

"counteractualization"—the notion of a past and future that "cannot be deduced from the now but that can be probed as the alternative to something yet to come" (117).

Though Väliaho references not only Rancière's advocacy of setting off the "unstable nature of images" (qtd. 95), but also Malabou's view that the current dilemmas of neural plasticity necessarily broach resistance as self-transformation (95), Väliaho relies on artistic works that are analytic, largely based on cognitive recognition and reshaping. One has to ask if such a screen culture reaches far enough into the malleably affective depths of the VRET he has described.

A related problem in looking at effective biopolitical resistance is the socioeconomic basis of such video art in galleries and museums of an art world so completely tied to the "one percent," to borrow the rhetoric of the short-lived Occupy movement. At the very least, Väliaho's analysis requires as a supplement works such as Patricia Pisters's *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (2012), which treated the potentials of a counterpolitics in films for large art-house and mass audiences (made by directors John Cassavetes, Lars von Trier, Darren Aronofsky, and David Lynch, among others). Väliaho summons an extremely rich tapestry of theory to replace the obsolescence and collapse in current conditions of representations and representational theory, with psychoanalysis in particular appearing especially outpaced with the eclipse of "the metaphysical interiority of the self" (22)—though arguably, with thinkers like Rancière and Giorgio Agamben (and other popular ones Väliaho doesn't utilize but conceivably could, such as

Judith Butler and Paolo Virno), the concept of the political remains tied to the "being of language,"¹ when "language has been granted too much power."² So in the midst of the contemporary crisis, further theoretical developments are called for as well, already occurring to a large extent with the development of ever more radical nonrepresentational stances. Paradoxically, as sociologist Asef Bayat has recently discussed in regard to post-revolutionary Egypt,³ the formation of groups into a different sort of presence, or what Rancière has termed "a different world-in-common" (qtd. 91) is an option sometimes more available in the developing world than in the completely surveilled social spaces of the US or the UK, for example—perhaps due to a more slippery grip of biopolitical regime. Rooted in a view of images as animated and animistic life-forms (or viruses) in their own right, Väliaho has contributed one of the most trenchant and cohesive accounts available of our collective predicament. *Biopolitical Screens* has keyed in many of the most essential theoretical and historical vectors that still await their "incredible mutation."⁴

JAY MURPHY is a writer and independent curator currently living in New Orleans.

NOTES 1. Maurizio Lazzarato, "The Aesthetic Paradigm," in *Deleuze, Guattari and the Production of the New*, ed. Simon O'Sullivan and Stephen Zepke (London: Continuum, 2008), 176. 2. As Karen Barad opens her essay, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter," *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003): 801–31. 3. Asef Bayat, "Revolution and Despair," *Mada Masr*, January 25, 2015, www.madamasr.com/opinion/revolution-and-despair. 4. Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. Paul Bains and Julian Pefanis (Bloomington: Indiana University Press, 1995), 54.

The Factory: Photography and the Warhol Community

By Catherine Zuromskis

La Fábrica, 2012

156 pp./\$45.00 (sb)

Billy Name: The Silver Age; Black and White Photographs from Andy Warhol's Factory

By Billy Name, edited by Dagon James

Reel Art Press, 2014

444 pp./\$95.00 (hb)



It is an art historical truism that postwar art was the first era to take photography for granted. This is especially true of pop art, which, partly spurred on by the omnipresence of photographic reproduction in mass consumer culture, thematized a mise-en-abyme of images of images. However, despite the centrality of photography to pop art, one hardly encounters photography as "just" photography: whether

in Robert Rauschenberg's photo transfers or Gerhard Richter's photo paintings, Ed Ruscha's books or Andy Warhol's silk-screened paintings, the photograph was almost always crossed with another medium or non-photographic process. Within Warhol's milieu, however, there was a wealth of photographic images that existed on photography's own terms. Most famous are the photographs by Billy Name and Stephen Shore by which many of us know the Factory and its subcultural scene. Other well-known photographic activities include Polaroids by Warhol superstar Brigid Berlin and Warhol himself, and the photobooth strips credited to Warhol but the result, of course, of an interchange between the sitter and the apparatus.

The Factory: Photography and the Warhol Community, a catalog to accompany the 2012 exhibition *From the Factory to the World: Photography and the Warhol Community*, sponsored by PHotoEspaña, presents a history of Warhol and his milieu through their photographic activities. Accompanied by a survey essay by photographic historian Catherine Zuromskis, the volume proceeds chronologically from the Factory-era photographs of the 1960s already mentioned, as well as those by interlopers such as photojournalist Nat Finkelstein, celebrity photographer Richard Avedon, and photographer of celebrities Cecil Beaton, before jumping to Warhol's socialite and travel photographs of the 1970s and '80s. The volume ends with Warhol's three photo books: *Index (Book)* (1967), *Exposures* (1979), and

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America (1985), which, taken as a continuum, also follow the volume's trajectory from the subculture of the original Silver Factory to Warhol's later concerns with what, in *Exposures*, he called his "social disease," and finally to his domestic travels in *America*.

Zuromskis's astute analyses of the photographs, especially those at Warhol's first two Factories, focus on the relationship of the

subjects to their photographers, differentiating the styles of the photographers by their social place within the Factory scene. Because, as she writes, "Name was himself a fixture at the Factory, he was privy as well to the informal and humanizing moments in the lives of its inhabitants" (15). By contrast, Zuromskis poses Finkelstein as an outsider—she quotes Finkelstein referring to himself as a "spy" at the Factory—resulting in his more omniscient, journalistic photographs (17). Shore, the American master who was seventeen years old when he began taking photographs at the Factory, operates somewhere between the insider/outsider binary exemplified by Name and Finkelstein. Most forceful is Zuromskis's comparison of photographs by Avedon and by Beaton: Beaton's photographs "legitimate the glamorous aspirations of Warhol's counterculture superstars," while Avedon, in his well-known photographic triptych of 1969, most provocative for its representation of transsexual superstar Candy Darling nude with her penis in plain view, "refuses to play along with the illusion his subject hopes to create" (20).

Though the analyses of the photographs in Zuromskis's survey are convincing, they also perhaps overstate the social dynamic between the subjects and the photographers. Or perhaps better said, the catalog emphasizes the breadth of genres—and to a lesser degree, formats—in the photographs of Warhol's milieu. This focus on genre, however, comes at the expense of the Factory subculture that is the subject of many of the photographs, as if it were self-evident from the photographs themselves. What, however, do we learn about the Factory from these photographs?

Following Zuromskis's survey, *The Factory* introduces the photographs themselves with a quote from Billy Name that begins: "Cameras were as natural to us as mirrors," and ends: "It was almost as if the Factory became a big box camera—you'd walk into it, expose yourself, and develop yourself" (32). In all of the Factory photographs, regardless of photographer, we encounter Darling, Brigid Berlin, Joe Dallesandro, Gerard Malanga, and of course Edie Sedgwick, among others, performing. Zuromskis is correct in noting that they sometimes perform in different ways depending on the photographer, but following Name's comments, a commonality runs through the photographs: that photography was to that subculture a technology of seeing, and that the Factory was therefore a space of performance.

Though Zuromskis characterizes them as omniscient, Finkelstein's photographs are mostly posed, with their sitters

self-consciously arranged and reciprocating the viewer's gaze in a manner sometimes more overt than even the photobooth strips. Shore's photographs, a larger selection of which have been published as the photo book *The Velvet Years: Warhol's Factory, 1965–67* (1995), are the most compositionally inventive in the sense of his now canonical vernacular photography.¹ However, it seems also a mistake to suggest that his treatment of the Factory milieu was only to have taken the practices of his later, better-known photographs of small-town and rural America to a sexier, more glamorous subject. Instead, the casual nature of Shore's Factory photographs reveals an affected insouciance on the part of its subjects—always still sitters. This is not necessarily to say that they were performing for Shore or his camera, but instead, given that the Silver Factory was a reflective architectural space, that performance was more habitual for these subjects than just a being-for-cameras, or indeed a being-for-mirrors. The Factory photographs occasionally capture hidden glances: secondary figures checking out the figures in the foreground at whom the photographs direct our vision. Those hidden glances, however, are implicit in all of the photographs, their subjects at all times performing simultaneously for the camera, for the tinfoil mirrors surrounding them, and above all for the culture of omnipresent cruising that gave the Factory its queer spirit.

Name's photographs seem the most at home in the Factory, as is also evidenced by the gorgeous volume *Billy Name: The Silver Age; Black and White Photographs from Andy Warhol's Factory*. *The Factory* is a good survey—apart from several key omissions, including Name's color photographs during his short tenure at Warhol's second Factory on Union Square West—but for a book devoted to photographs, its stingy dots-per-inch ratio risks it serving only an academic purpose.² By contrast, *The Silver Age* is a rich, luxurious object. The photographs themselves also provide pleasures that distinguish them from those of the other Factory photographers. Where the tinfoil that lined the Silver Factory usually acts as a blurry, almost ambient backdrop to the striking figures and action in the foregrounds of Shore's photographs, Name's photographs are inimitable for their treatment of those reflective surfaces, which compete with and often overtake the antics taking place within them. Light travels through these photographs like pinballs, metonymically suggesting the crisscrossing of glances and gazes taking place in the Factory.

Name's attention to light, and the way in which his photographs seem so "natural" an extension of the Silver Factory's mirrored walls, should not be surprising. It was Name who lined the Factory with tinfoil, after Warhol saw the same design strategy at Name's East Village apartment during one of his now legendary haircutting parties. Furthermore, Name entered Warhol's milieu—he has often described his role as the Factory's "foreman"—as a former lighting designer, most notably at Judson Dance Theater. Name also worked as a technician for many of Warhol's early silent films, which elicit queered looking from tours de force of chiaroscuro lighting; he was also likely at least partially responsible for that staggering achievement in

the history of film.³ Name's contribution to the Silver Factory might therefore have been more profound than decorating its surfaces, assisting Warhol's artistic production, and being its greatest documenter. In giving the Factory its décor, he created a mise-en-scène that became an ethics. Life in the Silver Factory, as these photographs make vivid to us, was always to be performing and always at the same time to be looking.

The title of *Billy Name: The Silver Age* suggests that it chronicles an era, namely the life of Warhol's first Factory on 47th Street, from its inception in 1964 to the studio's move to Union Square early in 1968. The end of that era marks more than a move downtown: soon after the move, Valerie Solanas unsuccessfully attempted to assassinate Warhol at the Factory, leading to heightened security measures and an end to the spirit captured in and reflected by Name's photographs. Name was one of the few Silver Factory regulars to follow Warhol to his second Factory—which was increasingly being called "the Office"—and, according to legend,

he sequestered himself in his darkroom after the assassination attempt, to emerge only at night after everyone else had gone home. The last photograph in *The Silver Age* is set in the Union Square Factory: a photograph of the Velvet Underground from 1969, commissioned for the cover of their third album. Remarkably, it was the first photograph for which Name had ever been paid, and he used that \$300 to embark on his travels, leaving "the Office" where he lived but which was, perhaps, no longer his home.

GODFRE LEUNG is assistant professor of art history at St. Cloud State University in Minnesota.

NOTES 1. Stephen Shore and Lynn Tillman, *The Velvet Years: Warhol's Factory, 1965–67* (New York: Thunder Mouth Press, 1995). 2. A large selection of those color photographs have previously been published in *All Tomorrow's Parties: Billy Name's Photographs of Warhol's Factory* (London: Frieze, 1997). 3. While he does not discuss Name's involvement, Douglas Crimp has written beautifully about lighting in those early Warhol films. See the chapter on *Blow Job* (1964) in Crimp, "Our Kind of Movie": *The Films of Andy Warhol* (Cambridge: MIT Press, 2012). According to Callie Angell, Name often arranged the lighting for Warhol's *Screen Test* films. Angell, *Andy Warhol Screen Tests* (New York: Whitney Museum of American Art in association with Harry N. Abrams, 2006), 17.

Understanding a Photograph

By John Berger

Aperture Foundation, 2013

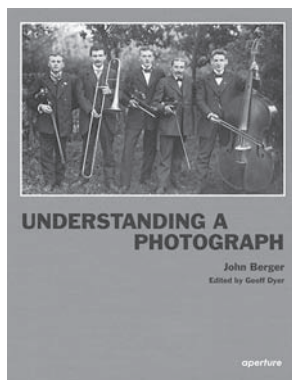
176 pp./\$24.95 (hb)

Words Not Spent Today Buy Smaller Images Tomorrow: Essays on the Present and Future of Photography

By David Levi Strauss

Aperture Foundation, 2014

192 pp./\$29.95 (sb)



The flow of contemporary criticism feels as ephemeral as the melting snow—measured thoughts that flutter into our vision momentarily, get buried under timelines, and are swept to the back "pages" of a digital "paper." In light of this, there remains a place for physical books, whose innards represent the earnest and sincere efforts of a thinker tackling tough questions and attempting to slow things down in

search of deeper understanding. Two recent publications, the re-release in November 2013 of John Berger's *Understanding a Photograph* and the release in May 2014 of David Levi Strauss's *Words Not Spent Today Buy Smaller Images Tomorrow: Essays on the Present and Future of Photography* represent just that. Both texts, published in the series *Aperture Ideas: Writers and Artists on Photography*, provide nearly half a century of writing

on photography and the social and political spheres in which images are disseminated and used.

Berger's collection of essays is arranged in chronological order and includes an introduction by Geoff Dyer, who also edited this edition. Throughout the book, Berger examines the images of artists as well as images, both famous and not, by anonymous photographers, while exploring themes such as agony, ambiguity, politics, ideology, ecology, reality, and photography as art. Strauss's collection of essays is broken into five parts, each containing five essays. Strauss, like Berger before him, examines the work of artists and writers. He also extends his focus to themes such as memory and magic; events such as 9/11, Tahrir Square, and Occupy Wall Street; and image-based controversies such as those surrounding the cellphone images from Abu Ghraib. What is central to these two texts, threaded throughout, is a concern with the effects of images, their meanings, and how they are ultimately used in various contexts throughout the social sphere.

To publish these two books in direct succession is to honor the connection between the texts and the influence of Berger on Strauss (Berger also wrote the introduction to Strauss's 2003 book *Between the Eyes: Essays on Photography and Politics*). It is clear from the first essay, "Image of Imperialism," originally published in 1968, that the re-release of Berger's collection is as potent and meaningful today as it must have been after its first publication. This essay takes as its starting point one of the photographs taken of a deceased Ernesto "Che" Guevara as his body was displayed by the Bolivian government for the world press in Vallegrande, Bolivia, on October 10, 1967. Berger's assessment, written before the circumstances of Che's death were more widely distributed and known, takes aim at the intent of the image's making which, as Berger states, "was to put an end to a legend" (15). By allowing the world press to photograph Guevara's corpse, the whole world would know of