

views

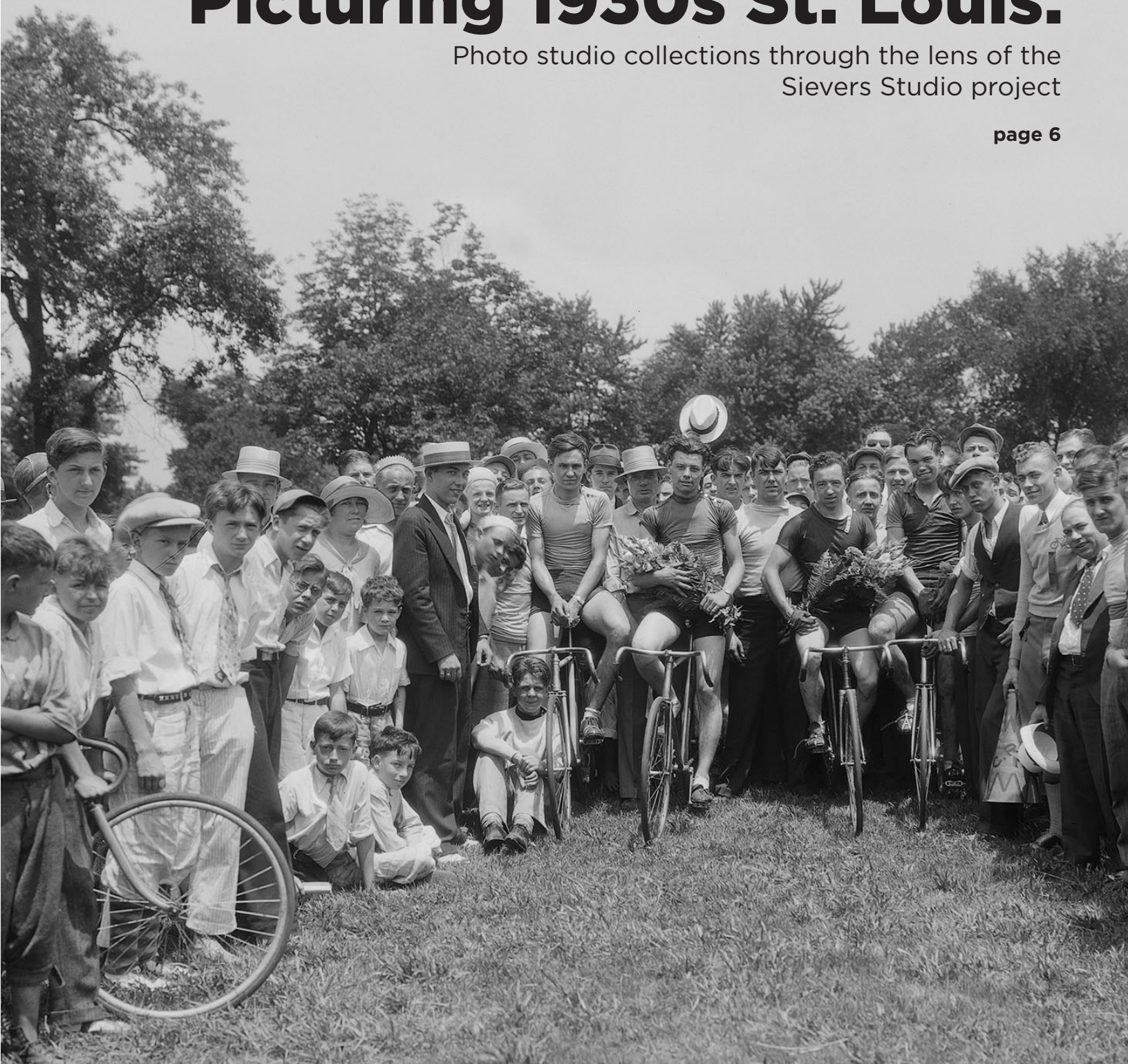
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Picturing 1930s St. Louis:

Photo studio collections through the lens of the
Sievers Studio project

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Contemplating the Future of Description and Access

Documenting our visual history through archives is as challenging as ever in this age of constant-

ly changing visual culture, including everything from the 'traditional' photoshopped image to deep fake videos. As well, we are inundated with digital imagery, which makes its way into our collections in heavier waves as time passes. The ease of squeezing hundreds of images on a variety of media allows for significantly more work in processing and preservation, and therefore providing access.

As a university archivist, I work with a large photograph collection, consisting of a variety of formats, as well as other visual materials. Providing timely access to physical and digital images collected from our departments as well as our campus community often poses a challenge. With the ever expanding number of images (primarily digital) each year, practices that traditionally worked for access need reevaluation. For context, over a trillion digital images were created in 2017, 85% on smartphones; that upwards trend continues (www.statista.com).

Being active collectors of visual materials is essential. These materials are evidentiary and help to create a diverse historical record. The demographics of the creators are much different now than those of the pre-digital photography era, and even the early days of

digital photography. Many of us may think that traditional photographic practices are now relegated to professionals and hobbyists, but it appears one entire generation is especially interested in this, and that might surprise you. Generation Z, those born between 1998 and 2010 are more active than the previous several generations, and although 80% of Gen Z respondents said that a smartphone is their primary camera, more than 60% said they either own or use a digital camera (blog.infotrends.com).

In Austin this year, our Section meeting will include presentations on how our use of EAD to describe visual materials has changed over time, how the use of archives management software has impacted EAD, and what levels of description we use and why. We will also consider what strategies increase the efficiency of describing large collections. It's a good time to be thinking about how we view that wide world of visual material, who creates it, and what is really important to capture in the future to visually represent our past.

■ **Sandra Varry**
Heritage & University Archivist
Florida State University

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13 Book Reviews

Dear Members,

Welcome to the Spring/Summer 2019 issue of Views.

The SAA conference theme this year centers around transformation. As you read through the latest issue of *Views*, you may pick up on a similar thread throughout: analyzing the past, examining current practice, and advancing the future in efforts to evolve as a profession and meet the needs of our users.

In **From the Chair**, current archival descriptive practice and its intersection with the proliferation of digital imagery is discussed in regards to their impact on future access to photographic collections. The conversation continues at the **Section meeting** in Austin!

Pixels illuminates how photography bears witness to historically marginalized communities and confronts systemic issues in immediate and emotionally accessible ways. It reiterates the role that archives play in interpreting the past and the responsibility we have as archivists to encourage conversation.

Our **Feature** this issue is a case study of how current practices were improved upon and informed by both the collection and the end user. It relates closely to both the theme of the chair's column and the upcoming Section meeting presentations in proposing adaptations to discovery services.

Don't miss our books section, which offers further learning in various

aspects of visual culture. We have three **Book Reviews** thanks to an enthusiastic response, with plans to continue offering these opportunities so keep an eye out for the next issue.

If you're planning on attending conference this year, I hope that what you read about in this issue of *Views* might be expanded upon and discussed with colleagues. Or, maybe it's what you didn't see here that's the real topic of conversation. Either way, it's a great forum, whether it be at the Section meeting or the bar, to talk about ways in which *Views* can best serve its members: to confront issues of concern and transform visual archives. And, I invite you to turn these important conversations into content for the the Fall/Winter issue. From interviews to book suggestions, we have many different ways to engage members - let's hear your ideas!

I hope you enjoy the issue.

■ **Deborah Rice**, *Editor*

COPLEY CAPTURES AN ERA

by Stefanie Caloia | AFSCME Archivist, Walter P. Reuther Library, Wayne State University



I AM a Man. Copley's most iconic image. A crowd of men, Memphis sanitation workers on strike, line up ready to march while holding signs which read "I AM A MAN" in 1968.

The 1968 Memphis sanitation strike was a significant event in the Civil Rights Movement, but it is not as well-known as many other events of that era. Many institutions, including the Walter P. Reuther Library, Archives of Labor and Urban Affairs at Wayne State University (WSU), set out to increase awareness of that important fight during its 50th anniversary in 2018.

Sanitation employees in Memphis, Tennessee had worked under poor conditions for many years. The majority black workforce endured long, hard days handling garbage with no uniforms or gloves, no access to showers or bathrooms, and operating outdated and poorly maintained heavy machinery. They received low pay (40 percent of the full-time workforce qualified for welfare) and had no opportunity to advance. For years, they tried to convince the City to negotiate with their union, Local 1733 of the American Federation of State, County and Municipal Employees (AFSCME) to no avail. Then, two men were killed on the job by a malfunctioning truck. The surviving workers voted to strike.

Richard L. Copley was a photography student at Memphis State University when a professor shared a job opportunity: AFSCME needed a photographer to document the strike. As a college student, Copley jumped at the chance to earn extra money. He had no idea what he was to witness in the coming weeks.

Though the men walked off the job because they wanted the city to negotiate with their union, ultimately the strike was a demand for respect. They marched the streets carrying placards reading "Dignity" and the now-famous declaration "I AM A MAN."

The Memphis community rallied around these men, and soon their story reached Martin Luther King, Jr. King's subsequent visits to Memphis brought national attention to the strike. It was during his third visit that he was shot and killed outside his hotel room.

Copley photographed the marches, the rallies, violence, rousing speeches, the aftermath of King's assassination, and the strike's final resolution. The strike was ultimately successful when the city finally agreed to negotiate, but it was a long, hard road dotted with tragedy.

The Reuther Library at WSU is the official repository for the records of the AFSCME International Union. Prints of Copley's photographs from 1968 are part of the AFSCME collections, along with additional photographs, examples of the signs the strikers carried, correspondence, and other records related to the strike. Copley's images were originally published in AFSCME's Public Employee magazine, but many have since appeared in national and local news outlets, documentaries, and museum exhibits.

All images from the AFSCME Collections, Walter P. Reuther Library, Wayne State University.

Clockwise from right: Photographer Richard Copley speaks about his work during a presentation at Wayne State University in June 2018. / **Dignity.** Copley's personal favorite image. Rev. Theodore Hibbler, left, and Ted Brown march for dignity during the 1968 Memphis sanitation strike. / **Dignity poster.** The Dignity sign captured in Copley's photograph.



I had the honor of working with Copley to exhibit eight of his photographs at WSU for the 50th anniversary of the strike. Copley visited the university for the first time in June 2018 to see the exhibit and give a talk on his experiences. He also toured the Reuther Library, viewing the signs from the strike in our collection – the very items he photographed 50 years ago.

For more information on Copley and the 1968 Memphis sanitation strike, listen to the [Tales from the Reuther Library](#) podcast or visit the [Reuther Library website](#).

Picturing 1930s St. Louis

Photo studio collections through the lens of the Sievers Studio project

by Amanda Claunch, Archivist and Lauren Sallwasser, Associate Archivist, Missouri Historical Society



1934 Saint Louis Cardinals Gashouse Gang star players Frankie Fritch, Dizzy Dean, Paul Dean, and Pepper Martin posing with a Grunow Radio display at Sportsmans Park, North Grand Boulevard and Dodier Street. Photo by Isaac Sievers for Sievers Studio, October 6, 1934. P0403-05805-01-8N



The complete collection of a commercial photography studio is one of the most valuable photographic resources in any archive. It is incredibly attractive to historical researchers, curators, designers and general users alike. The breadth and scope of a complete work-for-hire collection provides critical insight into the commercial sector at large while also revealing the cultural ephemera, built environments, and day-to-day life of an urban citizenry.

The utility of these collections is often enhanced by accompanying business records that provide a rich and thorough documentation about the creation of each photograph, including detailed information regarding dates, clients, subjects, and locations.

However, large photo studio collections present a unique processing challenge. The diversity of subjects and clients represented in such collections defy easy summary at the collection or even series-level. In addition, material is often organized according to a photo shoot, or job,

with numbers assigned by the photographer. While maintaining this original numbering system minimizes the arrangement work done by the archivist, it also makes browsing by client or subject nearly impossible. Furthermore, each job may contain multiple formats of material in varying conditions, necessitating a variety of storage conditions to address preservation concerns. This makes cataloging at the folder level impractical, as material from a single intellectual file could be spread across multiple boxes. Without detailed cataloging of individual job assignments, there

is no easy way to access this rich material.

The Missouri Historical Society Photograph and Print Archive has developed a solution in the form of the “set” level of cataloging, used for individual job assignments. Set records capture the detailed information kept by the photographer and allow for discovery through client, subject, and location access points. Material produced during a single job assignment is cataloged as one unit, despite physical separation into multiple boxes or folders. In addition, much of the information contained in

[above left] Sally Rand posing with a Philco radio display in the Union-May-Stern Company radio department. Photograph by Isaac Sievers for Sievers Studio, September 17, 1937. P0403-07787-01-8N

[above right] Winners of a marathon bicycle race in O'Fallon Park, 799 East Taylor Avenue. Photograph by Uranus Hord for Sievers Studio, June 15, 1931. P0403-03577-01-8N

feature

a set record can copy down to individual image records. Thus, the up-front investment of time and labor to create detailed set records facilitates the quick and easy creation of image records during digitization projects or for on-demand use.

We first implemented set records during processing work on the [Mac Mizuki Photography Studio Collection](#). This collection contains 29 linear feet of negatives and prints including 1,702 separate job assignments commissioned by 535 individual clients. The collection consists of architectural photography showing the St. Louis urban landscape from the 1950s through 1980s, but it received little use until its processing using the set record method. Less than five months after publication of the set records to our [website](#), the collection had already received over 35 image reproduction orders, exhibition use inquiries, and numerous research requests.

With the success of the Mizuki pilot project, we turned our attention towards the [Sievers Studio Collection](#). Sievers Commercial Photographers was founded in 1917 by Isaac Sievers as a general commercial studio based in downtown St. Louis. Sievers advertised as an all-purpose photographer with the tagline “I photograph anything.” Staying true to that sentiment, the studio handled a wide variety of subjects, including commercial, architectural, and portrait photographs and events such as banquets, conventions, and family celebrations. The Sievers Collection as a whole contains 253 linear feet of photographic negatives, prints, and business records dating from the studio’s opening through its close in 1989. Carving out a manageable sized section of the material, we successfully applied for a NHPRC grant to process 61 linear feet of images created during the 1930s. During this two-year project, we hoped to fine tune our set record process and track our rates of processing, image cataloging, and digitization, with the goal of establishing baseline rates that could be used in planning future projects.

[top to bottom]

Dinner at 8 marquee at the American Theatre, 619 Market Street.

Photograph by Isaac Sievers, October 7, 1933.

PO403-05211-01-8N

Family gathered at the home of Herman Sokelik for the Passover Seder, 1466A Laurel. Photograph by Isaac Sievers for Sievers Studio, March 31, 1934. PO403-05449-01-8N

Interior of Kruse Grocery Store, 6401 Arsenal. Photograph by Isaac Sievers for Sievers Studio, April 30, 1935.

PO403-06177-01-8N



We began processing work with the goal of creating a set record for each individual job assignment. Each set-level record used Describing Archives: A Content Standard (DACS) guidelines to capture detailed information from the photographer's files. Most jobs had an inventory sheet created by the donor/business owner that included the date, client, photographer, subject, and location. This information was derived from job envelopes and other business records that came with the collection. The set records included this data and all applicable Added-Value fields from DACS including: Identifier, Title, Description, Creator, Date Created, Subjects (LCSH or TGM), and Access Conditions (physical, technical, and viewing). In addition, they also contained Copyright Status and Owner (if known), Place Created, and Condition data.

Documenting the extent of each job file at the set level allowed us to preserve the intellectual structure of the original arrangement, while physically separating material by format and condition. The number and type of negatives and prints was recorded, along with a link to the associated box records with location information. Different types of material at varying levels of deterioration could then be stored in conditions best suited to their long-term preservation.

The processing rates over the course of the two-year project could be divided into two distinct stages of work. In the years since the donation was made, periodic attempts had been made by prior staff to process the collection. In each instance work halted when other internal projects and public service responsibilities took precedence. However, as a result of these efforts, all of the film and prints for the 1930s jobs had been placed in acid-free envelopes or folders marked

with their job number. Material from some jobs had been separated by format, while other jobs remained in a single folder.

During the first stage of our project, the project archivist worked on the material that had already been separated. This complicated our efforts to track processing rates, because a single job could be spread between multiple boxes. Reconstructing the set while searching through multiple locations slowed work considerably, and as a result rates for that material averaged 34.4 hours per linear foot. During the second half of the project, with material that was not separated, processing was both quicker and easier to track. The average rate for this stage was 20.5 hours per foot. The processing rate for the project as a whole was 31.1 hours per linear foot. This resulted in the creation of 4,460 individual set records representing assignments paid for by 1,938 individual clients.

When compared to minimal or extensive processing targets, the 31.1 hours per linear foot project average, and even the 20.5-hour rate from the second stage of the project, seems high. In our experience, however, the high-quality access to the collection, the improved preservation storage, and the ease of creating image-level records justify this level of labor-intensive processing. The rich description is designed to provide researchers with sufficient information to determine whether the photo shoot's images are likely to meet their needs. This further helps to preserve the material by cutting down on the number of times the negatives are handled or removed from freezer storage unnecessarily.

In addition to describing and arranging the negative and print materials, the project had a goal of creating

3,000 item-level records and digital images. Many of our digitization projects at the Missouri Historical Society use the labor of volunteers and undergraduate interns. In addition we provide an on-demand image reproduction service generating an average of 284 orders each year. For both of these types of projects, the quick and accurate creation of item-level records is enormously beneficial. Set records are designed to facilitate this process. **Item-level records** can easily be generated by copying relevant information from the parent set record and customizing it to the individual image. This is a quick, easy process that does not require extensive knowledge or research of the image's content or further addition of subject terms or other access points. With minimal effort a richly descriptive, stand-alone record can be produced in minutes.

For this project we hired a series of three part-time digitization and cataloging specialists who worked a total of 1,175 hours. They used set records to generate item-level records and a digital camera to reproduce negatives selected by the project archivist. Our goal of 3,000 records and digital images was exceeded by over 2,400 images for a total of 5,485. While some of the specialists were quicker than others, the total average for the project was 13.97 minutes for both the creation of the record and digital file. Record creation involved copying the set record, customizing the title and description fields to the individual image, and adding location and condition data. This process took an average of 7.19 minutes per negative. The remaining 6.78 minutes were used to digitally capture the negative and make edits and corrections to the digital file. The specialists hired for the project all held master's degrees; two had a MLIS. While they brought significantly more experience to the

project than a typical intern or volunteer would have, our subsequent experience with an admittedly small sample of one undergraduate intern resulted in a 16.6-minute per image average performing the same task.

Working with commercial photo studio collections is a challenge any way you look at it, but it is a challenge well worth taking on. Adding set-level cataloging to our processing workflow has proven to be a successful solution for our collections. It allows us to turn the documentation left by the photographers into rich descriptive access for users, to separate and store different materials in conditions appropriate for their format and condition, and to quickly and easily

create high value image-level records on demand. The set-level records were published online periodically throughout the project, and as with the Mizuki Collection, once the records were publicly available, we immediately saw increased use of the collection. By the end of the project on August 31, 2018, we had numerous reference requests leading to 56 reproduction orders.

The Sievers project sponsored by NHPRC has also allowed us to gather statistics helpful in making benchmarks for future projects. In 2018, we were awarded an IMLS grant to continue processing another segment of the Sievers Studio Collection, and as we progress we continue to evalu-

ate and refine our set record workflows. For example, when cataloging an individual image we've come to the conclusion that we don't necessarily need to adapt the set record's description field for the item level description. We can just let the digitized image speak for itself.

Looking forward, we envision expanding the use of set records beyond photo studio collections. It can be applied to any collection where material should be separated by format or condition, and it can be particularly useful when attempting to describe prints and associated negatives. It also has applications to photo albums, scrap books, and mass digitization projects. Using

set-level cataloging allows us to dramatically increase quality access to groups of related material in our collections without a need for extensive item-level work.

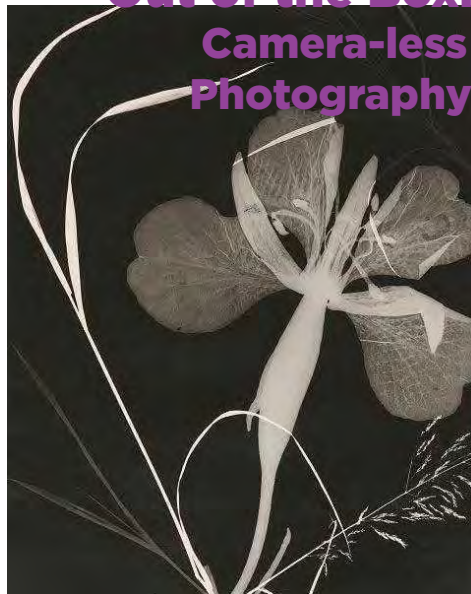


1935 Buick displayed on a flatbed streetcar maintenance car. The display was photographed at the corner of 6th and Olive and at the Public Service Company Car Shed at 39th and Park. Photograph by Isaac Sievers for Sievers Studio, May 1, 1935. P0403-06248-01-8N



Now available online:
Storage of Audiovisual Collections
Recorded November 2017, this on-demand webinar can fit into your very busy life whenever you have a spare moment. \$45.

Out of the Box: Camera-less Photography



@Norton Museum of Art, West Palm Beach, FL until June 18

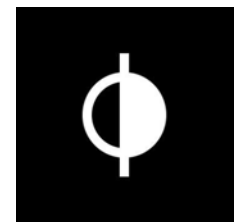
Edmund Kesting, Untitled, circa 1930, photogram.

explore



Spend a rainy afternoon getting lost in the Museum of Obsolete Media

follow



@ICPhotog

learn



Northeast Document Conservation Center one-day workshop, *Audiovisual Preservation for Smaller Institutions* in Burlington, VT, June 14.



NYC Space/Time Directory

New Yorkers, we are looking at you! The NYC Space/Time Directory is a crowdsourcing project that links maps, photographs, and other materials from the NYPL into discovery tools that explore the history of the city and allow for experts, armchair and otherwise, to contribute description. Not from New York? You can build out a Time/Space Directory for your own city by visiting [GitHub](#) for access to the codebase used in this project.

The World to Come: Art in the Age of the Anthropocene Alfred Taubman Gallery, University of Michigan Art Museum, Ann Arbor, MI. Through July 28, 2019.

Reflect on the new geological epoch shaped by human activity, in this stunning new exhibit. Featuring photography, video, and sculpture that address subjects and themes related to raw materials, disasters, consumption, loss, and justice, the exhibit features more than thirty-five international artists.



Liu Bolin, Hiding in the City, No. 95, Coal Pile, 2010, chromogenic print.

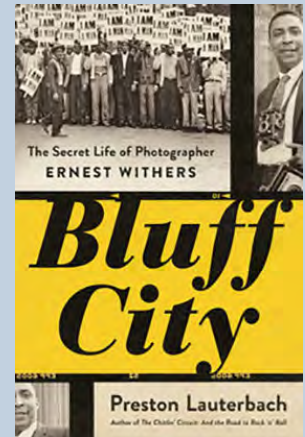
PHOTOGRAPHY

BIOGRAPHY

Bluff City: The Secret Life of Photographer Ernest Withers

by Preston Lauterbach

“Withers took some of the most legendary images of the 1950s and ’60s: Martin Luther King, Jr., riding a newly integrated bus in Montgomery, Alabama; Emmett Till’s uncle pointing an accusatory finger across the courtroom at one of his nephew’s killers; scores of African-American protestors, carrying a forest of signs reading “I am a man.” But while he enjoyed unparalleled access to the inner workings of the civil rights movement, Withers was working as an informant for the FBI. In this gripping narrative history, Preston Lauterbach examines the complicated political and economic forces that informed Withers’ seeming betrayal of the people he photographed. Brimming with new information and featuring previously unpublished and rare photographs from the Withers archive not seen in over fifty years, *Bluff City* grapples with the legacy of a man whose actions - and artistry - make him an enigmatic and fascinating American figure.”



Hardcover, 352 pages - W.W. Norton & Co. - January 2019 - \$27.95. Available at books.wwnorton.com

FINE ARTS, PRINTS, & GRAPHIC ARTS FILM & VIDEO

PROCESS & ANALYSIS

Chromatopia: An Illustrated History of Color

by David Coles

“Throughout history, pigments have been made from deadly metals, poisonous minerals, urine, cow dung, and even crushed insects. From grinding down beetles and burning animal bones to alchemy and pure luck, *Chromatopia* reveals the origin stories behind over fifty of history’s most vivid color pigments. Featuring informative and detailed color histories, a section on working with monochromatic color, and “recipes” for paint-making, *Chromatopia* provides color enthusiasts with an eclectic story of how synthetic colors came to be. Spanning from the ancient world to modern leaps in technology, and vibrantly



illustrated throughout, this book will add a little chroma to anyone’s understanding of the history of colors.”

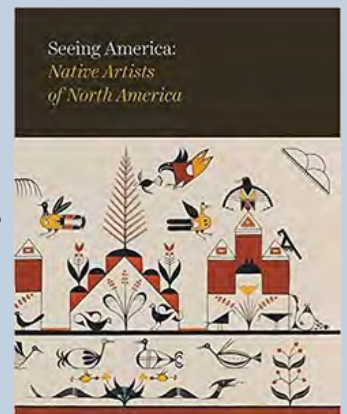
Hardcover, 240 pages - Thames & Hudson - January 2019 - \$39.95. Available at www.thamesandhudsonusa.com

HISTORY/CULTURE

Native Artists of North America

by Adriana Greci Green and Tricia Laughlin Bloom

“Lavishly illustrated with over 80 full-color images, this book includes original art and artifacts from the distant past as well as modern work by Native American artists from a vast array of tribes. This publication, the first ever to document the Newark Museum’s important Native American holdings in a significant way, is the result of more than one hundred years of collecting and an ambitious amount of new research and interpretation. The works here highlight the vitality and persistence of Indigenous people over time and across experiences, and the tenacity with which cultural knowledge and the mastery of skill are passed on from one generation to the next.”



Hardcover, 156 pages - Newark Museum - March 2019 - \$29.95. Available at www.rutgersuniversitypress.org

NATALIA BRIZUELA AND JODI ROBERTS, EDITORS. THE MATTER OF PHOTOGRAPHY IN THE AMERICAS

Stanford University Press, 2018

Reviewed by: Tess Colwell, Yale University

The Matter of Photography in the Americas, edited by Natalia Brizuela and Jodi Roberts, offers a diverse, varied, and compelling selection of photographic reproductions from both well-known and lesser-known photographers and artists from twelve Latin American countries. The work focuses on the last fifty years (1967-2017), a period of considerable change in the medium of photography, as well as a period of significant historic and political events. Brizuela and Roberts note that, historically, critical discourse on photography largely excluded artists from Latin America; yet, artists from Latin America have created, explored, and challenged photography throughout the medium's history. This volume illuminates how these artists use their work to respond to the world around them, and explores ways in which they challenge the viewpoints of outsiders, particularly perceptions of the body, culture, history, art, and politics.

The editors offer a critical and theoretical framework from which to view the imagery by organizing the volume by theme, including news, ethnography, discipline, imprints, performance, copies, data, erasure, and matter. Through these themes, the work examines two key questions: (1) Which artists have been excluded from the history of photography? and (2) How do photographs “documenting” Latin Americans shape perceptions of people and culture in the region?

The artists in this volume also challenge perceptions of the photographic medium, utilizing a range of techniques and methods, including clippings, reproductions, and photocopies. The work examines the concept of photography as documentation, assessing how the dissemination of media imagery can influence consensus views, but diminish independent opinion on complex issues. One noteworthy example is Beatriz González who collects newspaper clippings and press images, many of which depict victims of violence, and reimagines them as paintings and photomontages. Her work examines the dissemination of tabloid and press images and how that leads to desensitization of violent imagery. Many of her paintings are colorful and beautiful—it's only on second glance that the subject matter comes into focus. As contributor Mária Fernanda Domínguez points out, “These vibrant color fields force us, complicit bystanders, to look at them again, undermining the passive gaze with which we would normally consume such images of violence.”

The Matter of Photography in the Americas accompanies a 2018 exhibition by the same name held at the Cantor Arts Center at Stanford University. Many reproductions displayed in the catalogue are large and full color, with minimal text on the page, allowing the reader to focus on the images without distraction. The volume organizes photographs by theme, with introductions by the editors that offer



historical and biographical context for selected works. In the introductions, it would be useful to integrate images into the text, providing a quick reference for readers less familiar with the artists' work. The catalogue of work in this volume is critically engaging and visually compelling. Indeed, I wish I had the opportunity to view the exhibition. I imagine many of the works, including Roberto Huarccaya's large-scale photograms depicting photographic “drawings” using botanical silhouettes from the Amazon rainforest, are more powerful when viewed at-scale as the artist intended, with space to engage with the work.

The volume is an important contribution to the history of photography, recommended for archivists, librarians, or museum professionals who focus on photography or visual material. In particular, this would be a fantastic volume for instructors to include in their teaching materials.



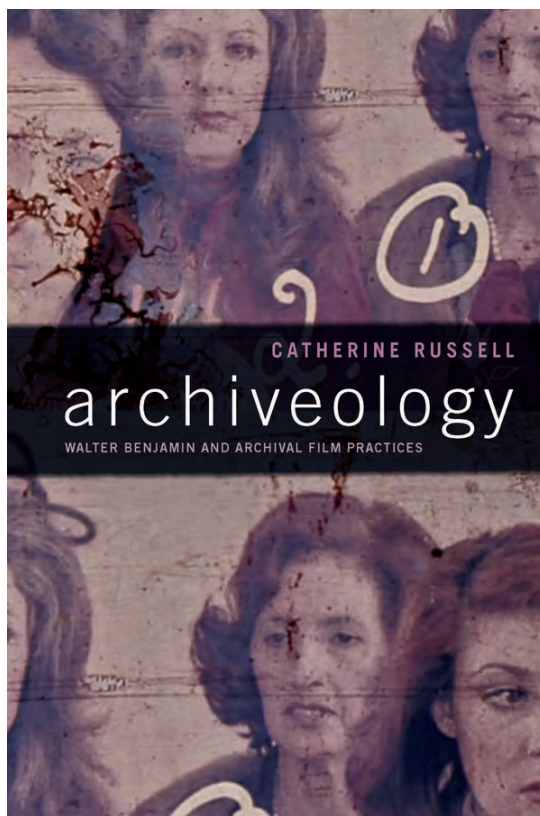
CATHERINE RUSSELL. *ARCHIVEOLOGY: WALTER BENJAMIN AND ARCHIVAL FILM PRACTICES (A CAMERA OBSCURA BOOK)*

Duke University Press, 2018

Reviewed by: Amy Belotti, Regis University

Author Catherine Russell penned *Archiveology: Walter Benjamin and Archival Film Practices* as an echo to her years of experience teaching a class of the same name at Concordia University. The book captures the driving elements of the class as it lays out the concept of archiveology through the lens of philosopher and critical theorist Walter Benjamin. Through pulling in a collection of film examples and perspectives of additional cultural theorists, Russell develops the concept archiveology for the reader throughout the course of the book.

Russell introduces the reader to a definition of archiveology early on: "...a critical method derived from Walter Benjamin's cultural theory that provides valuable tools for grasping the implications of the practice of remixing, recycling, and re-configuring the image bank." (pg. 11) By citing, discussing, and comparing films like Nicole Vandres's *Paris 1900* (1947), Thom Andersen's *Los Angeles Plays Itself* (2003), and Dominic Gagnon's *Hoax Canular* (2013), Russell illustrates the moving image collector's power to expand the consciousness of culture over time through the reordering of the constantly growing global archive of film and video content.



Examples of archiveology exist beyond the experimental film genre and each chapter of the book illustrates this. Insights on urban life, fashion, technology and gender are discussed through the analysis of the wide array of films and genres cited. According to archiveology, any type of captured image has the potential to be culled from in order to produce new works that reveal insights to culture and humanity that were absent from the order or context in which they were originally seen. Russell also poses that Benjamin's theory of culture existing within these captured images has become more relevant over time. When considering the unique doc-

umenting power of moving image technology, as well as how the advent of digital media has created a staggering influx of content on top of its already vast collection of analog content, this posit becomes clear.

Archiveology is a dense read that can feel, at times, circular in its discussions. Its content can waver on impenetrable for those without prior knowledge of Benjamin's work and archival film practices. The book's collection of film examples and theories, however, are helpful in allowing the reader to enter the concepts being posed from various angles. The book's hefty bibliography is an excellent resource for those looking to further understand archiveology. What the reader will not find within the book are discussions on copyright and archival ethics, as the inclusion of these concepts would expand the scope of the book to an unwieldy degree.

Unsurprisingly, this read is geared toward an audience versed in subjects like media history, cinema studies, archival film studies, and philosophy. It may also be insightful for those interested in cultural studies and general archival theory. For those interested in exploring the specific crossings between culture, philosophy and archival film practices, this read will be quite unique and satisfying.

CAREN KAPLAN. AERIAL AFTERMATHS: WARTIME FROM ABOVE

Duke University Press, 2018

Reviewed by: Keli Rylance, Saint Louis Art Museum

Caren Kaplan's contribution to Duke University Press's ongoing Next Wave: New Directions in Women's Studies Series is insightful and complex, an academic and interdisciplinary study of world-making. Establishing an episodic intermingling of aesthetics and politics in the history of aerial views, Kaplan posits a visual culture rooted in colonialist cartography and aerostation. Her sweeping glance across modern history benefits from a formidable synthesis of sources, multivalent voices and visualizations that center on surveillance and representational technologies.

Her coup d'oeil begins with the First Military Survey of Scotland and ends with contemporary aerial imagery by Sophie Ristelhueber, Jananne al-Ani, Fazal Sheikh, and Eyal Weizman. Balloon reconnaissance, panopticons, and panoramas become the precursors to early twentieth-century efforts to gain control over significant portions of the former Ottoman Empire. The marginalization of those efforts from the lens of contemporary history -- focused on aerial photography in western European battlefronts -- becomes Kaplan's tether. Thus, British interventions in Scotland after the Jacobite uprisings and the Empire's Mesopotamian campaign over 150 years later are narratives linked to the new "revolution in military affairs" (RMA), drone-based "asymmetrical" warfare, and "preemptive" data-gathering schemes.

Chapters are organized as micro-histories. Each section's thematic focus begins with an epigraph, each subsequent analysis is imbued with quoted snippets selectively chosen to fortify and enlarge Caplan's narrative. The multiplicity of these voices is at times distracting, but the vast majority serve their purpose. In the book's final chapters they are especially compelling, effectively balanced with respect to the author's nuanced analyses of aerial imagery and military campaigns in the Persian Gulf states.

Readers interested in scrutinizing Caplan's visual exemplars may be stymied by the fact that they are few and far between, restricted to small-scale color and black-and-white images. Sources for this content vary from contemporary artists' websites to public domain digital images launched by libraries and government agencies. Arts practitioners may be especially drawn to a 1918 Royal Air Force photography manual that adopts vocabulary from modernist painting, and to the final chapter's inclusion of contemporary artists.

Prefaced and ended with highly personalized reflections, *Aerial After-*

maths: Wartime from Above presents its readers with linear and non-linear pathways. One may follow the scholarly route through the history of military surveillance technologies, narrow the scope to a singular micro-history, or ponder the philosophical musings of Kaplan's afterword. For those who closely engage with the text, they will find a very perceptive and timely cultural history.

