CLAUDIA TERSTAPPEN

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Curated by Anita La Pietra

Sciences of the Eye: Photography and *Nature Morte*

Photo-historians rarely write about the “invention” of photography. Instead, it is common practice to allude to the “moment” of photography, its “announcement” or “advent,” when referring to the technological advances made in 1839, which allowed images to be fixed onto a surface using light and chemical processes. The reason for this is the strange fact that the means and knowledge to make photographs existed for decades prior to its official invention, without anyone doing much about it – and the even stranger way in which, when it eventually was invented, it occurred simultaneously in England and France.

An examination of the first documents and photographs created by the two inventors – or, in line with current writing “instigators” – of photography, Henry Fox Talbot and Louis Daguerre, offer some insight into this puzzling situation. Both Fox Talbot and Joseph-Louis Gay-Lussac (who presented the first report on the Daguerreotype to French parliament) place particular emphasis on the potential use of photography as a recording device for scientists (especially in the natural sciences), archaeologists, architects and artists.[1] Both men were themselves scientists and their ideas were in keeping with the inventory motivation of nineteenth-century science – the idea that all of nature could be collected, labelled and preserved (an idea which continues to be central to the museum today). In keeping with this, Fox Talbert and Daguerre both produced early photographs of museum collections, demonstrating the ability of the new technology to record and reproduce.

The relationship between photography and the nineteenth-century impulse to collect, catalogue and preserve the wonders of the natural world for the benefit of scientific knowledge in perpetuity, is a complex one. Suffice it to say here that the technology which made the photograph possible, came about at the moment at which it was required, when the ‘burning desire’ for it – to paraphrase Geoffrey

William Henry Fox Talbot, **Articles of China**, 1844, salted paper, The J. Paul Getty Museum, California.

Louis Daguerre, **Shells and Fossils**, c.1839, daguerreotype, Musée des Arts Métiers, Paris.

Batchen – led to its actualisation.[2] It is worth noting the particular emphasis that Lorraine Daston and Peter Galison place on the fact that photography entered into an already existing debate about how to collect and document nature in a manner completely devoid of interpretation or mediation.[3] The role of the scientist at this point shifted from that of the expert offering interpretation and analysis of natural specimens, to that of an impartial and neutral eye. This quest for neutrality and absolute objectivity, which pre-existed the introduction of photographic image-making, was also a key factor in the desire for it and its eventual introduction in 1839. The work in this exhibition problematizes these early claims for the objective or documentary 'truth' of the photographic image – claims that survive in our own period of the omnipresence of the photograph – demonstrating that, as the artist Claudia Terstappen suggests, 'a lie can also tell the truth.'[4]

Photography as Science

Over a career spanning more than thirty years, in a number of series which superficially seem visually disparate, Terstappen continually revisits the historical territory of science, ideology and image-making. In many ways she is perfectly situated to do so, applying the discipline of her scientific background – Petra Kayser rightly points to her childhood forays into scientific experimentation and debate within her medical family as a major influence[5] – while remaining unhampered by its restrictions within the realm of artistic practice. This approach is evident in her series documenting the natural environment, such as *Landscapes* (1980 -), *Mountains* (1991 -) and *Fires* (2002 -), and in the anthropological viewpoint of *Altars, Shrines and Temples* (1994 -) and *Roadside Memorials* (1996 -). In the last two examples, the sites and objects which in aggregate imbue a physical site with sacred meaning, are documented and preserved, allowing for the kind of close examination and cross-cultural visual comparison that seems inherent to the photograph, and only became possible from its inception in the nineteenth century.

In *A Language of the Vanishing* Claudia Terstappen engages with the historical moment of photography by paring photography down to its origins, to Talbot and Daguerre and the quest to collect, document and examine the natural world. Terstappen refers to this directly in those works which document the preserved animal specimens of the Berlin Natural History Museum, which she was allowed access to while the storage facility of the museum underwent refurbishment in 2007. These photographs, which depict samples from the museum's collection of insects, bird skins and the preserved corpses of larger creatures suspended in formaldehyde offer an insight into the vast scope of the project to map the world's species. Each meticulously inked label, carefully attached to a skeleton or polished glass jar is an indication of the rigour and repetition such a project must have required of its scientists and museum keepers. In these photographs, the science of collecting dead animals as a mapping of species is foremost; each individual specimen is lost within its ambitious scope.

Terstappen's interest in the methods and conventions of science has informed an ongoing project to which the photographs in this exhibition contribute. In the 1990s, she completed two major out-door installations investigating this subject, called *"Lehrpfad"* (Education path). Here, she devised nature trails through parkland with various viewing points where participants might catch sight of particular animals that are native to the area. Unlike display texts in zoos or landscape gardens these sites were marked by didactic panels displaying fanciful pseudo-scientific descriptions of these species, found in early modern encyclopaedias and scientific treatises.

Lehrpfad (Education path), 1997, steel stands with text, outdoor installation with 13 stations, Sculpture Park "Im Tal", Hasselbach/Germany. Photograph: Christian Voigt.

In another work from this period, Terstappen recreated the laboratories of scientists – complete with white coats, microscopes and office furniture.

Laboratory Installation, 1994, furniture, laboratory equipment, photographs, texts, religious objects, scientific and geographical charts, The Slade Gallery, London.

Within these familiar surroundings she placed objects of religious or superstitious significance. Her work is less a criticism or diminishment of empirical science than it is an acknowledgement of the evolving definition of scientific truth, and the way in which the belief systems of scientists work to shape the nature and interpretations of their discoveries.

It is a preoccupation eminently suited to the medium of photography, especially when one considers the way in which the photograph was used by scientists in the nineteenth century to investigate what today seem like outlandish ideas. It is worth remembering that in that century scientists such as Alfred Russell Wallace,[6] who worked with Darwin on the theory of natural selection, William Crookes,[7] physicist and the discoverer of the element thallium and Charles Richet,[8] the Nobel prize winning physiologist and discoverer of anaphylaxis, all attempted to use the camera to photograph ghosts. Similarly, Pierre and Marie Curie, and the astronomers Camille Flammarion and Franco Porro attempted to photograph and record the phenomena produced by mediums (who allegedly channelled spirits).[9] The point here is not that scientists are easily deceived, but rather that the subject of their investigations, and often their results – all of these scientists either affirmed the existence of ghosts or remained inconclusive on the topic – are unavoidably affected by the belief systems and culture within which they are a part.

This is true of even the most seemingly neutral scientific display or illustration. For example, in one of the Berlin museum photographs, *Insects* (2008), Terstappen photographs a drawer of insect specimens which have been painstakingly collected, laid out, pinned and labelled. These specimens, which mirror the illustrations produced of them in the period, are arranged by scientists in such a manner as to exemplify the relationships – be it by type, size or biological feature – which are observed to exist between them. They then remain in perpetuity in the museum and perform a crucial role in scientific pedagogy, by training the eye to recognise the differences and similarities that become visually apparent when specimens are juxtaposed in this way. In other words, by default they infer a hierarchy and train future scientists to see and interpret in the same way as the scientists who collated and arranged the samples. The belief systems of the science of a particular period are therefore implicit in the way in which specimens are presented for display.

The problem of scientific objectivity has been debated for centuries – it is certainly not unique to the nineteenth century or to the use of photography in scientific illustration. However, as Daston and Galison demonstrate, the mid-nineteenth century saw a shift in the way in which this problem was perceived, a shift which they describe as "the moralization of objectivity."[10] The scientist was considered less as a positive embodiment of objectivity (applying the trained expert eye in order to objectively interpret and analyse) and more as a figure of negative objectivity, in whom the qualities of self restraint and total abnegation of the temptation to interpret or judge phenomena were valued. In a pithy comparison, Daston and Galison explain that "seventeenth-century epistemology aspired to the viewpoint of angels; nineteenth-century objectivity aspired to the self-discipline of saints."[11] It was at this point in the debate that mechanised methods of image-making were introduced, in the hope of overcoming the unintentional subjectivity of the scientist. Furthermore, if we accept Batchen's premise, it was also at this very point – when the desire for objective image-making was at its zenith – that photography was invented.

In addition to the Berlin Natural History Museum images, *A Language of the Vanishing* includes a series of photographs which documents the road kill that litter the vast highways of the Australian landscape. In these works, Terstappen engages with the history of photography by re-enacting the way in which it was used in its earliest days, and producing her own catalogue of dead nature. Kayser, considering these photographs in her catalogue essay for Museum DKM, describes Terstappen essentially as a collector, whose work and practice recalls the museum collections of the nineteenth century, with the purpose of recording the fast-disappearing species of our period. Taken as an entirety, this is certainly the case, and the photographs display a unity of form and theme worthy of the best museum collection. However, these photographs are also about photography itself, and the way in which mechanical image-making was utilised in the mid-nineteenth century to overcome the problem of subjectivity in scientific organisation and illustration.

The moral value of objectivity and the concomitant fear of the unintentional and uncontrollable subjectivity of the all-too-human scientist, led to some drastic changes in the way in which scientific atlases – those great tomes whose purpose was to present the findings of the natural sciences to the world – were designed, illustrated and presented to their audiences. The mid-nineteenth century saw a veritable emptying out of the atlases. Previously they had provided the platform for the kind of visual comparison and hierarchy evident in Terstappen's Natural History Museum photographs, alongside the written analysis, description and interpretation of expert scientists. Illustrations prior to this period had likewise sought to instruct the reader – skeletal-structures, insect and botanical samples were presented against fictional backgrounds in order to provide context and all the imperfections of the sample (usually caused by its deterioration during the period of illustration) were corrected. Once these practices were viewed as dangerously subjective a number of conventions were established to ensure the greater objectivity of scientific images: text, including image captions, was omitted; backgrounds were eliminated; samples and specimens were presented in the singular to disallow spurious comparison; formats were enlarged so as to include more detail – detail which may seem irrelevant to the science of today but which may become significant in the future. According to Etienne Marey the French physiologist, and one of the first users of photography for scientific illustration, the images were to be the "language of the phenomena themselves."[12]

Terstappen adopts these conventions in her images of animals killed on the road. Each photograph presents a single creature, with the background entirely eliminated with the purpose of, according to Terstappen, "removing anything that could distract our attention." One of the first questions people ask when they see her photographs is whether she moved the animals into her studio to photograph them. In fact, all the animals are photographed in situ, where they died on the road. In this way she follows the principle of non-intervention, and resists the artistic urge to arrange, or compose the limbs for heightened visual effect. Many of the photographs are in large format, as much as two by three metres long, and titles are minimal, usually – just like the photographs in scientific atlases – consisting of the name of the species and the date of the photograph.

The convention of using large format, heavily detailed and minimally captioned photographs in scientific illustration has been touched on by Terstappen in her previous work, particularly in the haunting landscape photograph entitled *Sickness Country* (2002).

Sickness country, 2002, C-print, face-mounted,.

This work is part of a series in which Terstappen photographed sacred sites from a number of cultures and locations around the world. *Sickness Country* documents a site which has long been considered by Aboriginal people to be a place associated with illness. The image depicts an apparently anodyne landscape, unmarred by either human or natural landmarks. However later investigations of the site revealed high levels of radiation from uranium deposits. The knowledge of one culture and time are thus corroborated by another.

What makes these photographs interesting in relation to the current exhibition is that they point to the aspirations of nineteenth-century science. The aim was for the illustration to stand in for the specimen itself, so that future scientists, armed with unimaginable knowledge and expertise, could use the samples as though they had collected them themselves. The images therefore had to be as exact as possible, even if that meant including details which seemed unimportant, and demanded the absolute non-intervention of the scientist/photographer. "Photography," Terstappen writes, "not only becomes a stabilizer of our memory but is also able to recreate memory. It freezes time and helps us to do both, observe with precision and look back."[14]

The fact that Terstappen's photographs of dead animals have been described as unmediated suggests her success in deploying these conventions, as it indicates that the viewer dismisses the pathos of the subject matter or the agency of the photographer in preference for a reading of the photograph as objective documentation. "She does not impose her mark or voice upon the things she photographs," writes Kayser, "but frames and portrays the subject in such a way that it reveals itself."[15] This statement is strongly redolent of Marey's dreams for scientific photography as well as Talbot's lifelong contention that his botanical photographs drew themselves.[16] Within it lie all of the aspirations for objectivity of the historical period, ultimately embodied by the complete elimination of the photographer.

Nature Morte

The failure of photography to deliver on the promise of complete objectivity is well documented and is certainly consciously present in *A Language of the Vanishing*. As early as 1931, Walter Benjamin argued for the necessity of captions in photography, warning that without them photographs become "fugitive," lacking all structure and meaning.[17] Likewise, the ideal of complete objectivity in scientific illustration was never successfully isolated to its mode of production. Rather, the further the attempts to create entirely neutral images progressed, the more aware scientists and photographers became of the limitations of photography, and the impossibility of eliminating the photographer altogether. So much so that even in instances where photographs were used for evidentiary purposes, such as in photographs of criminals and crime scenes, it became mandatory to provide accompanying signed statements from witnesses at the location to confirm that the photograph matched the reality of the scene.[18]

Claims for the objectivity of photographs were (and are) beset by the problem of selection – who makes the selection and according to what criteria. As Susan Sontag notes, "to photograph is to frame, and to frame is to exclude."[19] Although photography made it possible to illustrate flora and fauna without tampering with the specimens themselves, the question of selection, of which samples to admit into the museum/atlas and which to exclude, continued to subordinate the collection to the values and outlook of the scientists making those judgments. In fact, the biological sciences have never been entirely without the imposition of highly subjective value judgments, made by both the scientist and the general public. Lorraine Daston and Gregg Mitman, in their book *Thinking With Animals,* note the way in which frogs have been used in science, their "heroic sacrifices" including poisoning, choking, mutilation, and ultimately deconstitution in order to be "reassembled as components in scientific instruments."[20] When these experiments were re-enacted for the purposes of "rational entertainment" at fashionable London venues, frogs were deemed to be the "creatures of choice," inspiring "little sympathy" from audiences. However, demonstrations involving other subjects, particularly domestic animals, were far less popular – one demonstration in 1874, involving the injection of alcoholic substances into the thigh of a dog, prompted a trial of the demonstrators by the Royal Society for the Prevention of Cruelty to Animals.[21] Terstappen makes a similar point when she notes that people rarely care about her subject when presented with dead starfish, but when viewing the "cute" chimpanzees, they are much more troubled by the plight of the animal. In this sense the selection of species – whether it be for representation or experimentation – is entirely determined by subjective ideological constraints which continue to exist within the practice of empirical science.

Terstappen's work points to some of these subjects not least because her key criteria for selecting the animals – she does not photograph all the road kill she sees – is on one level an aesthetic one. She photographs the animals whose composition, colour and level of deterioration will lend themselves to large scale, colour photographic imaging. She oversees their placement on the gallery walls and in the catalogue – using her judgement to draw relationships between them. The judgment here is artistic, not scientific, and the relationships are determined by the formal relationships of colour, size, and composition.

Art has, of course, always been as interested in documenting and understanding the natural world as science, developing its own lexicon of terms for the representation of nature. For example, the English term "still life" can be compared with its French counterpart "nature morte" which literally translates as "dead nature." According to Phyllis Morrow, the English phrase implies a belief that life is "paused," and "caught in a moment of hush," as opposed to "violently terminated."[22] In these photographs, Terstappen does away with polite language. Although her animals appear composed (in both senses of that word), their violent deaths are unavoidably implicit in their representation. The language of the vanished is an essentially forthright one, sharing its syntax with nature morte.

If, as Norman Bryson claims, still life is less a genre than a series with "no essence, only a variety of family resemblances," whose "meaning comes from the inflections [artists] are able to introduce into the field of previous work,"[23] then Terstappen's photographs are, on one level, still lifes. Her *Birds* (2011) shares a strong family resemblance with Albrecht Dürer's *Dead Blue Roller* (1512) for example. They also demonstrate the technical precision and verisimilitude most often identified with still life/nature morte. Although it may superficially seem that this is a quality intrinsic to photography rather than to the technical skill of the photographer, it would be erroneous to assume so. Photography as a medium has acquired its own language – distinct from that of painting – focused on concepts of authority and truth. In fact, the scientific photography of the late nineteenth century followed quite different rules to those of still life painting. In photography, for example, the deliberate inclusion of errors guaranteed authenticity, a practice which Karen Burns has termed an "aesthetics of the accidental."[24] These 'accidents' included poor composition, motion blur, light spots and scratches, which were used to produce the impression of a more truthful or documentary image. In photography, the more polished and exact a photograph appears, the more suspicion it arouses, so much so that scientists in the nineteenth century were loathe to ever retouch or correct accidents in their imagery, and those who became too technically proficient – and whose photographs therefore contained less imperfections – were subject to intense scrutiny, sometimes resulting in a complete rejection of their investigative findings.[25]

Albrecht Dürer, **Dead Blue Roller**, c.1512,
watercolour and gold on vellum, Albertina Museum, Vienna.

In the history of art, images of still life, however naturalistic (or, in the terms of photography, 'objective'), have also often had a moral purpose. In seventeenth-century Dutch painting, for example, the representation of decaying fruit would sometimes serve as a *memento mori* or reminder of death and mortality. Terstappen's sumptuous photographs of road kill, which deliberately approximate the visual language of advertising – particularly when displayed as billboards in public – likewise remind us of the environmental costs of consumerism.[26] Her images temporarily reanimate the dead animals – restless spectres whose photographic return haunts the consumerist dream of speed, utility and possession epitomized by the automobile.[27] Her concern with the consequences of late capitalism on the environment, and its roots in nineteenth-century science's construction of knowledge about the natural world (in which photography played an important role), recalls that of other contemporary artists such as Mark Dion and, in Australia, Fiona Hall.

The Artist as Explorer

In her practice Terstappen continually conflates the boundaries between science, anthropology, geography and art, and this too is redolent of the historical moment of photography. Her global forays into unchartered territories, which have previously had her labelled as an "intrepid explorer"[28] bring to mind the scientist adventurers of the 1860's and 70's, such as John Tyndall, James Glaisher or Edward Whymper; brave explorers who flew hot air balloons into stormy skies, climbed mountains and discovered new species in the interests of furthering scientific knowledge. With little or no formal training, the scientist adventurers acquired their reputations through their willingness to use the latest in mechanical recording devices (including the camera) to document their travels, and their ability to turn their explorations into a good story (both in writing and on the lecture circuit).[29] Terstappen does all of this. Her photographs of road kill, which form a large part of *A Language of the Vanishing* cannot be considered without the inevitable question of how it is exactly that she has come to photograph these creatures where they lie without herself ending up in the same predicament. And it is with some relish that Terstappen explains how her husband is posted to guard the road and stop traffic hurtling into her as she takes her image, sometimes even setting up and climbing a ladder to get the desired angle for the shot. She does this, she says, in the interests of presenting the animals as they lie, allowing them to be considered and examined in a way never possible in life. She does this, like Glaisher and Tyndal and Whymper before her, to reveal to her viewers the hidden world of nature – and its loss – a world made possible by her own risk-taking and the evidence provided by her photographs.

This is something that nineteenth-century photography did particularly well. The ability of the photograph to reveal invisible or neglected worlds became one of its defining features in that century. Whether it be Glaisher's view of London from the air, the negative imprint of a skeleton X-Rayed through skin, the microscopic bacteria that inhabit our world, or the far-flung lives of distant stars inhabiting other solar systems, the photograph is able to present to the eye things that are objectively real, but that cannot be seen with the eye alone. The works in *A Language of the Vanishing* recall this early fascination with the invisible worlds exposed by the photograph. Terstappen's images of dead animals provide a rare opportunity to view wild animals in vivid detail and complete stillness, a view rarely available in life. Examination of these photographs reveals the whorls of fur on the echidna's stomach, the tessellated skin of the lizard and allows the viewer to compare the translucent scaffolding of a bat's wing to the soft brown solidity of a koala.

Ultimately *A Language of the Vanishing* allows us one last glimpse of all that has been lost. It locates the source of this loss equally in the flawed dreams of nineteenth-century science (and its vital accomplice, photography), and in the amoral consumerism of our own era. Terstappen may use the photograph in the way that its inventors envisioned, but there is an important difference: instead of documenting the living world, she is documenting its extinction in the present. However, all may not be quite lost: to quote Morrow, "With "still life" we may forget death. With "nature morte," just maybe, we will remember life."[30]

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[1] William Henry Fox Talbot, "Photogenic Drawing [1839]," and Joseph-Louis Gay-Lussac, "Report on the Daguerrotype[1839]," in Art in Theory 1815-1900: *An Anthology of Changing Ideas,* eds. Charles Harrison, Paul Wood and Jason. Gaiger (Oxford and Malden: Blackwell Publishing, 1998), 249-255; 256-7.

[2] Geoffrey Batchen, *Burning With Desire: The Conception of Photography* (Cambridge, Mass.: MIT Press, 1997).

[3] Lorraine Daston and Peter Galison, *Objectivity* (New York: Zone Books, 2007).

[4] Claudia Terstappen, personal correspondence with the author, 28 January 2016.

[5] Petra Kayser, "Science and Belief," in *Tanz, Tod und Beschwörung / Ritual, Death and Incantation* (Duisburg: Museum DKM, 2012), 10.

[6] Wallace authored a number of biological treatises, was the President of the Entomological Society of London and the Biology Section of the British Association for the Advancement of Science. So convinced was he by the physical phenomena that he observed (which he viewed as entirely supported by Darwinian theory) that he became something of a public spokesman for spiritualism, publishing books such as *The Scientific Aspect of the Supernatural* (London: F. Farrah, 1866), *A Defense of Modern Spiritualism* (Boston: Colby and Rich,1874) and *On Miracles and Modern Spiritualism* (London: James Burns, 1875). In 1872 he obtained a spirit photograph from the photographer Frederick Hudson, featuring the spirit of his mother, which he fully endorsed as genuine.

[7] See William Crookes, *Researches in the Phenomena of Spiritualism* (London: J. Burns, 1874); "Experimental Investigation of a New Force," *Quarterly Journal of Science* (1 July 1871); "Questionable Subjects for Photography," *Photographic News* (November 26, 1858) and "Stereoscopic Ghosts," *Photographic News* (September 10, 1858).

[8] See Charles Richet, *Thirty Years of Psychical Research: Being a Treatise on Metapsychics,* trans. Stanley DeBrath (London: Collins & Sons, 1923).

[9] See Susan Quinn, *Marie Curie: A Life* (Reading, Mass.: Addison-Wesley, 1996); Camille Flammarion, *Mysterious Psychic Forces: An Account of the Author's Investigations in Psychical Research, Together with Those of Other European Savants* (Boston: Small, Maynard and Company, 1909).

[10] Lorraine Daston and Peter Galison, "The Image of Objectivity," *Representations,* no. 40, Special Issue: Seeing Science (Autumn 1992): 81.

[11] Lorraine Daston and Peter Galison, "The Image of Objectivity," 82.

[12] Etienne-Jules Marey, *La Méthode graphique dans les sciences experimentales et particulièrement en physiologie et en médecine* (Paris, 1987); quoted in Daston and Galison, "The Image of Objectivity," 81.

[13] Claudia Terstappen, written notes provided to author, December 2015.

[14] Claudia Terstappen, written notes provided to author, December 2015.

[15] Petra Kayser, "Collecting Nature," in *Tanz, Tod und Beschwörung / Ritual, Death and Incantation* (Duisburg: Museum DKM, 2012), 22.

[16] Talbot asserts this from his first work on photography, "Photogenic Drawing," in which he states that Lacock Abbey is the first building "that was ever yet known to have drawn its own picture."; William Henry Fox Talbot, "Photogenic Drawing," 253.

[17] Walter Benjamin, "A Short History of Photography," [1931]. Trans. Stanley Mitchell, Screen 13, no. 1 (1972): 25.

[18] See Jennifer L. Mnookin, "The Image of Truth: Photographic Evidence and the Power of Analogy," *Yale Journal of Law and the Humanities* 10, no. 1 (1998): 4.

[19] Susan Sontag, *Regarding the Pain of Others* (New York: Farrar, Strauss and Giroux, 2002), 46.

[20] Lorraine Daston and Gregg Mitman, *Thinking with Animals: New Perspectives on Anthropomorphism* (New York: Columbia University Press, 2005), 62-63.

[21] Lorraine Daston and Gregg Mitman, *Thinking with Animals,* 67.

[22] Phyllis Morrow, "Nature Morte," *Midwest Quarterly – A journal of Contemporary Thought,* 52 no. 2, (2011): 200.

[23] Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting* (London: Reaktion Books, 1990), 10-11.

[24] Karen Burns, "Topographies of Tourism: 'Documentary' Photography and 'The Stones of Venice,' " *Assemblage 32* (April 1997): 35.

[25] Andreas Fischer, " 'The Reciprocal Adaptation of Optics and Phenomena': The Photographic recording of Materializations," *The Perfect Medium: Photography and the Occult,* eds. Clément Chéroux et al. (New Haven and London: Yale University Press), 172.

[26] This is particularly evident in those works in which the animal photographs actually appear installed on billboards, such as *Blotched Blue-Tongued Lizard* (2009/10) and Eastern Long-necked Turtle (2009/10).

[27] Much of Terstappen's work over the last ten years has, like the photographs in this exhibition, focussed on the themes of death, mourning and memory. See, for example, the installation *"Sacrifice"* (2011) which included five stuffed bulls' heads from Spanish bullfights, the documentary-style videos about death rituals in Mexico and Spain, as well as the photographic series *Fires* (2002 -), *Altars, Shrines and Temples* (1994 -) and *Roadside Memorials* (1996 -).

[28] Anne Marsh, *Places of Worship* (Melbourne: Faculty of Art & Design, Monash University, 2005).

[29] See John Glaisher et al., *Travels in the Air* (London: Richard Bentley, 1871); Edward Whymper, *Scrambles Amongst the Alps* (London: J. Murray, 1871); Jill Howard, "'Physics and Fashion': John Tyndall and His Audiences in Mid-Victorian Britain," *Studies in History and Philosophy of Science* 35 (2004): 755-6.

[30] Phyllis Morrow, "Nature Morte," 209.


Pongo pygmaeus


Acanthurus
flavescens
Jaluit
13644
Steinbach
ZMB 1


FRIENDLY
BECK

List of Works

Measurements: height precedes width in centimetres.
All works courtesy of the artist.

Echidna *(Tachyglossus aculeatus)* 2015
digital print on archival paper,
127 x 116 cm, framed

Wet specimens 2008
digital print on archival paper,
114 x 110 cm, framed

Birds 2011
digital print on archival paper,
90 x 110 cm, framed

Chameleons 2008
digital print on archival paper,
115 x 37.5 cm, framed

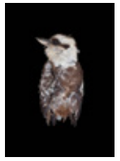
Death dance 2008
digital print on archival paper,
35 x 50 cm, framed

Insects 2008
digital print on archival paper,
90 x 110 cm, framed

Monkeys 2015
digital print on archival paper,
111 x 155 cm, framed

Fish *(small)* 2015
digital print on archival paper,
89.5 x 104 cm, framed

Starfish 2008
digital print on archival paper,
79.5 x 130 cm, framed



Kookaburra *(Dacelo gigas)* 2016
digital print on archival paper,
152 x 115 cm, framed

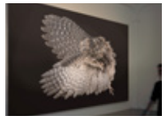
White Cockatoo *(Cacatua galerita)* 2009/2010
digital print on archival paper,
150 x 111 cm, framed

Brush Tail Possum *(Trichosurus vulpecula)* 2010
digital print on archival paper,
150 x 111 cm, framed

Lorikeet *(Trichoglossus haematodus)* 2009/2010
digital print on vinyl,
170 x 210 cm

Bat *(Microchiroptera)* 2010
digital print on archival paper,
111 x 150 cm, framed

Eastern Long-necked Turtle
(Chelodina longicollis) 2009/2010
digital print on vinyl, 200 x 300 cm
Billboard 2009, Installation photograph



Tawny Frog Mouth
(Podargus strigoides) 2009/2010
digital print on vinyl, 217 x 310 cm
Place Gallery 2010, Installation photograph

Blotched Blue-Tongued Lizard
(Tiliqua nigrolutea) 2009/2010
digital print on archival paper,
111 x 150 cm, framed

Eastern Blue-Tongued Lizard
(Tiliqua scincoides) 2009/2010
digital print on vinyl, 200 x 300 cm

Red-bellied Black Snake
(Pseudechis porphyriacus) 2009/2010
digital print on vinyl, 150 x 180 cm

Black Duck *(Anas superciliosa)* 2016
digital print on archival paper,
117 x 143 cm, framed

Koala *(Phascolarctos cinereus)* 2015
digital print on archival paper,
143.5 x 117 cm, framed

Blotched Blue-Tongued Lizard
(Tiliqua nigrolutea) 2009
Billboard 2009, Installation photograph

CLAUDIA TERSTAPPEN
CURRICULUM VITAE

Claudia Terstappen studied German Literature and Philosophy at Heinrich Heine University and Sculpture with Architecture and Photography at the Art Academy in Düsseldorf, Germany. She has lived and worked in London, Barcelona and New York before moving to Melbourne in late 2004.

SELECTED SOLO EXHIBITIONS:

2014 Galeria Palma Dotze, Barcelona, Spain

2013 Monash Gallery of Art (survey exhibition), Melbourne, Australia
Conny Dietzschold Gallery, Sydney, Australia

2011 – 12 Museum DKM, Duisburg (survey exhibition), Germany
Galeria Palma Dotze, Barcelona, Spain

2009 Conny Dietzschold Gallery, Sydney, Australia
Galeria Palma Dotze, Barcelona, Spain

2007 Conny Dietzschold Gallery, Sydney, Australia
Galerie im Körnerpark, Berlin, Germany

2006 CCC B, Centre Cultural Contemporani de Barcelona, Spain

2005 Iglesia de la Universidad, Santiago de Compostela, Spain
El Metrònom, Fundació Rafael Tous, Barcelona, Spain

2004 Gallery Fleur, Kyoto, Japan
Galeria Palma Dotze, Barcelona, Spain

2003 NT Centre for Contemporary Art, Darwin, Australia
Galeria Kowasa, Barcelona, Spain

2002 Städtische Galerie Im Rathauspark, Gladbeck, Germany
Galeria Spectrum, Zaragoza, Spain
Stiftung DKM, Duisburg, Germany

2000 El Metrònom, Fundación Rafael Tous, Barcelona, Spain

SELECTED GROUP EXHIBITIONS:

2014 Museum Ostwall, Dortmund, Germany
Triennale of Print, Tallin, Estonia

2011 Maroonda Art Gallery, Melbourne, Australia
Plimsol Gallery, Hobart, Australia

2010 Tarra Warra Museum, Melbourne, Australia

2009 Melbourne Convention Centre, Australia
Museum DKM, Duisburg, Germany

2009 Melbourne Convention Centre, Australia
Museum DKM, Duisburg, Germany

2008 Museum of Natural History, Berlin

2007 Loop, Video Art Festival, Barcelona, Spain
CCCB, Centro Contemporaneo Cultural de Barcelona, Spain
Musee des Confluences/Departement du Rhone, Lyon, France

2005 World Financial Center Gallery, New York City, USA
Womans Museum Dallas, Texas, USA
Contemporary Art Center, New Orleans, USA
Louvre, Paris, France

2004 Tallinn Art Hall, Estonia
Akureyri Museum, Iceland
Gerduburg Cultural Centre, Rejkavik, Iceland
Cultural Centre, City of Athens, Greece
Museum Schloß Morsbroich Leverkusen, Germany

2003 NT Centre for Contemporary Art, Darwin, Australia
Galeria Kowasa, Barcelona

2002 Mobile Museum, Alabama, USA
Alexandria Museum, USA

2001 Museo La Verreina, Barcelona, Spain
Tuscon Museum, Arizona, USA

2000 Museum Bochum, Germany
White Columns, New York City, USA

AWARDS

Claudia Terstappen has just returned from a 5 – month Fellowship at Hong Kong Baprist University, Hong Kong

Other awards include the Research leave award and Grant from the Arts & Humanities Research Board, London and Kunstfond Bonn, Germany (1999 and 2001) the Bronze Prize of the Triennale for Sculpture in Osaka, Japan (1998), DAAD scholarship for 1 year London and the Ida Gerhardi Prize for photography, Germany (both 1990).

She has had artist-in-residencies in Spain, France and Australia.

WORKS IN COLLECTIONS:

Museum of Fine Art Houston, Texas, USA

Osaka Prefectual Government, Japan

Collection of Seika University, Kyoto, Japan

Museum DKM, Germany

Art Bank, Cologne, Germany

Germany Max-Planck-Institute, Berlin, Germany

Collection Grothe, Germany

Collection Heiting, Germany

Collection Schneckenburger, Germany

Kunstverein Hasselbach E.V., Germany

Fundación Coca Cola, Spain

Colección Rafael Tous de Arte Contemporáneo, Spain

Colección Spectrum Sotos, Spain

Museum La Coruña, Spain

Monash University Library Collection, Melbourne, Australia

Claudia Terstappen lives and works in Melbourne (Australia) and Barcelona (Spain).

For more information please visit: www.claudiaterstappen.com

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CLAUDIA TERSTAPPEN
A LANGUAGE OF THE VANISHING

A LUMA | La Trobe University Museum of Art Exhibition

22 February – 22 April 2016
LUMA | La Trobe University Museum of Art
La Trobe University, Melbourne Campus
Bundoora, Victoria.

28 September – 6 November 2016
VAC | La Trobe University Visual Arts Centre
121 View Street, Bendigo, Victoria.

5 January – 12 February 2017
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Images
Front cover
Echidna *(Tachyglossus aculeatus)* 2015
digital print on archival paper,
85 x 95 cm, framed


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MAMA
Murray Art Museum Albury