5-2017

Horizon cross : a parafictional history through photographs.

Tom LeGoff
University of Louisville

Recommended Citation

LeGoff, Tom, "Horizon cross : a parafictional history through photographs." (2017). *Electronic Theses and Dissertations.* Paper 2703.
https://doi.org/10.18297/etd/2703

HORIZON CROSS: A PARAFICTIONAL HISTORY THROUGH PHOTOGRAPHS

By

Tom LeGoff

B.F.A. San Francisco Art Institute, 1990

A Thesis
Submitted to the Faculty of the
College of Arts and Sciences of the University of Louisville
In Partial Fulfillment of the Requirements
For the Degree of

Master of Fine Arts
In Studio Art and Design

Department of Fine Arts
University of Louisville
Louisville, Kentucky
May 2017

HORIZON CROSS: A PARAFICTIONAL HISTORY THROUGH PHOTOGRAPHS

By

Tom LeGoff
B.F.A. San Francisco Art Institute, 1990

A Thesis Approved on

April 24 2017

by the following Thesis Committee

_____
Thesis Director
Mitch Eckert, M.F.A.

_____
Mary Carothers, M.F.A.

_____
Benjamin Hufbauer, Ph.D.

_____
Elizabeth Reilly, M.A.

DEDICATION

To my mother and father

Elizabeth LeGoff, M.S.

Eugene LeGoff, Ph.D.

Who gave me my first camera and guided me to my love for photography.

ACKNOWLEDGMENTS

ABSTRACT

HORIZON CROSS: A PARAFICTIONAL HISTORY THROUGH PHOTOGRAPHS

Tom LeGoff

April, 24, 2017

Horizon Cross: A Parafictional History Through Photographs is a body of work that dwells within the intersection between truth and fiction in photography. It is informed by the history of hoax photographs and my fascination with the Large Hadron Collider in Switzerland and black holes, the space-time boundary of which is known as an event horizon.

I have imagined into being a community in northern Ontario Province, equipped with the technology of the mid-nineteenth century but also with concepts far ahead of their time. To portray the inhabitants of Horizon Cross I have created photographic portraits of fictional people that I am presenting as cabinet cards, in order to reference a specific moment in time through the use of historically appropriate photographic processes as well as to explore portraiture and create photographic artifacts. I have combined historically appropriate imagery in the cabinet cards with imagery unique to Horizon Cross.

Like my concept of fact and fiction, my technical process is a hybrid of modern digital and traditional chemical based photography: it is important that the cabinet cards are albumen prints mounted on cardstock that have been letter pressed with era appropriate graphic design and fonts. While I may have created the individual portraits, I have assembled them collectively as evidence of the existence of Horizon Cross.

TABLE OF CONTENTS

LIST OF FIGURES

9. Anonymous, 'People of Tracota, and Cynocephales,' *The Travels Of Sir John Mandeville*, 1430, Ink and pigments on vellum, f.40v, Harley 3954. London, United Kingdom, British Library. http://www.bl.uk/onlinegallery/onlineex/illmanus/harlmanucoll/p/011hrl0000039 54u00040v00.html, accessed March 13, 2017.

10. Alexander Gardner, *Home of a Rebel Sharp Shooter*, July 1863, Albumen silver print, 7 in. x 9 in. New York, New York, Museum of Modern Art. https://www.moma.org/learn/moma_learning/alexander-gardner-home-of-a-rebel-sharpshooter-gettysburg-from-gardners-photographic-sketchbook-of-the-war-1865, accessed March 13, 2017.

11. Alexander Gardner, *Sharp Shooter's Last Sleep*, July 1863, Albumen silver print. Washington, D.C., Library of Congress, https://www.loc.gov/item/cwp2003000206/PP/, accessed March 13, 2017.

12. George N. Barnard, *Sherman and His Generals*, 1865, Albumen print, plate 1 from the album "Photographic Views of the Sherman Campaign" (1866) 10 in. x 14 in. Chicago, Art Institute of Chicago. http://www.artic.edu/aic/collections/artwork/32064, accessed March 13, 2017.

13. William H. Mumler, *CDV of Mary Todd Lincoln with her deceased husband, President Abraham Lincoln*, 1872, Albumen silver print mounted on card. Fort Wayne, Indiana Lincoln Financial Foundation Collection, Allen County Public Library. http://contentdm.acpl.lib.in.us/digital/collection/p15155coll1/id/56, accessed March 13, 2017.

14. Elsie Wright and Frances Griffiths, *Alice and Leaping Fairy*, 1920, National Media Museum/Science & Society Picture Library, Leeds, United Kingdom, Leeds College of Art. http://www.leeds-art.ac.uk/news-events/events-exhibitions/2015/01/30/in-fairyland-tessa-farmer/, accessed March 13, 2017.

15. Anonymous, Undated photograph of Voroshilov, Molotov and Stalin, with Nikolai Yezhov, © Courtesy the David King Collection, in Brian Dillon, "The revelation of erasure" 1 September 2006. Tate Etc. issue 8: Autumn 2006. http://www.tate.org.uk/context-comment/articles/revelation-erasure, accessed March 13, 2017.

16. Undated photograph of Voroshilov, Molotov and Stalin, with Nikolai Yezhov, commissar of water transport, deleted, © Courtesy the David King Collection, in Brian Dillon "The revelation of erasure" 1 September 2006. Tate Etc. issue 8: Autumn 2006. http://www.tate.org.uk/context-comment/articles/revelation-erasure, accessed March 13, 2017.

17. Péter Guzli, "We've seen thousands of pictures concerning the attack. However, this one will make you cringe. A simple tourist getting himself photographed on the top of the WTC just seconds before the tragedy ... the camera was found in the rubble!!" Alex Boese, The Museum of Hoaxes. http://hoaxes.org/photo_database/image/tourist_guy, accessed March, 13, 2017.

ARTIST STATEMENT

Horizon Cross: A Parafictional History Through Photographs is a body of work

that dwells within the intersection between truth and fiction in photography. *Horizon*

Cross is informed by real events and historical hoaxes.

Hoaxes, magic and illusion fascinated me as a child. The wonderment of being

duped and confused was often quickly followed by the desire to know how it was done or

better yet, how to do it myself. In middle school, I set up a camera in front of a television

and photographed a science-fiction show. After waiting an interminable week for the film

to be developed and printed, I took the photographs and showed them to friends as proof

of a story I told them about going to outer space. While the illusion of the hoax was

fleeting at best, this began my understanding of the power of the photograph.

I drew inspiration for my photographic hoax from Orson Welles' broadcast of

War of the Worlds (1938), the British Broadcasting Company's April Fools' prank

newsreel on the *Spaghetti Harvest of Ticino, Switzerland* (1957) in which a BBC

commentator gives a perfectly logical explanation of the Swiss 'locals' harvesting

spaghetti from trees, and Woody Allen's film *Zelig* (1983), in which the title character is

edited into historic images and newsreels in a highly convincing manner.

Orson Welles' radio broadcast *War of the Worlds*, demonstrates how using

simulations of normal events, in this case of a radio news broadcast breaking into a

musical performance, can confuse the audience even if they know that on that hour of the

evening the Mercury Theater performs a radio drama. This radio show, performed the night before Halloween became the event that it is today, famous as an unintentional hoax that convinced some of the audience that Earth was under attack by Martians. I find it especially appealing that if information is designed and delivered through the proper medium, it becomes confused with truth: which was the bigger hoax, Welles creating radio theater as the simulacrum of a real news broadcast, or the reporting on the event in which the effect of the radio play was exaggerated? Both became legendary. I see great similarity between *War of the Worlds* and how photography often creates a similar illusion of truth.

The Blair Witch Project (1999) provided me with a great example of a hoax in which the film-makers present a fictional narrative but create enough doubt in the audience's mind for them to believe it may be true, or at least not entirely false. The film-makers claimed to have found the footage, all of which was shot from a first-person point-of-view. Being one of the earliest films to use the new medium of the internet to publicize the film, "By all accounts what has made the film so successful is the Internet. Its Web site, www.blairwitch.com, blurred the line between reality and fiction. It displays "police reports" and newsreel-style interviews that make the movie seem real."[1]

Looking for visual works of art that poetically use concepts of time, the cosmos, and black holes brought me back to Stanley Kubrick's *2001: A Space Odyssey* (1968) and Christopher Nolan's *Interstellar* (2014), the latter of which directly hypothesizes on the effects of a black hole on humans and time.

---

[1] Bernard Weinraub, "At the Movies," *New York Times News* (New York, NY), Aug. 13, 1999.

During the *9th International Istanbul Biennial in* 2005, artist Michael Blum

exhibited the installation *A Tribute to Safiye Behar* that writer Carrie Lambert-Beatty

categorized as a "parafiction" rather than a hoax.[2] Blum's installation, located in the late

Safiye Behar's now condemned home, displayed historic artifacts belonging to the

talented and strong-willed Behar. According to Blum, the narrative of Behar's life was

grand and her contributions to society many. Her life paralleled that of recent Turkish

history, and politics. That she was inspiring to audiences was picked up on by the media

as were Behar's previously overlooked historical contributions. While her life was

intertwined with actual events and people, Safiye Behar was a character of fiction.

To expose a truth, Blum created a lie. Even after the exhibition closed and the

hoax was revealed, Lambert-Beatty writes that, "she (Behar) has acquired a kind of

actuality in the years since: a newspaper article mentioned her among other historical

figures, with no apparent awareness of her connection to Blum or to art at all; the

building she is supposed to have lived in (which has yet to be demolished) is known in

the neighborhood as 'the house of Safiye Behar.'"[3]

To give *Horizon Cross* its authenticity, its fiction must lay entwined with its facts.

Parafiction as Lambert-Beatty defines it:

"Fiction or fictiveness has emerged as an important category in recent art. But, like a
paramedic as opposed to a medical doctor, a parafiction is related to but not quite a
member of the category of fiction as established in literary and dramatic art. It remains a

---

[2] Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *OCTOBER* 129, (2009): 51–84.

[3] Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *OCTOBER* 129, (2009): 54.

bit outside. It does not perform its procedures in the hygienic clinics of literature, but has one foot in the field of the real. Unlike historical fic-tion's fact-based but imagined worlds, in parafiction real and/or imaginary personages and stories intersect with the world as it is being lived. Post-simulacral, parafictional strategies are oriented less toward the disappearance of the real than toward the pragmatics of trust. Simply put, with various degrees of success, for various durations, and for various purposes, these fictions are experienced as fact. They achieve truth-status—for some of the people some of the time, as parafiction pioneer P. T. Barnum might have said."[4]

While creating *Horizon Cross* I looked to several photographers for inspiration. Most important for me is the example of Hippolyte Bayard's *Self-Portrait as a Drowned Man* (1839) because Bayard was the first photographer to accept photography's ability to represent absolute truth and create a false narrative. Nineteenth century photographer Oscar Gustav Rejlander and contemporary artist Jerry Uelsmann manufacture composite images that possess an aura of truth, while photographer Joan Fontcuberta takes such manipulation to the level of hoax. His biography for an exhibition at the Museum of Modern Art in 1986 states, "Fontcuberta endorses the notion that documentary photography does not necessarily yield the truth about its subject, but is simply another style of photography."[5]

Joan Fontcuberta's bodies of work *Herbarium* (1984) and *Sputnik* (1997) both

---

[4] Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *OCTOBER* 129, (2009): 56.

[5] Joan Fontcuberta, Pere Formiguera, Catherine Evans, *Projects 12: Joan Fontcuberta, Pere Formiguera: The Museum of Modern Art, New York, June 18-August 9, 1988* (New York: The Museum of Modern Art, 1988).

create the illusion of historical documents. *Herbarium* relies on the Karl Blossfeldt aesthetic of plants photographed for his botanical catalog *Urformen der Kunst* (1928) to present fictional plants that seem at first glance utterly believable, except that Fontcuberta's are entirely constructed from found objects. Accompanying the images is text in which Fontcuberta constructs a narrative about the "archive of a brilliant if obscure German zoologist, Dr. Peter Ameisenhaufen."[6]

Fig. 1: Karl Blossfeldt, *III,*
1929 (printed 1996),
Photo-pigment ink, 15 ¾ in. x 12 1/8 in.
International Center for Photography.

---

[6] Joan Fontcuberta, Pere Formiguera, Catherine Evans, *Projects 12: Joan Fontcuberta, Pere Formiguera: The Museum of Modern Art, New York, June 18-August 9, 1988* (New York: The Museum of Modern Art, 1988).

Fig. 2: Joan Fontcuberta,
Herbarium: Cala rasca, 1983
Silver gelatin bromide, 26 cm x 22 cm.
Ángels Barcelona, Spain.

Fontcuberta's *Sputnik* series is presented from the point of view of a journalist reporting on the disappearance of cosmonaut (and his dog) Ivan Istochnikov. The project mixes historical documents with photographs and manipulations using Fontcuberta's likeness as the cosmonaut. Casting himself as Ivan Istochnikov (a Russian translation of Fontcuberta's name), Fontcuberta becomes a Zelig-like participant in historical events, but events that never actually happened.

Horizon Cross is informed by the history of hoax photographs and my fascination with the Large Hadron Collider (LHC) in Switzerland. While the experiments at the world's largest particle accelerator are not directly involved with black hole research, some have hypothesized that man-made black holes could be created. A lawsuit to prevent the LHC from conducting its experiments was filed, one scientist claiming

"CERN itself has admitted that mini black holes could be created when the particles collide, but they don't consider this a risk."[7]

Researching more about black holes (the math loses me but the poetics inspire) I discovered that the space-time boundary of a black hole is the event horizon. Scientists hypothesize that the event horizon is the area where gravity becomes so extreme that light will be pulled into it and time will slow down.[8] No light can escape from an event horizon and to an observer outside it, the objects inside, will appear severely slowed down.

Horizon Cross is an alternative history of the Large Hadron Collider. In popular culture, it could be called a prequel. I have imagined into being a community equipped with the rudimentary tools of the early Industrial Revolution as well as concepts a century ahead of their time.

Horizon Cross was a town on the Hudson Bay in northern Ontario Province, established in 1857 and eradicated by 1864. Horizon Cross was settled by a colony of emigrants from Ticino, Switzerland who established the town to freely pursue their scientific-spiritual beliefs. The only known documents from the town are a group of cabinet cards of the townsfolk, a few pages of a diary from the towns sole survivor, two newspaper articles, and ships manifests that show when the occupants of the town first

---

[7] Richard Gray, "Legal bid to stop CERN atom smasher from 'destroying the world,'" *The Telegraph* (London), August 29, 2008.
http://www.telegraph.co.uk/news/worldnews/europe/2650665/Legal-bid-to-stop-CERN-atom-smasher-from-destroying-the-world.html, accessed April 10, 2017.
[8] Craig Wheeler, *Cosmic Catastrophes: Exploding Stars, Black Holes, and Mapping the Universe*, second edition (Cambridge: Cambridge University Press, 2007).

left Switzerland to settle Horizon Cross and when Alice, the town's sole survivor,

returned to Switzerland in 1894.

To portray the inhabitants of Horizon Cross, I needed to create photographic

portraits of fictional people. Like my concept of fact and fiction, my technical process is

a hybrid of modern digital and traditional chemical based photography. My choices of

historic processes are specific to the era in which Horizon Cross existed: albumen prints

mounted on cardstock that have been letter pressed with era appropriate graphic design

and fonts. Cabinet cards are a medium made for portraits; presenting this body of work as

cabinet cards allows me to reference a specific moment in time through the use of

historically appropriate photographic processes as well as to explore portraiture, and

create photographic artifacts. In some photographs I have combined recycled imagery (all

of which is in public domain) from early nineteenth century paintings of land and

seascapes as photographic backdrops.

Two nineteenth century images that helped inform my approach to the

manipulation of my portraits are engravings of John C. Calhoun and Abraham Lincoln by

A.H. Ritchie and William Pate respectively. The mezzotint portrait of Calhoun was based

on a daguerreotype created by Mathew Brady.[9] Calhoun died in 1850, fifteen years

before Lincoln. The images are identical except that Lincoln's head has been inserted on

to the body of Calhoun and the titles on the books next to him have changed. The

---

[9] "Title: John C. Calhoun / painted by T. Hicks; likeness from a daguerreotype by
Mathew Brady; engraved by A.H. Ritchie." Library of Congress,
http://www.loc.gov/pictures/item/2003679757/

manipulated engraving of Lincoln (based on a photograph by Brady, the same portrait that is used on the U.S. five-dollar bill) was published circa 1865, after the President's death.[10] It is generally believed that it was done because no heroic photographs were available of Lincoln after his assassination. While it has been debated who created the second image, no one ever took credit.

This example demonstrates not just a manipulation of the aesthetic image but also of time, mortality and identity. One could assume that images of other bodies would have been available to the engraver, who had rendered other presidents, but the artist chose a politician with a dramatically opposite political point of view to Lincoln's. The only other alteration in the print are the words on the papers to the right of the figures. In the 'original' Calhoun engraving the papers read, "strict constitution," "free trade," and "the sovereignty of the states." The words in the Lincoln print were changed to, "constitution," "union," and "proclamation of freedom." This set of images is the basic blue-print of how I would begin to create fictional photographic portraits.

---

[10] "Summary: Print is a composite. The head of Abraham Lincoln is superimposed on the figure and background of an earlier print by A.H. Ritchie showing John C. Calhoun, 1852," Library of Congress http://www.loc.gov/pictures/item/2003654314/

Fig. 3: Alexander Hay Ritchie
John C. Calhoun, circa 1852,
Mezzotint, New York: A.H. Ritchie & Co., Library of Congress.

Fig. 4: William Pate
Abraham Lincoln, [1865?], Mezzotint,
New York, Published by William Pate, Library of Congress.

INTRODUCTION

In his *Self Portrait as a Drowned Man* of 1840, Hippolyte Bayard depicts himself

as a corpse that has started to decompose. Bayard's statement on the back of the

photograph makes his intent clear:

"The corpse which you see here is that of M. Bayard, inventor of the process that has just been shown to you. As far as I know this indefatigable experimenter has been occupied for about three years with his discovery. The Government, which has been only too generous to Monsieur Daguerre, has said it can do nothing for Monsieur Bayard, and the poor wretch has drowned himself. Oh the vagaries of human life...! ... He has been at the morgue for several days, and no-one has recognized or claimed him. Ladies and gentlemen, you'd better pass along for fear of offending your sense of smell, for as you can observe, the face and hands of the gentleman are beginning to decay..."[11]
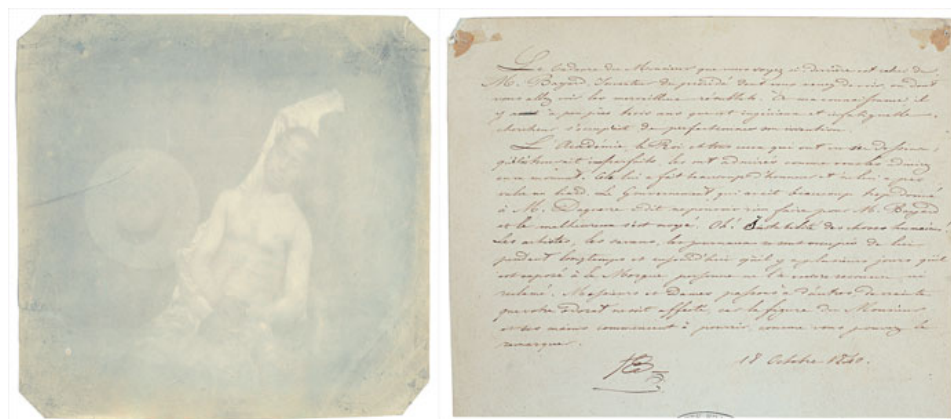
Fig. 5. Hippolyte Bayard, *Self-portrait called, "Drowned'* with text on the verso, October 1840, Direct positive on paper. Societé français de photographie.

---

[11] John Hannavy, *The Encyclopedia of Nineteenth Century Photography* (London: Routledge, 2008), 124.

Only months after photography's official inception, Bayard uses the photograph's uncanny ability to confuse an audience's perception by means of its inherent ability to sharply mimic reality. *Self Portrait as a Drowned Man* is the first use of a photographic image to create a hoax or a false narrative to promote an artist's (political) agenda.

HOAXES AND THE HISTORICAL NARRATIVE OF PHOTOGRAPHY

On August 19th 1839, Louis Jacques Mandé Daguerre demonstrated a process, for which patent No. 8194 was later issued on, "A New or Improved Method of Obtaining the Spontaneous Reproduction of all the Images Received in the Focus of the Camera Obscura" to a joint meeting of the Academy of Fine Arts and the French Academy of Science: because of this, 1839 is the commonly accepted start date of photography. Even before his direct positive process became wildly successful, the French government paid Daguerre a lifetime pension for the rights and then donated this new process to the world.[12]

As is true with many inventions, there was an international synergy happening at the time of the invention of photography. Gentlemen scientists had been experimenting with various processes in the preceding years only to fall short by mere months of claiming the prize of inventing photography. Although the first fixed photographic image was actually made in 1826, when Joseph Nicéphore Niépce created *View from the Window at Le Gras* and William Henry Fox Talbot successfully created and fixed positive photographic images from paper negatives in England by 1834 and presented his findings to the Royal Society in January 1839, the birth of photography is attributed solely to Louis Daguerre.

---

[12] Naomi Rosenblum, *A World History of Photography*, 4th edition (New York: Abbeville Press, 2007), 18.
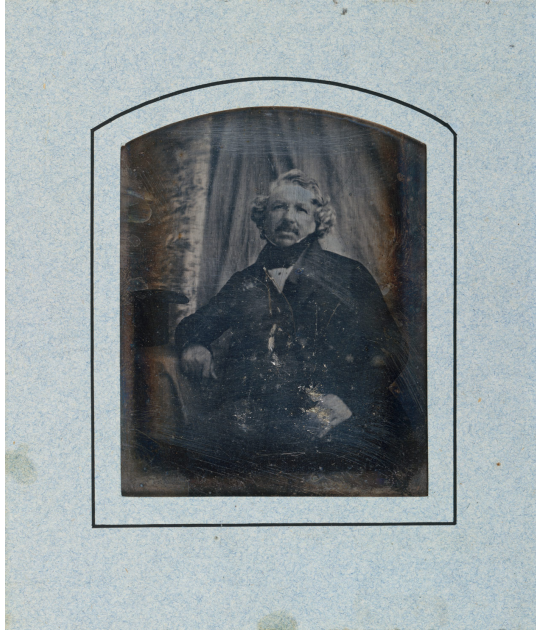
Fig. 6: Pierre-Ambrose Richebourg *Louis-Jacques-Mandé Daguerre, circa 1844*. Gilman Collection, Metropolitan Museum of Art.

Despite this 'first and second' seemingly exclusive competition between Daguerre and Fox Talbot, a third contender for the title of inventor of photography is Hippolyte Bayard. Bayard, simultaneously with Daguerre and Fox Talbot, developed a direct positive photographic process that he planned to present to the French Academy of Sciences but was persuaded by François Arago, a member of the Academy and friend of Daguerre, to postpone his presentation.[13] Bayard's reaction to this subterfuge was to create his *Self Portrait as a Drowned Man*, the first staged photographic image or simulacrum, which is to say, it is an image or representation of someone rather than the person themselves.

---

[13] John Hannavy, *The Encyclopedia of Nineteenth Century Photography* (London: Routledge, 2008), 123.

Daguerreotype portraits were a one of a kind direct positive image on a highly-polished metal surface that was usually enshrined in a small hinged box with a velvet interior and protective glass over the fragile image. Technology quickly evolved and with the invention of creating in-camera negatives on glass and paper in the 1850s, albumen prints became the way to create a final print or multiples of a photographic image. From 1854 until the early 1900s the carte-de-visite followed by the cabinet card were popular ways for people to collect and display photographs. Both types included albumen prints mounted on cardboard; cabinet cards were typically 4.25" x 6.5" board, with the photographer's studio name, address and any other information printed on either or both the front and the back. [14]

Despite the fatalistic tone of Bayard's *Self-Portrait as a Drowned Man* of 1840, he continued with his photographic experimentation. Bayard pursued a career as an architectural photographer and participated in the Mission Heliographique with Gustave LeGray, Henri LeSecq, O. Mestral, and Edouard Baldus. Le Gray is credited with making the first photographic combination print, a photo technique that inadvertently would become a tool for hoax photography; combination printing is a darkroom technique of taking two or more photographic negatives and combining them into one positive print. Le Gray used this technique while photographing architecture.[15] In a single image, the sea and the sky would be at extremely different exposure times, making it impossible to

[14] Elizabeth Reilly, "Analysis of the card photograph mounts and imprints of nineteenth century Rochester portrait photographer J.H. Kent, in the George Eastman House collection." (graduate thesis Ryerson University, Toronto, ON, 2007).

[15] Naomi Rosenblum, *A World History of Photography*, 4th edition (New York: Abbeville Press, 2007), 109.

print detail in one or the other at the same time. Le Gray would therefore make two different exposures, one for the sea and the other for the sky, combining the negatives in the darkroom and creating a final print with good tonal ranges for both areas. Artists from Henry Peach Robinson (1839-1901) to Jerry Uelsmann (1934-) have used this process to create dramatic photographs that can confuse a viewer's perception of what constitutes the actual event.

Fig. 7: Henry Peach Robinson, *Fading Away*, 1858,
The Royal Photographic Society at the National Media Museum.

Fig. 8: Jerry N. Uelsmann, Untitled, 1976, printed 1980, Gelatin silver print,
Metropolitan Museum of Art. © Jerry N. Uelsmann.

DEFINITIONS: WHAT A HOAX IS AND IS NOT

A photographic hoax can start as a personal or political statement, proof of an artist's abilities, or just a simple prank to see if others can be fooled; all include unvetted facts that have avoided critical analysis or scientific rigor by an unwitting audience. The Oxford English Dictionary defines a hoax as:

"An act of hoaxing; a humorous or mischievous deception, usually taking the form of a fabrication of something fictitious or erroneous, told in such a manner as to impose upon the credulity of the victim."[16] A hoax is usually created by an individual with the intent to make a personal statement as opposed to financial gain: if a hoax's sole purpose is for the financial gain of the creator it amounts to fraud.

Folklores, urban myths and conspiracy theories can be the inspiration for a photographic hoax. Taking advantage of existing stories within the culture a hoax photograph 'proves' something from a narrative which seemed improbable or existed only under severe doubt and had no previous proof. Folklore stories such as Bigfoot, the Loch Ness Monster, Jackalopes, UFOs, fairies, and spirits all had existed before photography's invention. The hoax image creates validity for a narrative's shaky pretense.

---

[16] *OED Online*. March 2017. Oxford University Press, accessed April 04, 2017, http://www.oed.com/view/Entry/87426?result=1&rskey=4d6RbX&

While not all pranks are hoaxes, pranking can be incorporated into a hoax. The whoopee-cushion sat upon by an unsuspecting dupe only confuses the signs and signifiers for a few moments, until the audience understands the prank and then the joke is over. But if a prank goes on long enough, it can become a hoax.

Bayard's first photographic hoax is one in a long line of art historical hoaxes. *The Travels of Sir John Mandeville* first appeared in the mid fourteenth century as a book with illustrations of a Knight's travelogue to distant places and foreign countries.[17] The illustrations helped support the fanciful stories of dog headed men and people with faces on their chests and backs of the headless bodies.

Fig. 9: (detail) Anonymous, 'People of Tracota, and Cynocephales, '*The Travels Of Sir John Mandeville*, 1430, Ink and pigments on vellum, British Library.

---

[17] Alex Boese, *The Museum of Hoaxes A Collection of Pranks, Stunts, Deceptions, and Other Wonder Stories Contrived for the Public from the Middle Ages to the New Milennium* (New York: Dutton Adult, 2002).

Immediately popular, the manuscript influenced the public's perception that this was a truthful document and indeed, their perceptions were not unfounded; the earth had not been fully explored and so there was no way to fact check Mandeville's stories. The tale is written as a diary in the first person singular. Adding to its hoax-like nature is that the true writer's identity is unknown, the author most likely having used a pseudonym. By combining a diary-like account of the world with a false identity of the author and images for visual 'proof,' *The Travels of Sir John Mandeville* has all the components of a hoax.

In 1496, Michelangelo created the sculpture *Resting Cupid*. The finished sculpture was then buried in acidic earth and weathered to make it appear ancient and was then sold by an art dealer to Cardinal Raffaello Riario of San Giorgio. When the truth was discovered, it was considered to be a fraud rather than a prank or hoax, and the art dealer retuned the money to the Cardinal. Michelangelo was allowed to keep his payment.[18]

---

[18] Alex Boese, *The Museum of Hoaxes A Collection of Pranks, Stunts, Deceptions, and Other Wonder Stories Contrived for the Public from the Middle Ages to the New Milennium* (New York: Dutton Adult, 2002).

PHOTOJOURNALISM AND THE ART OF THE MANIPULATED IMAGE

From its very beginnings in the 1850s, the history of photojournalism is filled

with images and events that are perceived as authentic and true but have been

manipulated to deceive the viewer. Early examples of photographic manipulation, which

spurred on the current debate of journalistic ethics, are Alexander Gardner's 1863 staged

photographs *A Sharpshooter's Last Sleep* and *The Home of a Rebel Sharpshooter*.[19]
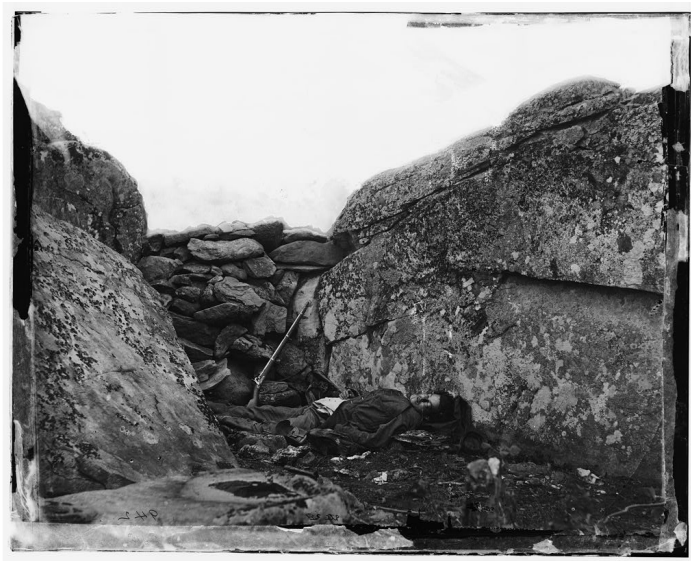
Fig. 10: Alexander Gardner, *Home of a Rebel Sharp Shooter*,
July, 1863, Albumen silver print, Museum of Modern Art.

---

[19] Alexander Gardner, *Gardner's Photographic Sketch Book of the War* (Washington,
DC: Philp Solomons, 1865-1866).

Fig. 11: Alexander Gardner, *Sharp Shooter's Last Sleep*,
July 1863, Albumen silver print, Library of Congress.

The photographs depict different locations at the Gettysburg battlefield but contemporary

analysis reveals that the photographer staged the same body for both images. Presumably,

the photographer (and his assistants) moved the body to create more dramatic images.

These images were then passed on to the public as documents of the battle with no

mention of the photographer's duplicity.[20]

When a government uses the techniques of photographic manipulation such as

composite printing and cropping to enforce power over a populace or to restate a history

it becomes propaganda rather than a hoax. A government's intention is simply a fraud to

---

[20] William A. Frassanito, *Gettysburg: A Journey in Time* (Gettysburg: Thomas
Publications, 1996).

gain and hold power. It is devoid of any irony, humor, mischief, or self-expression and is only misinformation designed to confuse its population and enhance its control.

An early government use of photographic manipulation can be seen in Mathew Brady's combination print of *Sherman and his Generals* of 1865.[21] William Tecumseh Sherman and his generals posed together at Brady's Washington, DC studio, except for General Francis P. Blair, whose portrait was added later. At face value, there is nothing sinister about this action but it displays that the technique and intent to manipulate a photograph falls short of fact and highlights the photograph's inherent power to seduce and persuade.

Fig. 12: George N. Barnard, *Sherman and His Generals*, 1865,
Albumen print, Art Institute of Chicago.

---

[21] George N. Barnard, *Sherman and His Generals*, 1865, albumen print from collodion negative, 10 1/8 in. x 14 1/8 in., The Art Institute of Chicago, Hugh Edwards Photography Purchase Fund, 1969.502.

WILLIAM MUMLER AND THE CASE OF SPIRIT PHOTOGRAPHY

Toward the middle of the nineteenth century the daguerreotype was replaced by the wet plate collodion process. The popular cultural phenomenon of Spiritualism found its natural medium in spirit photography in which photographers and spiritualists made portraits of the living and the visible trace of their loved one's spirit. The most famous practitioner of this genre of photography was its creator, William Mumler. Setting up business first in Boston and later New York City, Mumler's career as a spirit-photographer flourished until 1869, when New York City took him to court for fraud.[22]

Mumler's sensational trial included professional hoaxer P.T. Barnum, who gave testimony for the prosecution. Barnum argued that Mumler was preying on the grief of a person as well as using deceptive combination printing. Barnum had a portrait of himself made with the spirit of Abraham Lincoln hovering over him. Using composite printing to create the image, Barnum testified that this was the technique used by Mumler. The trial was dramatic and included other celebrities such as the Mayor of New York, who defended Mumler. During the trial the authenticity of Spiritualism was never debated, only whether the photographs depicted real spirits. While public opinion was against Mumler, in the end he was found not guilty.

---

[22] Louis Kaplan, *The Strange Case of William Mumler, Spirit Photographer* (Minneapolis, MN: University of Minnesota Press, 2008).

Having incurred huge debts and a damaged reputation during the trial, Mumler took his business back to Boston, but it really never recovered. In 1872, Mary Todd Lincoln, widow of Abraham Lincoln, arrived at Mumler's Boston studio using the false name of Mrs. Lindall. The resulting photograph shows the widow Lincoln with the spirit of Abraham Lincoln draping his arms over her (this last photograph of the former First Lady oddly mirrors Barnum's from the time of the trial).

Fig. 13: William H. Mulmer, *CDV of Mary Todd Lincoln with her deceased husband, President Abraham Lincoln*, 1872, Albumen silver print mounted on card. Lincoln Financial Foundation Collection, Allen County Public Library.

History tends to view Mumler and all other spirit-photographers as creators of hoaxes at best or charlatans making money off grieving people at worst. While Barnum demonstrated that a person could make an image that looks like a spirit photograph, it was never proven how Mumler created his. Mumler's claim that these were photographs of spirits has never been entirely disproven.

Less ominous than Mumler's but equally longstanding is the hoax of the

Cottingley Fairies. In 1917 sixteen-year old Elsa Wright and her nine-year old cousin

Frances Griffiths created several photographs depicting scenes of the girls interacting

with fairies alongside a West Yorkshire stream.

Fig. 14: Elsie Wright and Frances Griffiths, *Alice and Leaping Fairy*, 1920
National Media Museum/Science & Society Picture Library, Leeds
College of Art.

Created by children experimenting with a camera, it was presented to their parents as an

honest document. Frances later recounted that, "it was just Elsie and I having a bit of fun

and I can't understand to this day why they were taken in."[23] If the girls had confessed, the staged photographs would have passed quickly as a prank but because they were presented to an audience who was ready to accept the images as truthful, the Cottingley Fairies instead became a hoax.

Their mother happened to believe in fairies and passed the photographs on to Edward Gardner of the Theosophist Society, who then passed them along to Sir Arthur Conan Doyle. Doyle, in a lapse of critical analysis, published the fairy photographs as documents of an authentic event in the December 1920 issue of *The Strand Magazine*.[24]

That Doyle, who created one of the most famous analytic minds in literary history with Sherlock Holmes, published and argued in favor of what are in retrospect obviously staged photographs just proves that the spiritual and faith-based part of the psyche can trump the analytical. For Doyle, the photographs proved the existence of fairies.

---

[23] Elaine Hatfield, Richard L. Rapson, *Flimflam Artists: True Tales of Cults, Crackpots, Cranks, Cretins, Crooks, Creeps, Con artists, and Charlatans* (Bloomington, IN: Xlibris Corporation, 2011) 113.
[24] Arthur Conan Doyle, "Fairies Photographed," *The Strand Magazine*, December 1920, 463-468.

THE SOKAL HOAX

Of the many hoaxes of the twentieth century, the one that most gets to the heart of the matter is the Sokal Hoax of 1996. Physics professor Alan Sokal was "fed up with what he sees as the excesses of the academic left," and created the hoax as a satirical protest.[25] Sokal's article "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity" was published in Duke University's academic journal *Social Text.* Sokal's hoax was his personal political statement on how, in the academic community, the (post)modern philosophies of the Humanities influence the studies, research and conclusions of the Physical Sciences. Alex Boese summarizes the paper by saying, "Sokal made the case that recent developments in the scientific concept of 'quantum gravity' pointed the way toward a future in which science would be freed from the 'tyranny of 'absolute truth' and 'objective reality.' Or, to put it another way, he argued that the traditional concept of gravity was just a capitalist fiction that would be made irrelevant by the socialist/feminist/relativist theory of 'quantum gravity.'"[26]

While Sokal could have publicized his objections to academia in a more

---

[25] Janny Scott, "Postmodern Gravity Deconstructed, Slyly," *New York Times*, May 18, 1996.
[26] Alex Boese, "The Museum of Hoaxes," http://hoaxes.org/archive/permalink/the_sokal_hoax, accessed March 10, 2017.

conventional way, instead he presented his point of view as a satirical prank that quickly

attained the status of hoax. It is worth noting that Sokal revealed his hoax in an article in

the journal *Lingua Franca* that appeared concurrently with the *Social Text* article. [27]

      Social Text did not properly fact check Sokal's paper, which gets to the kernel of

all hoaxes: information that sounds right but goes unchecked. The hoax gives just as

much truth as needed, whether the 'proof' is a photograph as with the Cottingley Fairies

or in Sokal's case with the language and layout accepted as the norm in academia. As

was true of Mary Todd Lincoln and Mumler's other clients, the viewer or reader's less

analytical emotions and personal perspectives supersede the need for additional,

undeniable proof.

---

[27] Alan D. Sokal, *The Sokal Hoax: The Sham That Shook the Academy* (Lincoln: LinguaFranca Books, University of Nebraska Press, 2000).

PHOTOGRAPHIC MANIPULATIONS IN THE TWENTIETH CENTURY

Continuing the tradition begun by Mathew Brady with the image of *Sherman and His Generals*, governments manipulated photographs well into the twentieth century. Joseph Stalin notoriously removed first Abel Yenukidze, who was executed at the command of Nikolai Yezhov, and eventually Nikolai Yezhov himself was removed from photographs with Stalin. [28] In a similar act of erasure, former insider Bo Gu was removed from photographs alongside Mao Zedong.

Fig. 15: Anonymous, Undated photograph of Voroshilov, Molotov and Stalin, with Nikolai Yezhov, © Courtesy the David King Collection.

---

[28] David King, *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia* (New York: Metropolitan Books, 1997).

Fig. 16: Undated photograph of Voroshilov, Molotov and Stalin, with Nikolai Yezhov, commissar of water transport, deleted, © Courtesy the David King Collection.

Less brutal and more subtle than the previous examples was the removal of the horse handler in the powerful photo of the mounted, sword bearing Benito Mussolini. The photograph mimics another famous propaganda piece, the painting of *Napoleon Crossing the Alps (*1801-1805) by Jacques-Louis David. Both images depict rulers on horses, arms raised in dramatic gestures, and from similarly low to the ground vantage points. Both images are clearly exaggerated, but Mussolini's image seems more truthful, more real, due to the fact that it is a photograph versus a painting.

PHOTOGRAPHIC HOAX USHERS IN THE TWENTY-FIRST CENTURY

While it seems entirely plausible that Sir John Mandeville could create a hoax in an era when the planet had not been fully mapped, scientific methods had not been developed and fact checking was impossible, that all these things are now possible has done nothing to hinder the proliferation of hoaxes. That large and pervasive amounts of facts and fiction blend together online, through cable and wirelessly in our current Information Age seems to fulfill the prophecies of Marshal McLuhan.[29] The internet now allows anyone to distribute and consume images, writing and other forms of information. Mainstream media and an individual's personal rants can both be displayed on the same screen, which democratizes them or gives the illusion they both carry the same validity. Websites, like straight photographs, when taken at face value look like the truth. While a hoax can be perpetrated without photography, the inclusion of a photograph lends the hoax the perceived validity of the simulacrum.

Ushering in the twenty-first century were the terrorist attacks of September 11 2001. Beyond the traditional way of gathering information from print media, radio and television, the relatively new medium of the internet was fully incorporated into most Americans lives as a way to receive information. As the tragic events were being reported

---

[29] Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964).

by the mainstream media, a photographic hoax erupted on the internet almost immediately.

Soon after the attacks the image of 'Tourist Guy' appeared, in which a man standing on the observation deck of one of the World Trade Center towers does not see an airplane rushing toward the building below him.

Fig. 17: Péter Guzli, Tourist Guy. The Museum of Hoaxes.

Dark humor or poor taste led to the doctoring of the image by Hungarian Péter Guzli, who later admitted that, "this was a joke meant for my friends, not such a wide audience."[30] Like the Cottingley Fairies, the hoax image got away from the author. Tourist Guy was a turning point in the recycling of information through the internet, when an image meant to be shared amongst friends went 'viral.' Hoaxes such as Tourist Guy and accusations of hoaxes are at the center of September 11th conspiracy theories,

---

[30] Jeffrey Benner, "He's the Real Tourist Guy," *Wired News*, https://www.wired.com/2001/11/hes-the-real-tourist-guy, accessed March 14, 2017.

for which the internet has proved to be the best delivery system for taking a prank to the

level of hoax in a spectacularly short period of time.

CONCLUSION

Our technology has sped up the sharing of information, be it fact or fiction. The

same tools that can be used for fact checking can also be used to spread misinformation

and disinformation. The internet has democratized how the information is received,

creating a visual equality of personal blogs with that of mainstream news outlets.

Information on a computer screen creates a similar illusion as photographs, they

can appear factual and anyone can make them. The result is that viewers will accept the

images that they want to believe are truthful.

"Truthiness" is a recently coined term that describes how people perceive

information based on their feelings as opposed to facts.[31] If one believes in spirits, then

one may be more accepting of spirit photography as proof. Hoaxes can be a way to

express oneself and expose infallibilities in perception, but more ominously they can

transform into propaganda. *Horizon Cross* is a reminder that truth is elusive, and that the

allure of media, such as photographs and the internet, must be tempered with one's

dedication to critical analysis.

---

[31] Stephen Colbert, *The Colbert Report*, television, (October 17, 2005: New York, NY: Comedy Central).

REFERENCES

Benner, Jeffrey. "He's the Real Tourist Guy," *Wired News, 2001.*
https://www.wired.com/2001/11/hes-the-real-tourist-guy.

Boese, Alex. *The Museum of Hoaxes: A Collection of Pranks, Stunts, Deceptions, and Other Wonder Stories Contrived for the Public from the Middle Ages to the New Milennium.* New York: Dutton Adult, 2002.

Colbert, Stephen. *The Colbert Report*, Television. October 17, 2005. New York, NY: Comedy Central.

Doyle, Arthur Conan. "Fairies Photographed." *The Strand Magazine*, December 1920, 463-468.

Gardner, Alexander. *Gardner's Photographic Sketch Book of the War.* Washington, DC: Philp Solomons, 1865-1866.

Gray, Richard. "Legal bid to stop CERN atom smasher from 'destroying the world,'" *The Telegraph* (London), August 29, 2008.

Fontcuberta, Joan, Pere Formiguera, Catherine Evans. *Projects 12: Joan Fontcuberta, Pere Formiguera: The Museum of Modern Art, New York, June 18-August 9, 1988.* New York: The Museum of Modern Art, 1988.

Frassanito, William A. *Gettysburg: A Journey in Time.* Gettysburg: Thomas Publications, 1996.

Hannavy, John. *The Encyclopedia of Nineteenth Century Photography.* London: Routledge, 2008.

Hatfield, Elaine, Richard L. Rapson. *Flimflam Artists: True Tales of Cults, Crackpots, Cranks, Cretins, Crooks, Creeps, Con artists, and Charlatans.* Bloomington, IN: Xlibris Corporation, 2011.

Kaplan, Louis. *The Strange Case of William Mumler, Spirit Photographer.* Minneapolis, MN: University of Minnesota Press, 2008.

King, David. *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia.* New York: Metropolitan Books, 1997.

Lambert-Beatty, Carrie. "Make-Believe: Parafiction and Plausibility," *OCTOBER* 129, (2009): 51–84.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.

Wheeler, Craig. *Cosmic Catastrophes: Exploding Stars, Black Holes, and Mapping the Universe*, second edition. Cambridge: Cambridge University Press, 2007.

"Word of the Year, 2016." *Oxford Dictionaries*, Oxford University Press, 2017. Accessed March 14, 2017. https://en.oxforddictionaries.com/word-of-the-year/word-of-the-year-2016.

Reilly, Elizabeth. "Analysis of the card photograph mounts and imprints of nineteenth century Rochester portrait photographer J.H. Kent, in the George Eastman House collection. Graduate thesis Ryerson University, Toronto, ON, 2007.

Rosenblum, Naomi. *A World History of Photography*, 4th edition. New York: Abbeville Press, 2007.

Scott, Janny. "Postmodern Gravity Deconstructed, Slyly." *New York Times*, May 18, 1996.

Sokal, Alan D.. *The Sokal Hoax: The Sham That Shook the Academy*. Lincoln: LinguaFranca Books, University of Nebraska Press, 2000.

Weinraub, Bernard, "At the Movies," *New York Times News* (New York, NY*)*, Aug. 13, 1999.

APPENDIX A: A BRIEF HISTORY OF HORIZON CROSS

Based on a true story.

"I render what I can see, and photograph what I can not"

Otto Maxwell

Horizon Cross was a town settled on the James Bay in northern Ontario in 1857 by 115 emigrants. [*] from Ticino, Switzerland, to execute their scientific-spiritual beliefs. Surviving ship manifests show three vessels were hired to transport the emigrants, livestock and equipment to an area just south of the Hudson Bay. A hand written note in those manifests indicate that the captain stated, "une ruche comme et concentré."[**]

When first established in 1857, Horizon Cross was officially incorporated as 'Little Horizon Cross.'[***]As per governing law, Horizon Cross had installed a Morse code telegraph line to the nearest settlement of Moose Factory, in the spring of 1858. The telegraph was used only occasionally in the colony's first year to ask weather conditions in Moose Factory and to coordinate a few supply pick-ups. [*] In 1864 the Canadian government had declared Horizon Cross 'Nonexistent/abandoned'.

The sole recorded survivor of Horizon Cross was a woman only known as Alice. The only surviving artifacts from the town are a few pages of Alice's diary and her box of

---

[*] Ironically, this was the exact population of the Roanoke Colony, 1587-1590.
[**] "Hive like and focused"
[***] Perhaps a code for 'L.H.C', short for Large Hadron Collider.
[*] Location coordinates: 51.2625° N, 80.5930° W

cabinet cards of the townsfolk. [**] The photographs primarily depict the citizens of

Horizon Cross after the 'event' of September 2nd, 1859.[***]

"The Event" as Alice labeled it in her diary happened in the mineshaft at the

town's north-western edge. All historians agree, an explosion happened. But the cause

and effect on the townsfolk is still debated by these same historians. Officially, the

explosion was described as a detonation of black powder that ignited a reserve of

underground natural gas veins that crossed under the town of Horizon Cross.

The explosion devastated the town, burying the majority of its population under

rubble. An ensuing fire engulfed any and all structures that were left standing. Apparently

anyone not killed immediately by the explosion was left with severe injuries but because

the telegraph was destroyed and the onset of the Canadian winter was imminent, their

fate was sealed.

Not everyone accepts the official history of the destruction of Horizon Cross.

Some historians with opposing views say the official story completely discounts the

photographic record of Alice's cabinet cards and written diary. According to this line of

reasoning the town had been preparing for this day and the event was no accident, rather

it was a planned and well-executed experiment. The photographs were intended as

documents, having been created by the town's photographer Otto Maxwell of the

Institute.

[**] The case of which is strikingly similar to the discovery of Robert Capa's Mexican
Suitcase and the recent discovery of a massive cache of negatives in a storage unit kept
by Chicago area street photographer, Vivian Maier.
[***] Known as the Carrington Event, the historical solar flare of 1859.

The project leader, who was much revered by the townsfolk, was H. Boson.[*] H. Boson delivered weekly sermons, preaching new math formulas to the citizens of Horizon Cross. The crowd always strained to understand H. Boson's words better, believing that clear thought results in enlightenment. H. Boson, who had guided the émigrés from Switzerland and who was the most knowledgeable as to the colony's purpose, was the first killed in the event. H. Boson was last seen entering the mine with the three others on September 2nd, 1864.

The government of Horizon Cross was set up with les Ingénieurs, or The Engineers, in charge of creating an infrastructure for the 115 inhabitants. The spiritual department, known as la Production d'étrangeté, or the Strangeness Production,[**] provided guidance for the inhabitants to meditate on the math of the miners and to prepare for The Event. Charged with documenting information and keeping it circulating between the two branches of the government was l'Institut, or The Institute.

Otto Maxwell was the Head of Photography at The Institute. Maxwell took it upon himself to document the town's inhabitants and presumably, its architecture. Her diaries make it clear that Alice learned about photography and optics from Maxwell while still in grade school, before the ocean journey to Horizon Cross. She had helped around The Institute and was honored to be asked by H. Boson personally, to hike to the bluff over the town and make a photograph of the valley and the town on the day of the event. H. Boson warned Alice to be especially careful since she would have to do this

---

[*] Named in honor of the Higgs boson particle.
[**] Strangeness Production *iopscience.iop.org/article/10.1088/1742-6596/455/1/012005/pdf*

task by herself. But Alice knew she could make it to the bluff and back with a camera kit. Her diary records that the last Alice saw of H. Boson was when the great preacher descended into the mineshaft whilst Alice set off to hike up above the town.

Alice set her equipment up at the 'Eagles Nest,' a jutting rock formation to which she had been to several times to practice with Maxwell. She set up and was looking down at the valley. The sun was bright, visibly pulsating. And then it happened. Alice never could explain it more other than to say that the town of Horizon Cross was "there and not there." One obvious change was the sounds of birds and insects, on that warm autumn day, had instantly vanished. At which point, Alice quickly packed her photographic equipment and rushed back to the Institute.

Over the next seventeen months Alice would help Otto Maxwell photograph not only the surviving townsfolk and their mutations, she was also awarded the unhappy task of documenting the ravages to Maxwell's body. The fate of heavy gravity seemed to torment him more than any other survivor.

Alice found that she herself did not contract the time disease from that initial explosion: she attributed this to being outside of the radius of the experiment in the mine. Alice worked diligently at her photographic project of documenting the ravages of the event on the inhabitants of Horizon Cross, whose bodies were being worn away by gravity and the aftereffects of the event.

When supplies became scarce and the stability of the town became unsustainable, Alice left with two satchels of information including her private papers and the photographs she had made. As she left the confines of Horizon Cross, she reentered that

timestream which has flowed forty years into the present. In 1899, the seventy year old Alice, looking half her age, retuned by ship to Switzerland.[*]

Although she did not know it at the time, this was all to plan. Alice was a patsy or dupe, whose purpose in the community was to survive and take the results back to Switzerland. Wanting to shield her from the stress of knowing that she would lose everything, it had been decided that Alice would never be told of her role or of the greater plan for Horizon Cross. The townsfolk would martyr themselves with the faith that their lives would be exchanged for the ultimate gain of vastly important knowledge.

No trace of Horizon Cross has ever been located: not a single skeletal or architectural remain.[*] A search party found the telegraph cables several kilometers away from the location of the town, far out into the forest. The cables were melted and charred.

---

[*] "ALICE" is the acronym for <u>A</u> <u>L</u>arge <u>I</u>on <u>C</u>ollider <u>E</u>xperiment, one of the largest experiments in the world devoted to research in the physics of matter at an infinitely small scale. ALICE is one of seven detector experiments at the Large Hadron Collider at CERN. The other six are: ATLAS, CMS, TOTEM, LHCb, LHCf and MoEDAL.
[*] Horizon Cross is a combination of event horizon, and a cross, a symbol for religion.

APPENDIX B: LIST OF PLATES

1. *Presentation View,* cabinet card on metal easel, 2017

2. *Cabinet Card, The Ballard Institute,* 1857-1864, ink, letterpress on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff. The backs of cabinet cards were used historically by photography studios as advertising space. The design is based on one from of a nineteenth century photographic studio in Louisville, Kentucky, 2017.

3. *Townsfolk #2 Pious,* gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

4. *Townsfolk #4, Trapper*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

5. *Townsfolk #7, Engineer*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

6. *Townsfolk #8, Waiting*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

7. *Townsfolk #7, Glance*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

8. *Townsfolk #8, Appropriation 1*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

9. *The Trials of Otto Maxwell #1, After Bayard*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

10. *The Trials of Otto Maxwell #2, The Arguers, after Marie-Elena*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

11. *Spaghettification #1*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

12. *Townsfolk # 12, Safety and Security*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

13. *Townsfolk # 17, Manipulator*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

14. *Townsfolk # 77, 0º*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

15. *Townsfolk # 15, Post*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

16. *Trials of Otto Maxwell, These Memories Are Not Just Yours*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

17. *Townsfolk #18,* , gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

18. *Townsfolk #22, Spaghettification 2*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

19. *Townsfolk # 17, Doll*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

20. *Townsfolk #72, Otto Maxwell*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

21. *Trials of Otto Maxwell, Skinning*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

22. *Townsfolk # 117, Appropriation 2*, gold toned albumen print on cardstock, 4 ¼ in. x 6 ½ in. Louisville, Kentucky, Collection of Tom LeGoff, 2017.

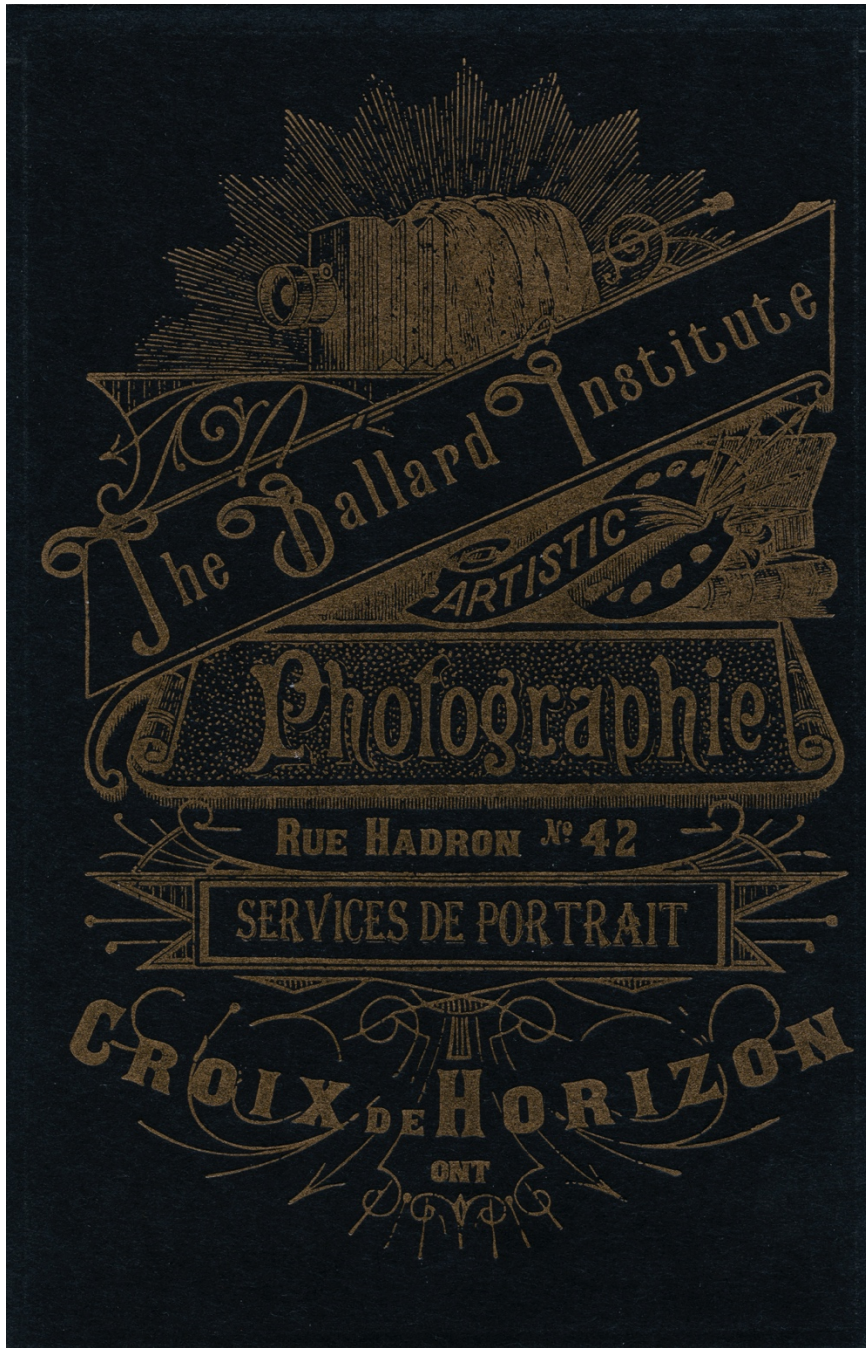Plate 1: Presentation View, cabinet card on metal easel

Plate 2: Logo, back of cabinet card

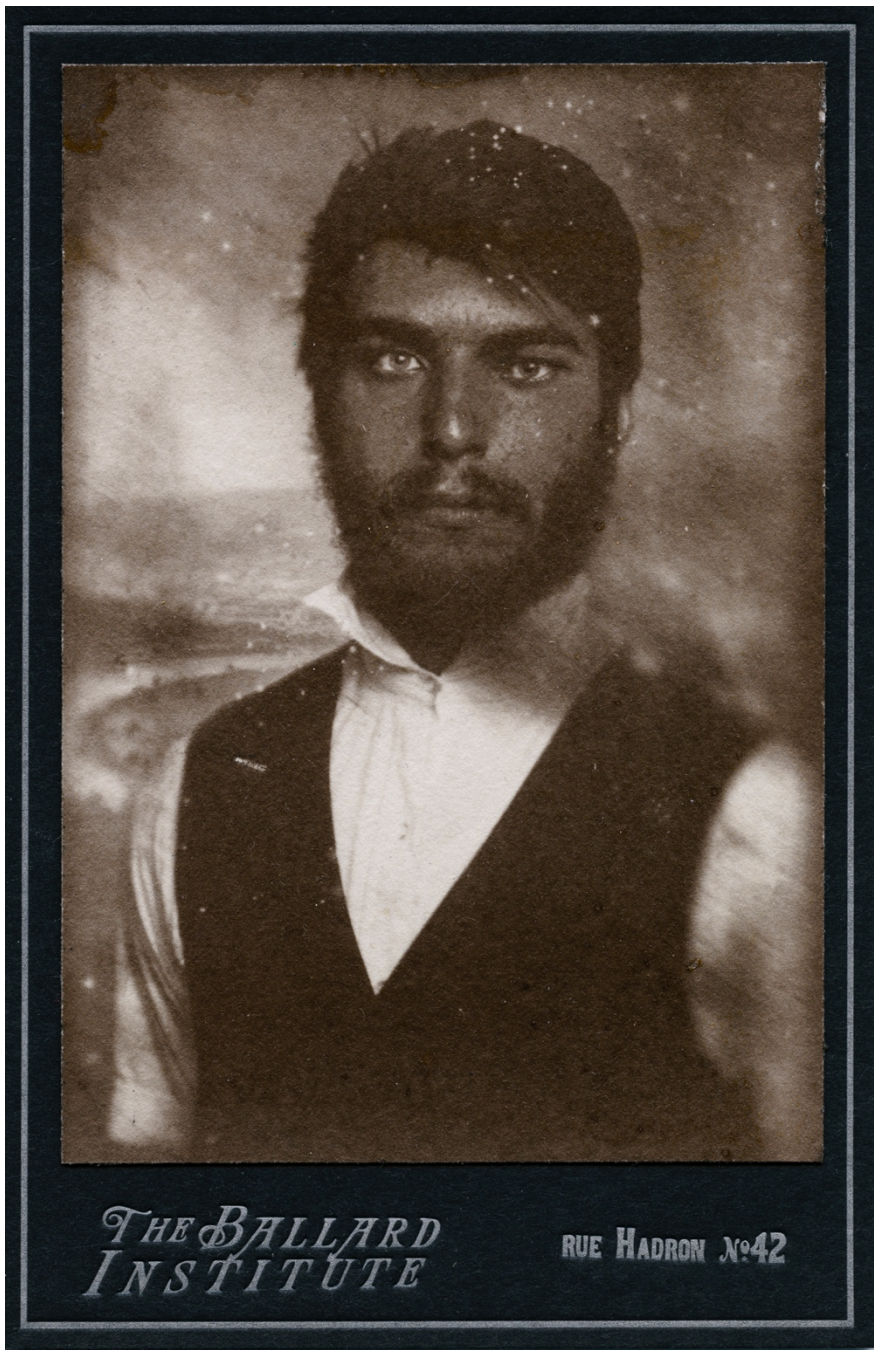Plate 3: Townsfolk #2, Pious

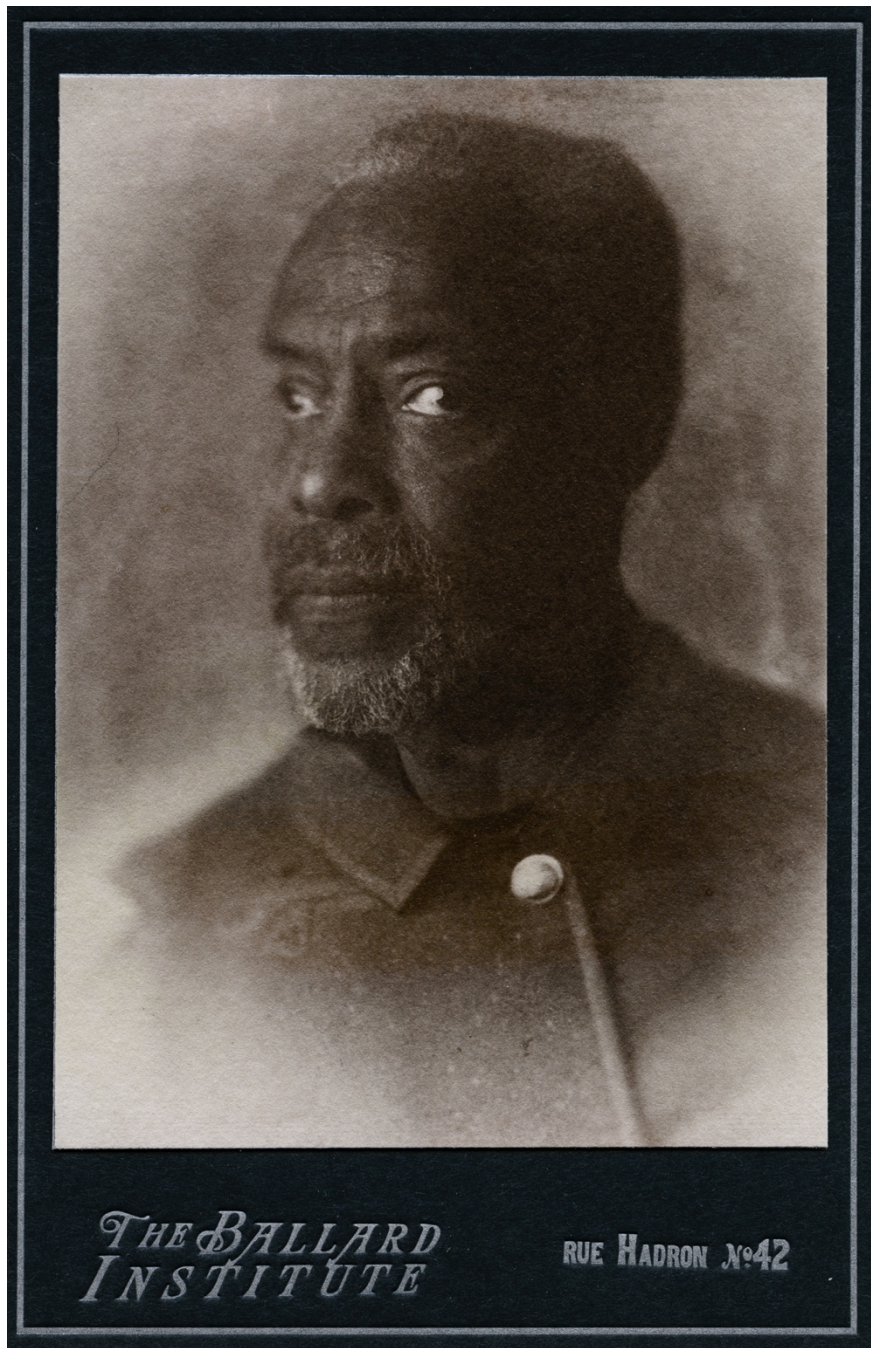Plate 4: Townsfolk #4, Trapper

Plate 5: Townsfolk #7, Engineer

Plate 6: Townsfolk #8, Waiting

Plate 7: Townsfolk #7, Glance
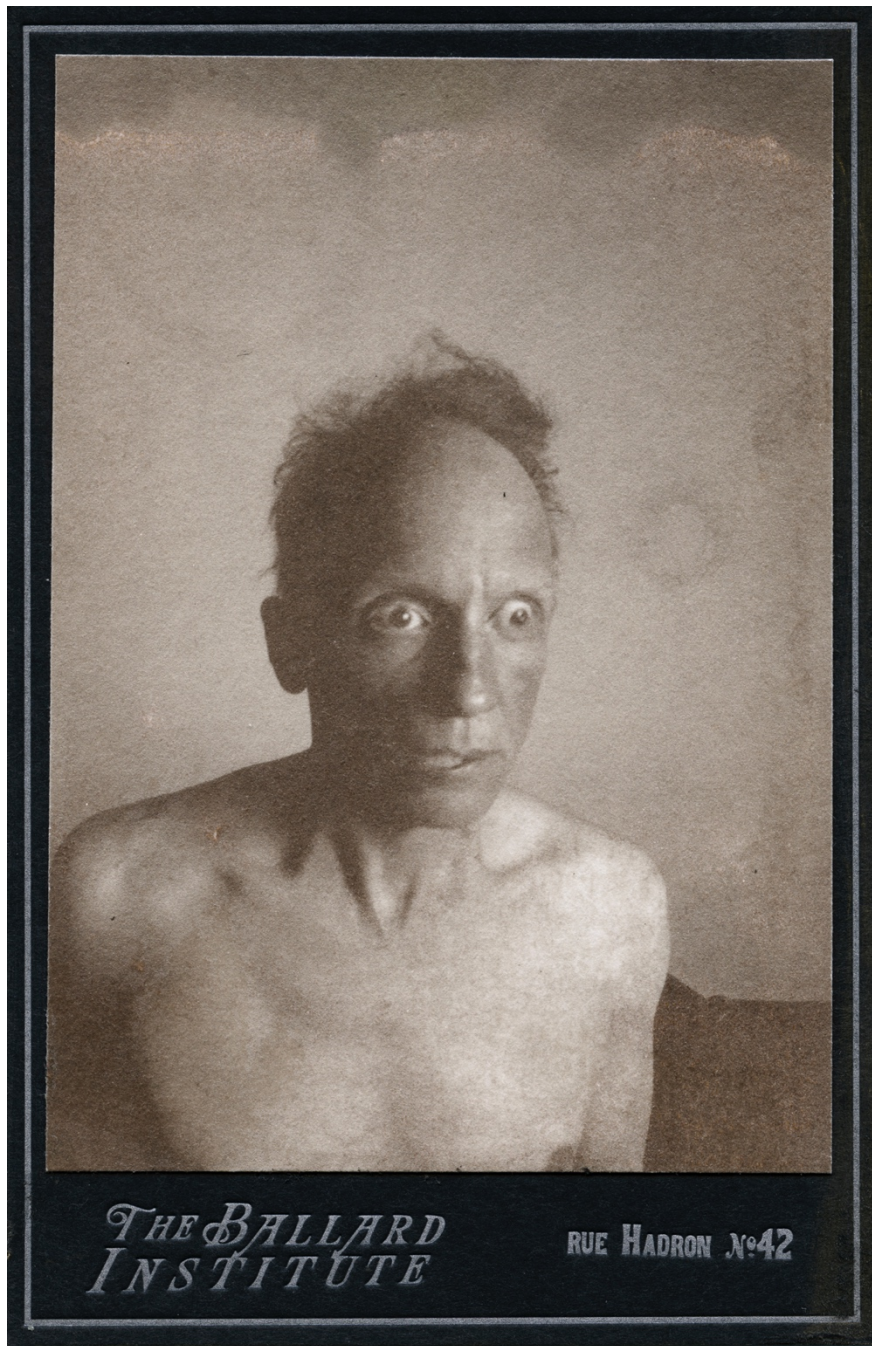
Plate 8: Townsfolk #8, Appropriation 1

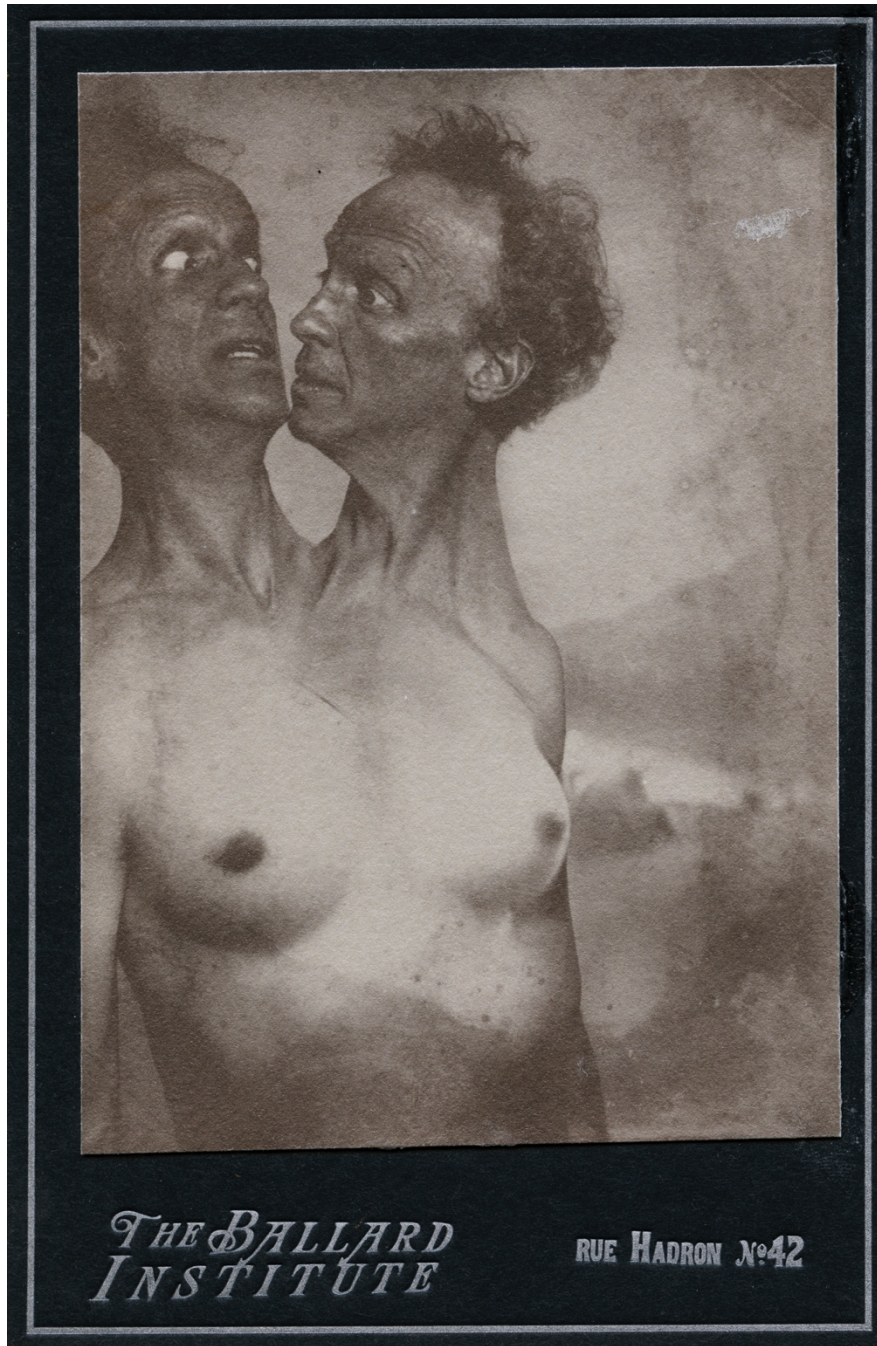Plate 9: The Trials of Otto Maxwell #1, After Bayard

Plate 10: The Trials of Otto Maxwell #2, The Arguers, after Marie-Elena

Plate 11: Spaghettification #1
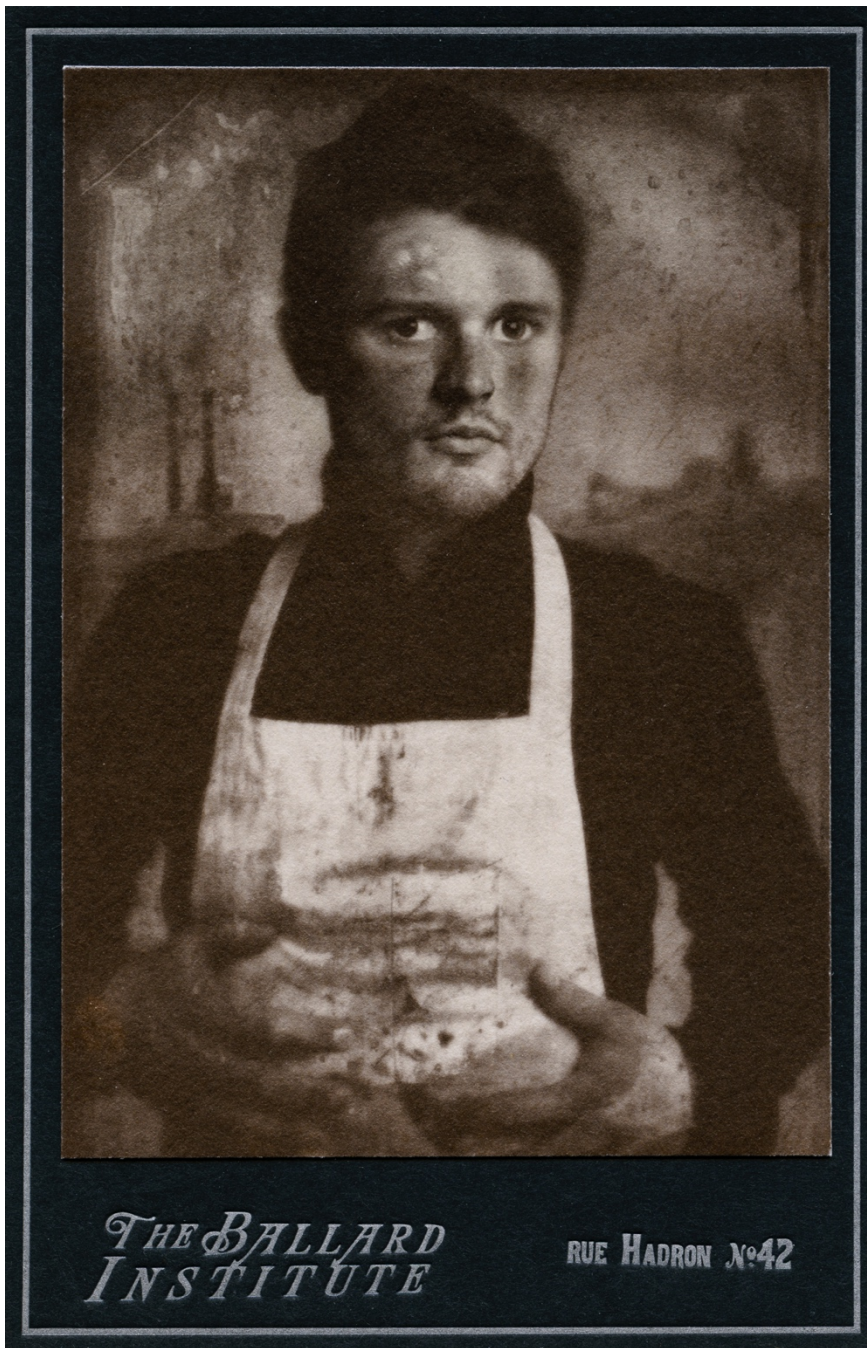
Plate 12: Townsfolk # 12, Safety and Security

Plate 13: Townsfolk # 17, Manipulator

:

Plate 14: Townsfolk # 77, 0º

Plate 15: Townsfolk # 15, Post

Plate 16: Trials of Otto Maxwell, These memories are not just yours

Plate 17: Townsfolk #18, Schwarzschild radius

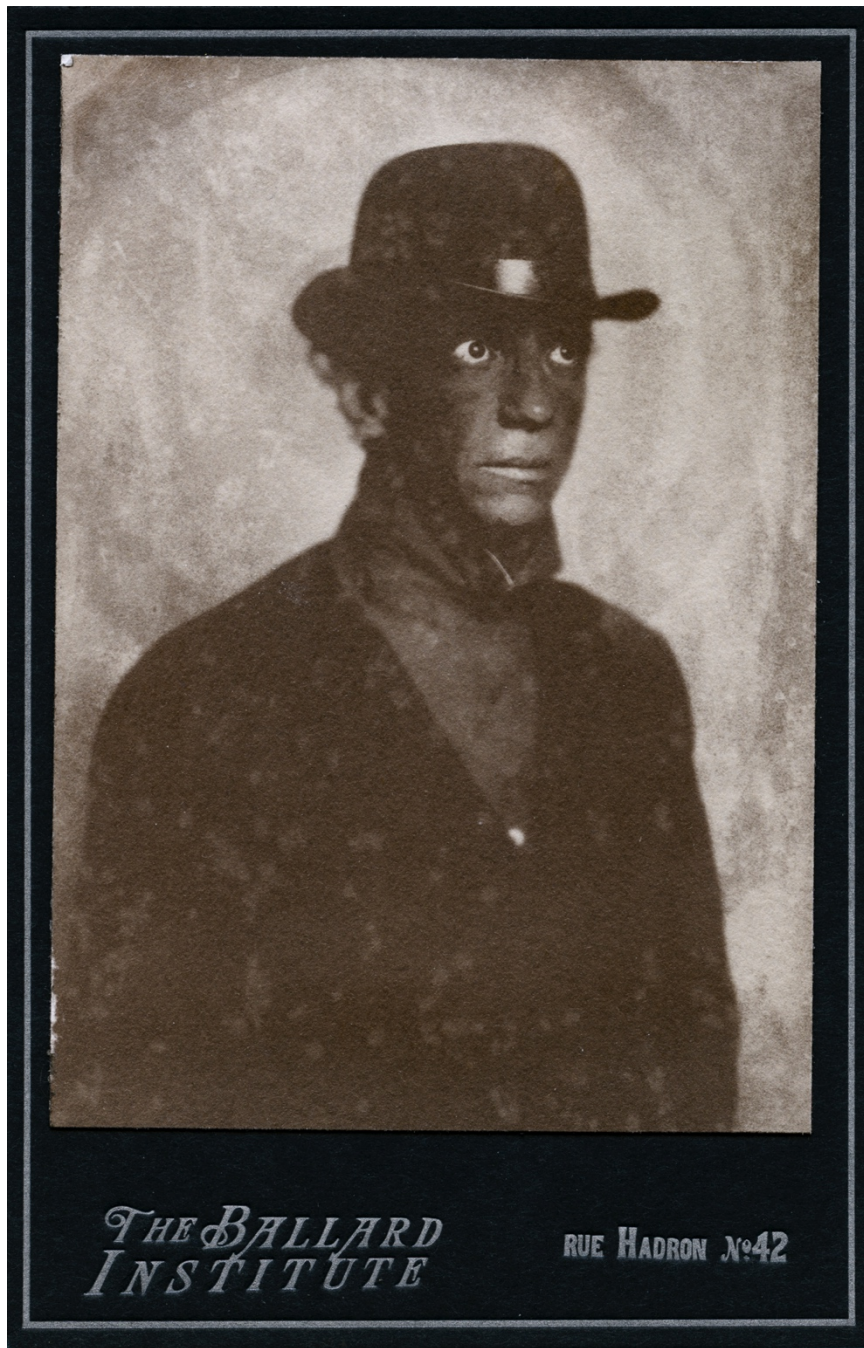Plate 18: Townsfolk #22, Spaghettification #2

Plate 19: Townsfolk # 17, Doll

Plate 20: Townsfolk #72, Otto Maxwell

Plate 21: Trials of Otto Maxwell, Skinning

Plate 22: Townsfolk # 117, Appropriation 2

<div align="center">CURRICULUM VITA</div>

NAME: Tom LeGoff

ADDRESS: 176 Elizabeth Street number 7, New York, New York, 10012

DOB: August 29, 1969

EDUCATION: University of Louisville, KY, MFA, 2014-2017
San Francisco Art Institute, CA, BFA, 1987-1990
Center for Creative Studies, Detroit, MI. 1986
Cranbrook/Kingswood, Bloomfield Hills, MI, 1983-1986
Okemos, MI, 1978-1982

PROFESSIONAL AWARDS:
FotoFocus Biennial, 'Best in Show', Cincinnati, 2014

ACADEMIC AWARDS
Full scholarship, University of Louisville, 2014-2017
Merit Scholarship, San Francisco Art Institute, 1989

WORK EXPERIENCE:

School of Creative and Performing Art (www.SOCAPA.org) 2004-present
Director of photography program / instructor
10-week summer photography program. New York City, Vermont, London and Costa Rica.
Classes include teaching: history, camera techniques, lighting (strobes), Photoshop, Lightroom, composition, film processing, black and white printing, and scanning.

Freelance photographer 1996-present
Working with magazines, still photographer on film sets, advertising, stock, and wedding clients including:
Actors Theatre, Louisville
Barack Obama Campaign
Corbis/Outline
Elle Magazine
Entertainment Weekly Magazine
FilmMaker
Get Healthy Magazine
Getty
HBO
Interview
Jazziz

MGM
New York Press
NFocus Magazine
Rolling Stone Magazine
Simon and Schuster
Smithsonian Institute
SonaBlast
Voice-Tribune

University of Louisville, 2015-present
Professor: Foundation in Digital Arts, and Intro to Art.

Speed Museum, 2016-2017
Volunteer: Speed Cinema

Mid Atlantic Print Conference, University of Louisville, MAPC.org, 2016
Photo-documented the event, and provided support.

Louisville Youth Photography Collective, 2015
Created and taught a photographic workshop for students 12-17 that cumulated in an
exhibition of their work during the Louisville Photo Biennial, 2016.

Society of Photographic Educators, SPE.org, 2015
Volunteered, fundraised and helped organize.
SPE Midwest Conference, *Throwing Light*, *Catching Shadows*, 2015

Kentucky School of Art, Louisville, KY 2014
Continuing studies class in Photoshop Elements

Citizen's Committee For New York City 2008
Photography instructor for weekly Crown Heights community classes for teenagers and
adults.

The New School/ Parsons, New York City 1999-2000
Instructor. **Beginning photography (grades 6-9)**
Classes included camera techniques, composition, editing, slide exposure, and a final show

Freelance photographic assistant 1992-1996
Assistant to: John Huba, Corinne Day, James Minchin III, Ken Shung
Freelance color and black and white printer, Latent Image

Chris Callis Studio, 1991-1992
Assistant/darkroom technician

Mark Seliger studio 1989-1990
Intern/assistant

Select Exhibitions
Gallerie Hertz, "Making Matter", Louisville, KY 2016
University of Louisville Writing Center, KY, 2016
UofL cardiovascular center, "HeART", Louisville, KY 2016
Carnegie Center, "Photography after the Millennium", New Albany, IN 2015
Cressman Center for the Arts, "Thunder over Louisville", Louisville, KY 2015
PUBLIC Gallery, "Cinema killed the Video Star", Louisville, KY 2015
FotoFocus Biennial, Cincinnati, OH 2014
Revelry Gallery, "Louisville Noir", Louisville, KY 2014
82, '#82', New York City, 2011
NuLu Gallery, "The Independents" Louisville, KY 2007
American Museum of Moving Image, Queens, NY, permanent collection
Miami Beach Cinematheque, Miami, FL. 2004
The Screening Room, New York City, NYC 1998-2003
Staley/Wise Gallery, New York City, NYC 1999-2000
Slam Dance, Park City, UT 1998
Anyway Gallery, Stanton St. NYC 1997
The Ballard Institute, "Evening of Trepidation", NYC 1996
The Ballard Institute, NYC, 1994
Diego Rivera Gallery, "House of Fantasy", San Francisco, 1986
Spot Light Gallery, "Roid", San Francisco, 1985