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25
Land and Sea

Edward Burtynsky
Scott Conner
Susan Delson
Andrew Fogg
Pascal Grégoire
Louis Helling
Catherine Opie
Louise Rull
Alton Siska
Sudbury’s Image

Sudbury vu par…

by Kenneth Hayes
In the final decades of the twentieth century, the photographers Louie Palu, Allan Sekula and Edward Burtynsky made pictures in, or of, Sudbury, Ontario, a city uniquely identified with mining. The three artists worked independently (and were not necessarily aware of one another’s activities), but all had a complex, extended engagement with the place:


Burtynsky made annual trips to Sudbury in 1983, ’84 and ’85, and returned a decade later, in 1995 and ’96, to make the Nickel Tailings series, which includes some of his most renowned images. Sekula’s project concerned the central-periphery relationship between Ottawa and Sudbury. He made brief trips to Sudbury in August and November of 1985, and again in February of 1986. Palu included Sudbury in his comprehensive documentation of the hardrock mining district in Northeastern Ontario and Northwestern Quebec, carried out between 1991 and 2003. He made images in the mills and mines of Cobalt, Ongaroo, Lecceck, Garson, Falconbridge and Copper Cliff. The town is now amalgamated in the City of Greater Sudbury. All three artists created extensive works, either developed in series and/or as multiple images accompanied by text. Their work has been widely exhibited and published, but has not been previously considered in the framework of the Sudbury project. In this essay, Sekula and Burtynsky arrived at Sudbury through an engagement, in one form or another, with the curious genre of mining photography. A brief review of the genre is sufficient to suggest that, for photography, mining is not merely another aspect of industry to be documented. The writer Franz Kafka once described mining and metallurgy as “the primary large-scale industrial enterprises of the pre-modern era,” and although he did not elaborate, his use of the term “pre-modern” emphasizes mining’s association with darkness, toll and ignorance. Historically, photography occupies the opposite pole of this spectrum: One of the supreme inventions of the Enlightenment, photography symbolizes the triumph of light and vision through the science of optics. Mining’s pursuit of bodies of ore locked in an opaque, honeycomb matrix makes it the antithesis of photography, which frees semblances of sensual figures revealed in simple light. Miners do not see them, and they present nothing to see. They are recalcitrant subjects; unlike a bridge or a building, they offer no proper face, and no vantage from which to apprehend their reality. A series of cross sections through the earth might begin to represent the space of a mine, but that is a mapping operation, and far beyond photography’s powers. Given that mining is, in short, radically unphotogenic, the specific interest in mining photography may consist of attention to the tactics that photographers employ in their impossible representational task. Photographers make portraits of miners, they document headframes, smelters and tailings, and even take pictures underground, but the results seem like epiphenomena of an invisible object.

If photography apprehends mining primarily through its consequences and effects, that is, as a spectacle, then Sudbury, which is arguably the richest and most extensive mining site in modern history, plays a unique role as a photographic subject. For it is where mining’s invisible enterprise became all-too-visible. The acid lakes generated by smelting Sudbury’s sulphur-rich ore are not only killed the vegetation over a vast area, they scooped thousands of hectares of exposed rock, leaving it jet black. A vast landscape of barren rock, slag heaps and tailings ponds punctuated by headframes, the superstarch, the Big Nickel and picket lines—in Sudbury, mining is visible on the surface and at every turn. As the consciousness (and only visible) part of a vast underground network, headframes are a natural and even inevitable subject for mining photography. Louie Palu’s documentation of the hardrock mining district included a comprehensive photographic survey of mine headframes, as well as portraits of miners at work, with their families, and in their communities. Palu did not, in fact, approach the two subjects as separate projects; in an introduction to his Industrial Cathedral of the North, published in 1990, he noted:
"No people appear in the photographs on the following pages, but this book is not so much about settlements as it is about people."

Reciprocally, several of his best portraits include headframes. A headframe is essentially the structure that supports a large elevator (the hoist) erected above the mine shaft, and it functions as a sign for the presence of minerals in the earth and the activity of their extraction. Often the tallest structures in a mining town, headframes are instantly recognizable against the horizon of the Canadian Shield or the boreal forest. They represent an underground network that can be large indeed: the deepest shaft in Sudbury, Creighton No. 9, is sunk 2,323 metres into the earth. It is not uncommon for a mining town to have a greater length of tunnels (drifts) than streets; Sudbury’s mines, for example, boast more than five thousand kilometres of drifts—enough to travel all the way to Vancouver.

The headframe’s dominant feature is a tall parallel-sided tower capped by a cab-like wheelhouse. The form of the shaft is often rendered strongly asymmetrical by a large diagonal brace called the stiff leg. This part of the headframe counterbalances the pull of the hoist engine, which is anchored some distance from the shaft, always in the same direction as the stiff leg. In small, relatively shallow mines such as those in Cobalt, Ontario, the headframe and stiff leg were built of timber and are now decayed, presenting the roostal image of a lonesome, rustic mine site. Larger, modern headframes have diagonal steel braces, often in the form of box trusses, and they are usually enclosed by corrugated asbestos-concrete panels. When the stiff leg is sheathed within the building’s overall volume, the headframe gains its characteristic log-sided profile. Adding to the visual cacophony, headframes are usually intersected at several levels by the enclosed conveyor belts used to transport ore to the crusher and mill, or to dispose of waste rock.

Despite their size, most headframes in Northern Ontario have a provisional, makeshift appearance. Lightweight concrete panels may have rendered the structure uniform, but they do not present an image of solidity or permanence. In Sudbury, headframes began to be built in concrete only in the 1960s, at mines such as Sturgeon, and Coleman. The concrete eliminated the need for the stiff leg and generated more regular, cubic forms. With this change came a greater (but still rudimentary) consciousness of design, evidenced by sparse tiling or the affixation of the mine’s name in the Bauhaus manner, using individual cast metal letters. No architectural technique, however, could render the headframe commensurate with the underground structure it serves and represents.

Pah’s survey covered the basic types of headframes and their variants in more than fifty pictures made over the course of a decade. His pictures include both open, lace-like steel structures and the more surfaces of concrete panel-clad structures, often proudly profiled against the sky. Working in black-and-white photography with conventional celluloid film, Pah often took his pictures in bright sunlight, regardless of the inevitable shadows and strong contrasts, or perhaps precisely for the effect. He documented many abandoned headframes, particularly those of smaller gold and silver mines in Cobalt, which often show advanced signs of decay. Many have since disappeared, either collapsing due to neglect or, more recently, being cleared to make way for reclamation. None of the structures appear particularly up-to-date, even the newest headframes seem relatively undamaged.

The subject of Pah’s documentary project invites comparison with the celebrated typological survey of headframes (which they call mineheads) by the German photographers Bernd and Hilla Becher. The differences are instructive. In the Bechers’ minehead pictures, which were shot primarily in Germany, Brussels, France. England and the United States, visual interest focuses on the stones, the large wheel or pair of wheels that guides the diagonal cable supporting the cage (for workers) or skip (for materials). The compositions identify the shaft as the symbolic centre of the vernacular structure and present it as the essential source of its rational order. A single example of this feature appears in all of Pah’s headframe photographs. Smoke wheels are part of the headframes of the hardrock mining district, but they are invariably enclosed in a cabin that conceals the mechanism and obscures the structure’s vectors. This visual obfuscation renders the headframes intellectually unsatisfactory. Instead of legible, axiomatic structures, they appear as incoherent, inarticulate symbols. The North’s harsh climate might explain the decision to obscure the whole, but considerations of utility do little to dispel the feeling that something fundamental is missing from the modern structures.

Another difference between the projects is in the matter of photographic style. The Bechers’ pictures were rigorously composed and the duo is famed for having photographed only on overcast days, when detail was most visible, and in seasons without obtrusive foliage. They selected distant, elevated points of view (with the aid of ladders and scaffolding, if necessary), to produce images with a formalist consistency. Pah’s photographs are, in comparison, very informal; they vary in size and are composed in vertical, square or horizontal formats as before the subject. They appear to have been taken from ground level, without the aid of perspective correction lenses. In several cases, Pah selected a point of view on axis with the structures, or close to the base of a widely gaped stiff leg. He operated with complete disregard for the photographic replication of the mechanism, apparently unconcerned with presenting a clearly legible order, and, despite the comprehensive scope of his project, free of ambition to a grand typology.

For that matter, the pictures seem equally innocent of the legacy of Constructivist photography, which furnishes another canonical image of modernity. In Pah’s pictures, headframes are seen neither from a detached, disembodied and universally accessible point in space, nor as abstract forms signifying progress or some other collective virtue. Pah’s point of view is firmly grounded and powerfully identified with the workers and residents who are daily witnesses to these structures.

The pictures are, as he claimed, about the people viewing the scene, not the buildings themselves. Mediated by the photographer’s empathetic eye, the pictures capture the lived experience of industrial forms seen over a lifetime by working people. Pah’s “worker’s eye” view of the headframes persists in his portraits of miners and their communities. For example, in his portrait of a girl, Lola Angius, on a grade-school swing in Cobalt, Ontario, the child’s attention is absorbed by something she holds in her left hand. The swing’s last chain is visually insistently, and their downward convergence is repeated in the open zipper of the girl’s coat. It takes a moment to realize that the dark, blurry form that fills the background—it appears at first glance to be a large house—is the headframe of a small mine. The headframe stands alarmingly close to the playground, but the girl is oblivious to its looming presence. There is an element of melodrama in this composition (it seems, in fact, to draw from the conventions of the horror film), but it effectively conveys the ubiquity of the headframe in mining towns, and the process by which their remarkable forms are impressed on memory from childhood, grew familiar over time, and became, in a sense, invisible. The terminus of this process is displayed in Pah’s portrait of a gaunt, elderly, Alzheimer-afflicted miner posed with his retirement gift—an aerial picture of the mine at which he worked for forty-three years.
The headframe seems to be the umbilicus of his entire, shrivelled being.

Edward Burtynsky's first colour pictures, made in 1979, were of pristine but torched landscapes of grass, brook and trees. Rendered in lush colour with high visual fidelity, the pictures rejected the conventions of landscape composition in favour of a high horizon, and isolated the decorative, all-over surface effect pioneered by Abstract Expressionist painting. In 1983, he began to photograph rail cuttings, quarries and open-pit mines, mostly in Western Canada and the mining districts of the Northwestern United States. He also made his first visit to Sudbury, where he made general views of the Falconbridge and Cominco mines, or rather, of the landscapes themselves, which are among those most severely damaged by sulphur emissions. In 1984, he returned to photograph Sudbury's Crest Hill Mine, which is located about twenty-five kilometres west of the downtown. The pictures of the Crest Hill open-pit do not conform to Burtynsky's established image of narrow benches descending in an unbroken spiral into the ground, inscribing the negative form of a trenched out around a void. Mines No. 2, Inco, Caves-In-Pit, Crest Hill Mine, Sudbury, Ontario (1984) follows Burtynsky's habitual downward view, but shows only jagged rock surfaces framing a huge, indeterminate void, at the far side of which a slightly protuberant rock face appears to hover in space. The picture does not exhibit the pan-architectural order and measured space of the other pit pictured instead, Caves-In-Pit conveys the fact that an unseen space extends beneath the yawning void at the centre of the picture, though without actually suggesting a vision of a scarred, boiled and meshed rock face above a small pool of green water with a darker patch at its centre. The picture, like Caves-In-Pit, exudes an air of mystery. Here, it is as if the rock cliff

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\[ \text{guarda a grutta lussuosa di sabbia sotto il luminoso dell'acqua aperta dall'erosione.}
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Edward Burtynsky returned to Sudbury in 1985 and made several pictures of the Freod Mine, which lies five kilometers north of the city centre. Like the earlier Sudbury pictures, these images are of sheer rock faces seen from a distant vantage point: if anything, they are even more reductive, presenting almost featureless cliffs. The pictures are consistent with Burtynsky's chosen subject and early pictorial style, but they are a curious way to represent Sudbury, which has the deepest mines in North America. Open-pit mining was practiced at the beginning of mining in Sudbury, where they were in the ore bodies of the nickel impregnate breached the surface, but these sites were later exhausted by the end of the Second World War. Flood Mine is actually a string of four very large open-pit mines, the source of four percent of the nickel used by the Allied Forces, it is sometimes called "the hole that won the Second World War." Yet Flood Mine, like most of Sudbury's open-pit mines, does not exhibit the familiar pattern of spilling, truck-wide benches. After surface extraction had been exhausted, it was mined from beneath using a technique called blasthole mining, which consists of drilling an array of charge holes on all sides around the ore body and blasting them simultaneously. The pulverized rock—several hundred feet of it—is removed through vertical shafts cut up through the solid rock of the pit's new floor. Blasthole mining destroys the access route to the bottom of the pit, so it is usually done in a single immense operation—a blast at Flood Mine in 1964 was the largest ever executed in Canadian mining history. The patch of level ground visible in the centre of Mines No. 21, Inco, Flood Open-Fill Mine, Sudbury, Ontario (1983) is a small remnant of the benches, but one does not discern this, nor much else about the sites, by examining Burtynsky's photographs. As documents, they are not very informative. No matter how large the prints, Burtynsky's visual images fail to adequately represent these open-pit mines, some of which are more than seven hundred feet deep. Burtynsky does not, for example, show headframes, even though they are required by this form of mining and are always located nearby. In fact, Burtynsky's paintings never paint the working system of the mine nor does it impress upon the absolute particularity of the site, it tends, instead, to evoke other works of visual art. The central hibernating rock face of Carve-In-Pit, for example, incidentally recalls René Magritte's paintings of massive vertical rocks that defy gravity and logic. The narrow ledge in Mines No. 21 incongruously recalls the scalloped molar teeth of Robert Hooke's popular painting Shave Drop — Mountain Goats (1900). Likewise, Abandoned Mine Shaft evokes Gustave Courbet's paintings of streams in dark green forests, especially his The Source of the Loue, the numerous variants of which (most notably painted in the 1860s) invariably feature a dark opening in an eroding rock face from which greenish streams flows spew forth. Burtynsky's picture, with the suggestive dark patch at the center, not only visually resembles the debochement in these paintings. It shares in their general theme of fascination with the hidden, ethereal origins of things. Abandoned Mine Shaft reveals Burtynsky's quest for mining's primal scene, the image of the open end of a horizontal tunnel, known as an adit. The adits in the sole point at which a mine approximates a natural symbol, like the mouth of a cave, but in Sudbury's mode of mining, adits were rarely used and only at an early stage. The fear that remain are not lonely, romantic sites like an oracle's cave: they are fitted with massive air-handling equipment to serve working miners. On his visit Burtynsky also made Mines No. 15, Inco, Tailings Pond, Sudbury, Ontario (1985)—probably the most important picture from his first period of engagement with Sudbury.
Evelyn Kennedy Hayes

The elevated horizon in this view presents the tailings pond as a seemingly infinite wasteland, vast and barren, save for a few bemirched wisps of grass and the white trunk of a snarled birch tree in the distance—an evidently damned or accursed place, like a desert or the *red sea* of the Old Testament.

When Burtynssky returned to Sudbury a decade later, it was to focus exclusively on the nickel-tailings ponds, which cover approximately two thousand hectares of land, across several sites, mostly west of the city. Working in these desolate spots that are not (for obvious reasons) visible from public roadways, he produced nearly forty images, about half of which he released in large prints that won him renown as a photographer of damaged industrial landscapes. The most widely disseminated of these pictures, *Nickel Tailings No. 34, Sudbury, Ontario* and *Nickel Tailings No. 38, Sudbury, Ontario* (both 1990), is a dyptich of a crimson stream meandering through jet-black plains of powdered rock. It is not, however, nickel itself that gives the effluvia shown in these pictures its bilious colour. Sudbury's pentlandite ore contains a small quantity of iron that cannot be economically recovered; the unlovely red is nothing more exotic than iron oxide.

Tailings ponds, like headframes and slag heaps, are such a commonplace sight in Sudbury that they are accepted as normal by residents, but Burtynskys infused their features with the gruesome appeal of an apocalyptic scene. In the dyptich, Burtynsky chose a low point of view in order to make the stream appear larger, and in the other tailings pond pictures, he often centred his camera above the source of the effluent, thus identifying the viewer with the polluter in a way that elicits feelings of shame and guilt, but does nothing to assign real responsibility. By the mid-1990s, Burtynsky had abandoned documentary conventions and was producing salon-sized prints. The pictures promote an epicurean attitude to ecological disaster, not least by their immense scale and abstract form, which invites psychological projection. Burtynsky's industrial landscapes are often lonely labelled Surrealism, even by the artist himself, but a more specific comparison might be made to the work of Yves Tanguy. An untrained artist who was inspired by Giorgio de Chirico, Tanguy made paintings that exhibited a "predestination for somber backgrounds heavy with apprehension and threat, traversed by mysterious and possibly prophetic signs." Faced with the harsh facts of Sudbury's denatured landscape, Burtynsky responded by reproducing the "beach of an alien planet" scene that had been developed by Tangus, Roberto Matta and other Surrealist exponents of Picasso, Dali and de Chirico, and popularized by countless science-fiction illustrators.11

Allen Sekula's *Geography Lesson: Canadian Notes* (1986) is the most ambitious and comprehensive photographic work that has been made about Sudbury. Its success is due at least in part to the fact that it is not about Sudbury itself, but rather about the city's place in a symbolic order. Sekula gaat Sudbury as the base in the Manxian dialectic of the sub- and superstructure, with Ontario in the antithesis of "capital" city. The work, which Sekula maintains was initially conceived as "a film about money," hinges on the representations on and of Canadian currency, and juxtaposes images of Sudbury's Big Nickel tourist site with the bank of Canada's headquarters on Wellington Street in Ottawa, which houses a museum of money. Sekula's broadly conceived photo essay spans the source of Canada's wealth—the extraction of natural resources—to its final destination as national monetary reserves. The work ultimately comprised seventy-six mixed colour and black-and-white images, which were arranged together in a carefully composed and sequenced panels as a fully designed gallery exhibition. The work debuted at the Institute of Contemporary Art, Boston, in 1986 and circulated through several galleries in Canada and the U.S. before being published by the Vancouver Art Gallery and MIT Press in 1997.12

*Geography Lesson: Canadian Notes* followed shortly after Sekula's essay "Photography Between Labour and Capital?" (1983), which offers the most thorough and complete account yet written of how photography relates to mining. In *Geography Lesson* was also accompanied by an essay in which the artist analyzed the architectural symbolism of the Bank of Canada building and briefly recounted the history of labour organizations in Sudbury, with special emphasis on the last independent Mine Mill Union, Local 598. The essay provides a theoretical guide to the artist's methods and intentions, which were nothing short of representing the totality of a production system, including the way in which it is reproduced in capital and through legislation, and how it is symbolized or represented in buildings and public spaces. Sekula's images range in style and content far beyond the limits of "committed" leftist photojournalism, of which Pola's work provides a more orthodox example. The unique character of Sekula's work is due in large part to his attention to a representational phenomenon that Jean Baudrillard identified as "the process of the image," which can simply be described as an acute awareness of the way that photographic representation, especially representations of labour, had resolved into fixed genres and conventions. Sekula signals this early on in his sequence of pictures through a shot of slag on the ground, which includes the photographer's shadow. Deliberately confronting one of the first lessons taught to amateur photographers, the photographer implicates himself in the representational enterprise. Another picture, a snowy landscape near the entrance to the Big Nickel Mine, shows both a large truck transporting lumber and a tall billboard with a cattled black-and-white picture of a miner in the pose of heroic worker. Not only did Sekula manage to encapsulate in one picture the dialectic of laborious and mining responsible for Sudbury's denatured landscape, he also managed to secure an image of a miner without, making the symbolic journey underground. By photographing this photographic image, he also effectively foregrounded the (con) fusion of the photographic language of social realism with the publicity forms of tourism and consumer capitalism—an issue of considerable interest to leftist photographers at the time. The denatured landscape as spectacle is the theme...
of another roadside picture, in which Sekula photographe a sign directing sightseers to a "Scenic Lookout--Shag Purling Hole." Sekula avoided reproducing the image of an industrial spectacle, while framing the act of spectatoriality and its concomitantly a fixed image of Sudbury.

Sekula seems to have delighted in constructing visual analogies on the bluest note of precariat: the font and back covers of the published work feature, respectively, a view of a workers' lounge in the Bank of Canada and a picture of two workers gazing down into a Sudbury smelter. The scenes could not be more different, yet Sekula wittily (and skillfully) equated them simply by rendering both in a peculiar palette of cinnamon and burnt orange, colours that, in the final analysis, are probably an artifact of the film stock used rather than an accurate rendering of the light and colour of the two scenes.

Sebula's extensive knowledge of representational strategies and conventions transforms his project into a dissertation on the very conditions of representation and publicity. This self-consciousness is both the work's strength and its weakness. When Sekula visited the Miners Mill Local 58 union hall, for example, he photographed a table displaying forensic pictures of a fatal core in. He then acknowledged the photographic's instrumental role while confirming the status of his own work as art. At times, however, the project is compromised by a sort of leftist nar- ramalness. The photo essay presents a chapter on the ideological function of landscape painting, it issues a deictic indictment of genre in a picture of a kiln sculpture of a dying Indian, it exposes rac- cal profiling by border guards and the ubiquity of corporate surveillance; it condemns the (perceptual) way of colonial munificence, and much else besides. The sour mood of the early 1980s glazers through every image, so much so that the project verges on a veritable critique of globalization. This is nowhere more evident than in the de- liberate, post-punk, gracelessness of the pictures, which has something in common with the work of contemporary British Marxist photographers such as Stephen Williams, Victor Burgin, Jo Spence and especially Conrad Atkinson, whose work on mineralisti- cals was published in 1981 under the title "Picturing the System." Sekula's Geography Lesson can, perhaps be regarded as a critical response to the genre of "in- dustrial hometown survey" that was anticipated by Ian Grant's "Hammertime" and given cosmic form in Robert Smithson's art installation "The Monuments of Rome, New Jersey" (1967). Exploring autobiography, these works polemically assert the importance of the metropolitan hinterland, which displace- a- ly bears the costs of industrial production. Carlos Aja- de's "Quincy Rock" (1973) is the masterpiece of this genre, preserved entirely without additional text (the town's name does not appear, except within the pictures), it manages to exhaustively represent the productive symbol system of a place. Sekula himself contributed to the formation of this genre with his "Aeropace Folktales" (1973), which combines autobiography and family portraiture. These works share an overarching sense that, under the system of advanced industrial capital- ism in the 1960s, the identities of Americans were unique imbricated with their occupations, and thus became increasingly imbricated by industrial obsolescence. Sekula's corrective to the genre consisted of insisting on longer terms of analysis and a more thoroughly dialectical approach, one that included the systems that subjugate and maintain the industrial proletariat. In this sense, Geography Lesson anticipated Sekula's later analysis of the global integration of capitalism beyond the dialectic of center and periphery. Sekula's work eventually focused on global shipping, but mining is probably equally paradigmatic of global industry. Indeed, if Sekula were to make his work now that Inco has been purchased by Vale, the

Brazilian global mining corporation, and Falconbridge by Xstrata, a Swiss multinational company, he would undoubtedly face the enhanced task of representing mining as a global enterprise, one that challenges the national sovereignty depicted in his work of the 1980s.

These Sudbury works are distinguished from the efforts of earlier generations of documentary photographers in that they were conceived as photographic art; indeed, the focus on industry identifies this work as explicitly modern art. Palo took the photographers of the Farm Service Administration as the model for his documentary project, especially the collaboration between the photographer Dorothea Lange and the econom- istic writer Paul Taylor. According, his work is presented alongside texts and interviews by the ma- nufacturer, historian of the North, and now Member of Parliament for Timmins–James Bay, Charlie Angus. The long duration of Palo's project and his deep identification with hardrock mining towns won him unprecedented access to intimate moments in the lives of miners and their families. His project culminated in a series of portraits of victims of mining accidents, and commemorations of dead miners. He understood and presented Sudbury as part of a broader culture of mining, which accounts for the similarities of his work to that of Milton Rogovin, who made an international survey of miners from 1961-1997. Edward Burtynsky began his photographic career with some notion of documentary practice, but rather than being content with depicting sites as they are (which is to say, empirically, by type), he actively sought confirmation of scenes that existed prior to his imagination. This probably explains why Burtynsky's Abandoned Mines is surprisingly similar to Jeff Wall's explicitly constructed picture, The Descent (1989), although Wall fully intended the relation- ship to Courbet's Icarus descent. Burtynsky's anxious desire to produce "artificial" photography 
limits his work to the gallery and at times renders it unwittingly complicit with spectacle. Sekula, on the other hand, is mining photography's most astute critic to date. His extensive theoretical work is the indispensable basis for any future critical history of mining photography; even the few comments he made about Sudbury are perceptive and valuable. His artistic work was proudest in recog- nizing that the image of Sudbury is etched on the Canadian imagination as indelibly as it is the patria on its rocks. The deliberate self-consciousness gives much of his work an air of black humour, but he often turned the procession of the image so skill- fully to his own devices that his images, though made quickly, fully grasp the contradictions of life in a mining town, where ideology is played out in images that are by turns both blatant and subtle. The two projects of the research and writing of this essay, the author acknowledges, are preserved in the Canada Council for the Arts.

"Sudbury's Image/Sudbury vu par..." Sur la période du vingtième siècle, des photographes Louise Palo, Edward Burtyn- sky et Allan Sekula ont réalisé des photographies à Sudbury et en Ontario, ville particulièrement identifiée à l'exploitation minière. Les croisées ont travaillé de manière indépendante, mais ont tout de même évoqué une relation longue et complexe avec l'endroit, à travers le genre de la photographie minière. Les nombreuses ouvrages qu'ils ont créés, sous forme de séries ou d'images multiples accompagnées d'un texte, ont été abondamment présentés et publiés, mais c'est la première fois que les photographies sont considérées en tant que corpus et en lien avec la représentation de Sudbury.