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**“WE SEE THE SURFACE, BUT THERE IS SOMETHING
BEYOND THE SURFACE”: RECOVERING MASUMI HAYASHI’S
EPA SUPERFUND SITE PHOTO COLLAGES**

Abstract:

This article explores the double-edged nature of Masumi Hayashi’s artwork. It focuses on Hayashi’s Environmental Protection Agency Superfund Site series as well as on select examples of her opus. Hayashi’s eco-photographical collages and her pictures of post-industrial sites bring environmental and socio-political issues to the fore by forcing a perspective of incongruity on the viewer and by exemplifying a dynamics of an ‘anthropocenic sublime.’ This concept is based on what Miles Orvell has termed the ‘destructive sublime.’ It emerges from the contradiction between the aestheticized object and the moral implications that arise from visual engagements with – in the case of Hayashi – environmental destruction.

Keywords:

Masumi Hayashi, Japanese American internment, Environmental Protection Agency, anthropocenic sublime, Miles Orvell, Edward Burtynsky, Ansel Adams, David T. Hanson, J. Henry Fair

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Introduction

The camera has not only shaped the way we perceive the natural world, it has also played an important role in conflicts over land use, pollution, and American environmental politics, especially since the 1960s.¹ Reformers have consequently linked politics to visual culture by turning environmental debates into questions of seeing.² Photographer and art historian Masumi Hayashi participates in this process with her panoramic photo collages. She has created a number of photographic series that reflect the decay or even loss of pristine and untouched American landscapes. Hayashi, who is best known for her collages of former World War II internment camps for Japanese Americans and Japanese Canadians, has also documented abandoned prisons and industrial locations. The collages of these conflictual sites have made their way into galleries, publications, and private collections around the world.³ In her internment camp photos she has explored the “psychological and emotional connections between memory, cultural/ethnic identity, and place through landscape.”⁴

Hayashi, a third-generation Japanese American, was born in the Gila River internment camp in Arizona during World War II. Her parents were among the more than 120,000 Americans of Japanese descent forced into internment camps between 1942 and 1945. Hayashi’s internment camp and internee portrait series were inspired by her search for her place of birth.⁵ She then widened the focus and visited several camps in the United States and Canada. Hayashi taught photography at Cleveland State University, Ohio, beginning in 1982. On August 17, 2006, she was shot to death by a neighbor after she complained about his loud music.

Between 1990 and 1992, Hayashi created photo collages of 12 “Superfund” sites. These sites are extremely toxic waste areas that the U.S. Environmental Protection Agency (EPA) has singled out as the highest priority locations requiring a long-term response to clean up contaminations. As it is not possible to permanently get rid of toxic waste once it has been spilled, the EPA’s terminology, “cleanup operations,” seems painfully ironic.⁶ Furthermore, the toxic stories of these landscapes are not discernible at first sight. It is precisely the hidden traces of toxicity that Hayashi is able to unveil. She approached the sites with the critical eye of a photographer – independent of the EPA – and created panoramic collages. Hayashi’s EPA Superfund Series is comparable to Julie Sze and Tracy Perkins’s *25 Stories from the Central Valley* multimedia project, which uses photos, oral history, theater and news media clips to “paint a vivid picture of the environmental toxins that ‘the other California’ lives with every day.”

While Sze and Perkins tell the toxic stories of California’s San Joaquin Valley in the 2000s, Hayashi recorded stories of toxicity from New York and her home state of Ohio in the early 1990s. The sites she covers include the infamous Love Canal, a neighborhood in Niagara Falls, New York and the location of one of the most infamous environmental disasters in US history; the toxic waste site in Elyria, Ohio; Fields Brook Stream, a radioactive waste site in Ashtabula

County, Ohio; the plutonium spill site near Miamisburg Indian Mound, Ohio; Feed Materials Production Center, a radioactive waste site in Fernald, Ohio, which includes wastes from the Manhattan project; and Wright-Patterson Air Force Base in Dayton, Ohio, with several unlined toxic waste disposal areas throughout the base. With exception to the Dayton Air Force Base photo collages, which feature the machinery of technological and industrial progress – such as smooth metal constructions and missile heads within supposedly natural landscapes –, viewers encounter bucolic scenes that emanate natural beauty and simplicity in most of Hayashi's Superfund Site collages.

Like environmental artists before her, Hayashi relies on aesthetic modes, especially the sublime tradition, to represent the American landscape. Environmental images abound in American culture. They echo fundamental themes in American thought and ideology: from illustrations from the Age of Discovery to romantic notions of the sublime in the nineteenth century. Edmund Burke and other theorists of the sublime have associated it with particular sites (powerful waterfalls and majestic mountains) that evoke wonder and awe in spectators.⁷ The sublime aesthetic shaped and was shaped by American attitudes toward the natural world, and sublime landscapes have long been considered the most sacred. In Hayashi's landscapes however, minute details in the collages or the titles of the works prompt viewers to explore more than what is apparent, and to *see* – in the words of the artist – “beyond the surface.” In other words, the “subliminal political agenda” of eco images is concealed and needs to be deciphered by the viewers.⁸ Jasmine Alinder explains that Hayashi “was initially drawn to the project by what she perceived as the anxiety between the toxicity of the sites and their beauty.”⁹ Following historical practice, Finis Dunaway also defines the sublime as an aesthetic category against the beautiful. In Hayashi's collages, the beautiful is pitted equally against the invisible toxicity, which is only revealed in the collages' titles. The resulting awe that is described as anxiety by Hayashi turns the sublimity into one of almost ungraspable destruction.

The double-edged nature of Hayashi's EPA Superfund Site series brings environmental and socio-political issues to the fore by forcing a perspective of incongruity on the viewer and by exemplifying a dynamics of an ‘anthropocenic sublime’¹⁰ I base this concept on what Miles Orvell, in another context, calls the “destructive sublime,” a feeling of fearful awe one experiences in the face of aesthetic beauty combined with unfathomable destruction.¹¹ In Orvell's understanding, the “destructive sublime,” emerges from the contradiction between the aestheticized object and the moral implications that arise from visual engagements with destruction. Sumit Paul-Choudhury and Alice Bell have described the anthropocenic sublime with regard to Edward Burtynsky's photographs as more seductive than repulsive, which also holds true for Hayashi's collages.¹² In terms of ecocriticism, I follow Laurence Coupe and his emphasis on resistance rather than conservation¹³ as well as Catrin Gersdorf and Sylvia Mayer, who argue for an “(eco-)critical inspection of culture's discursive relationship to nature.”¹⁴ Hayashi's collages force a perspective of an anthropocenic sublime on the viewer as her photo collages

expose the binarism between aestheticized toxicity and the moral and political need of taking action. The anthropocenic sublime provides a way to rejoin beauty and sublimity and extend it into the domain of politics. In the entangled world we inhabit, the proliferation of toxic chemicals ultimately threatens human life. Rob Nixon has introduced the concept of “slow violence”¹⁵ to describe environmental threats such as this. Contrary to the often spectacular visualization of natural disasters, the invisibility and slowness of many environmental crises is marked by media and scholarly inattention.¹⁶ We rely on the aesthetic vision of photographers like Hayashi to show us these dynamics.¹⁷

Incongruity and Multiperspectivity

To create her collages, Hayashi rotates around her own axis and takes multiple exposures of a subject. She then angles upwards and downwards and finally assembles the single pictures into panoramic scenes. Her collages range from 100-degree to 540-degree rotations and include as few as five and as many as 140 individual photographs. The multiperspectivity of Hayashi’s collages and the dizzying angles she creates draw attention to the fact that a single and static shot or viewpoint is not enough to capture complex experiences and shocking realities. A brief excursion into Hayashi’s internment camp collages will serve to explain her photographic vision and agenda.



Masumi Hayashi, *Tule Lake Relocation Camp, Stockade*, Tulelake, California, 1992, Japanese American Internment Camp Series. Courtesy of Dean A. Keesey.

Her collage of the former stockade at the infamous Tule Lake internment camp in Northern California is an example of an extreme rotation. The largest of the ten Japanese American internment camps, with 18,789 internees, had the euphemistic official designation of “Segregation Center” and was most closely associated with the resistance movement, with frequent protests, demonstrations, and strikes.¹⁸ In late 1943 the situation escalated: The Army was brought in and a stockade was constructed in which approximately 300 to 450 inmates were held for up to nine months without hearings or trials.¹⁹ Pencil inscriptions of prisoners

who recorded their grievances on the prison walls are still visible today.²⁰ The inscriptions are, however, not visible on Hayashi’s collages. Her art piece, *The Tule Lake Relocation Camp, Stockade* (1992), shows every angle of the room in one collage without real exits and thus evokes the feeling of inescapability and confinement.²¹ The 540-degree panoramic view of the confined space evokes Michel Foucault’s notion of the nineteenth-century prison as a panopticon, which allowed guards to see and control all of the prisoners from any location.²² While Hayashi’s collage provides a similar panoramic view, the perspective provides a counter-narrative as it emulates the perspective of the prisoner.

Other collages in the interment series critically document what might be perceived as large open spaces.²³ The Lemon Creek Internment Camp collage consists of no less than 126 individual photographs and is an example of Hayashi’s larger canvasses (69 by 165 cm). Located in the Kootenay region of southeastern British Columbia it was constructed specifically to intern Japanese-Canadian families; it was in operation between 1944 and 1945.²⁴ When Hayashi created her collage in 1996, barely a trace of the former camp was left; there were no signposts and only the cluster of stones in the foreground suggested a former settlement. None of the wartime wooden barracks were left on the flat meadows near the mouth of the creek. The mass of individual shots in this collage, together with the clouds spreading out to the sides of the frame, suggests openness and a freedom that collides with and – at the same time – draws attention to the landscapes’ history of incarceration. The portrait of former internee Ed Ezaki consists of only 14 individual photographs. Contrary to Hayashi’s landscape installations, the edges and individual photographs are not evenly trimmed, drawing attention to the larger photographs that feature Ezaki holding a historical family portrait. The private content of the collage with its living room setting is emphasized by the relatively small size of the installment: 36 by 76 cm. The EPA Superfund collages are all larger and range between 70 by 75 cm 50 by 100 cm.



Masumi Hayashi, *Lemon Creek Internment Camp*, B.C., Canada, 1996, Japanese American Internment Camp Series. Courtesy of Dean A. Keesey.



Masumi Hayashi, Tule Lake Relocation Camp, Stockade, Tullake, California, 1992, Japanese American Internment Camp Series. Courtesy of Dean A. Keesey.

EPA Superfund Site 666

The photo collage based on a site in Elyria, Ohio, represents an innocuous country setting with trees and a pond sprinkled with colored autumn leaves and reflecting blue skies with scattered cotton-wool clouds. Yet the surface beauty of the collage contrasts with the title of the work. *EPA Superfund Site 666* (1990) reveals the threatening quality of the depicted location. From 1950 to 1969, the LTV Steel Company of Elyria, Ohio, used the former sandstone quarry as a disposal site for toxic waste. In 1986, the Environmental Protection Agency (EPA) placed the quarry on the National Priorities List of sites requiring substantial federal funds for cleanup.²⁵ The eerie number of the site registers another stunning fact: Elyria was 666th on a list of then 888 hazardous waste dumps on the Superfund list identified by the EPA. Hayashi's camera on a tripod, the instrument with which she records the toxic site, appears as a shadow on three individual photographs on the lower right corner of the collage. The technological process of recording and of making known is thus self-reflexively commented on in the artwork.

The sublime quality of this particular photo collage is reminiscent of Eliot Porter's photography of the 1950s. Contrary to his contemporary Ansel Adams, Porter ventured "beyond the usual bonds of the sublime." Instead of capturing monumental scenes at Yosemite and Yellowstone, he resorted to "modest settings, to gentle brooks and autumnal leaves." By paying attention to the hidden wonders of nature, he "made the familiar seem unfamiliar."²⁶ To represent seasonal change

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EPA Superfund Site, Republic Steel Quarry Site 666, Elyria, Ohio, 1990, EPA Superfund Site Series.
Courtesy of Dean A. Keesey.

Porter used color photography. The photo that Porter selected for the cover of his book *In Wildness* lends itself to an inter pictorial analysis of Porter’s photo and Hayashi’s Elyria collage.²⁷ Porter’s photo of “Brook Pond” depicts a naturally colored body of water sprinkled with yellow leaves that float on the surface.²⁸ The photo is reprinted in the autumn section of the book, together with a quotation from Thoreau: “a very striking . . . rainbow-like phenomenon. . . . It was just as if you were to . . . brush a fresh line of paint of various colors.”²⁹ This passage describes nature as a canvas; the colors that ripple across water seem like paint brushed across the surface of a pond. Together, the image and text suggest a central theme of the book: reconciling art with nature, seeing the natural world as a palette for the imagination, a place to glimpse the colors of wildness. Like Thoreau, Porter focused not on the stupendous and the spectacular but instead on “the world of calm beauty at which one must look twice to find the awesomeness which is nevertheless there.”³⁰ According to Joseph Wood Krutch, Porter pointed his camera at the ordinary in nature and used color photography to bring about the sublime.³¹

With his photographs, Porter not only revised the notion of the sublime from the spectacular to the everyday, but he also promoted an appreciation of “landscapes closer to home, instilling a sense of awe and respect for places that do not count as wilderness.”³² Porter’s photographs unfold their beauty in their depiction of everyday natural phenomena, “the ordinary aesthetics of lichen and ferns, shells and tide pools.”³³ In this way, Porter shaped a locally based, but globally important ecological consciousness. Similarly starting out from home, the function of Hayashi’s collages is a different one: her aesthetic representations depict the local

origins of ecological disasters of global significance. With the exception of the Love Canal site in upstate New York, Hayashi has stayed in her home state and has documented ten Superfund sites in Ohio.

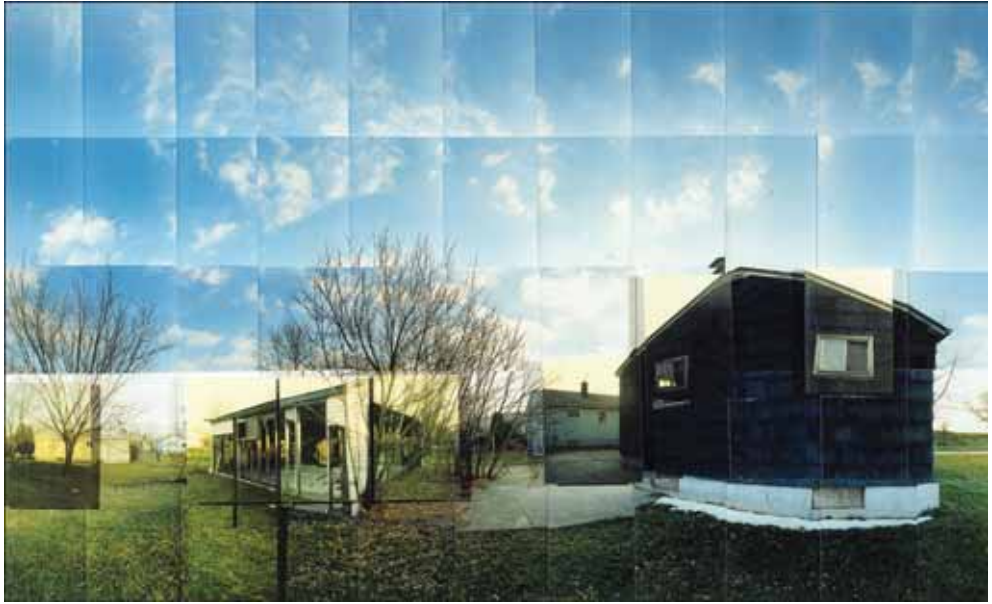
Both Hayashi's and Porter's photos can be inter pictorially linked to a more recent example. J. Henry Fair's photo of the "Deepwater oil spill in the Gulf of Mexico" (June 2010) shows two types of oil floating on the sea that intermingle on what seems to be a colorful canvas.³⁴ Fair's photo seems oddly reminiscent of Porter's, and also of Hayashi's, quiet colorful ponds. Yet, while Porter's photograph works within the framework of the sublime, Fair's and Hayashi's works represent examples of the destructive sublime, with water, the element of life, containing death. The quiet beauty of their photographs is at odds with the calamity they represent. Both Fair and Hayashi make deeply critical statements about toxic contamination with their works.

Love Canal, No. 2, Niagara Falls, New York

Love Canal, No. 2, Niagara Falls, New York represents a panorama consisting of 55 separate photographs: the center is dominated by three abandoned buildings in the foreground and some in the background. If the eye travels from the apparent center upward, disorder takes over. Clouds are discontinuous and reappear in several individual pictures. The pavement in front of the largest building is fractured. The only straight lines are the organizing lines of the grid along which the individual photos are arranged. Art historian Jasmine Alinder's interpretation of Hayashi's internment camp collages is also applicable to the Love Canal collage, namely in that "[s]pace is both disjointed or highly organized in different sections of the same image, and it is this tension between chaos and order that gives the images their visual power."³⁵ The grid seems to force a matrix on the natural environment, yet another force has previously been applied: the landscape is already toxically charged.

Hayashi recounts: "The site looks everyday: bucolic, pristine, and pretty. The irony is that you cannot see the pollution." Approximately twenty years after its development in the 1950s Love Canal became the subject of national and international attention, when it was revealed in the press that the site had formerly (from 1942 to 1953) been used to bury 21,000 tons of toxic waste³⁶ by the Hooker Electrochemical Company. What Sylvia Mayer and Alexa Weik von Mossner point out in their volume on environmental risk holds equally true for Love Canal – namely that "poor people . . . were disproportionably exposed to the risks associated with toxic landfills."³⁷ In 1978, the New York Commissioner of Health Robert D.

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Masumi Hayashi, EPA Superfund Site, Love Canal, No. 2, Niagara Falls, New York, 1990, EPA Superfund Site Series. Courtesy of Dean A. Keesey.

Whalen, M.D. declared an emergency at Love Canal. He recommended relocation of pregnant women and children under the age of two residing in homes adjacent to the landfill. President Carter also issued a declaration of emergency making Federal Disaster assistance available. In the same year the Love Canal elementary school was closed down. The state purchased homes along 97th and 99th Streets at 1978 “pre-disaster” fair market value, relocating over 230 families.³⁸ As one major consequence the EPA’s Superfund program was created.

Like in her internment camp series, a major purpose of Hayashi’s art is to inform the viewing public (about World War II incarceration of Japanese Americans or about toxic contamination). Yet, her photo collages refrain from overt commentary – even the titles of her photographic artworks merely copy the official EPA designations. Context is only provided in adjacent text panels. In her Post-Industrial series collages, for example, Hayashi incorporated text *and* audio.³⁹ And although she planned to also use sound with the EPA Superfund project, her efforts to interview activists about Love Canal and other waste sites failed. Fear of lawsuits kept people from participating in interviews. Instead, Hayashi decided to place text panels next to the photo collages explaining each site. The texts can be understood as ironic commentaries on what lies below the surface of the collages – a truth that needs to be deciphered in an active process of interpreting image and accompanying text.⁴⁰

EPA Superfund Sites DOE Indian Mound and Feed Materials Production Center

Radioactive threats are present at three sites Hayashi visited, two of which will be discussed in the following. The collage *EPA Superfund Site DOE Indian Mound* presents a panorama consisting of 66 separate photographs, dominated by an Indian mound to the center right. In the collage, not only does the representation of natural beauty clash with a threat that lurks beneath, but toxicity and radioactivity also endanger the cultural-historical past of the landscape. The Miamisburg Indian Mound, the largest conical mound in Ohio, is attributed to the Adena Culture, 1000-200 BCE. Their civilization was centered in what is now the region encompassing today's southern Ohio, Kentucky, West Virginia, Indiana, and Pennsylvania. It was a part of the Adena tradition to construct earth-covered graves with crude tools and baskets. Originally measuring 68 feet in height, an excavation attempt in 1869 reduced the mound to 65 feet.⁴¹ The circumference is 877 feet at the base, and it contains 54,000 cubic yards of earth. Designated an Ohio historical site, a marker explains the mound-building culture of the Adena Indians. A marker explaining the nuclear past and radioactive present of the site is nowhere to be found.



Masumi Hayashi, EPA Superfund Site, Love Canal, No. 2, Niagara Falls, New York, 1990, EPA Superfund Site Series. Courtesy of Dean A. Keesey.

The GGE nuclear plant was located across the street from the Indian mound. Nuclear operations started during World War II in 1943 and continued until 1993. GGE manufactured both non-nuclear components and tritium-containing components for nuclear weapons. The site includes a toxic landfill, several leach beds used for disposal of radioactive solutions, and an area where a plutonium spill

occurred. The ground water is contaminated with tritium and approximately 30 acres of soil show radioactive contamination.⁴²

Hayashi’s collage depicts the state park setting in late fall with clear skies and defoliated trees scattered in the foreground and on the mound. Parts of the city of Miamisburg are visible on the lower right. Long shadows from a tree line behind the photographer’s position seemingly creep into the collage in ominous black lines from the bottom edge. The shadowy curve of the black trees on the ground mirrors the curve of the equally dark conic mound, connecting the two and suggesting contamination of the earth and water below.

Another site of nuclear contamination Hayashi photographed is the 1,050-acre Feed Materials Production Center, which is part of a nuclear weapons complex in Fernald, Ohio.⁴³ The facility was operated under changing ownership to produce uranium fuel elements and other uranium products for use in the US nuclear weapons program from 1951 to 1989, when it was placed on the EPA National Priorities List. During the years of operation, contamination occurred in various areas including three waste storage silos, one of which contains wastes from the Manhattan Project.⁴⁴ Fernald gained major notoriety in 1984 when the Department of Energy (DOE) reported that the Feed plant was releasing uranium dust into the atmosphere, which caused major radioactive contamination of the area.⁴⁵ Even after the facility’s termination in 1989 it continued to generate both radioactive and non-radioactive toxic wastes. Potential health threats included the accidental ingestion or inhalation of contaminated soil, ground water, air, and surface water, as well as eating contaminated plants and fish. According to a 2009 *Los Angeles Times* article nobody will ever safely live in Fernald. Even after the official completion of cleanup operations in 2006, the soil still contained “many times the natural amounts of radioactivity” and “will have to be closely monitored essentially forever.”⁴⁶ An untouched wilderness of the American imagination seems no longer to exist. As with the Indian Mound site, Hayashi does not show the facility that caused the contamination but the surrounding natural landscape invisibly affected by it. The fact that people are directly impacted by radiation and toxic contamination is hinted at with the house pictured on the left edge of the collage.

Hayashi created her collages before modern photo software made it possible to seamlessly stitch individual photographs together and create panoramic vistas on the computer screen. Far from emulating such seamless stitching, Hayashi makes no effort to blur the visible lines and edges between individual pictures. The disjointedness becomes particularly evident in the *Feed Materials Production Center* collage because of the crookedness of the utility poles and light posts and the intermittent street marking. Hayashi purposely shows the joints, and the visible seams exemplify the process by which the collages are created. Like in the *EPA Superfund Site 666* collage, her camera on a tripod is visible as a shadow on the lower left edge. Its presence emphasizes the technical process of creation and revelation. The collages are atomized into constituent blocks. The technique also records the light at different angles. Although viewers might at first glance expect a comprehensive

sweeping perspective, they are confronted with multiple perspectives. Hayashi's collages emulate what Kenneth Burke has called "perspective by incongruity."⁴⁷

Burke introduced this critical method as part of a Modernist aesthetic of forcing the viewers or readers out of their customary habits of perception. Applied to Hayashi's collages, the method adds precisely that depth to the surface of what is visible or rather invisible. The incongruous perspectivity even generates an alienation effect and calls for a new practice of vision that goes beyond the mere recognition of a beautiful place. It ruptures our automatically romanticized perceptions of bucolic nature and confronts us with the pervasive artificiality and the far-reaching, destructive human intrusion. The peaceful, harmonious vision is unmasked as a falsifying grand narrative propagated by big business, the chemical industry in the case of Love Canal, or the nuclear defense industry with the GGE Plant in Miamisburg and the Feed Materials Production Center in Fernald. The surface narrative betrays the viewer as it conceals the radioactive or toxic threat that the companies have left, taking the profits and leaving the waste to the federal government and the community for cleanup.

Hayashi's use of multiple photographs underscores the insufficiency of a single photograph to capture complex experiences and realities. Viewers must simultaneously process the individual component parts as they try to make sense of the vertiginous perspectives produced by the circular rotation of the camera. The recognition of what lies underneath requires effort on the part of the viewer, in the exhibit and in reality. We may then argue that Hayashi explores the incongruity between appearance and reality in the American experience.

Connections and Conclusions

Hayashi's artwork is further reminiscent of David T. Hanson's *Waste Land* (1997), an aerial study of hazardous waste sites throughout the United States. The sites that Hanson photographed – such as the strip mine, power plant, and waste and evaporation ponds at Colstrip, Montana – are not normally available for viewing.⁴⁸ Exhibited with topographic maps and texts from the EPA descriptions, Hanson's photos tell the "historic and social realities of these landscapes produced by the chemical industries; they are causing the destruction of the Earth's ecology."⁴⁹ From Hanson it is not far to J. Henry Fair's aerial photographs of industrial sites. In Fair's photographs polluted spaces are beautiful, yet they document "industrial scars"⁵⁰.

However, neither Hanson's nor Fair's photographs – due to their aesthetic distancing – allow for an immersion of the viewer comparable to Hayashi's collages. Through their often extreme angles and circular camera rotation, Hayashi's collages envelop viewers literally within the sites. Contrary to the bird's eye perspective preferred by her fellow photographers, Hayashi's views are confrontational as well as accessible; they seemingly depict the everyday and could be re-experienced by everyone. In other words, toxicity may lurk everywhere.

Hayashi’s Superfund Site series is a combination of original photographic work and social research. Her collages present the interplay between surface and depth, which needs to be recovered by each viewer and stimulates affective involvement. The toxicity of the depicted sites only gradually reveals itself by means of the title of the work or additional information given on adjacent information panels. Hayashi furthermore forces a perspective of incongruity on the viewers, which they need to disentangle. In her visual engagements with environmental destruction she finally conjures up an anthropocenic sublime, which emerges from the contradiction between the aestheticized object and the moral implications emerging from the toxicity of the sites.

Coda

In late December 1968 Ansel Adams wrote the following under the impression of the three Apollo 8 astronauts, who were circling the earth: “What is important is . . . that every bit of beauty on the face of the earth . . . is extremely precious – and extremely vulnerable. . . . I think it is time that we all considered ecology as the dominant theme.”⁵¹ With regard to Eliot Porter, David T. Hanson, Masumi Hayashi, and J. Henry Fair as well as Allan Sekula, Edward Burtynsky, Richard Misrach, or David Maisel we may even go further to state that eco-photography indeed has proven to have a social function that supersedes its aesthetic appeal.⁵²

Notes:

¹ S. Allan, B. Adam, and C. Carter, *Environmental Risks and the Media*, London 2000, 4.

² F. Dunaway, *Natural Visions: The Power of Images in American Environmental Reform*, Chicago 2005, xvi, xvii.

³ International Center of Photography (NYC), Tokyo Metropolitan Museum of Photography, Los Angeles County Museum of Art, the Cleveland Museum of Art, the George Eastman House in Rochester, New York, the Columbus Museum of Art, the Victoria and Albert Museum in London, and the Ludwig Forum for International Art in Koblenz, Germany.

⁴ J. Alinder, *Moving Images: Photography and the Japanese American Incarceration*, Urbana 2009, 127.

⁵ J. M. Hoban, “Odyssey in Art,” *Inquiry: Research and Creative Activity at Cleveland State U Cleveland*, Ohio 2000, n.pag., [16 Sept. 2015].

⁶ Making known the irreversible effects of toxic wastes was one of the key topics that helped set the stage for the environmental movement, most prominently Rachel Carson’s *Silent Spring* (R. Carson, *Silent Spring*, Boston 1962).

⁷ E. Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, J. T. Boulton (ed.), London 2008.

⁸ G. Parak (ed.), “Introduction,” in: *Eco-Images: Historical Views and Political Strategies*, Rachel Carson Center for Environment and Society 2013, 6.

⁹ J. Alinder, *Op. cit.*, 147.

¹⁰ I am indebted to Susanne Leikam for drawing my attention to this form of the sublime with her work on “Affect, Endangered Species, and the Anthropocenic Sublime” (S. Leikam, “Animal Portraits in American Environmentalism: Affect, Endangered Species, and the Anthropocenic Sublime,” manuscript, forthcoming). David Maisel has similarly theorized an “apocalyptic sublime”

(*Black Maps: American Landscape and the Apocalyptic Sublime*). Jill Gatlin and Jennifer Peeples both wrote on “toxic sublimity.” Peeples writes: “The toxic sublime acts to counter that marvel with alarm for the immensity of destruction witnessed. Furthermore, in contrast to the sublime in nature, which functions to improve moral character, the horror of the toxic sublime calls to question the personal, social and environmental ethics that allows these places of contamination to exist,” in: J. Peeples, “Toxic Sublime: Imaging Contaminated Landscapes,” *Environmental Communication: A Journal of Nature and Culture*, 5.4, (2011), 379. See also: J. Gatlin, “Toxic Sublimity and the Crisis of Human Perception: Rethinking Aesthetic, Documentary, and Political Appeals in Contemporary Wasteland Photography,” *Interdisciplinary Studies in Literature and Environment*, 2015, [15 Oct. 2015]. See also: “Perspective by Incongruity,” *Oxford Encyclopedia of Rhetoric*. n.pag. n.d., [29 Oct. 2014].

¹¹ M. Orvell, “After 9/11: Photography, the Destructive Sublime, and the Postmodern Archive,” *Michigan Quarterly Review*, 2006, 239–56.

¹² S. Paul-Choudhury, “The Anthropocenic sublime, in particular, sometimes seems more seductive than repulsive,” 26 Mar. 2015, 10:46 a.m., Tweet; A. Bell, “Burtynsky’s oil project interesting on anthropocenic sublime,” 26 Mar. 2015, 10:53 a.m., Tweet.

¹³ L. Coupe (ed.), *The Green Studies Reader: From Romanticism to Ecocriticism*, London 2000, 4.

¹⁴ C. Gersdorf and S. Mayer, “Nature in Literary and Cultural Studies: Defining the Subject of Ecocriticism – an Introduction,” in: *Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism*, C. Gersdorf and S. Mayer (eds.), Amsterdam 2006, 12. 9–21.

¹⁵ R. Nixon, *Slow Violence and the Environmentalism of the Poor*, Cambridge 2011.

¹⁶ Susanne Leikam has pointed out this underresearched field of visual culture studies in: S. Leikam, *Framing Spaces in Motion: Tracing Visualizations of Earthquakes into Twentieth-Century San Francisco*, Heidelberg 2015.

¹⁷ F. Dunaway, *Op. cit.*, 211–12.

¹⁸ F. Iritani, and J. Iritani, *Ten Visits Revised: Accounts of Visits to All the Japanese American Relocation Centers*, Los Angeles 1999, 40.

¹⁹ D. E. Collins, “Tule Lake ‘Segregation Center,’” in: *Encyclopedia of Japanese American History: An A-to-Z Reference from 1868 to the Present*, Brian Niiya (ed.), New York 2001, 396.

²⁰ J. F. Burton et al., *Confinement and Ethnicity: An Overview of World War II Japanese American Relocation Sites*, Seattle 2002, 310.

²¹ I. Gessner, *From Sites of Memory to Cybersights: (Re)Framing Japanese American Experiences*, Heidelberg 2007, 121.

²² M. Foucault, *Discipline and Punish: The Birth of the Prison*, New York 1995.

²³ The underlying criticism of the American ideology of open space is equally apparent in Hayashi’s collages.

²⁴ David Suzuki, UBC genetics professor, science broadcaster (*The Nature of Things*, since 1979), renowned environmentalist and climate change activist, was interned at Lemon Creek with his family when he was eight years old.

²⁵ “Approximately 200,000 gallons of acids were disposed annually at the site,” in: M. Hayashi, “EPA Superfund Site, Site 666,” *The Masumi Hayashi Museum*, n.pag. 2015, [16 Sept. 2015].

²⁶ F. Dunaway, *Op. cit.*, 160.

²⁷ On interictoriality see: U. J. Hebel, “‘American’ Pictures and (Trans-)National Iconographies: Mapping Interictorial Clusters in American Studies,” in: *American Studies Today: New Research Agendas*, W. Fluck (ed.), Heidelberg 2014, 401–32; U. J. Hebel, “Interpiktoriale Dialoge in der Amerikanischen Malerei und Fotografie: Beobachtungen zu einem Arbeitsfeld der American Studies nach dem Iconic Turn,” in: *Bilder Sehen: Perspektiven der Bildwissenschaft*, M. Greenlee (ed.), Regensburg 2013, 155–72.

²⁸ Porter’s photograph “Brook Pond, New Hampshire, Oct. 4, 1953” can be viewed online at the Amon Carter Museum’s website: <http://www.cartermuseum.org/artworks/271>.

²⁹ Thoreau, journal entry for 7 October 1857, qtd. in *In Wildness* (the body of the book is not paginated), see: E. Porter (ed.), *In Wildness Is the Preservation of the World: From Henry David Thoreau*, San Francisco 1962.

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³⁰ F. Dunaway, *Op. cit.*, 160).

³¹ J. W. Krutch, *In Wildness Is the Preservation of the World: From Henry David Thoreau*, E. Porter (ed.), San Francisco 1962, 13.

³² F. Dunaway, *Op. cit.*, 169.

³³ *Ibid.*, 199.

³⁴ Fair’s photograph “Two types of oil from the BP Deepwater spill float on the Gulf, June 2010” is part of the online collection “Industrial Scars,” J. H. Fair, “Industrial Scars,” in: *My Modern Met*. n.pag., 1 June 2011, [29 Oct. 2014].

³⁵ J. Alinder, *Op. cit.*, 203.

³⁶ They included pesticides, plasticizers, chlorinated hydrocarbon residues, process sludges, fly ash, and municipal wastes.

³⁷ S. Mayer, and A. Weik von Mossner, “The Anticipation of Catastrophe: Environmental Risk in North American Literature and Culture / Introduction,” in: *The Anticipation of Catastrophe: Environmental Risk in North American Literature and Culture*, S. Mayer and A. W. von Mossner (eds.), Heidelberg 2014, 9.

³⁸ E. C. Beck, “The Love Canal Tragedy,” *EPA Journal*, 1979, n.pag., [31 Oct. 2014].

³⁹ J. Alinder, *Op. cit.*, 151.

⁴⁰ Today, the online gallery of Hayashi’s EPA Superfund Series provides the viewer with additional contextualizing material and also refers viewers to the EPA website.

⁴¹ H. Burba, “The Day They Opened the Miamisburg Mound,” *Dayton Daily News*, 28 Feb. 1932, [16 Sept. 2015].

⁴² M. Hayashi, “EPA Superfund Site, DOE Indian Mound Site,” *The Masumi Hayashi Museum*, n.pag., 2015, [16 Sept. 2015].

⁴³ Hayashi’s collage “EPA Superfund Site Feed Materials Production Center” may be viewed online at the *Masumi Hayashi Museum* website, Gallery 3: <http://masumimuseum.com/gallery3/FMPcenter.html>.

⁴⁴ M. Hayashi, “EPA Superfund Site, Feed Materials Production Center,” *The Masumi Hayashi Museum*, n.pag., 2015, [16 Sept. 2015].

⁴⁵ “The End of Secrecy,” *Fernald Closure Project*, Department of Energy, United States of America. n.pag., 2007, [16 Sept. 2015].

⁴⁶ R. Vartabedian, “Nuclear Scars: Toxic Legacy of the Cold War,” *Los Angeles Times*, 20 Oct. 2009, [16 Sept. 2015].

⁴⁷ K. Burke, *Permanence and Change: An Anatomy of Purpose*, Berkeley 1984, 67–164; K. Burke, *Attitudes toward History*, Berkeley 1984, 308–9.

⁴⁸ For a collection of photos of hazardous waste sites by David T. Hanson see the website of the Smithsonian American Art Museum and search the collection.

⁴⁹ C. L. Hollis, “On Developing an Art and Ecology Curriculum,” *Art Education*, 50.6, 1997, 23, [16 Sept. 2015].

⁵⁰ M. Gambino, “Devastation From Above: J. Henry Fair’s Aerial Photographs of Industrial Sites Provoke a Strange Mix of Admiration and Concern,” *Smithsonian Magazine*, 2011, n.pag., [16 Sept. 2015]. For a collection of photos by J. Henry Fair see the website “Industrial Scars.”

⁵¹ Dunaway interprets Adams’ dictum as suggesting the importance of ecological vision, of seeing every piece of beauty as fragile and precious. He also emphasizes the role of the camera in scaling the Earth down to size, making it possible for viewers to observe the entire planet in one glance: F. Dunaway, *Op. cit.*, 207–08.

⁵² See: E. Porter (ed.), *In Wildness Is the Preservation of the World: From Henry David Thoreau*, San Francisco 1962; D. T. Hanson, *Waste Land: Meditations on a Rawaged Landscape*, New York 1997; J. H. Fair, “Industrial Scars,” in: *My Modern Met*. n.pag., 1 June 2011, [29 Oct. 2014]; A. Sekula, and W. de With, *Fish Story*, Düsseldorf 2002; E. Burtynsky, *Manufactured Landscapes: The Photographs of Edward Burtynsky*, L. Pauli (ed.), Ottawa 2003; R. Misrach, *Petrochemical America*, New York 2012; D. Maisel, *Black Maps: American Landscape and the Apocalyptic Sublime*, Göttingen 2013.

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**“WE SEE THE SURFACE, BUT THERE IS SOMETHING
BEYOND THE SURFACE”: OTKRIVANJE FOTOGRAFSKIH KOLAŽA *EPA
SUPERFUND SITE* MASUMI HAJAŠI**

Apstrakt:

Rad istražuje dvojaku prirodu umetničkih radova Masumi Hajaši (*Masumi Hayashi*). U fokusu teksta nalazi se serija *Environmental Protection Agency Superfund Site*, kao i drugi odabrani primeri iz opusa umetnice. Eko-fotografski kolaži i slike post-industrijskih mesta Hajašijeve otvaraju ekološka i socio-politička pitanja sučeljavajući posmatrača sa perspektivom inkongruencije, te služeći kao primer za dinamiku „antropocentričnog sublimnog“. Ovaj koncept se zasniva na terminu „destruktivnog sublimnog“ koji je uveo Majls Orvel (*Miles Orvell*). Na primeru rada Masumi Hajaši, ovaj koncept se razvija iz kontradikcije između estetizovanog objekta i moralnih implikacija koje nastaju iz vizuelnog angažmana sa destrukcijom okoline.

Ključne reči:

Masumi Hajaši, internacija Amerikanaca japanskog porekla, agencija za zaštitu životne sredine, antropocentrično sublimno, Majls Orvel, Edvard Burtinski, Ansel Adams, Dejvid T. Henson, Dž. Henson, Dž. Henri Fer

(KATEGORIJA ČLANKA: NAUČNI ČLANAK – ORIGINALNI NAUČNI RAD)