because they hold the photograph as object in the here-and-now, appreciates the image as emphatically present: “Here is John and Mary.” Again it is noted that the received photograph can also elicit the opposite response. The recipient, upon viewing and holding the photograph might dwell on

absence and loss: “Here is John and Mary. I remember their visit with us and miss them.” And again, these two temporalities dwell in the same photograph as object. Moreover, once the photograph is appreciated as an object, other temporalities can be acknowledged.

Commentators on the medium, especially those coming from an archival or anthropological background, tend to turn the photograph over and look at its back for inscriptions of historical or social nature. Often what one will see are smudges, pencilled-in messages, the embossed stamp of the studio, and other markings that attest to more human interaction. Although such mark making can function as evidence of those who are now absent, it can also indicate their presence and capacity to enliven an object to viewers in the future, who, in turn, engage in their own mark making. This multi-temporality of the photograph and its expression of presentness through performance or materiality is not an argument of ontology. Rather, it appreciates the utility of the photographic medium, its capacity, not simply to represent the world, but to make things happen and declare them to exist. Moreover, the photograph’s multi-temporal aspect is provisional and flexible.



Figure 3. Unknown, “Portraits of Edward Bonner, Connie Sewell, Ruth Sewell and Seven Unidentified Sitters”.



Figure 4. Unknown, “Portrait”.

For example, on the left is a display in an album where the assembler has taken unmounted photographs—photographs not mounted on a heavy card base—and cut them up to create a playing card motif [Fig. 3]; on the right an image of the previously introduced child, now by himself, his photograph

mounted on card and slipped into a window surrounded by an elaborate frame of lithographed images of pansies, tulips, bees and butterflies [Fig. 4]. This act of assembly, often undertaken by

women in the domestic sphere, is a photographic gesture, a means of using the present signification of the figures depicted, the persons familiar to the assembler, to construct a statement or sentiment. Activities abound as a means to declare aspects of the assembler's world: stories are told, fingers point, pages are held, and photographs cut up, placed on pages, and neatly glued with borders carefully drawn around them.



Figure 5. Unknown, "Portraits of Jack Heigham, Arthur L. Sewell, Justin Heathcote, Colonel Thomas B. Butt and Four Unidentified Sitters".



Figure 6. Unknown, "Portraits of Edward Bonner, Connie Sewell, Ruth Sewell and Seven Unidentified Sitters".



Figure 7. Unknown, "Portraits of Connie Sewell, Sophie Sewell, Princess of Wales with Princes Albert Victor and George, Group Comprising Jack Heigham, Mr. Duggan and Colonel Reeve, and Six Unidentified Sitters".

The "here and now" of these photographic assemblies, doubled in its force by trompe l'oeil effects such as playing cards, presents persons depicted in multi-temporal narratives, their relative importance in such stories contingent on the whims of the assembler. For

example Jack Heigham, who achieves principal importance at the top of the photographic pyramid in the middle image [Fig. 5], is relegated to the bottom of the card pile motif [Fig. 6]. He appears again at the bottom right in the page on the far left, where photographs orbit the centrally placed image of Princess Alexandra, and her two children, Albert Victor and George [Fig. 7]. The intentions of the assembler in creating these arrangements are unknown. What can be generally said is that any one individual's importance was relative in the changing narratives of family history. Patrizia Di Bello has argued that the appearance of people in different spots in the album highlights the loss of the photograph's individuality; the images are no longer "literal representations of people or...metaphorical comments that have a clear stable

meaning...instead, they flirt with meaning.”¹⁶ Within the album the photograph could operate subversively if the assembler wished. Such collages can be viewed as yet another photographic gesture that builds upon that of the photographic session, that is, of person to camera. Moreover, the appearance and disappearance of individuals throughout the album again underscores the multi-temporality of such objects; they combine the here-now of the person depicted with the present material experience of the photograph and album, as well as the there-then, that recognizes the past event of the photograph, in addition to the numerous temporalities expressed through narrative as the assembler recounts the individual’s significance.



Figure 8. Unknown, “Portraits of Horace Sewell, John Duff, Ruth Sewell, William G. Sewell, Gertrude Bonner, Prince Albert and Twenty Unidentified Sitters”.



Figure 9. Unknown, “Portraits of John Bonner, Trevor Boyd, Mary Irene Bonner and Ten Unidentified Sitters”.



Figure 10. Unknown, “Lester Wallack Sewell”.



Figure 11. Humphrey Lloyd Hime, “Wigwam” (centre) surrounded by other Aboriginal leaders and personalities.

As several commentators have argued, family albums are replete with visual motifs developed in the domestic sphere.¹⁷ Writers in women’s journals such as *Godey’s Lady’s Book and Magazine* encouraged industry, attentiveness and care in the creation of domestic articles to enhance the home, often presenting projects in the “Work Department” section. For album assembly, skills developed in sewing and embroidery could be called upon to create imaginative designs. Talent in watercolour and drawing could be used to augment family portraits: the family represented

as treasure, or a pile of coins, a flower, or a seedling from which spring sprigs of wheat [Figs. 8-

10]. As well, the visual lexicon developed in the domestic sphere was employed to address professional needs, as seen in the Sir Daniel Wilson album where the noted Canadian ethnologist presented his theories of races using the visual motifs of the family album [Fig. 11]. The creation of these configurations involved multiple senses, not just vision. Moreover, as Edwards notes, such analyses move consideration of the work of the photograph beyond mere consideration of image to material support as it “acknowledges the plurality of modes of experience of the photograph as tactile, sensory things that exist in time and space and are constituted by and through social relations.”¹⁸

The work of photographs in the construction of the social is considerable. As much as photographs and albums could entangle viewers and assemblers in the experience of multiple temporalities, they could also create connections across space. The mobility of photographs created imagined communities united not by printed matter, as Benedict Anderson has argued, but by image and touch. Photographs sent through the mail, or other means, united people at a distance. The reproducibility of the photograph is a factor as well when considering its multi-temporality and social function; the singular image has the capacity to engage with numerous individuals in various locations at different times. According to Margaret Olin, all these actions are different manifestations of the photographic gesture, or activities surrounding the photograph.

For example, as she states, as much as photographs can represent community, they also “participate in and create relationships and communities...and [the] ways communities gather around photographs.”¹⁹ For Olin, photographic activity is extensive and includes taking photographs, looking at them, posing for them, or posting them on websites. Other types of

engagement interest her as well, including the work of curators, archivists and collectors. “All these activities,” she says, “are photographic practices that inform the expectations people have of photographs, how they act in taking them or posing for them, and how photographs acquire their meanings or do their jobs.”²⁰ Following the French sociologist Pierre Bourdieu, she describes this as photography’s “habitus.”²¹ Briefly put, as Bourdieu writes, habitus allows for “the production of a common-sense world endowed with the objectivity secured by consensus on the meaning of practices and the world, in other words, the harmonization of agents’ experiences and the continuous reinforcement that each of them receives from the expression, individual or collective...improvised or programmed...of similar or identical experiences. The homogeneity of habitus is what...causes practices and works to be immediately intelligible and foreseeable, and hence taken for granted.”²² For Olin, the habitus of photography “concerns the actions that surround...photographs...and centers on their social function.”²³

By bringing into account all the activities surrounding photography, the photograph’s social function and significance is greatly expanded and augments post-structural, post-colonial, and postmodern theories that focus their analysis on the image or subject depicted. This expansion on viewing how “photographs act rather than represent” has also been addressed by Christopher Pinney who states that under the influences of theorists such as Susan Sontag and John Tagg, “much writing on photography has—in its concern with the ideological effects of picture *taking*—lost sight of the dialogic space that frequently emerges during the process of picture *making*. The concern with the political consequences of photography has effectively erased any engagement with its actual practice.”²⁴ For Olin and others, “picture making”

includes a large number of social practices substantiated through the capacity of photographs to actively create communities.



Figure 12. Unknown, "Portrait of a Young Woman".

Temporality and its relation to gesture also augments the many discussions related to the photograph's material status. Elizabeth Edwards and Janice Hart have compiled many of these observations in their book *Photographs Objects Histories: On the Materiality of Images* (2004). As material objects, photographs declare their presence [Fig. 12], or present-state to those who employ them to substantiate social rituals and functions, and demand individuals perform in specific ways.²⁵ Edwards especially emphasizes the many processes that render photographs as "social objects of agency that cannot be understood outside the social condition of the material existence of their social function—the work that they do."²⁶ As well, the very material basis of the photograph—platinum print, albumen, Polaroid, etc.—signifies certain values and responses as certain commentators have noted.²⁷ These considerations serve to greater intensify and diversify the present experience of the photograph, and its capacity to encapsulate and communicate multiple experiences of time.

Engagement with the photographic medium is always multifold and multi-temporal. The photograph is not only an image but a process that begins with an instigator or assembler who desires the photographic session, and, in gazing at the photograph, remembers its origins and acknowledges it as an expression of her own needs for social connections and continuity—be it familial or communal. Sending this object out into the world, to family members or friends, confirms such social contracts, and becomes a meaningful statement within them. Handling the

photograph, turning it over to write a note, assessing its placement within a display; cutting, gluing, and augmenting the image by bringing the domestic arts into play; holding an album, turning its pages, pointing, and speaking about the images; safeguarding the album in the home; through such objects, as Geoffrey Batchen notes, “we are witness to the creative efforts of ordinary people who...[exploiting] the possibilities of a touched and touchable photography, were able to express the intricacies of their social rituals, personal dreams, and projected memories in tangible visual form.”²⁸

Through albums and collections a portrait of the assembler unfolds via multiple visual motifs and temporalities. As a portrait of its assembler's desires, the album retains not simply images, but traces of events initiated by the photographic act, revealing rich relations between photographs and users. Through this extended engagement with photographs, the past is retained as a continued element, confirming not absence but an active and cherished present with all its possibilities of continued sharing and community.

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ILLUSTRATIONS

Figure 3. Samuel J. Jarvis, *Catherine (Kate) Lynch with Frank C.C. Lynch as a Child*, *Album botanique*, 1885, albumen silver print, 14.2 x 10.1 cm oval (irregular). National Gallery of Canada, Ottawa, Gift of the Estate of Frank C.C. Lynch, Ottawa, 1967 (34992.12). Photo NGC

Figure 4a. James D. Wallis, *Portrait of a Young Man* (recto and verso), c. 1869–73, heightened ferrotype, 4.1 x 2.8 cm. National Gallery of Canada, Ottawa (33780). Photo NGC

Figure 2b. Taft?, *Portrait of a Girl* (recto and verso), c. 1862–79, heightened ferrotype, 3.6 x 2.7 cm. National Gallery of Canada, Ottawa (34187). Photo NGC

Figure 3. Unknown, *Playing-card Portraits of Janie Butt, Joseph Fleming, Mary and Catherine Butt, Geraldine Bonner and Three Unidentified Sitters*, from the *Sewell Family Album*, c. 1885, albumen silver prints, applied colour, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.14). Photo NGC

Figure 4. Samuel J. Jarvis, *F.C.C. Lynch*, *Album botanique*, 1886, albumen silver print, 14.1 x 10.4 cm oval (irregular). National Gallery of Canada, Ottawa, Gift of the Estate of Frank C.C. Lynch, Ottawa, 1967 (34992.80). Photo NGC

Figure 5. Unknown, *Portraits of Jack Heigham, Arthur L. Sewell, Justin Heathcote, Colonel Thomas B. Butt and Four Unidentified Sitters*, from the *Sewell Family Album*, c. 1885, albumen silver prints, applied colour, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.5). Photo NGC

Figure 6. Unknown, *Portraits of Edward Bonner, Connie Sewell, Ruth Sewell and Seven Unidentified Sitters*, from the *Sewell Family Album*, c. 1885, albumen silver prints, applied colour, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.10). Photo NGC

Figure 7. W. & D. Downey, *Alexandra, Princess of Wales with Prince Albert Victor and Prince George*, 1866, and Unknown, *Portraits of Connie Sewell, Sophie Sewell, Group Comprising Jack Heigham, Mr. Duggan and Colonel Reeve, and Seven Unidentified Sitters*, from the *Sewell Family Album*, c. 1885, albumen silver prints, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.7). Photo NGC

Figure 8. Unknown, *Portraits of Horace Sewell, John Duff, Ruth Sewell, William G. Sewell, Gertrude Bonner, Prince Albert and Nineteen Unidentified Sitters*, from the *Sewell Family Album*, c. 1885, albumen silver prints, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.13). Photo NGC

Figure 9. Unknown, *Portraits of John Bonner, Trevor Boyd, Alice Duff and Walter, Mary Irene Boyd (Bonner), and Eight Unidentified Sitters*, from the *Sewell Family Album*, c. 1885, albumen silver prints, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.11). Photo NGC

Figure 10. Unknown, *Lester Wallack Sewell*, from the *Sewell Family Album*, c. 1885, albumen silver print, applied colour, 9 x 8.9 cm, mount: 27.2 x 22.3 cm. National Gallery of Canada, Ottawa (23896.23). Photo NGC

Figure 11. Humphrey Lloyd Hime, *“Wigwam” (centre) surrounded by other Aboriginal leaders and personalities*, from *Sir Daniel Wilson Album*, c. 1892, albumen silver print. Royal Ontario Museum, Toronto (892.4)

Figure 12. Unknown, *Portrait of a Young Woman*, c. 1862–99, heightened ferrotype in case, 4.5 cm circular. National Gallery of Canada, Ottawa (34410). Photo NGC

ENDNOTES

¹ Elizabeth Edwards and Janice Hart, eds. *Photographs Objects Histories: On the Materiality of Images* (London and New York: Routledge, 2004).

² Margaret Olin, *Touching Photographs* (Chicago and London: University of Chicago Press, 2012).

³ Scholarship in this area includes M. Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge: Harvard University Press, 1997); M. Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Montreal: McGill-Queen's University Press, 2001); Geoffrey Batchen, *Forget Me Not: Photography & Remembrance* (New York: Princeton Architectural Press, 2004).

⁴ David Green and Joanna Lowry, “From Presence to the Performative: Rethinking Photographic Indexicality,” *Where is the Photograph?* David Green, ed. (Brighton: Photoforum, 2003), 47-60.

⁵ This essay derives from a paper delivered at the Canadian Women's Artists History Initiative Conference, “The Artist Herself: Broadening Ideas of Self-Portraiture in Canada,” May 8-9, 2015 at Queen's University, Kingston Ontario. As well, the essay draws upon research previously published in Kunard, *Assembling Images: Interpreting The Nineteenth Century Photographic Album With A Case Study Of The Sir Daniel Wilson Album*, unpublished MA thesis (Ottawa: Carleton University, 1996); Kunard, “Traditions of Collecting and Remembering: Gender, Class and the Nineteenth-Century Sentiment Album and Photographic Album,” *Early Popular Visual Culture*, Vol. 4, No. 3 (November 2006), 227-243; Kunard, “Assembling Images: The Interplay of Personal Expression and Societal Expectation in the Nineteenth-Century Photographic Album,” in the *Raven Papers: Remembering Natalie Luckyj*, Angela Carr, ed. (Manotick, ON: Penumbra Press, 2010). Notions of the relation of photography to performance and gesture are also developed in Kunard, “Here and Away: The Photography of Marlene Creates,” in *Marlene Creates: Places, Paths, and Pauses* (Fredericton, NB: Goose Lane Editions, 2017).

⁶ Daniel Miller, “Materiality: An Introduction,” in *Materiality* (Durham and London: Duke University Press, 2005), 29.

⁷ *Ibid.*, 32.

⁸ Webb Keane, “Signs are Not the Garb of Meaning: On the Social Analysis of Material Things,” in *Materiality*, 188. Also cited in Elizabeth Edwards, “Objects of Affect: Photography Beyond the Image” in *Annual Review of Anthropology*, 41 (2012), 228.

⁹ *Ibid.*

¹⁰ *Ibid.*

¹¹ Christopher Pinney, “Things Happen: Or, From Which Moment Does That Object Come?” in *Materiality*, 268-269.

¹² *Ibid.* 256.

¹³ Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1981). As well, the photographic depiction of death is explored in-depth by Jay Ruby in *Secure the Shadow: Death and Photography in America* (Cambridge and London: MIT Press, 1995).

¹⁴ This idea builds on Green and Lowry's challenge to Barthes' association of photography with death. Instead, they propose the notion of the "performative index" inspired by Charles Sanders Peirce's formulation of the indexicality. Re-examining certain conceptual art piece's use of photography, where the photographic image does not depict an event but declares it to have happened, the authors propose that photography has a greater function than simply being a medium of inscription. Rather, it provides "the actual arena" in which an event can be acted out. As they state, the photograph manifests two kinds of indexicality, "one bound into the ever receding past, the other occupying the horizon of a continual present." Although the photograph represents an historical event as soon as the shutter is released, Green and Lowry argue that there is an "equally insistent experiential factor of the photograph, which is that of the 'here and now'" (Green and Lowry, "From Presence to the Performative...," pg. 57). This essay acknowledges the extended agency of the photograph in the present without the need to reference the index, which has a notoriously difficult relationship to photography. For more on the performative in photography, and its relation to the index, see Margaret Iverson, "Following Pieces: On Performative Photography" *Photography Theory*, James Elkins, ed. (New York & London: Routledge, 2007), 91-108; Olin, *Touching Photographs*, pp. 6, 15, 69. For more on the complex history of photography and indexicality see "The Art Seminar" in *Photography Theory*, James Elkins, ed., pp. 129-203; Martin Lefebvre, "The Art of Pointing: On Peirce, Indexicality, and Photographic Images," *Photography Theory*, pp. 220-244; David Green, "Indexophobia," *Photography Theory*, pp. 244-253; Michel Frizot, "Who's Afraid of Photons?" *Photography Theory*, pp. 269-283; Robin Kelsey and Blake Stimson, "Introduction: Photography's Double Index (A Short History in Three Parts)" *The Meaning of Photography* (New Haven & London, 2005), vii-xxxvi.

¹⁵ Ann Banfield, "L'Imparfait de l'Objectif: The Imperfect of the Object Glass" *Camera Obscura*, Vol. 8, No. 3 24 (September 1990), 65-87. Quoted in Green and Lowry, "From Presence to the Performative...," pg. 57.

¹⁶ Patrizia di Bello, "Photocollage, Fun, and Flirtations," in Siegel, *Playing with Pictures*, pg. 54.

¹⁷ P. Stokes, "The Family Photograph Album: So Great a Cloud of Witness," in *Portrait in Photography* (London: Reaktion, 1992), 193-205; A. Blunt, "Home And Empire: Photographs Of British Families In The Lucknow Album, 1856-57," in *Picturing Place: Photography And The Geographical Imagination*, Joan Schwartz and James Ryan, eds. (London, New York: I.B. Tauris, 2003), 243-260, 339-341; D. Chambers, "Family as Place: Family Photograph Albums and the Domestication of Public and Private Space" in *Picturing Place*: pp. 96-114, 317-318; Elizabeth Siegel, *Playing with Pictures: The Art of Victorian Photocollage* (Chicago: The Art Institute of Chicago, 2009); Elizabeth Siegel, *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums* (New Haven and London: Yale University Press, 2010).

¹⁸ Elizabeth Edwards, "Objects of Affect," 228.

¹⁹ Olin, *Touching Photographs*, 15.

²⁰ Ibid.

²¹ Also mentioned in Edwards and Hart, *Photographs Objects Histories*, 6.

²² Pierre Bourdieu, *Outline of a Theory of Practice* (Cambridge: Cambridge University Press, 1977), 80.

²³ Olin, *Touching Photographs*, 16.

²⁴ Christopher Pinney, "Introduction: 'How the Other Half...'" *Photography's Other Histories*, Christopher Pinney and Nicolas Peterson, eds. (Durham and London: Duke University Press, 2003), 14.

²⁵ See M. Langford, *Suspended Conversations...*

²⁶ Elizabeth Edwards, "Objects of Affect," 230.

²⁷ Beginning in the late sixties, recognition of the different qualities of photographic media was a concern of curators and archivists. In 1968, Peter Bunnell produced *Photography Into Printmaking* for the Museum of Modern Art. Moving away from the idea that photography was a "window on the world," Bunnell emphasized the way artists crafted their works through attentiveness to different techniques and media. A few years later, James Borcorman emphasized that as much as photographs are about events in the world, they are also objects created to communicate something about the world and the artist's vision (see James Borcorman, *The Photograph as Object, 1843-1969* [Ottawa: National Gallery of Canada, 1969]). For those who have worked in archives, the material condition of the photograph, as well as accompanying articles such as frames, handwritten notes, locks of hair, newspaper clippings, have been paramount to study for the meanings they communicate. See Joan M. Schwartz,

"*Un Beau Souvenir Du Canada: Object, image, symbolic space,*" in Edwards and Hart, *Photographs Objects Histories*, pp. 16-31.

²⁸ Batchen, *Forget Me Not*, 60.