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UNIVERSITY OF CALIFORNIA
RIVERSIDE

Indexical Ghosts: Abstraction and Photography

A Thesis submitted in partial satisfaction
of the requirements for the degree of

Master of Fine Arts

in

Visual Art

Benjamin Gabriel Berry

June 2024

Thesis Committee:

Prof. Lynne-Marie Marsh, Chairperson

Prof. Anna Betbeze

Prof. John Divola

Prof. Peter Lattu

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The Thesis of Benjamin Gabriel Berry is approved:

Committee Chairperson

University of California, Riverside

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Part One: The Indexical Ghosts and Composite Photography

As a photographic artist, I spend time considering how images are made and consumed as a cultural practice. I, too, consume images, especially those disseminated on the internet through social media and publishers of news and cultural content. Increasingly, I feel like the relationship between humans and images has inverted - where we once were producers of images that described aspects of the lives we live, our lives are now instead defined by images, both ones we make and - more so - ones we consume. These images and motion pictures (I lump the two together here) have come to constitute the central content of our world view and understanding of ourselves, filling a role once held by social interaction, written and oral language, social institution and ritual. How is the body and the self constituted in this changing terrain? Even as today's viewer becomes more savvy in interrogating the degree to which images are manipulated or - with AI - wholly fabricated, the images of today's world are no less powerful in their ability to project a notion of reality. To make images as an artist today is to participate in this process, and doing so raises interesting questions about the idea of the index in relation to photography, and of photography's relationship to reality.

When describing the capability of images produced by the camera, Kendall Walton notes that "photographs and pictures...have various strengths and weaknesses. But photography is commonly thought to excel in one dimension especially, that of realism" (Walton 1984, 246). This photographic realism, he continues, "is not very special if this is all there is to it...[after all] paintings can be as realistic as the most

realistic photograph” (Ibid, 249). What, then, makes the apparatus of the camera more than the mere perfection of imagistic realism, more than the culmination of a project that started centuries before the invention of the daguerreotype, one that began to accrue scientific logic in the 15th century with the development of linear perspective? Photography’s radical break from painting is located in the ontology of the camera. Unlike painting, the camera’s process is instantaneous and automatic. This automatic function affords equal focus - and prominence - to all objects in the focal plane, capturing a discarded object on the street with the same rigor as it does the face of the person standing in the middle of the image, the supposed subject of the portrait being made. As André Bazin observed, “all the arts are based on the presence of man, only photography derives an advantage from his absence” (Bazin 1980, 241). This automatic and democratic inscription of the scene before the camera is central to another key component of photographic ontology - the photographic image’s indexical relationship to the world. Photographs serve as visual traces carrying the imprint of the moment of their creation forward into the moment of their viewing. At the same time, there is a history of exploiting this indexical quality through quotation by using collage, compositing, and darkroom magic to present a series of images simultaneously within a single composition. With the advent of digital photography and the development of advanced editing software such as Photoshop, it is possible to present a new type of photographic realism - an image that points not to one moment in time but to many, while still, at first glance, supposing a seamless plausibility.

In the beginning of 2023, after spending two years photographing in Southern

California, I began to take close up photographs of the landscape - rock faces, fields, snow banks - with the intent of compositing them seamlessly into large-scale images. My aim in doing this was two-fold. By stitching together photographs I could expand the resolution of the final image, creating a seductive surface that could be aesthetically enveloping when viewed at any distance. The second, was to engage with the power of the photograph by complicating its relationship to the index. However subtly, the final images consisted of many different moments and noncontiguous surfaces. By changing the orientation of different images before compositing them, I could suggest a multitude of horizon lines and light sources within the one photographic print. Hito Steyerl writes that the horizon line, because it is foundational to the construction of position and orientation, is fundamental to the logic of systems of power that govern the forces of capital and structure hierarchical society through domination, as well as to the production and organization of visual meaning. “The use of the horizon to calculate position gave seafarers a sense of orientation, thus also enabling colonialism and the spread of a capitalist global market, but also became an important tool for the construction of the optical paradigms that came to define modernity, the most important paradigm being that of so-called linear perspective” (Steyerl 2011).

My thesis installation began with two color photographs from this series. In *mixedsnow_v2.tiff* and *mixedgrass.tiff* (Fig. 1 & 2), shadows leap left and right; up and down. Surfaces exist at full scale next to similar surfaces that are enlarged to three or four times their size. The focal plane lands here, then recedes there, in a chaotic dance that defies the normal function of focus in an image, and in a close viewing the viewer -

especially in the case of *mixedsnow_v2.tiff* - may experience trouble organizing this information visually, may have difficulty finding a natural resting point for the eye. Normally the focal plane serves to organize the composition, allowing the eye to glide past the softness and into a crisp and striking focus. It is through this that a narrative is created- a journey of the eye along the components of the image- and the elements of the composition fall into a syntactical order. Counter to this habit, the composited landscapes suggest a totality that is entirely impossible, and in this there is a madness. And yet, there is another reading of this work. At a distance, they have the possibility of being read as entirely plausible images. In contrast to the photograms, which are direct representations that resist logical understanding, they are wholly inauthentic photographs that nevertheless can be understood as logical representations. They are surfaces of a hollow landscape, the projected skin of a hollow model. In this way, I think of them as indexical ghosts - a notation, or transcription, of a landscape that does not exist, but rather presents itself in a spectral form. This does not mean that they are not real, in that they can be accepted as real by the mind. When I first presented them in critique, I had spent enough time with the granular details of the images during editing, and was convinced that what, to me, were obvious ruptures and glitches, would be readily noticed by viewers. Instead, every person who looked at the images seemed to instantly receive them as truthful, unedited photographs.

I am interested in the reality effect of perspective which, though it appears to the viewer as an ordered realism, is not a faithful translation of vision but rather the product of a series of abstractions, or, “decisive negations.” The appearance of earth’s curvature

as a flat horizon line and the position of a mobile, dynamic human observer is abstracted into a “one-eyed and immobile spectator,” are examples of this. The concept of human sight as a fluid and subjective experience is replaced with a detached view, one imbued with the authority of objective reality. As photography took up the project of realism initiated by painting, it was necessary to impose another abstraction, that of the rectilinear border. While the abstraction of linear perspective - and with it the authority of the camera as witness and the photograph as indexical referent - serves as “an additional toolkit for enabling Western dominance, and the dominance of its concepts—as well as for redefining standards of representation, time, and space,” the realism of photography also provides the means by which to counteract these standards (Steyerl 2011). As members of the Surrealist art movement knew well, this realism presents the viewer with images that stand in contrast to the continuous flow of the world as perceived in real time through human eyes.

The freezing of moments and flattening of depth onto the dull surface of paper provide grist to an artist aiming to create forced comparisons and juxtapositions that claw at the facade of order supposed by realism. This capability is intrinsically linked to the photograph’s indexical nature. Part of a system developed by the semiotician Charles Sanders Peirce, the index is one of three types of signs (along with the icon and symbol) used by Peirce to describe how visual forms signify meaning as a part of human culture (Peirce 2014, 10). Unlike a symbol, which for Peirce only signifies because a specific meaning has been assigned to it, indexes refer to an autonomously existing entity (say, an object), and this link exists independent of an interpretant that may assign a specific

meaning to the index's signification. The art historian Rosalind Krauss characterizes indexes as "marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify. Into the category of the index, we would place physical traces (like footprints)...the actual referents of the shifters," and, also, photographs (Krauss 1985, 198). The "shifter" is a term lifted from the linguist Roman Jakobson to describe an aspect of language similar to Peirce's description of symbols. Pronouns such as 'you' and generic nouns like 'this chair' are shifters in that they are open terms that are assigned meaning when used to describe specific objects, people, or circumstances. When shifters float between assignments, become unfixed, or grow to accommodate multiple referents, "the confusion in the shifter couples then with another kind of breakdown, as form begins to erode the certainty of content" (Ibid, 200).

When images circulate independent of their referents (a necessary quality of indexes, according to Peirce), their content becomes recontextualized and forms new chains of association independent from the image's origin. In this way, Krauss argues, photographs function similar to the readymade, the everyday objects such as Duchamp's urinal which, once detached from its utilitarian purpose in the men's stall and placed in the gallery, shifts in its signification and purpose in accordance with its new context (Ibid, 206). This ability to serve as a shifter, to connote a specific meaning within one context and at the same time be entirely empty of meaning (and thus capable of anything) speaks to a schizophrenic capability intrinsic to the signifying capability of the photograph. Within this comes an unpredictability that is tacitly understood as being inherent to photographic ontology whenever the "magic" of photography is brought up. In describing

this threatening force, Roland Barthes observes that “society is concerned to tame the Photograph, to temper the madness which keeps threatening to explode in the face of whoever looks at it,” a statement which makes clear the stakes of the game (Barthes 1981, 117). We are back, then, to these core paradoxes wrapped up in photography and the image: the objective Realism which is only achieved through negation and abstraction; the photographic Truth supposed by the mythic indexicality of the image which can only posit certainty insofar as its wings are clipped and meaning chained down by those with the power to serve as interpretant.

Yet none of this would matter had we not the capability of believing in the truth of images. I believe that this idea of truth lies in the body as much as in the mind. The mind examines and rationalizes, evaluates the content of the photograph, and holds it against a learned understanding of the world and the capabilities of modern photographic technology. I can look at *Leap into the Void* by Yves Klein and know full well that the artist was not destined to splatter on the pavement, while at the same time a recognition grows deep in my gut of the mortality of the body and the physical violence of the implied impact. This, of course, is the remarkable power of such an artwork. Despite the rationalizing computations of my mind, a bodily reaction still occurs in parallel which carries its own cognitive processes. We may no longer run from the train barreling towards us on the silver screen, but do not cease to feel its weight. Images - still or moving - retain their power because they link the body with the symbolic forms of language which govern our understanding of the world, and this can be seen viscerally in the composite photograph. “By leaving the blanks or gaps or spaces of the page to show,”

Krauss writes, “dada montage traded in the powerful resource of photographic realism for the quality that we could call the ‘language effect’” (Krauss 1895 and Livingston, 28). Yet, she continues, the obvious gaps in the composition sever the collage from the world-making authority of the photographic index. In comparison, Surrealist photography (whose legacy is found in *Leap into the Void*) preferred techniques such as darkroom compositing and double exposure in order to avoid the “surrender of photography’s hold on the real” (Ibid), “for these techniques could preserve the seamless surface of the final print and thus reenforce the sense that this image, being a photograph, documents the reality from which it is a transfer. But, at the same time, this image, internally driven by the effects of syntax-of spacing would imply nonetheless that it is reality that has composed itself as a sign” (Ibid, 28-29). Composite photography and double exposure could, in short, have its cake and eat it too. Here I am again brought back to a dichotomy invoked by Barthes. “Mad or tame? Photography can be one or the other: tame if its realism remains relative, tempered by aesthetic or empirical habits....mad if this realism is absolute and, so to speak, original, obliging the loving and terrified consciousness to return to the very letter of Time: a strictly revulsive movement which reversed the course of teething, and which I shall call, in conclusion, the photographic ecstasy” (Ibid, 119).

Part Two: The Body and Photography

While much has been written in recent years about the body in contemporary photography, the focus has been on those bodies that constitute the subjects of images. This effort has been a part of the essential project of addressing subjecthood and representation within an art historical context where white artists - and most often white male artists - have been the authors of art objects, and women and people of color have been included as only when imaged as subjects of the western, white male gaze. Simultaneously, as the technical image has transitioned from analog to digital photographic processes, the body has slowly disappeared from our conceptual understanding of the image making process. During the days when all photographic images emerged from the wet trays of the darkroom, the body of the artist, or technician, was by necessity placed physically in between the negative and the photosensitive paper, an interlocutor who shaped and guided the light as a means to create the subtle tonal variations of the so called "master print." In large scale photographic production, the enlarger projects the negative against a wall of the darkroom rather than the usual downward orientation in order to throw the image a long enough distance to create a suitably sized enlargement. In this scenario, the printer stands in the middle of the room and uses ad hoc tools crafted from matte board or paper to dodge and burn the exposure. Here, the practitioner mimics the stance of an 18th century polymath standing inside a camera obscura, observing the excerpted forms of light and shadow from "another place" cast onto the wall of a darkened room. Ansel Adams famously remarked on this process

that the photographic negative was like a composer's score and the print a performance. By contrast, the actions of today's makers of digital images are formally closer to that of the secretary or the accountant. I count myself among these pencil pushers, sitting at a desk and editing a photoshop file with the same gestures of clicking and typing I use to file my taxes or order takeout.

In December of 2023 I entered the darkroom to make work for the first time in over a decade. This came after spending several months helping undergraduates students navigate the archaic and slow process of analog photography, a process which had in fact reaffirmed my belief in digital photography. Darkroom photography can be a laborious endeavor marked by frustration and failure, a place where several hours of work renders an image, whereas several clicks of a button will do in a digital workflow. I wanted to make work that was free from these constraints, that allowed me to engage with material and visual tendencies that had been percolating in my practice over the recent years, and to make work that would have been markedly difficult and, if possible, somewhat farcical within a digital context. Using aluminum window screen mesh and plexiglass panels, I made contact prints - also called photograms - by pressing the screen directly to the paper and flattening it as best I could with the acrylic sheets. I was seduced by the results and proceeded to make different series of prints that explored different compositional strategies. I overlaid multiple screens to produce disorienting moire patterns, folded and contoured screens to create topographic contours, and cut and ripped the mesh in an iterative process that felt akin to drawing. I gave the results a working title of *Screen Prints* (Fig. 4, Fig 5), a rather flatfooted, droll label. I was excited by the way that three

dimension space could be articulated by such immediate means onto a two dimensional plane, and I was excited by the way the glossy fiber paper seemed to hold the composition tantalizingly upon its surface. It was different in every way from the lifeless quality of digital prints that dissipate into a morass of pixelation when viewed at a close distance.

In his short treatise “Photography and Liquid Intelligence,” the artist Jeff Wall attempts to delineate and conceptualize the differences between analog (liquid) and digital (dry) photography, and understand the stakes involved with these differences. Wall posits:

[T]here is a logical relation, a relational necessity, between the phenomenon of the movement of a liquid and the means of representation...this archaism of water, of liquid chemicals, connects photography to the past, to time, in an important way. By calling water an ‘archaism’ here I mean that it embodies a memory-trace of very ancient production processes - of washing, bleaching, dissolving, and so on, which are connected to the origin of techne...In this sense, the echo of water in photography evokes its prehistory. I think this ‘prehistorical’ image of photography - a speculative image in which the apparatus itself can be thought of as not yet having emerged from the mineral and vegetable worlds - can help us understand the ‘dry’ part of photography differently. (Wall 2007, 109)

After a few months of making these smaller prints - ranging from 11 by 14 to 20 by 24

inches - I decided make photograms that were on the scale of the human body. To do so, I had to create a darkroom space capable of producing prints of this size. Together with the lab supervisor Jason Gowans, we installed a simple light fixture with a low-wattage enlarger bulb on the ceiling of a darkroom, gelled it with magenta filters to increase the contrast of the exposure, and used a lighting umbrella to diffuse the light evenly throughout the room. On the floor, 15 feet below, I rolled out long sheets of black and white photographic paper, 52 x 90 inches, and again covered it with sheets of screen - and now, also, fishnet fabric, lace, and window curtains - and tried to flatten it with plexiglass.

The jump in scale completely changed both the process and the outcome from what had been possible when working smaller. I could no longer press down on the plexiglass without placing my body within the composition. I could still manage and affect the composition, but with the increase in size came a relinquishing of some of the control I had enjoyed before. It felt a bit like conducting the score and a bit like driving cattle. As opposed to the quicker, iterative process of making the smaller prints, each large print was consuming, requiring around 90 minutes of careful concentration. The aesthetic choices were now more a condition of the decisions in material, the act of making itself was an exercise in pushing the boulder up the hill. I enjoyed this new process because it took me out of my thoughts. Instead of thinking with my head, I was thinking with my body, and in this gap allowed the liquid intelligence of the analog print to enter into my artistic practice. I am still attuning myself to the results, still learning from them. The large works are overwhelmingly abstract and often disorienting. The way they hold the

surface of the thin paper in a way makes me think of skins, or hides, on the wall. The crisper, sharper prints do not image the objects that were placed on the paper, they become them. They are indexical ghosts that have absorbed the energy of their subject matter in the form of light and shadow. And, like a ghost, they exist in an in-between state of both being and not being, neither fully dead nor wholly living. In the process of making these prints, I began to see how they were in dialogue with my digitally composited landscapes, how they proposed a photographic authenticity that runs counter to the fabricated space of the digital composite.

Part Three: An Anecdote About Sculpture Production

In 2018 I posed for a sculpture at an artist's studio where I was working as an assistant. My arm was 3D scanned while holding a police baton, along with a colleague who posed holding my wrist, stopping the force of the baton from striking down on an invisible body. Lying on the wood floor of a former ship factory in the Brooklyn Navy Yard, a colleague reached his arm towards the ceiling as I sat in a chair above him so that our limbs had the support to remain unmoving as the slow sweep of the scanner translated our bodily forms into digital information. A few days later the file was sent over to the studio and I sat at my desk looking at the rotating scan on a computer screen, evaluating it with the artist and transcribing notes to send back to the technician. 3D files have an unusual appearance, a silver skin that, when rotated, occasionally disappears to reveal the black void of its interior. A few small tweaks later, I emailed the files to a foundry in Hangzhou, China, where they would be milled in high density foam by a CNC machine, refined with modeling clay, and cast in stainless steel.

Soon after, I left my full-time position at the studio, traveled abroad for a few months, and upon returning to New York found myself working as a freelance art handler at the artist's Chelsea gallery, housed in a building on 20th street that was leased in the 1940s by the Manhattan Project. I was in the basement of this building, where art inventory was now stored in place of uranium, when the edition of 3 sculptures were delivered from China. After a team of specialists polished them, I was tasked with creating condition reports (Fig. 14, Fig. 15) for the new works and packaging them in

custom containers for safe keeping. The production process had smoothed out the details of my skin, removing the scars and marks of a lived experience and replacing them with pockmarks and incidental scratches, indexes of the objects' production and travel through the world, which in turn I had to document and describe using the technical language of art conservation. Lifting and moving the heavy steel objects over the course of the day, as I photographed and packed them, I was struck by the irony of the situation. The labor I had engaged in as a studio assistant had manifested in the form of my own body, incorporated into an art object that had traveled through digital and physical networks and returned to me as a completed fetish. At the end of the day my arms and back ached, as though my body had been marked by an echo of itself crystalized into a commodity form.

Art handlers are used to seeing art in repose. In between the spaces in which they are made and their sites of exhibition, art objects exist in a suspended state, neither fully living nor dead. These spectral forms inhabit the basements and freeports of our cities. The making of art can be understood as a type of alchemy. Material and form are transformed into symbol and meaning. In economic terms, the art object is a fetish that changes scrap into gold - into bodies of work that take flight from the bodies that make them. At the same time, the process of making this sculpture raises some questions in relation to photography. There is a throughline that can be traced in the relationship of analog photography and traditional body casting in sculpture - just as the film negative is an index of a time and place, the mold is an index of the surface of a person's body. The process of 3D scanning, however, is more aligned with the process of compositing and

manipulation in digital photography. These processes are conditioned by the post-production that is essential to realizing their final forms. In these final forms, their “authenticity” is not derived from their indexical relationship to the subjects of the works, but rather a verisimilitude that results from careful manipulation and refining after the fact. The contour and shape of both the human body and the elements like grass and snow that appear in my digital composites, are digital skins. Any indexical traces in the final artwork are indexes of the production process, not the original subject. The condition reports of the sculpture show these - pockmarks and scratches “inherent to the artwork’s production,” are noted as a way of acknowledging their presence in order to minimize their impact on the value of the artwork. They are flaws, aberrations, that should be overlooked. The same can be said for traces in digital photography that, when noticed, are a tell, giving up the game to the viewer. It is like the suspension of disbelief necessary when watching a magician perform an illusionistic feat - if the labor of the magician, the means by which the illusion is created, are noticed, then the joke is on the viewer. After all, magic doesn’t actually exist, does it? It is by ignoring these markers that the artworks are seen as real - their effect is possible because of a certain disunity between content and material. The materiality of them is important in so far as it produces a visual effect, a seductive surface. The surface of the sculptures are skins, and it is not important that underneath this skin is vacant space.

In contrast, I think some of the indexical markers in the large analog prints are, in fact, what make them real. The traces of dust, strands of wire, watermarks and light leaks are important to the work - they are ruptures in the composition that allow the viewer a

way into discerning how the works are made. Instead of needing to be ignored, it is their presence that makes the artworks real.

Part Four: On *Gallery 4.1.1* by Liz Deschenes

In 2015 the artist Liz Deschenes mounted an exhibition of photographs at MASS MoCA titled *Gallery 4.1.1*. (Fig. 13). The exhibition consisted of a series of translucent blue monochrome set at different angles within powder coated metal frames. The artworks, freestanding on the floor throughout the gallery, occupied a liminal space between photography and minimalist sculpture. They were not photography in contemporary art drag, or a rejection of the medium, but instead a reconfiguration of its essential parts - formal elements (the frame, glazing, and the surface of the inkjet pigment print) and the conceptual elements (the moment, the subject, and its activation by the viewer's presence). In *Gallery 4.1.1*, the photographic moment was not an event that occurred in another place, but the ongoing moment, the continual now, inseparable from the act of viewing the artworks in situ. Shadow and light from the former factor windows along the side of the room were cast across the pigmented surfaces and the color fields became agars within which the bloom of composition formed.

I think this experience allowed me to expand my understanding of what a photograph could be, how its parts could be reconfigured, and the conditions of possibility for such art. I am struck by the capacity of these artworks to be simultaneously contemporary and premodern. They are concerned with the formal and phenomenological interests of the last 50 years - minimalism, light and space, a conceptual interest and insistence on medium specificity - while remaining firmly rooted in the early origins of photography; the camera obscura as a room, the 18th century discovery of photosensitive

- but “unfixable” - chemical compounds. Like the early photograms of Thomas Wedgwood that would quickly disappear unless kept in complete darkness, the objects in *Gallery 4.1.1* had to be experienced in the moment, indeed the moment of their viewing was the moment of their making as photographs. Though these objects, or others like them, have been installed in other contexts, and have surely entered the art market, I take pleasure in not being able to find an object list for *Galley 4.1.1* anywhere on the Mass MoCA website. Like the figures cast by a camera obscura, the artwork is inseparable from the room in which they are encountered.

There is a perverse pleasure in making photographs that can not be adequately documented. The installation images of *Gallery 4.1.1* are lifeless, they cannot bring the power of the experience to a laptop or exhibition catalog. Despite being produced by means familiar to any practitioner of digital photography - Wall’s dry photography - they are not defined by it. “This expansion of the dry part of photography I see metaphorically as a kind of hubris of the orthodox technological intelligence which, secured behind a barrier of perfectly engineered glass, surveys natural form in its famously cool manner” (Wall 2007, 110). What made *Gallery 4.1.1* so impactful to me is the way it was able to create a direct and immediate experience of photographic authenticity with the technology of dry photography.

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Fig. 1: *mixedsnow_v2.tiff*

Archival inkjet print

60 x 40 inches

2023



Fig. 2: *mixedgrass.tiff*
Archival inkjet print
60 x 40 inches
2023



Fig. 3: *No Shot*
Archival inkjet print
40 x 60 inches
2023



Fig. 4: *Screen Print I*
Unique silver gelatin print
14 x 11 inches
2024

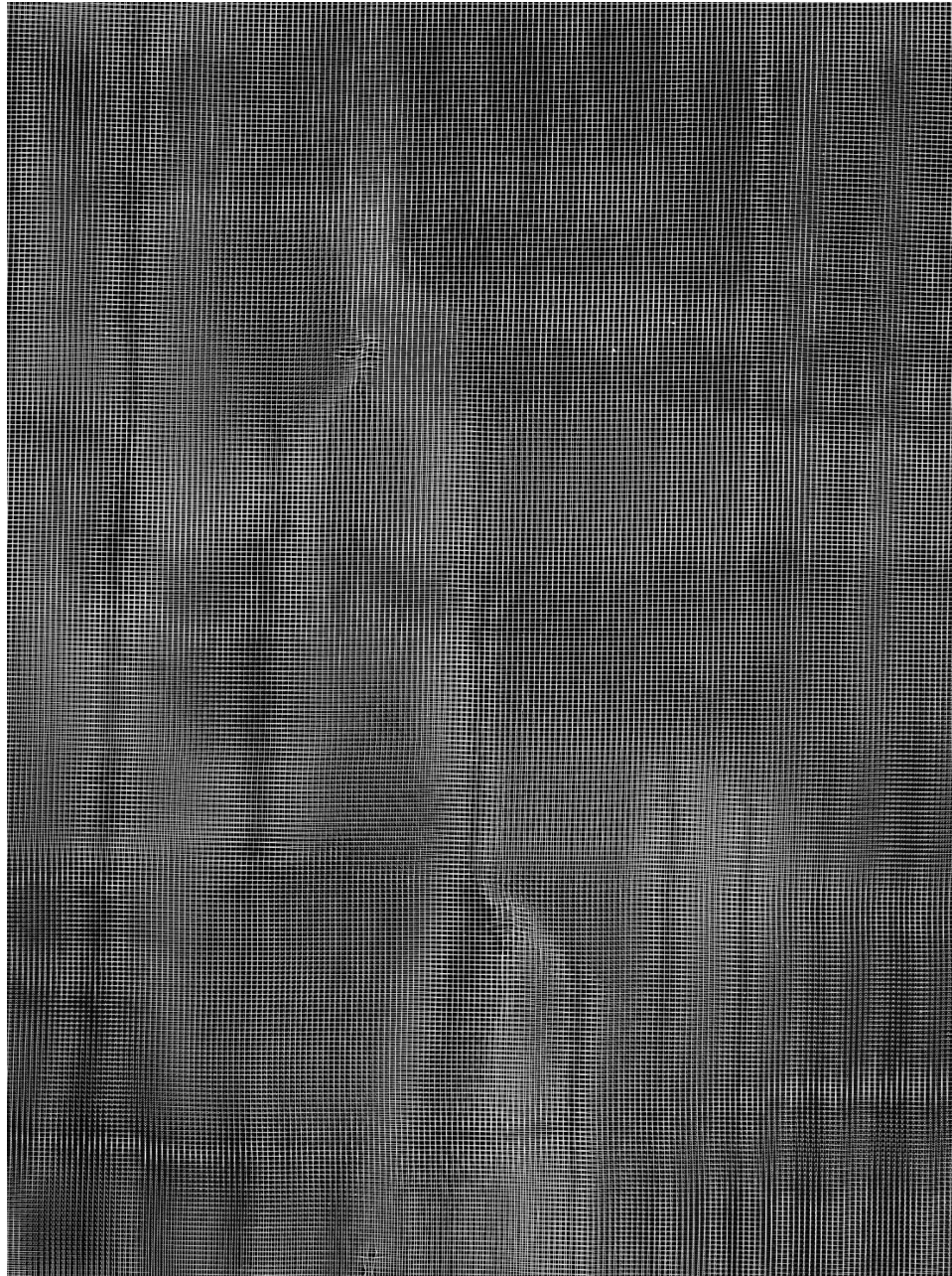


Fig. 5: Screen Print II
Unique silver gelatin print
14 x 11 inches
2024

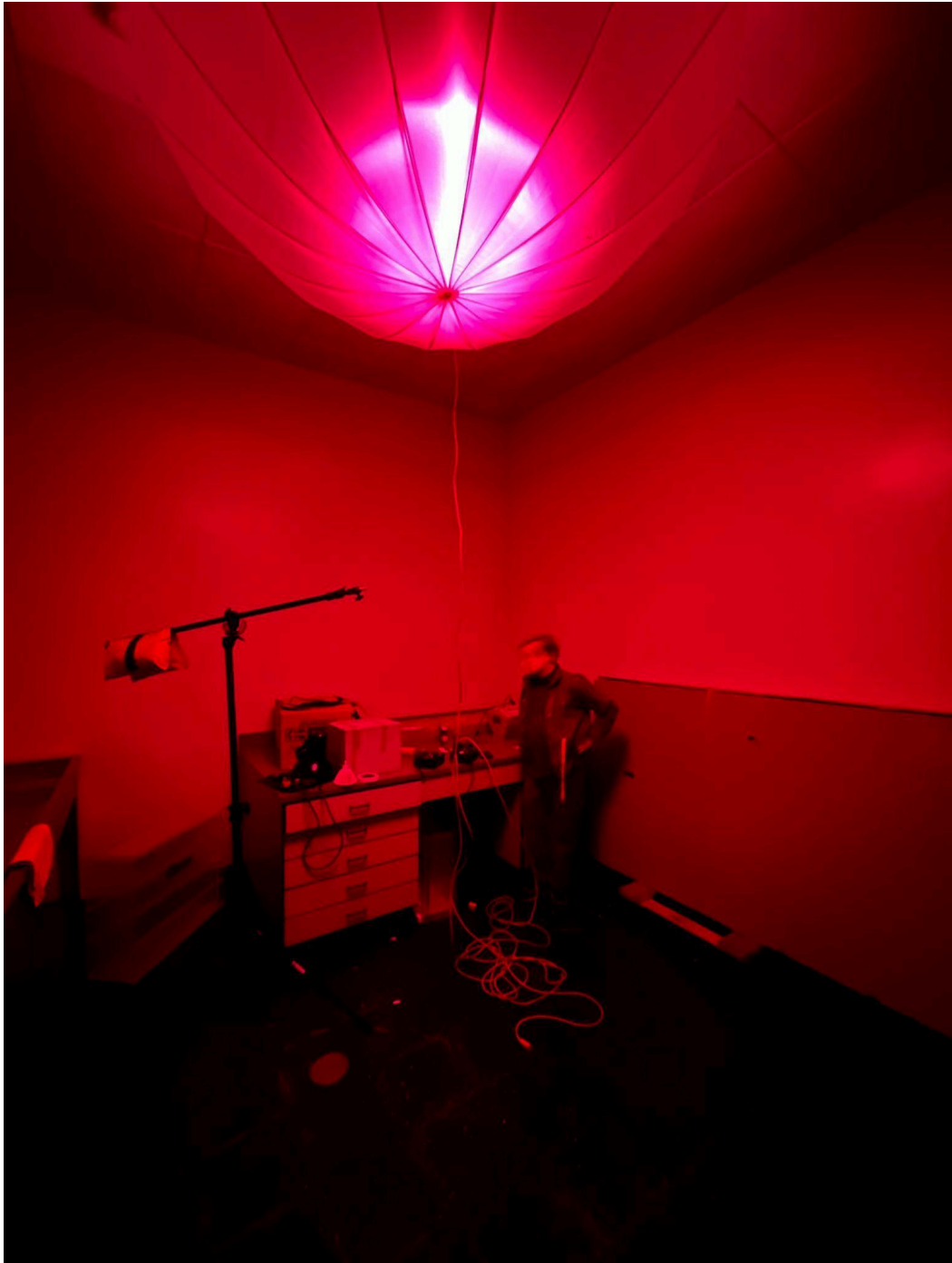


Fig. 6: darkroom setup



Fig. 7: *Perpetual Landscape I*
Unique silver gelatin print
70 x 51 inches
2024



Fig. 8: *Perpetual Landscape IV*
Unique silver gelatin print
70 x 51 inches
2024

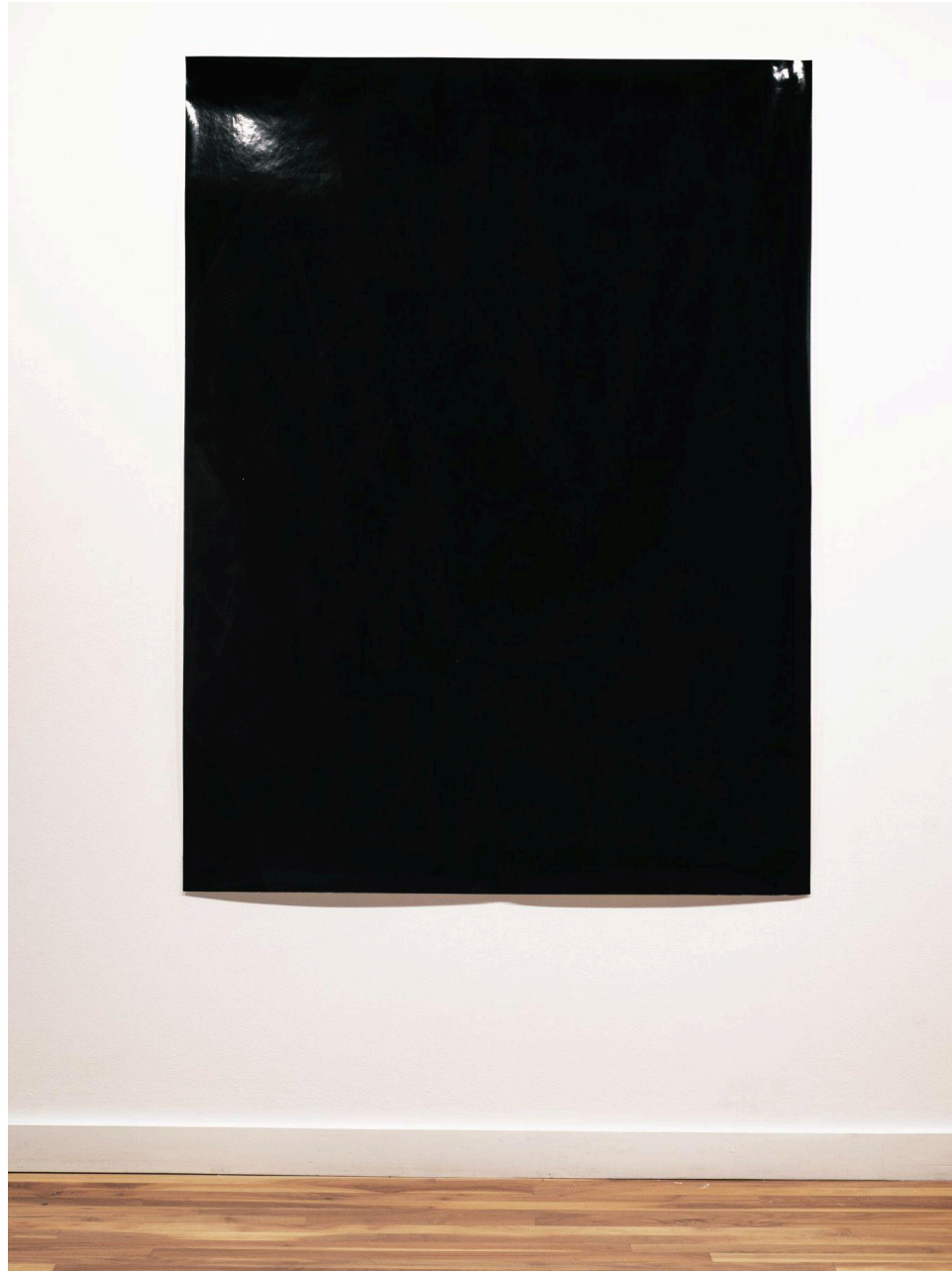


Fig. 9: *Perpetual Landscape VIII*
Unique silver gelatin print
70 x 51 inches
2024



Fig. 10: *Perpetual Landscape II*
Unique silver gelatin print
80 x 51 inches
2024



Fig. 11: *Perpetual Landscape V*
Unique silver gelatin print
70 x 51 inches
2024



Fig. 12: Thesis Exhibition (Installation view 1)

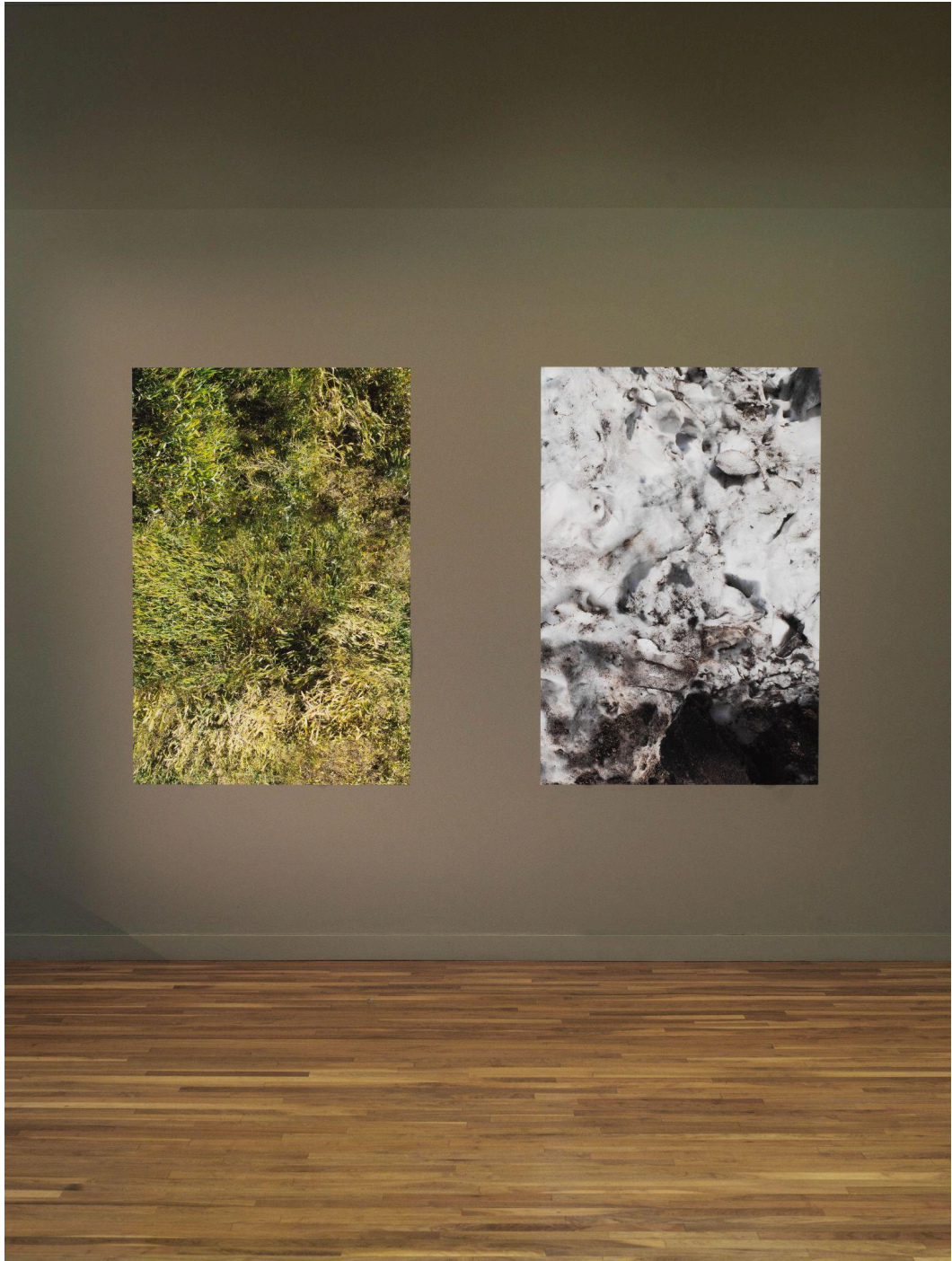


Fig. 13: Thesis exhibition (Installation view 2)

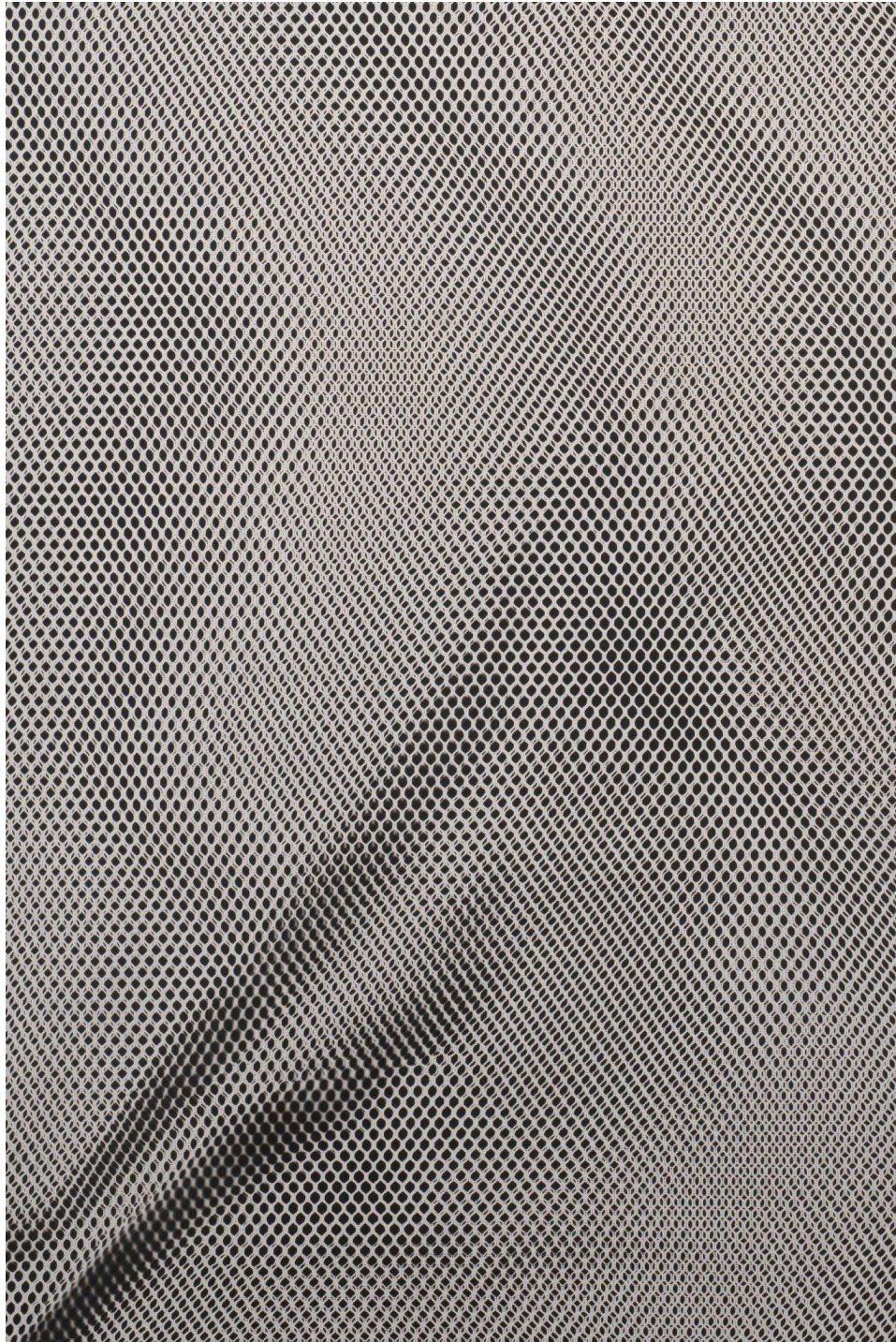


Fig. 14: *Perpetual Landscape IV* (Detail image)



Fig. 15: Liz Deschenes

Gallery 4.1.1 (Installation view) Mass MoCA
2015

<https://miguelabreugallery.com/artists/deschenes/works/>

Condition Report

██████████

2018

stainless steel with mirrored finish

32 1/2H X 31W X 7 1/2D in. / 81.28H X 78.74W X 17.78D cm. Unframed

Inventory # : ██████████

General Note:
Artwork is in excellent condition. Pitting and surface blemishes present throughout, as well as light oxidation in crevices - all inherent to production. See details pages 1 and 2

Update: Artwork remains in excellent condition. New photo included of scratch on knuckle of un-sleeved arm on final details page ██████████

02/13/2019

General Note:
Artwork remains in excellent condition. New photos show details of surface imperfections and small scratches on inner arms. Pedestal is in excellent condition. Some minimal wear on corners.

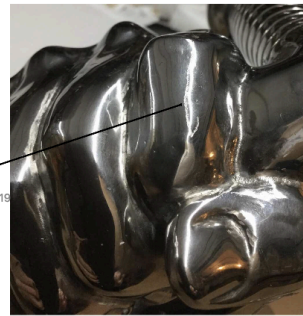


Fig. 16: Condition report of stainless steel sculpture (page 1 of 10, partially redacted by author)

Condition Report



Scratch
-- 02/13/2018



Inside arm base of arm
grabbing other arm

Scuffs

Scuffs

Tarnish mark



Base of arm gripping baton

Tarnish markings

Details 2

Page 6 of 10

Fig. 17: Condition report of stainless steel sculpture (page 6 of 10, partially redacted by author)