

Table of contents

Abbreviations 12

Introduction: A general statement concerning The New York Times and Immediate Damage as two "communities of images" 13

Example. Picasso cut-out and pedestrians fleeing: The first two pages of "The Arts Page" E1 & E2 on 9/13 14

The first gap: The step from the photograph as analogous reproduction *to* the art work *to* a pictorial sign of reality **28**

The second gap: Going beyond the 'just there' in the photograph 32

Example: Pictorial descriptions of the A1 9/12 and a Portraits of Grief page of the New York Times 42

A general description of the first page of the New York Times catastrophic production **42**A detailed description of the A1 headline photograph **45**

Structural overlapping of the Brooklyn Bridge and the World Trade Center Towers **46**The 'empty' area between the two Towers **47**

The suspension of the bridge and the area beneath it 48

Summary of the general description of the first page of the New York Times catastrophic production 48

The Portraits of Grief (the PoGs): Emergence and crystallization 49

Example. Two covered faces: the fireman of A1 9/13 and the veiled woman of A19 9/13 as beginning indicators of the development of the Portraits of Grief page **50**

The posters become grief: A8 of 9/14 & p.6 of 9/16 **57**

A1 9/12 is brought into comparison with A11 9/15, the first Portraits of Grief column **60** The pyramid-like hat as motif **64**



Focusing on Abel, Barthes and Baer 66

Part I: Focus on Günter Abel 68

The inevitable loss of the immediacy of the pictorial sign and the pictorial sign as being differentiated from, but invariably influenced by, the spoken sign **69**

The world-picture as a state of contingency as a heightened element in the pictorial sign **70**

Meaning something 73

The 9/11 pictorial production as being 'in the act of' 74

The pictorial sign hangs in the museum and the picture marks the exit 75

The pictorial sign within the framework of the pictorial turn within a textual culture and the 'bringing up' of the 'background' of the world picture in order to see **78**

The 'bringing up' as a kind of jarring of the perception 79

The space in which the spoken and unspoken sign meet 79

Art history as the science of this meeting between the spoken and the unspoken pictorial sign 81

Polarizing the possibilities inherent within the pictorial sign within the context of the pictorial turn 83

Seeing is doing 85

Part II: Focus on Günter Abel and Roland Barthes 87

Introduction to key concepts used in Abel's "Zeichen der Wirklichkeit" 88

Abel and the background 90

The state of suspension 90

Navigating between the transformed photograph, the evidentiary photograph and the faded photograph in the 9/11 productions focused here **94**

The daguerrotype as photographic essence 96

Denotational aspects of the photograph 97

The realization of the photograph as pictorial sign in terms of the ineffable and the denotational as carrying aspects of the trauma as a corrective in seeing **98**

The sign of reality/Das Zeichen der Realität 99

The 'how' of the ipso facto sign 100



Commonalities between Barthes and Abel 102

Trauma and the daguerrotype 104

System of interpretation 105

Abel's use of the concept of exemplification and the Barthian detail 106

Examples: The realization of the photograph as illustration and as art as a fundamental contradiction **107**

The immediacy of time and place and the lost sign 108

The ineffable as an affixing state of suspension 109

A further explication of Abel's concept of the ineffable 112

The trauma of interpretation 117

Further questions 120

Developing the application of the trauma concept further through the application of Werner Bohleber 121

Werner Bohleber's overview of the trauma concept 123

Moving the trauma concept into pictures **125**

The Portraits of Grief as the 'mute zones' 125

Conclusion 128

Part III: Focus on Roland Barthes 129

The setting-up of analogies between pop art, art photography and the naked photograph 130

"That Old Thing, Art..." 130

Barthes' characterization of pop art 130

Pop art as offering parallels with the photograph 131

The meaning of the image and the photograph as pop art 133

The essence of the essence held in analogy between photography and pop art 137

A1 9/12 as launching a 'play' of meaning 139

Evidence as the return to meaning in the portrait 141

Kitsch as seeing 142

0/

The degree of aesthetic intensity as a "carnival of contradictions" 143

The (re-)emergence of naiveté as a pure seeing 144

The carnival of contradictions 145

The glowing limb in the New York Times 146

Part IV: Focus on Ulrich Baer 149

Baer's orientation towards Barthes and his explication of the trauma in the pictorial description 149

Baer's descriptive analysis of 'primary' and 'secondary' photographs of the Holocaust in relation to the pictorial analysis carried out in relation to 9/11 **153**

Baer's approach to the primary photograph (or those taken during the Holocaust) and what this orientation has to offer the pictorial analyses **155**

An early interpretation of history applied to the concept of trauma and photography as the medium to express this trauma within the frame of the historical **158**

Flatness versus frontality as the illustration versus the realization of the evidentiary force of photography **160**

Looking back as the detail which pricks 161

The Democritean "swirl of atoms in a void" as a state of suspension in pictorial terms 164

The world picture as suspended between being confirmed by the pictorial production or being defined by a serial production, which determines it as a compound picture reducible to its parts 167

The Portraits of Grief as expressed in the terms laid out above as the expression of the trauma in the pictorial production **169**

The Portraits of Grief as a compound picture **170**

The Portraits of Grief as necessarily complementary forms to A1 9/12 of the New York Times in the dynamics of the pictorial production as outlined here **171**

Mario Erdheim and the implosion of the 'mechanism' of identification within the social hierarchy 174

The place of the aesthetic component in the evocation of the trauma 177

0/

Conclusion: Final points 178

Example. The 'Manet photo': The 'faded illustration' between A1 9/12 and the definitive

Portraits of Grief page 181

B14 9/21as a memorialization that involves a monumentalization of motifs as a painting

182

Example. Manet before the vanishing point area: The recessive feminine versus the

canalized framing of the feminine in choreographed militaristic forms through a

comparison between B14 9/21 and a feature photograph on the Portraits of Grief page

of B15 9/21 **185**

Sources 190

Printed sources 190

Pictorial sources 195

Electronic sources 195

List of figures 196

Figures 205