Research emerged.

entitled “Ecocriticism for the initial context (a seminar encouragements, her careful Columbia University for her Pegasus Foundation, 1983).


“Desire” is almost exclusively the female “typewriter” that the crucial figure of last decades of the 1800s American camera to move the film spools to the front of the camera. 


8 Annie Jump Cannon, In the Footsteps of Columbus (Boston: Barla and Co., 1893).

9 The Kamarat, patented in 1891 by The Blair Camera Company, was the first American camera to move the film spools to the front of the camera.

10 It was during the last decades of the 1800s that the crucial figure of the female “typewriter” emerged, as documented so deftly by Friedhelm Kittler in Gramophone, Film, Typewriter (Stanford: Stanford University Press, 1999). Also, for a detailed study of the ways in which “nature” and “women” have been historically conflated—and how both have been exploited by capitalism—see Carolyn Merchant, The Death of Nature: Women, Ecology and the Scientific Revolution (San Francisco: HarperCollins, 1990).


12 The Henry Draper Catalogue (1818–1924), which Cannon co-authored, catalogued over 300,000 stars and was an absolutely pioneering effort in stellar spectra classification for the time.

13 Geoffrey Batchen insists, in the early proto-photographers’ discourses, on the recurrence of the trope of “spontaneity” in the revelation of the image on photographic surfaces. 

14 It is remarkable that Marielle Nitoslawska’s riveting film Breaking the Frame with Carolin Schneemann, (2014) begins with a spritual image of the moon she found in a stack of Schneemann’s Super 8mm outs. She opens with such an evocative scene as a way of conjuring up what Wallach describes as the “paradox of the see-er in the seen,” one of her film’s forceful motifs. 

15 Prior to this, the philosophical motif of the sphere was already present in Sālm’s work. See her own text inspired by Jorge Luis Borges’ short essay on Puccio’s sphere: “Una Esfera,” Pájaro 2 (Chile Council for the Art and Culture, November 2004): 62–67.

16 Benjamin Berlin Childhood, 199.


20 Raymond Williams, Keywords: A Vocabulary of Culture and Society (Oxford: Oxford University Press, 1985), in particular the amorphous form of the concept.

21 For example, J. B. Jackson, editor of Landscape magazine, who after 25 years of scholarly work on the topic wrote that “The concept continues to elude me.” “The Order of Landscapes,” in The Interpretation of Ordinary Landscapes, ed. D. W. Meinig (New York: Oxford University Press, 1979), 153.


26 We should be reminded here of Immanuel Kant’s famous early phrase (which was reproduced on his tombstone) in which he expressed his awe before two seemingly incommeasurable realities: “The starry sky above me and moral law within me.” For an elaborate critique of Kantian philosophy, correlationism, and the question of finitude, see Quentin Meillassoux, After Finitude: An Essay on the Necessity of Contingency (New York: Ray Brassier (London/ New York: Continuum, 2008.).

Presence elicits the nocturnal, desolate urban, suburban, and industrial landscapes particular to EDMonton, outside of human interaction. Capturing suburban alleyways in the coldest of weather and urban ped way systems during late summer nights, the camera would remain in a fixed position while taking dozens of unique photographs. I moved through the spaces, interrupting the darkness with various artificial lighting sources, then later layered and manipulated compositions of light to create artificial landscapes. These digital collages reveal a forlornness that would otherwise be unknown.
The Compasion of Isolation

NIGHT: RHYTHMS

All images: Natalie Jachyra, Presence, 2015, Digital photographs mounted on aluminum, 42"x28 inches.