



Article

A Study of Photographic Works on the Ancient World by Herbert List and Joel Sternfeld

via the writings of Martin Heidegger and Jacques Derrida.

Steven Nestor, MA | Institute of Art, Design + Technology.

Keywords

Photography; archaeological ruins; antiquity; visual representation; philosophical interpretation; Martin Heidegger; Jacques Derrida; Herbert List.

Abstract

Practitioners of photography seeking to record the past face the twin barriers of place and time as they can only record what is before the lens. However, the ancients never worshipped in today's ruins, never touched their fallen walls, never saw them in our sunrises or sunsets. The ruins of today seem not to be the past, being their post-collapse and imperceptible degradation. Yet the past ought to be traceable and recoverable if correctly approached. This essay seeks to evaluate two key photographic works concerning the ancient world by photographers Herbert List and Joel Sternfeld through writings engaged with antiquity in the contemporary by philosophers Martin Heidegger and Jacques Derrida.

First delivered in 2016 for *Photography Plus Context: Photography in Academic Research*, UCL Institute of Archaeology, London. Edited and expanded upon 2024-2025.



Figure 1: *Nostalgia for the Light* (Guzmán 2010)

Guzmán: Here, more than anywhere else, I feel that the desert is revealing a secret.

Galaz: All of our life experiences, including this conversation, happened in the past, even if it is a matter of millionths of a second. That camera I am looking at now is a few meters away and is therefore several millionths of a second in the past in relation to the time on my watch, because the signal takes time to arrive. The light reflected from the camera or from you, reaches me after a moment: a fleeting moment, as the speed of light is very fast [...]

Guzmán: So, we don't see things at the very instant we look at them?

Galaz: No. That's the trap. The present doesn't exist. It's true! The only present that might exist is the one in my mind. It's the closest we come to the absolute present. And not even then! Because it takes a moment for the signal to travel between my senses. Between when I say "I am me" and when I touch myself there is a lapse of time.

[...]

Guzmán: The present is a very fine line.

Galaz: Sure. A puff of air would destroy it.

— Patricio Guzmán's interview with astronomer Gaspar Galaz, 2010.¹

1. Patricio Guzmán, *Nostalgia for the Light* (Paris: Pyramide International, 2010).

In investigating the exploration and recording of the past in photography, I will concentrate on two major works focused on the ancient world by photographers Herbert List (1903–1975) and Joel Sternfeld (1944 –). While I will cite their seminal works, *Licht Über Hellas* and *Campagna Romana*, these bodies should be seen in more inclusive terms; emblematic of a great many similar works in existence. In my evaluation I will examine the effectiveness of their presentation and re-presentation of the past and seek to understand the reasons for their perceived success, or lack thereof, against the travel writings and explorations of antiquity by philosophers Martin Heidegger (1889–1976) and Jacques Derrida (1930–2004). I will also reference a wider range of writings and thoughts to better situate the thrust of this study and nature of the works under consideration.

While both photographers could be said to neither reveal, nor hide, but rather to show,² the question is how one succeeds where the other falters. Unlike the Odyssean journeys of Heidegger and Derrida in search of great couplings of truth and essence, photographers List and Sternfeld could only present what existed in the most literal meaning. As Heidegger scornfully puts it when describing the photographing tourists, 'they throw their memories in the technically produced picture. They abandon without clue the feast of thinking that they ignore.'³ Although, Derrida expands that in the tourist's mind "these images of Athens are all the more precious to me insofar as they speak to me in a universal language. If they remain untranslatable and untranslatably singular, it is because of their very universality; they show the same thing to everyone, whatever their language may be."⁴

Whether tourists or practitioners of photography seeking to capture and present the past, there will always be the challenge of 'the literalism of film.'⁵ When a photographer insists on photographing and engaging with the accepted past, the endeavour might seem chimerical as the past is *not* the ruins of a fallen temple. The fallen temple is in the present, or the immediate past. While ruins of antiquity are of the past, they may prove to be more mirage than source, and to deny them their present state is to perceive the past *absented from* their present surroundings.

The ancients would not recognize today's weathered and pigment-free temple ruins. Nor can a modern monotheistic or secular society easily perceive their significance; the ancients never worshipped in today's ruins nor saw them in our landscape. The ruins of today carry more of their post-post-collapse and imperceptible degradation than their inspired past. Moreover, the ruins have witnessed more than any individual or epoch. Though one could also say that such ruins are still messaging, if also still worshipped, in that they allude to traces of their monumentality and scarcity. Indeed,

2. Martin Heidegger, *Sojourns: The Journey to Greece*, trans. John Panteleimon Manoussakis (Albany: SUNY Press, 2005), 45.

3. Ibid, 54.

4. Jacques Derrida, *Athens, Still Remains* (New York: Fordham University Press, 2010), 69.

5. Martin Amis, *The War Against Cliché* (London: Vintage, 2002), 111.

a panpsychist would posit that the ruins hold a consciousness – even collectively, a soul – as ‘all things are full of gods’ according to Thales of Miletus. Ruins, therefore, could be approached as a multi-layered continuity of accumulated presences willing to present to those who do not abandon that ‘feast of thinking’.

The fundamental question around which this writing pivots is whether the notional past and dormant *Dasein* of an ancient site can be uniquely perceived and extruded photographically.⁶ Were we to posit that the photographer has never truly photographed the present – albeit beyond our ability to perceive the past in our present – then the question is whether the photographer is paradoxically free to photograph and present a universally understood past as existing both prior to, as well as, in our broad acceptance of the present. Notably, for Aristotle, this paradox is that the present – the now – is always an indefinable moment: neither the past nor the future exists, but where they cease or begin defies precision. There exists no moment in time that can be clearly defined and given a sort of “autonomy” as illustrated in *Against the Physics* (Πρὸς φυσικούς) by Sextus Empiricus when writing of Socrates’ death:

If Socrates died, he died either while he was living or when he was dead. But he did not die while he was living; for assuredly he was living, and as living he had not died. Nor when he died; for then he would be twice dead. Therefore, Socrates did not die.⁷

Thus, the present, whether in front of the writer or the photographer, is far more fluid than one might otherwise suppose. Consequently, the photographer’s purpose to frame and evoke the past and its essence may not be so quixotic after all. Key here, however, is not to understand the evocation as being *in* the past, but rather in a state of temporal flux.

If the present does not definably exist and it is a trap to presume that it does, as Galaz says, then the photographer ought to be both liberated from a literal recording and afforded a potential inroad to explore that which exists/existed *before* the image, though it is critical for the photographer to grasp this fact from the start.⁸ As Derrida mused, ‘It remains to be known what is (*ti esti*) the essence of the photographic form from the point of view of a delay that gets carried away with overtaking time.’⁹ At all times one needs to look for and grasp the continuum of past emanating out of the ancient ruins, and understand that the past is forever running in tandem with the present. In *Georgics*, Virgil writes that ‘there’s a crop, which twice has felt the touch of

6. Scott Walden, ed., *Photography and Philosophy: Essays on the Pencil of Nature* (London: Blackwell Publishing Limited, 2010), 70.

7. Roy A. Sorensen, “Transitions,” *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition* 50, no. 2 (September 1986): 1.

8. Moreover, traditional photographers working in analogue have always by the very nature of their practice, been sifting through layers of the past: the unprocessed film with its latent images, the processed film, the contact sheet etc.

9. Derrida, *Athens*, 67.

snow and twice of frosty weather'.¹⁰ Yet the crop is not the crop at the first touch of snow or frost, even if it is still known to be and accepted as the same crop on the same spot of land: for the truth, as Bibikhin notes, 'is on the move.'¹¹ Indeed, the ruins may have been ruined before they were ruins and may well not have passed directly from a state of intactness into their fragmented, partial state.¹²

As noted, this dichotomy of thwarted motion towards the essence of the thing must be recognised and incorporated from the very first engagement with the site, if the photographer wants to present (and *presence*) the locus beyond the limits of the visible. Therefore, we must also be prepared to go "to the absence" to find the essence or observe what (else) has filled the gap or absence. Citing Andrei Lebedev, Bibikhin writes that 'the formation of the foetus conceived as a mystery of life is hidden from the sight of the *polloi*, but not from the intellectual eye of the philosophical 'epoptes',¹³ and *that* is the great challenge for the photographer: to first and foremost be the epopt. If not to know the mysteries, then at least to know of their existence, their unseen presence made visible by not staring exclusively at the thing, but in knowing that the essence can be found elsewhere, in a space, in a sleeping photographer in front of a temple etc.¹⁴

Additionally, in *Georgics* there is a *constancy* bestowed on bees (as a perfect society) and 'although there's but brief life allotted to each one of them (the most they have is seven summers), their kind cannot be killed off.'¹⁵ If, therefore, something cannot be killed off, if something of the past cannot be fundamentally interrupted or eliminated, then perhaps that thread or trace is there for the photographer to capture and present. Perhaps we can see ourselves or the people of *Campagna Romana* as the bees of the bees of the seven summers, instinctively capable of recognising 'the full worth of home and homeland'. If, on the other hand, the photographer deliberately elides vestiges of the now to isolate out a cleansed past then there must follow a devaluing of the full worth of the locus, though not the tri-dimensional semiotic pattern as laid out by Barthes.¹⁶

10. Virgil, *Georgics*, Book 1 (Oxford: Oxford World Classics, 2006), 7, line 47.

11. Vladimir Bibikhin, *The Woods*. (Cambridge: Polity Press, 2021), 63.

12. From Franz Bauer's diary extract from April 30th, 1945: 'We find nothing left but ashes. A lovely Madonna statue lies in the gravel where Semmelstrasse turns into Handgasse. The head has come off. Luckily I find the head and put it beside the statue.' Franz Bauer, "Diary entry, 30 April 1945," in *Swansong* (London: W. W. Norton & Company, 2015), 255.

13. Bibikhin, *The Woods*, 11.

14. There are a multitude of allusions to this "present non-presence" throughout literature. In Virginia Woolf's *Mrs Dalloway* (London: Penguin, 1925) the character Clarissa notes that 'her horror of death, allowed her to believe, or say that she believed [...] that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places, after death. Perhaps—perhaps.' It is not certain at all, but the doubt must be given its place by the photographer to go beyond the apparition. Though the Dasein of the thing is so hard to extract and show, from Woolf's perspective it saves you from the eternal fires of 'Middlebrow' (in 'the Battle of the Brows troubles') (letter to the New Statesman and Nation, 1932).

15. Virgil, *Georgics*, Book 4, lines 206–207.

16. Roland Barthes, *Mythologies* (London: Vintage, 2009), 13.

It is true that List and Sternfeld can only *show*. However, it is in their literal analogical showing that we can see whether they were able to *translate* the essence of the labyrinthine journey into a 'field of unconcealment'¹⁷ shining 'in the amazing shine'¹⁸ or whether they themselves essentially mistranslated and were 'ignorant of the classical ruins nearby' as Stebbins Jr writes of the Romans of *Campagna Romana*, something at which Derrida could only protest silently.¹⁹ In *The Woods* Bibikhin describes this 'crux of the matter' being between that of a physician and an architect. The physician *attends* the patient as health is restored either through their intervention or through the patient's innate restoration.²⁰ However, the architect cannot conclude that the building is taking care of itself and then withdraw. In exploring both photographers' work at hand, I increasingly suspect that it was Sternfeld who understood that his role is that of the attending architect, and that List assumed the role of attending physician. I suspect that the camera duped one into imbuing it with magical revelatory properties, while the other understood it firstly as an elemental technological point of departure and not a point of arrival.

Before going any further, however, a description of both books under discussion is needed. Published in 1953, *Das Licht Über Hellas* measures 36 x 29.5 cm, has 244 pages and weighs 454 g. Published in 1992, *Campagna Romana* measures 29.2 x 31.75 cm, has 129 pages and weighs 1.4 kg. Both are hard covered with full dustjackets. I think that it is also necessary to explain how I came into contact with both books and how I obtained them. Prior to identifying and wanting these books I came across a sample of them in *Photographers A-Z*.²¹ Subsequently, I sourced them online. In this sense I travelled to them in stages of experiencing them through seeing (facsimiled from afar), wanting (from a temporary afar), arriving (first contact) and lastly, experiencing them (continuous contact and presence).

Both books arrived pre-owned with varying signs of use along with the odour of age and storage, so that they could not be purely received as the edited and curated collection of images as first intended. They had had other, untraceable ownership, discovery and place before coming into my possession through an online transaction that did not exist in the time of their creation and first reception.

Therefore, as they exist now, they are far more than the sum of their material and intended message. They are also paper in slow ruination, bearing unique signs of

17. Heidegger, *Sojourns*, 33.

18. This references *eidos* (εἶδος), the visible, phenomenological appearance of form and shape (from φαίνω, to "shine"). The translation of the verb 'to shine' from the German verb *scheinen* is worth noting. In German *scheinen* has some ambiguity. It can mean to shine or to appear or to seem. If we look at to seem, that is not the same as to appear. To seem to appear is not the same as to appear. The use of this verb enables a drifting of 'the thing' from certainty to almost certainty. Heidegger, *Sojourns*, 24.

19. Derrida, *Athens*, 59.

20. Bibikhin, *The Woods*, 76.

21. Hans-Michael Koetzle, *Photographers A-Z* (Cologne: Taschen, 2015).

damage, age and degradation: a narrative below the narrative that will one day be the dominant narrative. Additionally, the viewer of the two-dimensional frame on the page is not in a state of paralysed reception, but in a state of motion and temporal evolution before the works. However, it is also possible and worth bearing in mind that the works, independent of the photographer and publisher, “pause” for us in whatever state they are in, and in doing so become more to view; they offer presence in their own right.

So, what are we looking at in these photobooks in this digital age of infinite reproduction? Are we looking solely at a light drawing, or are we still witnessing the essence – ‘Roman-ness’ – of a column extracted and reproduced?²² Indeed, how do we view List’s and Sternfeld’s work through the prism of the age of 3D mapping?²³ One could now in effect be looking on their works as the works of “ancients” of the analogue world,²⁴ and we could now be looking at or for the “bookliness” of the photobook, to paraphrase Heidegger: “The works are no longer what they were [...] The works themselves, it is true, are what we encounter; yet they themselves are what has been.”²⁵ Ergo, the contemplation of a ruin, plus its photograph or scan may allow for a third party reading through the conceit in the past-present-perfect, so allowing us to ‘catch a glance of the invisible of ἀλήνεία’.²⁶ One should also remember Kant’s belief that ‘one must be neither too close nor too far away’ to ‘get the full emotional effect.’²⁷

Perhaps it is therefore an illusion on the part of the photographers to go to the site of the ancients, but that conversely our looking at their work as a portal into the site is not a mistake. As Heidegger noted of this potential in *Off the Beaten Track*:

The work is not a portrait intended to make it easier to recognise what the god looks like. It is rather, a work which allows the god himself to presence and is, therefore, the god himself.²⁸

List²⁹ brought his humanist education and influence of *Pittura Metafisica*³⁰ into his

22. Barthes, *Mythologies*, 15.

23. As Heidegger noted, ‘the irresistible modern technology together with the scientific industrialization of the world is about to obliterate any possibility of a sojourn’. Heidegger, *Sojourns*, 56.

24. In many respects List’s work on the past had indirectly become Odyssean by the time it could be published: it had become the past of the past.

25. Heidegger, *Off the Beaten Track*, 20.

26. Heidegger, *Sojourns*, 35.

27. Introduction to *Sojourns* by John Sallis, 2005. By extension it is also worth considering Edward Ranney’s *The Shape of Time* (1962) where he noted that ‘we should also be aware of the value and need for purely interpretations of the monuments, interpretations which though not always scientifically informative do inform us in other ways [...] guided by forces other than reason and knowledge’.

28. Heidegger, *Off the Beaten Track*, 22.

29. With Jewish ancestry the National Socialists banned List from publishing. In addition, the printing press in Magdeburg with plates of his images was destroyed in an Allied raid in 1945. As a result, his work on Greece from the late 1930s to the early 1940s would not be publishable until 1953.

30. Founded principally by Giorgio de Chirico in 1911. It eventually ended due to internal squabbling in 1920 and was largely rejected by Futurist dogma.

photography³¹ and the recorded locations which might – intentionally or not – be described as palimpsestic in that what appears in the literal, solid form masks a multitude of layers of form, history and meanings. He himself speaks of a “mysterious marriage” that the objects celebrate with one another and that he intended “to reveal the magical substance³² within them.”³³ However, the temple remains are *not* what they are but what they “are-were.” One suspects that List’s approach would have immediately run afoul of a younger Heidegger: “The collecting of characteristics from what exists, however, and the derivation from fundamental principles are impossible [...] and, where practiced, are a self-delusion.”³⁴

However, the (or a) *thingliness* does remain and while List’s aspirations would come in for considerable theoretical criticism, Heidegger would have found some validity in what was produced:

It seems almost as though the thingliness in the artwork is the substructure into and upon which the other, authentic, element is built [...] what is concealed within the apparently literal, and hence faithful, translation is a translation of Greek experience into a different mode of thinlung.³⁵

In this translation, Heidegger writes of a preference for ‘intimacy’ over ‘assault’ when wrestling with the thing and that which it represents.³⁶ Whether List was considering matter, form and appearance in their entirety is, however, difficult to ascertain. The matter, as Heidegger identifies, is the ‘substructure and the field for artistic formation’, though it ought also to be considered that Heidegger does not specifically identify photography as art in his (hermeneutic) quest to discover the essence or core of the “art work.”³⁷

A possible additional issue with List’s work is his attempt to transport – maybe *translate* – and transpose his qualia (even if broadly received as universals) or phenomenological experience of Greece onto the viewer. Regardless of how other and authentic the element of his work is, are we ‘supposed to be in the locus of a horribly tormented virtue’?³⁸ List’s vision could be understood, but if what he saw and

31. In *Photography and Representation* the philosopher Roger Scruton is quite adamant that ‘photography is not a representational art’ and that ‘actual photography is the result of the attempt by photographers to pollute the ideal of their craft with the aims and methods of painting.’ Roger Scruton, “Photography and Representation,” *Critical Inquiry* 7, no. 3 (1981): 578.

32. This view was by no means unique. In the essay on Edward Ranney it is noted that ‘the goal was to make photographs that encourage viewers to project themselves into the image and to sense the “spirit” beneath the surface’ Peter C. Bunnell, “The Character of the Place,” in *Inside the Photograph: Writings on Twentieth-Century Photography* (New York: Aperture Foundation, 2006), 239.

33. Lynne Warren, *Encyclopedia of Twentieth-Century Photography* (New York: Routledge, 2005), 964.

34. Heidegger, *Off the Beaten Track*, 2.

35. Ibid, 3, 6.

36. In contrast, in *The Woods* Vladimir Bibikhin argues that ‘we can never be too sensitive in seeking to understand materia.’ Bibikhin, *The Woods*, 46.

37. Heidegger, *Off the Beaten Track*, 7–8.

38. Barthes, *Mythologies*, 16.

photographed was as subjective as physical, first-person experiences, then it would ultimately be ineffable. Alternatively, what he photographed could be regarded as simply being an unresolved and untranslatable Greek experience: the human falling short of the sway of the gods.³⁹ Certainly, from a Husserlian perspective List's inner experience – bodily reactions, cultural sensitivities, social experience, homoeroticism etc – could never hope to be fully carried by his work in *Licht Über Hellas*, or perhaps more accurately, go beyond the experience of being physically present before the very matter he sought and via the matter of a mechanical device (regardless of his skills and fame) (Figures 2 + 3).

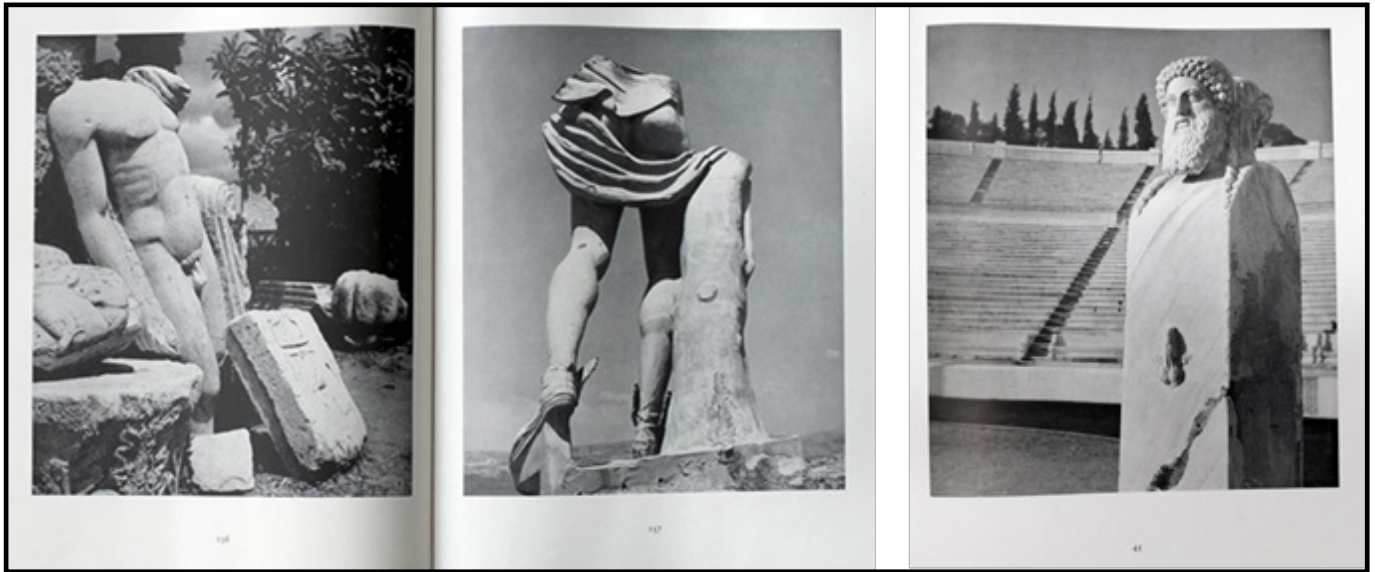


Figure 3: List, *Licht Über Hellas*, 1953.

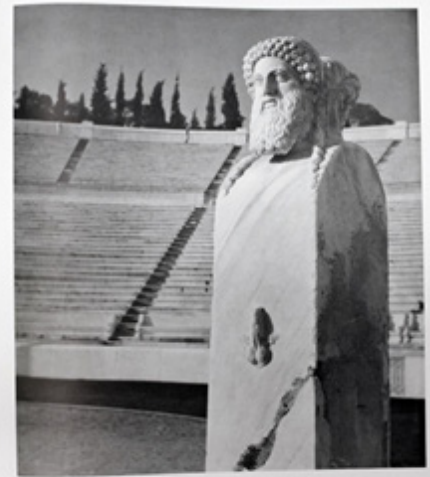


Figure 2: List, *Licht Über Hellas*, 1953.

List was, however, not so naïve or idealised as to be blind to the unbridgeable gap between the photograph and the experience.⁴⁰ Heidegger, who may well have been aware of List's work and even seen it, would have seen List's flaw in that his photography, like the fine arts, 'had to do with the beautiful and with beauty – not with truth.'⁴¹ Based on the edit of images in this book, List was blind to the enigma or maze (*Räzel*) where Sternfeld sought it out – even in the obvious – and so was consequently part of the enigma when it arose (*entspringt*). As Heidegger later concludes: "Truth is the unconcealment of beings as beings. Truth is the truth of beings. Beauty does not occur alongside this truth. It appears when truth sets itself into the work [...] thus beauty belongs to the advent of truth."⁴²

39. By 1953 List's Greece was too late, too abstract and too unwanted in many respects. Indeed, it might even have been perceived as too fascistic – *Triumph des Willens* (1935) – in its aesthetic. A further barrier to List's work's success was the reality of Europe at the time. Germany especially was emerging from her Stunde Null and photographers such as Hermann Claasen who documented Cologne's ruins in *Gesang im Feueroffen* were recording a universally understood experience—including List! – even if one could further argue that the experience of Germans in their cities could not strictly be universally experienced.

40. Herbert List, "A camera lens is not objective, otherwise as a medium it would be worthless. The lens and our eyes see differently; it is precisely these differences that make the lens a valuable means of artistic expression," 1943, Magnum Photos, <http://www.magnumphotos.com>

41. Heidegger, *Off the Beaten Track*, 52.

42. Ibid.

Furthermore, List's apparent shortcoming – common to a great many photographers – was that he appears to have gone to capture what he already understood and



Figure 4: List, In the Morning, Athens, Greece, 1937.

© Michael Hoppen Gallery 2025.

believed to be present without the need to find what might have been presencing beyond the first, superficial presence.⁴³ It is also possible that he went to Greece to extrude a conscious experienced matter from the illuminated ruins, but instead had a purely geometric experience as presented in this book. It does have to be stated that List's work beyond that of this book was far more suggestive (Figures 4 + 5) and present and would have lent itself enormously to the images contained in *Licht Über Hellas*.

It goes beyond the scope of this essay to fully delve into a semiotic reading and analysis of either photographers' work, but using Barthes' tri-dimensional pattern of signifier, signified and the sign, I wonder whether there exists a crisis in the functional union of a semiological system in List's work. Barthes wrote that 'the signifier of myth presents itself in an ambiguous way.'⁴⁴ Is it possible that the 'credible whole' of List's work has a fatal flaw when it moves to form? To arrive at the point of 'signified' the whole system of values, history, geography, literature and biography must be parenthesised according to Barthes.⁴⁵ Is it the necessary parenthesising within such a system what weakens List's work – or highlights its weakness – while Sternfeld's holds up? Is it Sternfeld's inclusion of modern Romans and *their* imposing environment that lends the work to the wholeness of the sum of signs as explored by Barthes?⁴⁶



Figure 5: List, Junge Maenner unter einem Schilfdach, Torremolinos, Spain, 1951.

43. '[...] knowing provides an opening up. As an opening up it is a revealing.' Martin Heidegger, *The Question Concerning Technology and Other Essays*, trans. William Lovitt (New York: Harper & Row, 1977), 13.

44. Barthes, *Mythologies*, 140.

45. Barthes, *Mythologies*, 141.

46. Ibid, 136.

Perhaps it is the case that List's work does not allow for the ruins of Greece to be decomposed into ruins and therefore their essence. Sternfeld, on the other hand, did allow the ruins to decompose into his world through the presence and catalyst of contemporary Romans, their essence, their improvisation and their detritus; elements that are nearly all absent in List's opus.

What is clear, though, is that the camera needs to be understood as a 'disturbing thing'⁴⁷ while also being a way of revealing. Unlike Sternfeld, List approached Greece with a determined set of criteria, determining technology and prejudicial visual sensitivities. One may believe that matter holds gods, but one needs to be open to the notion – embraced or not – of the elemental conscious experience in determining not only what one brings to matter, but also what matter is bringing to the self. If the mind is conscious because it is not matter, then matter has no effect on the mind. But if matter affects (and creates) consciousness it does so as a shifting constant and not as it once was or was once believed to be in some remnant form. To hope for it to be otherwise – for matter to serve as a pure conduit to the ancients – is little different from a photographer labouriously narrating events preceding a shot in order to rationalise what the viewer is, in truth, not seeing.

Notwithstanding this, List's publisher's dust jacket notes⁴⁸ hubristically state that 'the Romantics discovered this land, but it is photography that first suggests⁴⁹ her truth to us.'⁵⁰ There is, however, an inescapable deficiency despite – or because of – List's excess of images. These images or signs, to quote Barthes, 'are at the same time excessive and ineffectual: they postulate a 'nature' which they have not even the courage to acknowledge fully.'⁵¹ There is a monochromatic, two-dimensional burden throughout *Licht Über Hellas*. Where is the surprise? Where are the marginalia? List's conservational-like approach (in contrast to Sternfeld's wide casting of his scope) recalls the protagonist Clifford's designs on Wragby's knoll – 'denuded and strangely forlorn' – in Lawrence's *Lady Chatterley's Lover*. He insists that he considers this to be 'the old England, the heart of it; and I intend to keep it intact [...] I want this wood perfect ... untouched. I want nobody to trespass in it.'⁵²

In Clifford's designs of conservation he is excluding the experience of the matter of a

-
47. Further to this concept of disturbance for revelation it is worth considering the change in gender of certain objects in Italian. For example, the table (*il tavolo, m*) as furniture returns to its original Latin feminine origin (*tabula*) *la tavola* when in use at meal times. The question is what return exists in the ruin from the unstudied to the studied?
48. The introductory essay to *Licht Über Hellas* by Walter-Herwig Schuchhardt is littered with the key Heideggerian vocabulary such as *Gestalt* (form), *Dasein* (being) and *Wesen* (nature or essence). Frustratingly I have been unable to establish in my research whether there was a direct connection between Schuchhardt and Heidegger.
49. The German verb *vermitteln* generally means to impart or to suggest, but also to procure or to pimp.
50. *Die Romantiker hatten diese Landschaft entdeckt, aber erst die Fotografie vermittelt sie uns in ihre Wirklichkeit*.
51. Barthes, *Mythologies*, 16.
52. D. H. Lawrence, *Lady Chatterley's Lover* (London: Macmillan Collector's Library, 2017), 66–67

remembering place, or Bereich: something that strikes me with so much of List's work despite his intention to push essence to the fore with each considered frame. Not to be absolutist, but it is people who give meaning and by their pointed exclusion, List could be said to exclude truth in the uncovering of the field of unconcealment where 'everything that truthfully comes-to-presence is allowed to stay.'⁵³

In the dust-jacket notes to *Licht Über Hellas*, the writer also underscores the importance of this shining light, though in allowing for a considerably different, far more literal and tangible revelation:

This unique light renders magical the thistle overgrown and toppled columns along with the ruins of the temple, the olive groves and the shepherds and their sheep, the secretive rocks of Olympus and the nets of the fishermen. It lies glowing on the white walls of the island monasteries as on the shimmering surface of the sea.⁵⁴

In this instance the ancient structures do not 'float' through a 'collectiveness' or merge with the 'supporting rock.'⁵⁵ Instead, List will 'leave us with a forceful, lasting experience via the technical means of our time.'⁵⁶ In contrast to that, Derrida would also have to ask the pointed question as to 'who will ever have photographed a sentence? [...] Who will ever have photographed anything other than this silence?'⁵⁷

Nevertheless, List's lacking does not equate to non-revelation or indeed whole failure, as *something* – perhaps even a mourning through 'seriality' – was captured, albeit accidentally.⁵⁸ As Flusser writes, 'an image[s] ostensible function is to inform.'⁵⁹ Thus, List (and other photographers) halts on a plane of information through 'the symbolic and the improbable.'⁶⁰ Cementing this perhaps wilfully ignored "limitation" or grounding, Flusser continues: "Any philosophy of photography will have to come to terms with the ahistorical, post-historical character of the phenomenon [image, apparatus, program and information] under consideration."⁶¹

53. Heidegger, *Soujourns*, 33.

54. *Dieses einmalige Licht verzaubert die von Disteln umwucherten gestürzten Säulentrommeln wie die Ruinen der Tempel, die Olivenhaine wie den Hirten und seine Schafe, die geheimnisvollen Felsen des Olymp wie die Netze der Fischer, es liegt glühend auf den weißen Mauern des Inselklosters wie auf der zitternden Fläche des Meeres.*

55. Heidegger, *Sojourns*, 40.

56. Derrida, *Athens*, 4.

57. *Ibid.*, 2.

58. *Ibid.*

59. 'Why a Philosophy of Photography is Necessary' deals primarily with notions of human freedom in a valueless 'tertiary sector'. 'Freedom', Flusser stated, 'is playing against the camera'. Vilém Flusser, *Towards a Philosophy of Photography* (London: Reaktion Books, 2000), 80.

60. Flusser, *Towards a Philosophy of Photography*, 76.

61. Flusser later clarified that these phenomena 'are the basic problems that [experimental photographers] have to come to terms with'. Flusser, *Towards a Philosophy of Photography*, 77.

It is with Jean-François Bonhomme's photographs to hand that Derrida notes that, 'never do any of these photographs fail to signify death' and 'what is accidental is, for it, essential and ineluctable.'⁶² What, one wonders, would Derrida have written with only List's images to hand? I do not see accidents in List's selected work. It is too controlled and too idealised for accidents to happen, or for the following of *Holzwege*⁶³ or *Irrwege*.

There is little dynamism or derivation. It is closer to that silence in physics following the identity of change as opposed to the "what" of change, as critiqued by Russell. Despite List's and his supporters' assertions to the contrary, this work is devoid of a philosophy of freedom that could have created 'unpredictable information' which in turn could have brought Hellas into a state of unconcealment.⁶⁴ It is also hard to find a 'metonymic figure for the entire series' if that metonymic figure's role is to uncover, and guide us past the 'trap' of believing in what is seen.⁶⁵ Indeed, it is the very antithesis of the Heraclitean assertion that life is flux: the sun *is* new every day.⁶⁶ Consciously or not, Sternfeld understood and found himself at the perfect meandering distance to reveal in "*das Licht über Rom*".

After Joel Sternfeld⁶⁷ personally acknowledges and thanks individuals who assisted him in his work on Campagna Romana, there follows an introductory essay by historian, writer and professor Theodore Stebbins Jr which – not dissimilar to that of List – opens with the words 'Joel Sternfeld's photographs of ...'. Immediately the photographer is foregrounded, secondly followed by his work and thirdly by the place; an order that would on the face of it undermine it as 'great art' if Heidegger is to be believed when he states that 'the artist remains something inconsequential in comparison with the work.'⁶⁸ There then follows a rather romantic description of

62. Derrida, *Athens*, 2-3.

63. The word *Holzweg* is understood as being a wrong or directionless path (*auf dem Holzweg sein*). However, its Middle High German origin describes a functional path from which wood was extracted from the forest: something is gained. While it might have meant meandering into, rather than a precise towards, it had its definitive use: the wood or timber way. So, Heidegger was quite right to use it for a hermeneutic exploration and I see this being very evident in Sternfeld's approach.

64. 'The task of a philosophy of photography is to reflect upon the possibility of freedom—and thus its significance—in a world dominated by apparatuses; to reflect upon the way in which, despite everything, it is possible for human beings to give significance to their lives in face of the chance necessity of death'. Flusser, *Towards a Philosophy of Photography*, 82.

65. Derrida, *Athens*, 2.

66. Each section of *Licht Über Hellas* is introduced with a classical Greek stanza in both the Greek alphabet and in German.

67. American photographer Joel Sternfeld has largely worked with topography as well as historical psycho-geographical locations. For *Campagna Romana* (1992) he travelled to Rome, basing himself at the prestigious American Academy.

68. Following this statement in his characteristic serpentine approach Heidegger also states that we need 'to investigate the activity of the artist in order to discover the origin of the artwork' that is, if photography can be categorised as artwork. Heidegger, *Off the Beaten Track*, 19.

Campagna⁶⁹ 'redolent with memories of a heroic past' and recorded by the likes of Albrecht Dürer and Nicolas Poussin. 'Echoing Poussin' we are informed that Sternfeld 'modestly pictures' the present-day prostitutes of the area and 'avoids the traditional sights' with the result that 'Sternfeld's photographs are unflinching pictures of the place as it looks today.'

Following in 'a noble tradition' in one of Sternfeld's images he 'discovers a modern shepherd with the same white sheepdog guarding its flock on the very fields [...] (Thomas) Cole had painted.'⁷⁰ Nevertheless, despite such a high praise introduction one cannot escape the notable question as to whether 'we ever encounter the work itself [...] torn out of 'its' own essential space?'⁷¹ The very people of Campagna photographed by Sternfeld – descendants of imperial Rome – are, in Stebbins view, 'all ignorant of the classical ruins nearby', though I would argue that they are far closer than Stebbins or even Sternfeld might have been aware as they are of these ruins, extensions of them (Figure 4), the bees of the bees of the seven summers.

Despite the lavish introduction to Sternfeld's work, it could on a basic level succeed where List might be said to have erred or lost his way. It could, however, be further argued that neither succeeds, Derrida opens his *Athens, Still Remains* with the line '*nous nous devons à la mort*' which, unsolicited, came to him and seized him 'right around noon, close to Athens'. It is this personal experience of unexpected subjection – even subjugation – by a location that is entirely absent in the work of a great many photographers, such is the advantage of literature over this 'dumb witness'. Where Derrida could write about being seized by a thought⁷² in Athens, Heidegger had to strive to find 'it' in *Sojourns*.⁷³ Nevertheless, the location – the point of arrival – has always to be labored. It will not just come to the writer or photographer as noted by writer Antonio Muñoz Molina:

The human brain becomes deformed and atrophied when the mind is too exclusively concerned with work requiring no physical activity, manual skill, or strong sensory stimuli. To make a drawing you need the resistance of the sheet of

69. This is something Heidegger was not immune from either. Despite his dim view of 'empty romanticism' he rather romantically lamented missing a hike up 'the mountains [to] feel at least in their luminous heights the presence of the local spirits and their games.' Heidegger, *Sojourns*, 44–45.

70. Following this statement in his characteristic serpentine approach Heidegger also states that we need 'to investigate the activity of the artist in order to discover the origin of the artwork' (34) that is, if photography can be categorised as artwork. Heidegger, *Off the Beaten Track*, 19.

71. This is something Heidegger was not immune from either. Despite his dim view of 'empty romanticism' he rather romantically lamented missing a hike up 'the mountains [to] feel at least in their luminous heights the presence of the local spirits and their games.' Heidegger, *Sojourns*, 44–5.

72. There is very much a romantic strain in the presence of sheep whether noticed by Stebbins or Heidegger, *Sojourns*, 19 or in Walter-Herwig Schuchhardt's introduction to *Licht Über Hellas*.

73. Heidegger, *Off the Beaten Track*, 21.

paper as well as your determination to overcome the clumsiness of your hand.⁷⁴

To convey through a photograph, you need to feel the resistance or distraction of the site and subject as well as the clumsiness of your agenda. You need 'to get some blotched silhouette, as one might look at snapshots of inaccessible paintings.'⁷⁵ You need to follow that suggestion of a path in order to find the core of the thing you are searching for, as just being there is not in of itself an arrival or revelation as the thing 'was born from someone's labor yet it has an emancipated existence.'⁷⁶ The truth of beings often lies elsewhere and it requires deliberately letting go of a thread and 'wandering aimlessly along but also in a particular direction.'⁷⁷

In contrast to List's work, Sternfeld's is far more encompassing and accommodating of knowns and unknowns than the monotonous vision that seems to define and restrict the former's message. Sternfeld reduces and distances the 'situating' of List and allows for the beyond and the simultaneous, so centering his work more

on the *kairos* than *chronos*.⁷⁸ He includes a nun collecting flowers (Figure 6) on the very edge of suburbia and country, knitted together with detritus, weeds and flowers: all elements which open up a conversation and questions, offering ways in and ways out. List's work by contrast is too close to a stark, singular purpose of a "once-Hellas".

Both photographers are engaging with the past, but only one, Sternfeld, decidedly included in the clumsy ill-defined continuum. To List's body of work, Czech writer Kundera points to the gilded flaw in



Figure 6: Sternfeld, *Campagna Romana*, 1992.

74. In this sense, Derrida's being seized 'right around noon, close to Athens' by the Obsessional thought—"we owe ourselves to death"—may be related to Tony Smith's unanticipated New Jersey Turnpike revelation: "It seemed that there had been a reality there which had not had any expression in art". Samuel J. Wagstaff Jr., "Talking with Tony Smith," *Artforum* 5, no. 4 (December 1966): 28–33.
75. In *Off the Beaten Track*, Heidegger is clear that 'the thing must be allowed to remain unmolested in its resting-within-itself itself' as matter, form and appearance, though he adds that the 'matter-form schema[s]' origin is uncertain and he is unsure as to whether it lies 'in the thing or in the work-character of the artwork.'
76. Molina, *To Walk Alone*, 41.
77. Ibid, 307.
78. In his essay *The Lost Continent*, Barthes noted of exoticism and identification that: 'A little 'situating', as superficial as possible, supplies the necessary alibi and exempts one from accounting for the situation in depth'. I do not say that List's work is wholly situating or that Sternfeld's wholly avoids it, but that List's work is overly situating. Barthes, *Mythologies*, 111.

resting on the singular moment or epoch:

If the French Revolution were to recur eternally, French historians would be less proud of Robespierre. But because they deal with something that will not return, the bloody years of the Revolution have turned into mere words, theories, and discussions, have become lighter than feathers, frightening no one. There is an infinite difference between a Robespierre who occurs only once in history and a Robespierre who eternally returns, chopping off French heads [...] In the sunset of dissolution, everything is illuminated by the aura of nostalgia, even the guillotine.⁷⁹

After all, ancient Greece only put Socrates to death once. And for List it was perhaps easier, more fulfilling and purer to engage with the once rather than the continuum. Sternfeld's photographs of the eternal city's *campagna* go beyond the 'once' and evolve into the realm of the subsequent, of parallel existences and truths and of letting go, of forgetting: we are allowed to witness the Roman Campagna and to see beyond it into the unrelated, even towards the transposition of literature.

In one sense, Derrida's "advantage" (or 'egress') over the likes of List and Sternfeld was that he went firstly to Greece as a man of letters and only secondly "forearmed" with Bonhomme's photographs.⁸⁰ Furthermore, Derrida imposes his reading – rather than the *showing* – of mourning into the 'seriality' 'from one column to another.'⁸¹ However, where he sees death in all aspects of Bonhomme's photographs he could also be accused of self-sensationalism in that he makes no obvious reference to Barthes' famously explored association of photography with death.⁸² Nonetheless, Derrida's fixation with the thought, sentence and structure of *nous nous devons à la mort* throughout *Athens, Still Remains* could also be interpreted as a preservation of the ego in the face of a location where the ego (and super-ego?) must die, as explored through the fate of Socrates. With the exception of his publishing nightmare and the war, List's ego comes across as having been too intact. Whereas, closer to both Heidegger and Derrida in approach, Sternfeld's work – not the labored introduction – allows for a softly measured dissolution of his ego into a wandering and a revealing.

One cannot expect the objects of antiquity alone to transmit their existence into or through photographs. List appears to have presumed that his masterly photographic skills would suffice for *taking* or *making* Hellas. Where is the distance, the absence, and the determination to overcome? Looking at the abundance of selected

79. Milan Kundera, *The Unbearable Lightness of Being*, trans. Michael Henry Heim (London: Faber and Faber, 2000), 3

80. It would be interesting, if not useful, to have a Heideggerian or Derridean interpretive text to accompany or insert into List's and Sternfeld's works as photobooks. Derrida himself does wonder whether Heidegger (and Plato) would even have 'this little mechanism that allows one to calculate the light passing through [...] and the delaying of the "right moment"'. Derrida, *Athens*, 3.

81. Derrida, *Athens*, 2.

82. '[...] as I said, but I knew right away that it must have been waiting for me for centuries, lurking in the shadows, knowing in advance where to find me [...]' Derrida, *Athens*, 4.

images in List's book, I think it becomes clearer that List never truly entered into a fundamentally essential struggle for the *epopt*, or *Denkweg* (way of thinking), leading to 'the uncovering of [a] presence within the horizon of hiddenness.'⁸³ That was for Heidegger (and possibly Sternfeld) to experience when struggling to find an ingress into the remains of antiquity within the present: "From the outside and even in the temple everything denied a mere view."⁸⁴ No proper standpoint could be found from which we could have a rapport with it."⁸⁵

Only at this point of maximum frustration did the Parthenon begin to reveal itself in a 'collectiveness' of an 'inconceivable shine', achieved by 'the abandonment of the holy', in turn ceding space over to absence so that the goddess had the necessary space to draw 'invisibly near.' Abandonment, I would argue, is also abandonment to *kairos*, a deep time. As Heidegger pronounces with relief, 'no historical clarification could match the silent egress of this nearing that comes from afar.'⁸⁶ And it was in this account of a shining revelation that I also found more than just echoes of Swiss theologian Karl Barth's *Church Dogmatics* where he stated that God could speak to us even through a dead dog. God, like the Parthenon, may *choose* to reveal Himself through a myriad of things, though *without* a prerequisite knowledge of God or, in Heidegger's case, a structure of the classics, of history and of philosophy. In that respect, it becomes repeatedly clear which of the two photographers in question was receptive to revelations through an abandonment of the presumed 'holy' as it is its structure that gets in the way and blinds. If we don't abandon the obvious, we remain 'on the surface' attempting to pass it off as depth.⁸⁷

In contrast to Heidegger, and with greater physical removal, Derrida devotes much speculation to the sleeping photographer at the Parthenon oblivious to that 'silent egress', 'thinking of everyday Athens, of the Athens of today [...] haunted by what took place, one fine day, between photographic technology and the light of day.'⁸⁸ However, both have found *something* 'in the occult zone of the non-knowing'⁸⁹ and are left with a sense of *letsism* whether perceiving presence in an absence of deity or the presence of Athens in a sleeping man: this sensibility also resonates with Sternfeld's avoidance of the obvious and limiting tropes of antiquity. Knowing what is

83. Heidegger, *Sojourns*, 33.

84. Heidegger also raised paradoxical position of proximity to the thing one seeks writing that one needs to understand and see the 'hidden side of [the] nearness' of two near passing stars. Heidegger, *The Question Concerning Technology*, 33.

85. Heidegger, *Sojourns*, 40.

86. This precise moment of revelation and proximity via absence is also reminiscent of Fritz Lang's conversation in *Le Mépris* (1963) when he explains Holderlin's *The Poet's Vocation* to his translator: "It's no longer the presence of God, but the absence of God that comforts man," Jean-Luc Godard, *Le Mépris* (Rome: Rome Paris Films, 1963); Barthes, *Mythologies*, 17.

87. Derrida, *Athens*, 65.

88. David Wood and Robert Bernasconi, eds., *Derrida and Différance* (Evanston, IL: Northwestern University Press, 1988), 259.

89. Wood and Bernasconi, *Derrida and Différance*, 259..

there in literal terms and thus receiving it two-dimensionally, List and a great many other photographers working with the past ought instead to act like Heidegger or Derrida and determinedly seek out the *Holzweg*,⁹⁰ the tangent, to a critical point of unconcealment, to a point of *signs*: 'rooted, invented [...] revealing an internal, a hidden facet, and indicative of a moment in time, no longer of a concept.'⁹¹

After this journey into the absence, what is extracted? *Art*? Something 'ascensional'?⁹² I believe that beyond the aims, visions, success or failure of photographers lies something very different to what they initially envisaged. Perhaps, though, more is understood through instinct. List did himself speak of "composed visions where [his] arrangements try to capture the magical essence inhabiting and animating the world of appearances"⁹³ though I myself cannot see the latter. The Greek and Roman temples were built by humans for the gods and it would be humans who would abandon or destroy them. The absence – however inconsequential – of Greeks in most of List's compositions significantly detracts from 'the magical essence' that might exist for an unconcealment.

Where are the bees of the bees of the seven summers? It is Sternfeld's deliberate distance and inclusion of people, of Romans (Figure 7), away from the obvious touchstones that allows such an essence to unconceal itself. It is also critically imprecise; not myopically narrow in focus and therefore allowing for a constant revealing flow. Furthermore, there is something beyond mere revelation in Sternfeld's work. List's images from Greece appear almost petrified, whereas Sternfeld's evoke a broader sense of context and implication.⁹⁴

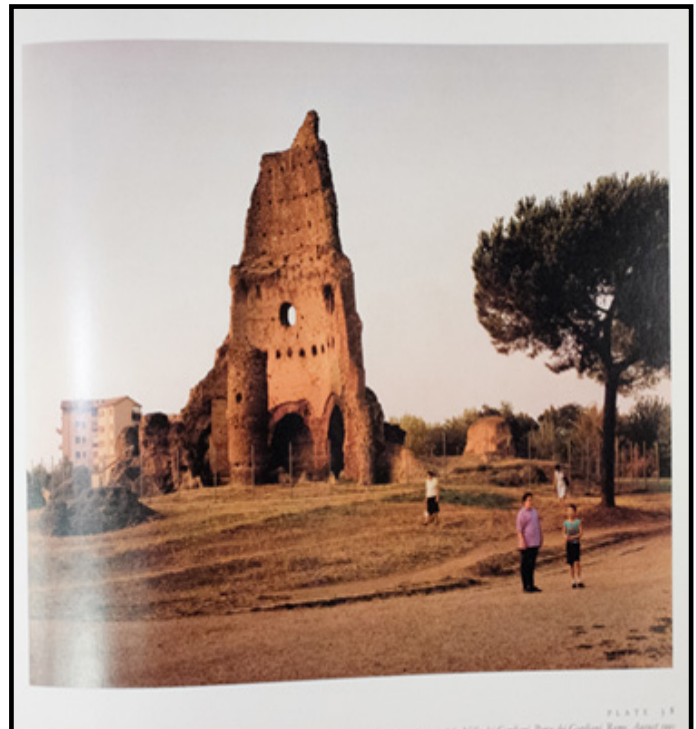


Figure 7: Sternfeld, *Campagna Romana*, 1992.

Even though the astronomer Galaz understands the absence of true presence

90. On the subject of getting "lost" via a *Holzweg*, I came across an article on the BBC website from November 26 2024 titled "Russian deserter reveals war secrets of guarding nuclear base". In it there is reference to "get lost!" expressed as "Idite Lesom", or literally to 'go by the forest'. This is extensively explored in Vladimir Bibikhin, *The Woods*; Will Vernon, "Russian Deserter Reveals War Secrets of Guarding Nuclear Base," *BBC News*, 26 November 2024, <https://www.bbc.com/news/articles/c9dl2pv0yj0o>

91. Barthes, *Mythologies*, 17.

92. Ibid, 107.

93. Magnum Photos, "Magnum Photos," accessed 13 December 2015, <http://www.magnumphotos.com/>

94. In thinking about Sternfeld's work I was reminded of Muñoz Molina's ambiguous character's reflections on the polaroid: He realizes that the mesmerizing beauty of a polaroid came from the fact that it portrayed the present moment as its own pre-emptive memory, tinged already with a sense of distance and of disappearance. Molina, *To Walk Alone*, 234.

as a scientific fact, it does not stop him from searching, exploring and finding what is there and evidently not there in the Cosmos. Too many photographers impose the readings of others onto their field of focus, wholly ignorant of or resistant to a necessary Heideggerian-like crisis over the “absence” of Greece in Greece. Photographers like Sternfeld, however, allow the lens to drift from the obvious and indulge absence, acknowledging the mind’s erratic eye as with Derrida who, under Persephone, had opened himself to be hunted from the start by a single sentence and to be held by its magnitude.

It is true that Sternfeld’s *Campagna Romana* came 40 years after List’s opus and that his use of colour adds a layer to that which must be revealed, but it is nonetheless eminently more transmittable, more legible and more inviting towards unconcealment. It is Sternfeld who operates with ‘a melancholy that marks a certain essence of historical experience or [...] the meaning or sense of history.’⁹⁵ He avoided the folly of over-capture or overindulgence of his subject. List, on the other hand, lost himself in – as Calvino describes – that briefest of steps between the reality that is photographed because it appears beautiful and the reality which appears beautiful because it has been photographed.⁹⁶ There is nothing overtly absent or wandering in List’s work. It is deeply controlled and exclusionary under ‘great tensions of will’ as Calvino’s character Antonino declares of the folly of the pursuit of the photographer (albeit the amateur):

Yours is not just a photographic choice: it’s a life choice which leads you to exclude dramatic contrasts, nodes of contradiction, the great tensions of will [...] this is how you believe that you save yourself from madness, but you fall into mediocracy, into hebetude.⁹⁷

In true unconcealment of place or matter, the photographer needs to perceive the trace palimpsestic nature of the ruins whether in the ruins themselves or carried in the descendants of the ruins. If the photographer is to truly utilize that ‘disturbing thing’, then the ego’s drive must be curtailed in order for matter’s essence or *Dasein* to be evident in the communication. Without comprehending what matter – as well as what *absence of matter* – needs to be recorded, a photographer will never find Hellas, whereas the photographer who masks or leaves only trace sediment of the ego, has the potential to communicate that field of unconcealment as it might have presenced before the lens.

95. Derrida, *Athens*, 39.

96. Italo Calvino, *Guardare*, Mondadori, 2023, 236.

97. *Ibid*, 237.

Bibliography

- Amis, Martin. *The War Against Cliché*. London: Vintage, 2002.
- Barthes, Roland. *Mythologies*. London: Vintage, 2009.
- Bauer, Franz. *Swansong*. London: W. W. Norton & Company, 2015.
- Bibikhin, Vladimir. *The Woods*. Cambridge: Polity Press, 2021.
- Brunnell, Peter C. *Inside the Photograph: Writings on Twentieth-Century Photography*. New York: Aperture Foundation, 2006.
- Calvino, Italo. *Guardare*. Milan: Mondadori, 2023.
- Céline, Louis-Ferdinand. *Journey to the End of the Night*. London: Alma Classics, 2012.
- Derrida, Jacques. *Athens, Still Remains*. New York: Fordham University Press, 2010.
- Flusser, Vilém. *Towards a Philosophy of Photography*. London: Reaktion Books, 2000.
- Fretz, Walter, and Otto Wasmuth, eds. *Immagine di una Fabbrica*. Zürich: Fretz Bros Ltd, 1959.
- Guzmán, Patricio. *Nostalgia for the Light*. Paris: Pyramide International, 2010.
- Harrison, Charles, and Paul Wood, eds. *Art in Theory 1900–1990: An Anthology of Changing Ideas*. Oxford: Blackwell, 1999.
- Heidegger, Martin. *Off the Beaten Track*. Cambridge: Cambridge University Press, 2002.
 - *Sojourns: The Journey to Greece*. Translated by John Panteleimon Manoussakis. Albany: SUNY Press, 2005.
 - *The Question Concerning Technology and Other Essays*. Translated by William Lovitt. New York: Harper & Row, 1977.
- Kempowski, Walter. *Swansong: A Collective Diary of the Last Days of the Third Reich*. Translated by Shaun Whiteside. London: Granta Books, 2015.
- Koetzle, Hans-Michael. *Photographers A–Z*. Cologne: Taschen, 2015.
- Kundera, Milan. *The Unbearable Lightness of Being*. Translated by Michael Henry Heim. London: Faber and Faber, 2000.
- Lawrence, D. H. *Lady Chatterley's Lover*. London: Macmillan Collector's Library, 2017.
- Magnum Photos. "Magnum Photos." Accessed 13 December 2015. <http://www.magnumphotos.com/>
- Molina, Antonio Muñoz. *To Walk Alone in the Crowd (Un andar solitario entre la gente)*. Translated by Camilo A. Ramirez. Dublin: Tuskar Rock Press, 2021.
- Scruton, Roger. "Photography and Representation." *Critical Inquiry* 7, no. 3 (1981): 577–603.
- Sorensen, Roy A. "Transitions." *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition* 50, no. 2 (September 1986): 223–238.
- Sternfeld, Joel. *Campagna Romana*. New York: Alfred A. Knopf, 1992.

- Vernon, Will. "Russian Deserter Reveals War Secrets of Guarding Nuclear Base." *BBC News*, 26 November 2024. <https://www.bbc.com/news/articles/c9dl2pv0yj0o>
- Virgil. *Georgics*. Translated by Peter Fallon. Oxford: Oxford University Press, 2009.
- Wagstaff Jr., Samuel J. "Talking with Tony Smith." *Artforum* 5, no. 4 (December 1966): 28–33.
- Walden, Scott, ed. *Photography and Philosophy: Essays on the Pencil of Nature*. Malden, MA: Blackwell Publishing, 2010.
- Warren, Lynne, ed. *Encyclopedia of Twentieth-Century Photography*. 3 vols. New York: Routledge, 2005.
- Wood, David, and Robert Bernasconi, eds. *Derrida and Différance*. Evanston, IL: Northwestern University Press, 1988.
- Woolf, Virginia. *Mrs Dalloway*. London: Penguin, 1925.