



# ROBERT BURLEY

GRANDS LACS - L'HORIZON COMMUN DES MERS INTÉRIEURES

GREAT LAKES — THE SHARED HORIZON OF INLAND SEAS

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Dossier de Presse / Press Kit

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www.canada-culture.org

**Commissaire /** Curator : Catherine Bédard

**6 juin — 13 novembre 2026**  
June 6 — November 13, 2026



Notice responsabilité communication sur les Grands Lacs



130, rue du Faubourg Saint-Honoré  
F - 75008 Paris



# ROBERT BURLEY

## GRANDS LACS L'HORIZON COMMUN DES MERS INTÉRIEURES

## GREAT LAKES THE SHARED HORIZON OF INLAND SEAS

**Vernissage le samedi 6 juin, de 18h00 à 23h00,  
dans le cadre officiel de Nuit Blanche**

**Exposition : 6 juin — 13 novembre 2026  
Du lundi au vendredi, 10:00 — 18:00 - Entrée libre**

**Commissaire : Catherine Bédard**

Opening Saturday June 6, from 6 pm to 11pm,  
as part of the official programme of Nuit Blanche

Exhibition: June 6 — November 13, 2026  
Monday to Friday, 10 am — 6 pm - Free Entry

Curator : Catherine Bédard

Enjambant la frontière entre le Canada et les États-Unis, la faisant disparaître en quelque sorte dans sa colossale masse fluide, le bassin des Grands Lacs réunit sur son pourtour des millions d'habitants, parmi lesquels des Autochtones de nombreuses Premières Nations et tribus. Ressource extraordinaire d'eau potable de surface, parmi les plus importantes au monde ; lieu de circulation et d'échange, de commerce, de travail, de loisirs, de voyage, de méditation, mais aussi d'exploitation, de danger, de vulnérabilité ; cet immense bassin a été observé depuis la diversité de ses rives par Robert Burley, l'un des plus importants photographes canadiens de notre époque.

Burley explore, depuis des décennies, la relation entre la nature et les villes, y compris les parcs urbains ainsi que les zones intermédiaires. L'artiste réalise ici un corpus aussi inédit qu'exceptionnel, où la beauté grandiose de cet insaisissable ensemble, tantôt apaisante tantôt inquiétante, se transforme en une réflexion sur la puissance de l'image contemporaine. Par une subtile fusion entre le reportage documentaire et une esthétique revisitée du paysage marin, Burley interpelle la conscience du spectateur tout en la maintenant à la limite de l'engourdissement. Ses images révèlent la bordure d'une masse informe communicante qui prend diverses identités en ses cinq parties (Lac Huron, Lac Michigan, Lac Ontario, Lac Érié, Lac Supérieur). Dépouillées de toute diversion, renvoyant les Grands Lacs à leur grandeur première, elles appellent le spectateur telles d'envoutantes sirènes.

Spanning the border between Canada and the United States—effectively erasing it within its colossal, fluid expanse—the Great Lakes basin is home to millions of people along its shores, including Indigenous peoples from numerous First Nations and tribes. An extraordinary source of surface drinking water, among the largest in the world; a place of movement and exchange, commerce, work, leisure, travel, and meditation, but also of exploitation, danger, and vulnerability; this immense basin has been observed from the diversity of its shores by Robert Burley, one of the most important Canadian photographers of our time.

For decades, Burley has been exploring the relationship between nature and cities, including urban parks and transitional zones. Here, the artist presents a body of work that is as original as it is exceptional, in which the majestic beauty of this elusive landscape—at times soothing, at times unsettling—transforms into a reflection on the power of the contemporary image. Through a subtle fusion of documentary reporting and a reimagined aesthetic of the seascape, Burley challenges the spectator's consciousness while keeping it on the verge of numbness. His images reveal the edge of a shapeless, interconnected mass that takes on the diverse identities of its five parts (Lake Huron, Lake Michigan, Lake Ontario, Lake Erie, Lake Superior). Stripped of all distractions, restoring the Great Lakes to their original grandeur, they beckon the viewer like enchanting sirens.

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Entre le bord de l'eau, au premier plan, et le bord du ciel à l'horizon, le regard est invité à sonder, d'image en image, cette gigantesque masse d'eau, aussi opaque que mystérieuse. Burley nous rappelle, obstinément, que l'horizon est relativement proche et que l'infini (sur le plan visuel comme sur celui des ressources naturelles), ici, est une illusion – car de l'autre côté il y a aussi une rive depuis laquelle on regarde la même eau. Son projet est un appel irrésistible à la protection de cette étendue qui, bien qu'immense, est limitée. Il est le résultat d'une longue circulation périphérique autour de cette étendue qui montre la continuité et l'unité plutôt que la séparation et les différences. Burley nous tient ici en équilibre entre deux mondes invisibles : celui des profondeurs plus ou moins bien préservées de l'eau et celui des lieux plus ou moins habités depuis lesquels il photographie les lacs sans que ces lieux ne soient discernables dans l'image.

L'exposition comprend un ensemble de 34 photographies numériques de petits, moyens et grands formats, présentées autour d'une structure mettant en scène deux vues monumentales de la région des Grands Lacs, l'une satellitaire issue de la NASA et l'autre, cartographique, réalisée par la Société géographique royale du Canada en collaboration avec l'initiative Biinaagami et l'association caritative Swim, Drink, Fish\*.

\*Fondée en 1929, à la veille de la Grande Dépression, la Société géographique royale canadienne est un organisme destiné à promouvoir une connaissance et une appréciation approfondies de l'immense géographie du Canada. Elle publie *Canadian Geographic* (anciennement le *Canadian Geographical Journal*). Biinaagami est une initiative multimédia qui s'appuie sur le savoir autochtone et qui œuvre au rétablissement de relations justes et saines entre les espèces sauvages, les personnes et les lieux dans le bassin versant des Grands Lacs et du Saint-Laurent. L'association Swim Drink Fish œuvre à rendre les eaux locales propices à la baignade, à la consommation et à la pêche en rapprochant les gens de l'eau grâce à la science communautaire, à la technologie et à la sensibilisation, dans le but de restaurer la santé de l'eau et d'éliminer la pollution.

**En partenariat avec  
Biinaagami, Swim Drink Fish et Canadian Geographic.**

**Ce projet est labellisé Bicentenaire de la Photographie par le ministère de la Culture et s'inscrit dans la programmation officielle du Bicentenaire du 1<sup>er</sup> septembre 2026 au 30 septembre 2027.**

**Inauguré à l'occasion de Nuit Blanche, cette exposition s'inscrit également dans la programmation officielle du festival Photodays, en novembre 2026.**

Between the water's edge in the foreground and the edge of the sky on the horizon, the viewer is invited to explore, frame by frame, this vast expanse of water, as opaque as it is mysterious. Burley stubbornly reminds us that the horizon is relatively close and that infinity (both visually and in terms of natural resources) is, here, an illusion—for on the other side there is also a shore from which one looks at the same water. His project is an irresistible call to protect this expanse which, though immense, is finite. It is the result of a long, circuitous journey around this expanse that reveals continuity and unity rather than separation and differences. Burley keeps us here poised between two invisible worlds: that of the more or less well-preserved depths of the water and that of the more or less inhabited places from which he photographs the lakes without these places being recognizable in the image.

The exhibition comprises a collection of 34 digital photographs in small, medium and large formats, displayed around a structure featuring two monumental views of the Great Lakes region: one is a satellite image from NASA, and the other is a map produced by the Royal Canadian Geographical Society in collaboration with the Biinaagami initiative and the charity Swim, Drink, Fish\*.

\*Founded in 1929, on the eve of the Great Depression, the Royal Canadian Geographical Society is an organization dedicated to promoting a deeper understanding and appreciation of Canada's vast geography. It publishes *\*Canadian Geographic\** (formerly the *\*Canadian Geographical Journal\**). Biinaagami is a multimedia initiative grounded in Indigenous knowledge that works to restore just and healthy relationships between wildlife, people, and places in the Great Lakes and St. Lawrence River watershed. The Swim Drink Fish Association works to make local waters safe for swimming, drinking, and fishing by connecting people to the water through community science, technology, and education, with the goal of restoring water health and eliminating pollution.

In partnership with  
Biinaagami, Swim Drink Fish, and Canadian Geographic.

This project has been designated as part of the Bicentenary of Photography by the Ministry of Culture and forms part of the official programme for the Bicentenary, running from September 1, 2026 to September 30, 2027.

Unveiled during Nuit Blanche, this exhibition is also part of the official programme for the Photodays festival in November 2026.

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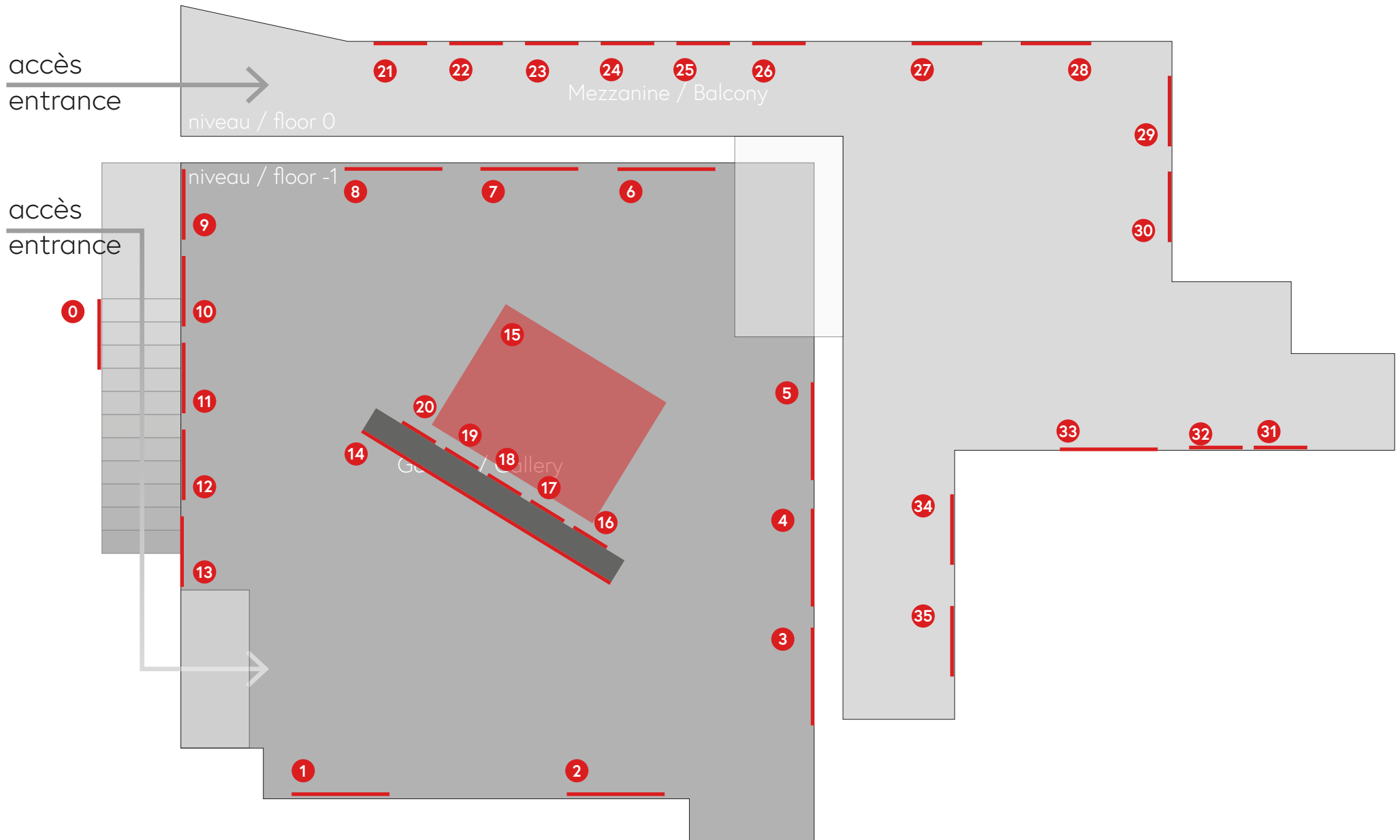
130, rue du Faubourg Saint-Honoré  
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ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

GREAT LAKES - The Shared Horizon of Inland Seas

Plan des espaces d'exposition / Map of exhibition spaces



**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



**0** Robert Burley, *Lake Ontario, Toronto #3*, 2004  
Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7 x 137 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

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**Œuvres exposées / Works on display**



1

**Robert Burley, *Lake Michigan, Black River #2*, 2023**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



2

**Robert Burley, *Lake Ontario, Toronto #2*, 2008**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



3

**Robert Burley, *Lake Ontario, Oswego*, 2025**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm**

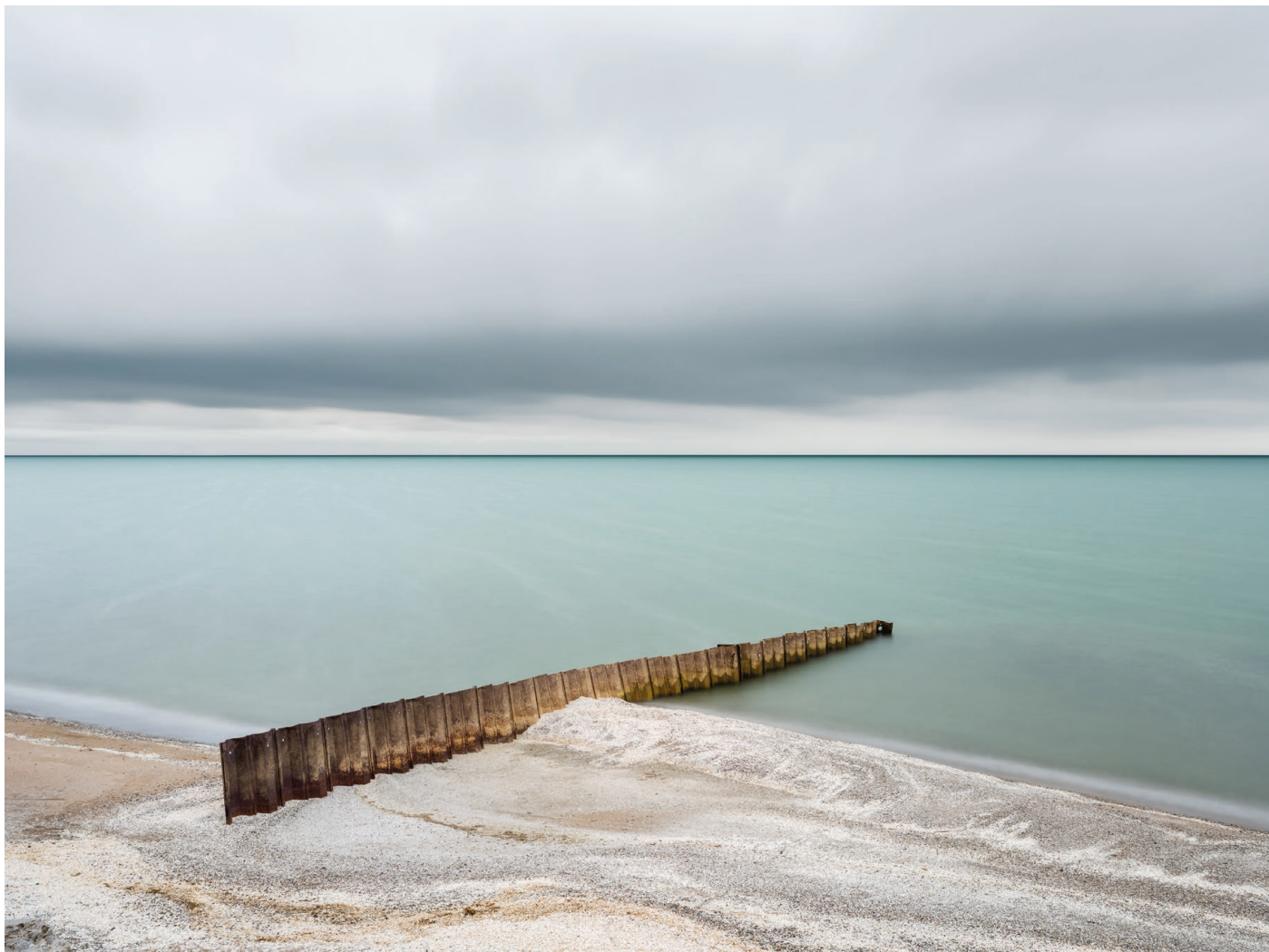
**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



**4** Robert Burley, *Lake Erie, Toledo*, 2025  
Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

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**Œuvres exposées / Works on display**



5

**Robert Burley, *Lake Ontario, Long Point*, 2024**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm**

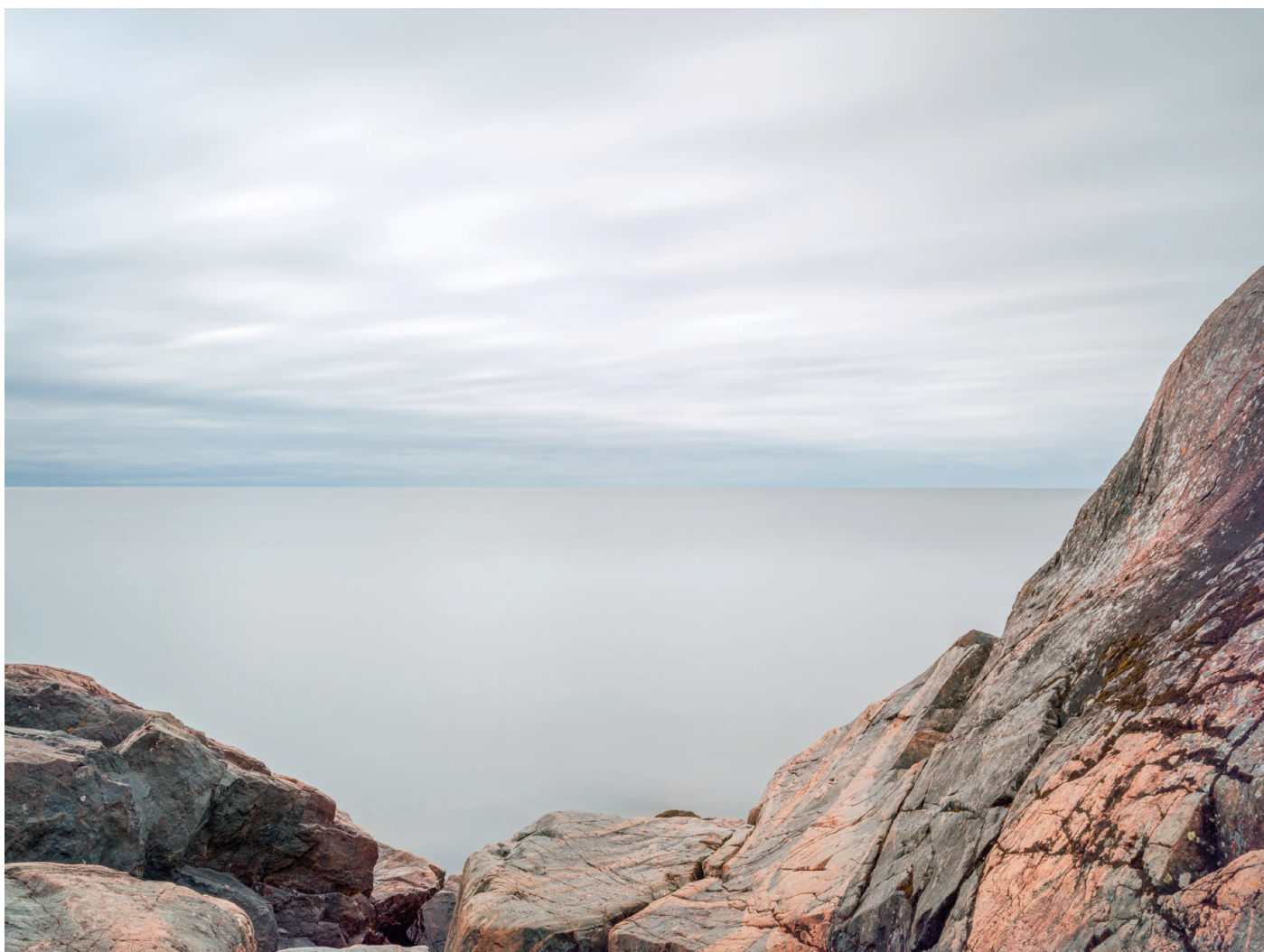
**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



**6** Robert Burley, *Lake Superior, Coldwater River #2*, 2021  
Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm

ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

GREAT LAKES - The Shared Horizon of Inland Seas

Œuvres exposées / Works on display



7

Robert Burley, *Lake Huron, Craigeleith #1*, 2002

Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

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**8** Robert Burley, *Lake Michigan, Chicago #6*, 2022  
Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



9

**Robert Burley, *Lake Erie, Crystal Beach*, 2026**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



10

**Robert Burley, *Lake Michigan, Gros Cap*, 2026**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



11

**Robert Burley, *Lake Ontario, Sandbanks Beach*, 2026**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

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**Œuvres exposées / Works on display**



12

**Robert Burley, *Lake Superior, Batchawana Bay*, 2026**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



13

**Robert Burley, *Lake Huron, Wasaga Beach*, 2026**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

**GREAT LAKES - The Shared Horizon of Inland Seas**

**Œuvres exposées / Works on display**



14

**Image satellite de la NASA / Nasa Satellite Image, 2006**

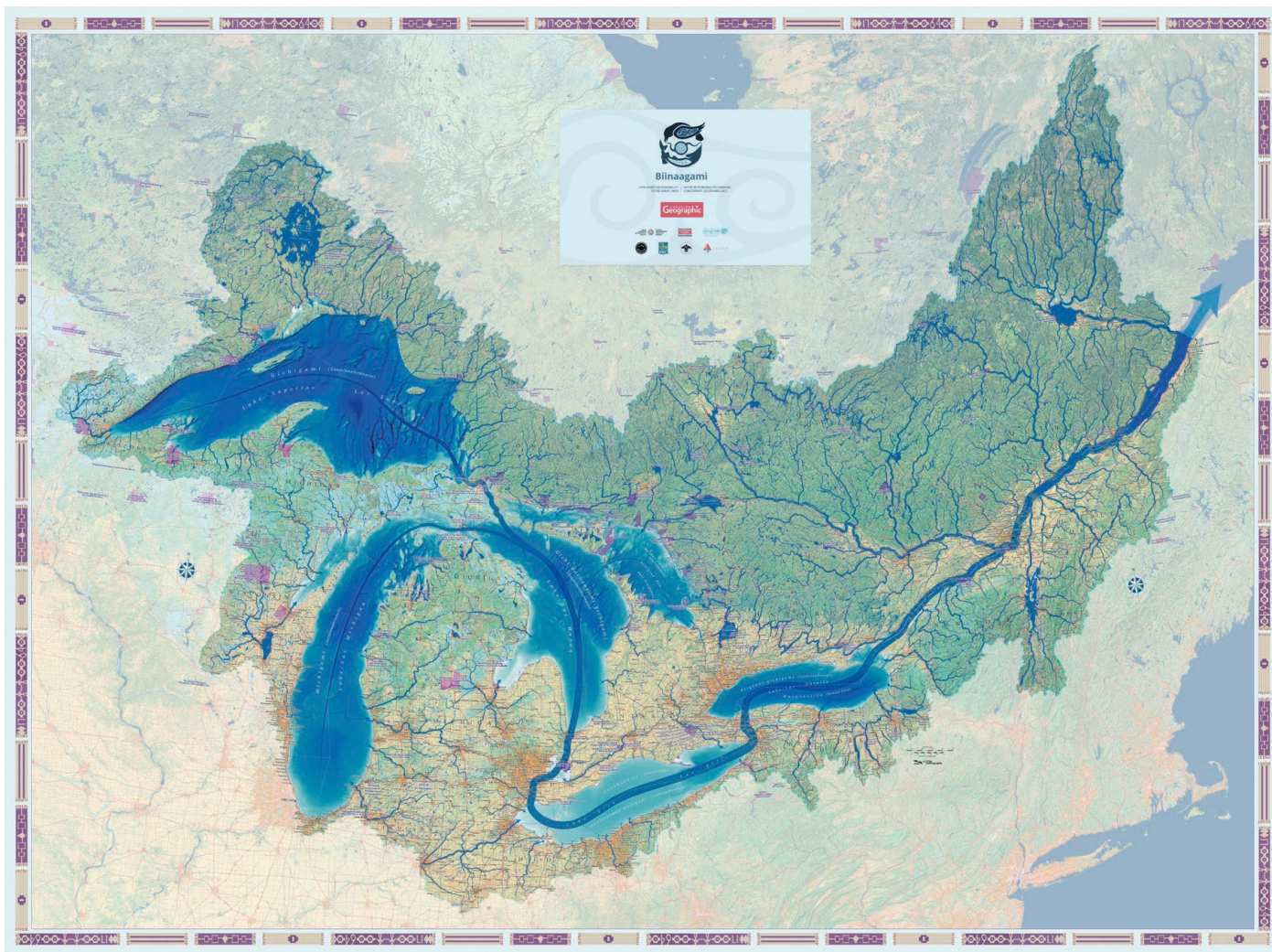
**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 350x566 cm**

ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

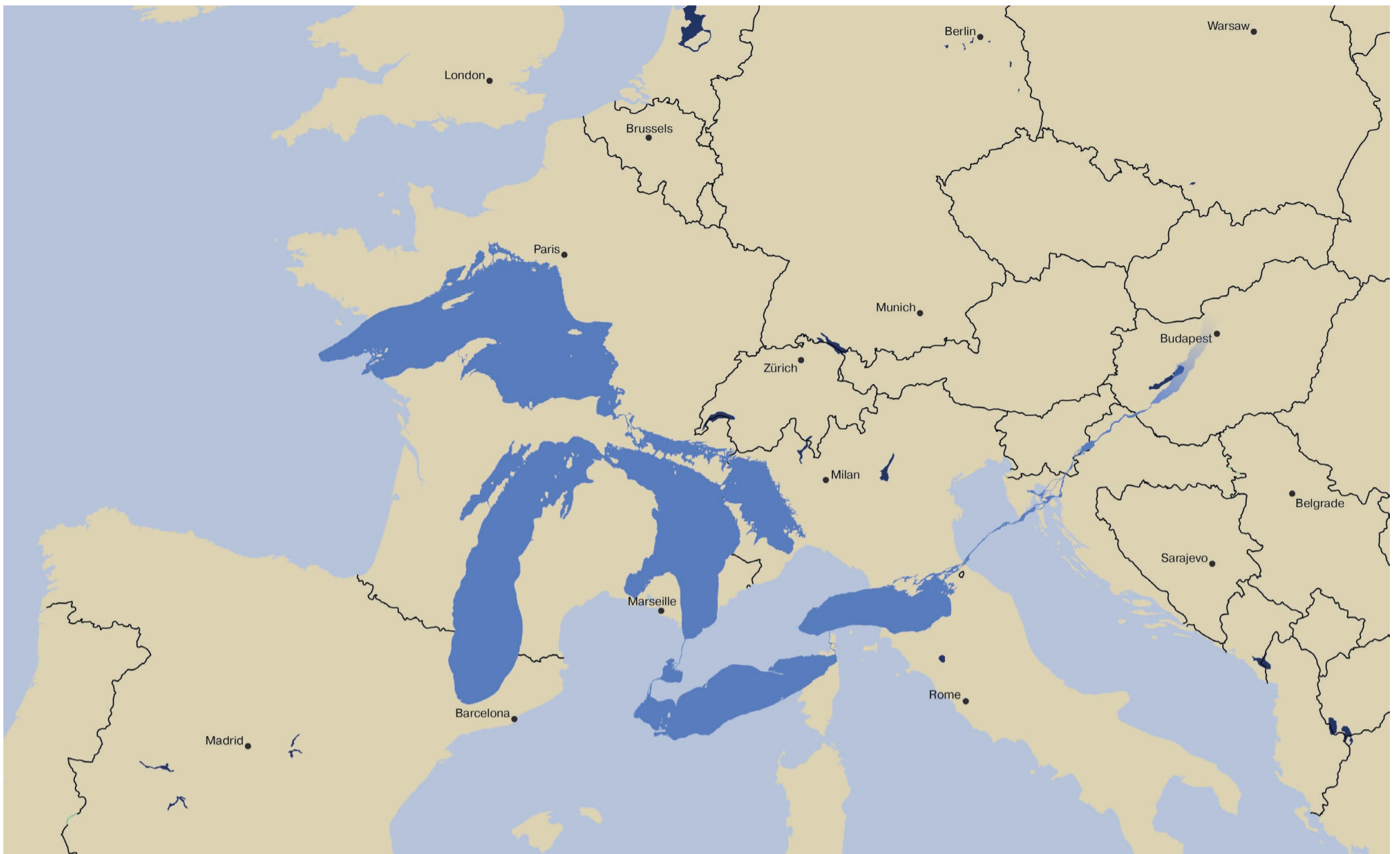
GREAT LAKES - The Shared Horizon of Inland Seas

Œuvres exposées / Works on display



15 Carte géographique géante conçue par Chris Brackley, cartographe chez Canadian Geographic, en collaboration avec l'équipe de Biinaagami / Giant map designed by Canadian Geographic's Cartographer, Chris Brackley, in collaboration with the Biinaagami team, 2026

Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 275x366 cm



Présentée en collaboration avec Biinaagami, la carte géante au sol dévoile l'immensité géographique capturée par les photographies de Robert Burley. Elle offre une vue d'ensemble du bassin versant des Grands Lacs et du Saint-Laurent, le plus grand écosystème d'eau douce de la planète.

Contenant 21 % de l'eau douce de surface de la planète, ces mers intérieures s'étendent sur 245 000 kilomètres carrés et comptent plus de 22 000 kilomètres de côtes. En parcourant la carte, suivez le cours de l'eau d'un lac à l'autre, reliant les communautés à travers tout le bassin. Du lac Supérieur, au nord-ouest, au lac Ontario et au fleuve Saint-Laurent, au sud-est, ces eaux parcourent plus de 3 400 kilomètres, subissant des dénivellations équivalentes à la hauteur d'un immeuble de 60 étages.

Abritant plus de 50 millions de personnes, le bassin versant s'étend sur deux provinces canadiennes, huit états américains et plus de 150 Premières Nations dont la présence ici remonte à des temps immémoriaux. Les eaux relient les grands centres urbains du sud aux étendues sauvages peu peuplées du nord et abritent plus de 3 500 espèces végétales et animales.

La carte géante au sol a été conçue par Chris Brackley, cartographe chez Canadian Geographic, en collaboration avec l'équipe de Biinaagami. Nous remercions chaleureusement RBC et Steven Joyce pour leur généreux soutien et leur contribution à la promotion des arts et de la culture.

Presented in collaboration with Biinaagami, the Giant Floor Map reveals the vast geography traced by Robert Burley's photographs. It offers an overview of the Great Lakes–St. Lawrence Watershed, the largest freshwater ecosystem on Earth.

Containing 21 percent of the planet's surface freshwater, these inland seas cover 245,000 square kilometres and more than 22,000 kilometres of shoreline. As you move across the map, follow the flow of water from one lake to the next, linking communities throughout the basin. From Lake Superior in the northwest to Lake Ontario and the St. Lawrence River in the southeast, these waters travel over 3,400 kilometres, descending in depth and elevation by the equivalent of a 60-storey building.

Home to more than 50 million people, the watershed spans two Canadian provinces, eight U.S. states, and more than 150 First Nations whose presence here extends back since time immemorial. The waters connect major urban centres in the south to the sparsely inhabited northern wilderness and sustains over 3,500 plant and animal species.

The Giant Floor Map was designed by Canadian Geographic's cartographer, Chris Brackley, in collaboration with the Biinaagami team. We gratefully acknowledge the generous support of RBC and Steven Joyce for their contribution to advancing arts and culture.



# Biinaagami

NOTRE RESPONSABILITÉ COMMUNE  
CONCERNANT LES GRANDS LACS

## DESCRIPTION ET LÉGENDE DE LA CARTE

Bienvenue dans le bassin versant des Grands Lacs et du Saint-Laurent, le plus vaste écosystème d'eau douce au monde. Cette carte nous aide à parcourir l'exposition, faisant le lien entre l'art et les eaux vivantes que les artistes célèbrent. Si l'art est une façon d'exprimer notre rapport à l'eau, cette carte révèle l'interdépendance profonde de sa géographie. Près de 150 Premières Nations ont des identités culturelles qui les lient à ces eaux, unies par la conviction que nous devons écouter les eaux et être leurs porte-parole. En anishinaabemowin, l'une des langues autochtones du bassin versant, « Biinaagami » signifie « eau propre et pure ».

En parcourant la carte, observez comment l'eau sillonne le paysage, reliant les communautés les unes aux autres. Si les frontières peuvent diviser le territoire, l'eau nous unit tous dans une responsabilité commune et sacrée : la protéger pour les générations futures.

Fruit d'une collaboration entre Canadian Geographic et Swim Drink Fish, Biinaagami s'appuie sur les savoirs autochtones et est guidée par un Cercle de partage. Elle nous rassemble pour rebâtir des relations harmonieuses entre les humains, le territoire et la faune. Au sein de cet immense bassin hydrographique, des habitants de deux provinces et de huit États se joignent aux Premières Nations dans une responsabilité partagée : protéger notre avenir commun. Cette carte a été conçue par le cartographe de Canadian Geographic, Chris Brackley, en collaboration avec l'équipe de Biinaagami.

En partenariat avec Biinaagami, Swim Drink Fish et Canadian Geographic.  
Nous tenons à remercier chaleureusement RBC et Steven Joyce pour leur généreux soutien à la promotion des arts et de la culture.

## MAP DESCRIPTION AND LEGEND

Welcome to the Great Lakes-St. Lawrence watershed—the world's largest freshwater ecosystem. This map helps us navigate the exhibition, bridging art and the living waters the artists celebrate. While art is one way to express our relationship to water, this map reveals the profound interconnectedness of its geography. Nearly 150 First Nations have cultural identities that bind them to these waters, unified by the belief that we must listen to the waters and be their voices. In Anishinaabemowin, one of the watershed's Indigenous languages, Biinaagami means "clean, pure water."

As you wander the map, notice how water flows across the landscape, connecting one community to the next. While borders may divide the land, water unites us all in a single, sacred responsibility to protect it for future generations.

A collaboration between Canadian Geographic and Swim Drink Fish, Biinaagami is rooted in Indigenous knowledges and guided by a Shared Circle. It brings us together to rebuild healthy relations between people, place, and wildlife. Within this enormous watershed, people of two provinces and eight states join First Nations in a shared responsibility to protect our common future. This map was designed by Canadian Geographic's cartographer, Chris Brackley, in collaboration with the Biinaagami team.

In partnership with Biinaagami, Swim Drink Fish, and Canadian Geographic.  
We gratefully acknowledge the generous support of RBC and Steven Joyce in advancing arts and culture.

VISIT THE INTERACTIVE MAP/CONSULTEZ LA CARTE INTERACTIVE



For more information visit [Biinaagami.org](https://Biinaagami.org)  
Pour plus d'informations, consultez le site [Biinaagami.org](https://Biinaagami.org)

# FIRST NATIONS/PREMIÈRES NATIONS

First Nation (Canada)  
Première Nation (Canada)

Reserve parcel allotted to First Nation  
Parcelle de réserve attribuée à une Première Nation

Reserve parcel (Canada)  
Parcelle de réserve (Canada)



First Nation Reservation (United States)\*  
Réserve d'une Première Nation (États-Unis)\*



Off-Reservation Trust Land (United States)  
Terre en fiducie hors réserve (États-Unis)



Tribal Designated Statistical Area (United States)  
Zone statistique désignée comme tribale (États-Unis)



\*First Nations Reservations include areas classed as Reservation, Community, Indian Community and Ranch Reservation.

\*Les réserves des Premières Nations comprennent des zones classées comme Réserve, Communauté, Communauté autochtone et Réserve sur un ranch.

**Treaty Boundary\*\* / Limite de Traité\*\***

Canada

United States / États-Unis

\*\*Where treaty boundaries follow shorelines including offshore islands, the boundary has been drawn to "contain" all islands in order to help visually interpret all lands and islands contained within treaty (from government data). Only treaty boundaries within the Great Lakes-St. Lawrence watershed are shown.

\*\*Lorsque les frontières du traité suivent les rivages, y compris les îles au large, la frontière a été tracée pour « contenir » toutes les îles afin d'aider à interpréter visuellement toutes les terres et îles contenues dans le traité (à partir des données gouvernementales). Seules les frontières des traités à l'intérieur du bassin versant des Grands Lacs et du fleuve Saint-Laurent sont indiquées.

**ANISHINAABEMOWIN**  
**I L L I N O I S**

Indigenous language spoken today  
Langue autochtone parlée aujourd'hui

Indigenous language not currently spoken  
Langue autochtone non parlée actuellement

## WAMPUM BELTS

Around the borders of this map, you'll see these four Wampum Belts:

**Hiawatha Belt** (English)

**La Ceinture Hiawatha** (Français)

**Kaïenerekowa** (Kanien'kéha)

Seneca ↔ Cayuga ↔ Onondaga ↔ Oneida ↔ Mohawk



The Hiawatha Belt represents the Haudenosaunee Confederacy and serves as its constitution, reminding them of 117 agreements they made to facilitate everlasting peace. Each of the original Five Nations is represented by a white symbol. Right to left: Mohawk, Oneida, Onondaga, Cayuga, Seneca. The Tuscarora joined in 1722.

La ceinture Hiawatha symbolise la Confédération Haudenosaunee et lui sert de constitution, en rappelant les 117 accords conclus pour instaurer une paix durable. Chacun des cinq peuples fondateurs est représenté par un symbole blanc. De droite à gauche : Mohawk, Oneida, Onondaga, Cayuga, Sénéca. Les Tuscarora les ont rejoints en 1722.

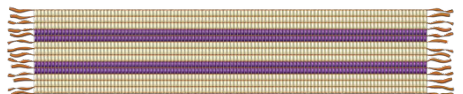
**Two-Row Wampum** (English)

**Ceinture wampum à deux rangs** (Français)

**Teyohate Kahswentha** (Kanien'kéha)

**De Twee Rijen** (Dutch/Néerlandaise)

1613 Netherlands/Pays-Bas ↔ Haudenosaunee



Originally an agreement between the Haudenosaunee and the Dutch, the Two-Row Wampum represents peace and friendship among the Original Nations and settler nations for as long as the rivers flow, as long as the grass grows, and as long as the sun is in motion.

Symbolisant une entente conclue à l'origine entre les Haudenosaunee et les Hollandais, le wampum à deux rangs représente la paix et l'amitié entre les peuples fondateurs et les nations colonisatrices, et ce, tant que couleront les rivières, tant que poussera l'herbe et tant que se lèvera le soleil.

## SUBWATERSHEDS/SOUS-BASSINS VERSANTS

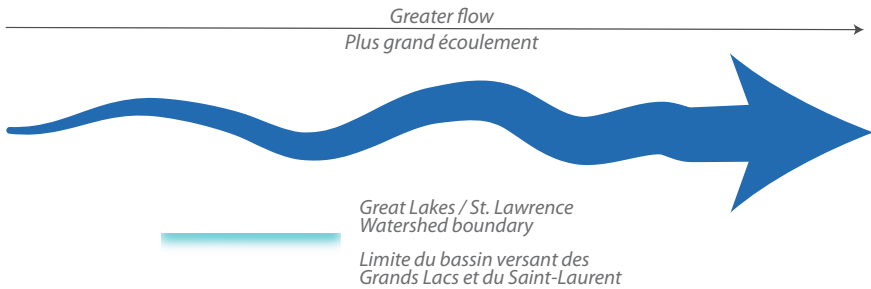
## WATER FLOW/ ÉCOULEMENT

### MAJOR WATER FLOW / ÉCOULEMENT PRINCIPAL

The flowlines on this map represent all rivers with average water flow volumes between 2 cubic metres per second (the narrowest flow lines) and about 15,000 cubic metres per second (the St. Lawrence River downstream of the Saguenay River). The flow volumes are derived from a computer-based model with inputs including climate, elevation, flow gauge and hydrologic data.

Les lignes d'écoulement sur cette carte représentent toutes les rivières dont le débit moyen se situe entre 2 mètres cubes par seconde (les lignes d'écoulement les plus étroites) et environ 15 000 mètres cubes par seconde (le fleuve Saint-Laurent en aval de la rivière Saguenay). Les volumes d'écoulement sont dérivés d'un modèle informatisé dont les données d'entrée comprennent le climat, l'altitude, les jauges d'écoulement et les données hydrologiques.

### SUBWATERSHEDS SOUS-BASSINS VERSANTS

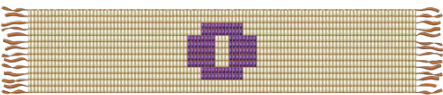


## CEINTURES WAMPUMS

En bordure de cette carte, vous verrez ces quatre ceintures wampums:

**Dish with One Spoon** (English)  
**Un plat à une cuillère** (Français)  
**Sewatokwà:tshera** (Kanien'kéha)  
**Gdoo-naaganinaa** (Anishinaabemowin)

1701 Haudenosaunee ↔ Anishinaabe



The Dish with One Spoon is an agreement between the Haudenosaunee and Anishinaabe to share all the resources that Mother Earth provides. It's also an agreement of shared responsibility to protect and care for the land for future generations.

L'expression « Un plat à une cuillère » désigne une entente entre les Haudenosaunee et les Anishinaabe pour partager toutes les ressources que prodigue la Terre Mère. Il s'agit également d'un accord de responsabilité partagée visant à protéger et à entretenir la terre pour les générations futures.

**1764 Covenant Chain |  
 Treaty of Niagara Wampum** (English)  
**Wampum de la Chaine d'Alliance de 1764 |  
 Traité de Niagara de 1764** (Français)  
**Wijikiwendiwini Miigis-Apikan** (Anishinaabemowin)

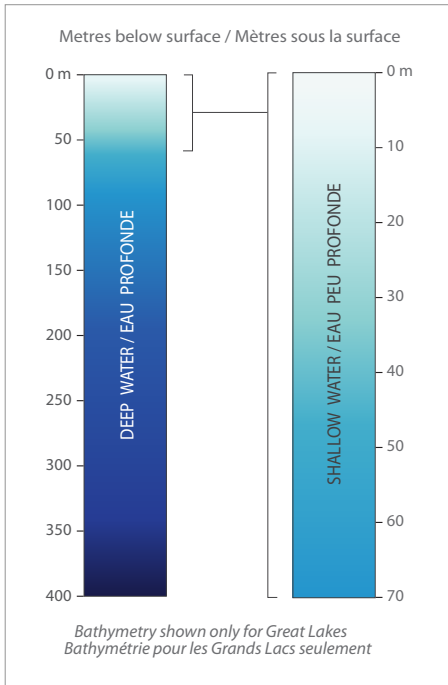
1764 Britain/Bretagne ↔ 24 First Nations



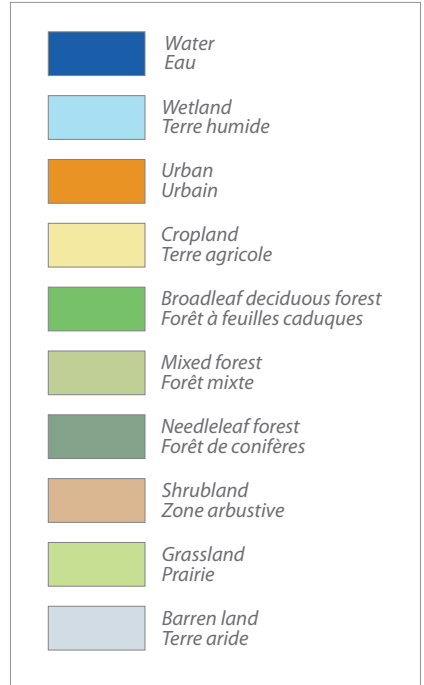
In 1764, the Treaty of Niagara was formed between 2000 delegates from 24 First Nations and the British government to renew their friendship — with the Crown recognizing the sovereignty of the First Nations. The treaty ended the war, resumed trade and was supposed to protect settler infringement on Indigenous land.

En 1764, le traité de Niagara a été conclu entre quelque 2 000 représentants de 24 Premières Nations et le gouvernement britannique pour renouveler leur amitié, la Couronne reconnaissant la souveraineté des Premières Nations. Le traité mettait fin à la guerre, reprenait les échanges commerciaux et était censé offrir une protection contre les violations des colons sur les terres autochtones.

## BATHYMETRY / BATHYMÉTRIE



## LAND COVER / COUVERTURE DU SOL



## MAJOR CITY ■ MÉTROPOLE

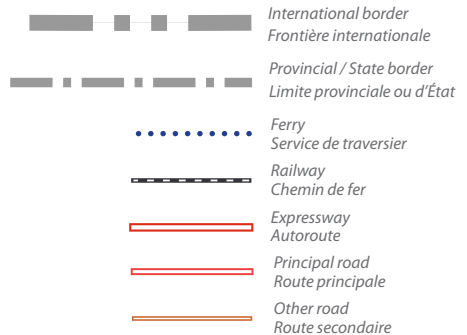
Large city ■ Grande ville

Small city ● Petite ville

Large town ● Grande municipalité

Town ● Municipalité

Small town ● Petite municipalité



### Map data

Map data: Hillshade: Japan Aerospace Exploration Agency, 2021, ALOS World 3D 30 meter DEM, V3.2, Jan 2021; Land cover: North American Land Cover, 2020 (Landsat, 30m); Commission for Environmental Cooperation: Hydrography: National Hydro Network, Natural Resources Canada; Hydrography: Geobase of the Quebec hydrographic network, Ministère de l'Environnement, de la Lutte contre les changements climatiques, de la Faune et des Parcs, Ministry of Natural Resources and Forests; U.S. Geological Survey, 2019; First Nations Communities: Indigenous Services Canada, 2022; First Nations Reserves: Natural Resources Canada, 2022; Native American reservations/tribal subdivisions: Geography Division, U.S. Census Bureau, 2019; First Nations Languages: native-land.ca, 2022, primary research conducted by Biinaagami; First Nations names: Inawé Mazina'igan Map Project, ojbwe.net, research by Rhonda Gagnon, Anishinobek Nation, primary research conducted by Biinaagami; Waterbody names: decolonialatlant.com, Coming Home to Indigenous Place Names in Canada UMaine 2017, primary research conducted by Biinaagami; Ocean Bathymetric data: General Bathymetric Chart of the Oceans; World image: NASA, 2020. Great Lakes Bathymetry: National Centers for Environmental Information, 2022. Flowlines: HydroRIVERS v1.0, World Wildlife Fund/Bernhard Lehner, 2022.

### Données cartographiques

Ombrage des reliefs : Agence japonaise d'exploration aérospatiale, 2021, ALOS Monde 3D 30 mètres DEM, V3.2, Jan 2021 ; Couverture terrestre : Couverture terrestre de l'Amérique du Nord, 2020 (Landsat, 30m); Commission de coopération environnementale : Hydrographie : Réseau hydro national, Ressources naturelles Canada ; Hydrographie : Géobase du réseau hydrographique du Québec, Ministère de l'Environnement, de la Lutte contre les changements climatiques, de la Faune et des Parcs, Ministère des Ressources naturelles et des Forêts ; Institut d'études géologiques des États-Unis, 2019 ; Communautés des Premières Nations : Services aux Autochtones Canada, 2022 ; Réserves des Premières nations : Ressources naturelles Canada, 2022 ; Réserves amérindiennes/subdivisions tribales : Division de la Géographie, Bureau du recensement des États-Unis, 2019 ; langues des Premières nations : native-land.ca, 2022, recherche primaire effectuée par Biinaagami ; noms des Premières Nations : Inawé Mazina'igan Map Project, ojbwe.net, recherche effectuée par Rhonda Gagnon, Nation Anishinobek, recherche primaire effectuée par Biinaagami ; Noms des plans d'eau : decolonialatlant.com, Coming Home to Indigenous Place Names in Canada UMaine 2017, recherche primaire effectuée par Biinaagami ; Données bathymétriques des océans : Carte bathymétrique générale des océans ; image du monde : NASA, 2020. Bathymétrie des Grands Lacs : Centres nationaux d'information sur l'environnement, 2022. Lignes de courant : HydroRIVERS v1.0, Fonds mondial pour la nature (WWF)/Bernhard Lehner, 2022.

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



16

**Robert Burley, *Lake Erie, Point Pelee #5*, 2023**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 51x76 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



17

**Robert Burley, *Lake Superior, Flatrock*, 2023**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 51x76 cm**

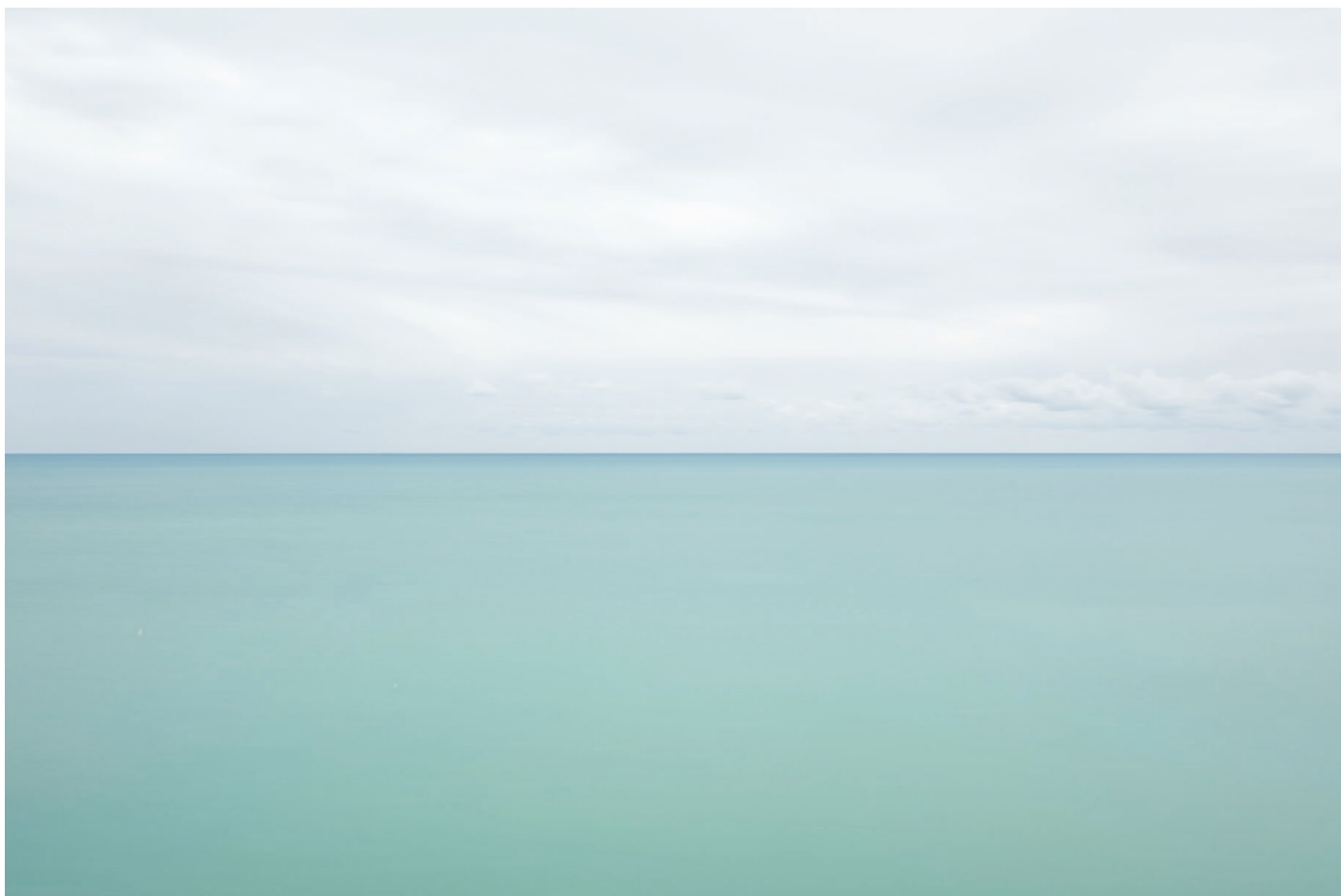
**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



18

**Robert Burley, *Lake Huron, Bayfield*, 2019**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 51x76 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



19

**Robert Burley, *Lake Michigan, Black River #3*, 2023**

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 51x76 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



20

**Robert Burley, *Lake Ontario, Wellington, 2023***

**Impression pigmentaire sur papier mat avec dos adhésif / Pigment Print on matt paper with adhesive backing, 51x76 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



21

**Robert Burley, *Lake Ontario, Point Petre*, 2009**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 81x104 cm**

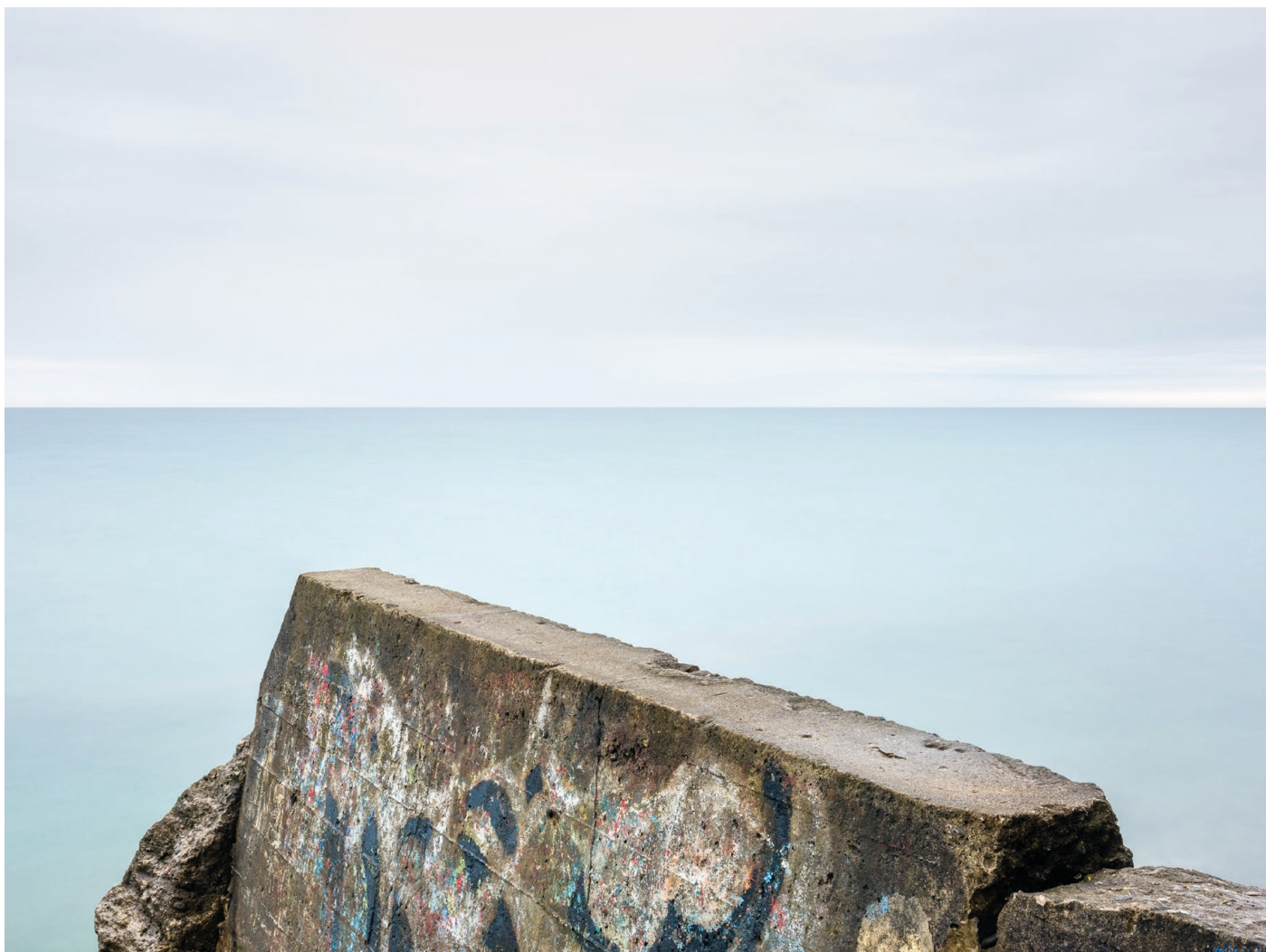
**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



22

**Robert Burley, *Lake Michigan, Milwaukee #1*, 2022**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 81x104 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



23

**Robert Burley, *Lake Superior, Huron Mountains #1*, 2023**

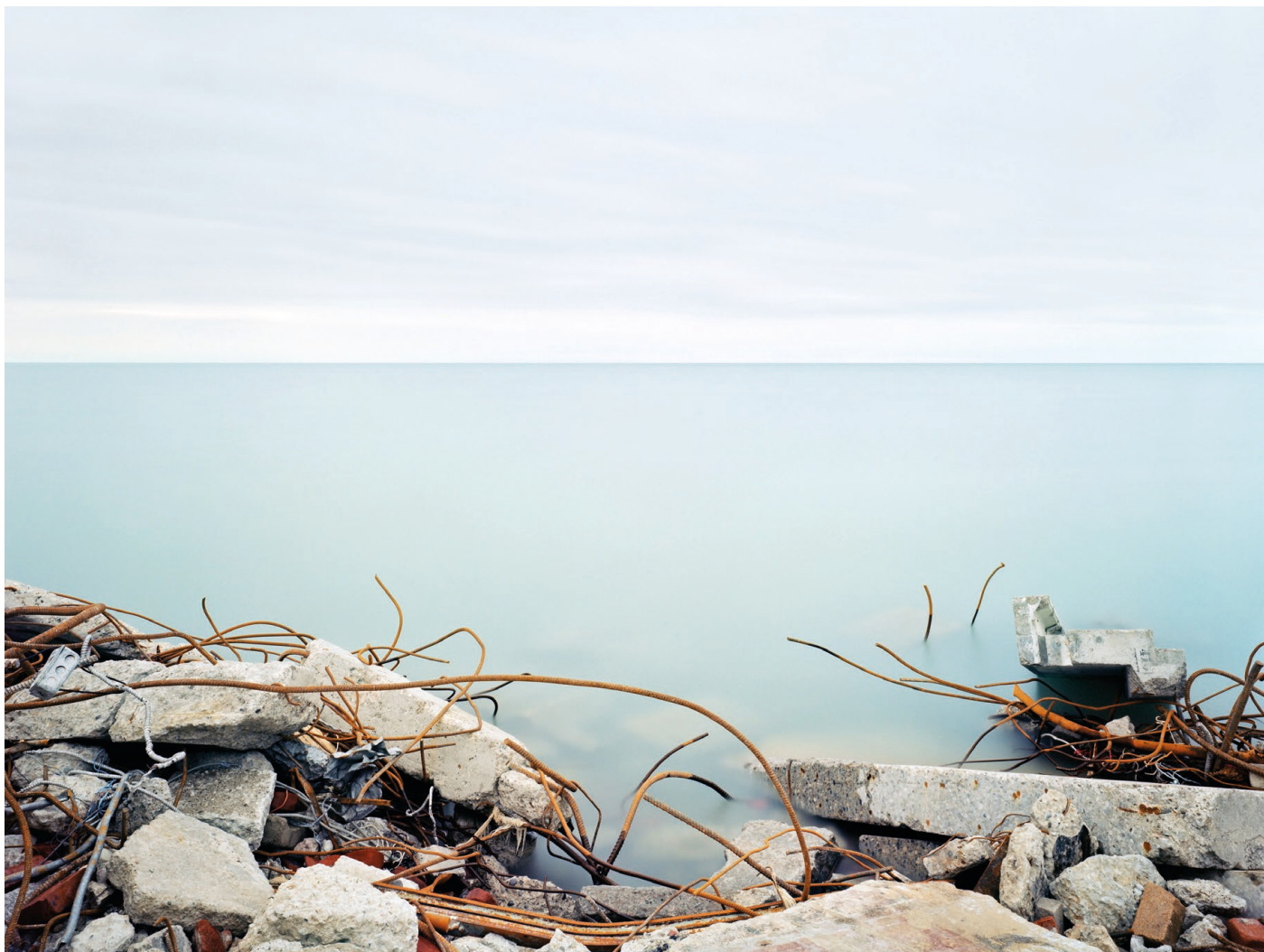
**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 81x104 cm**

ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

GREAT LAKES - The Shared Horizon of Inland Seas

Œuvres exposées / Works on display



ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

GREAT LAKES - The Shared Horizon of Inland Seas

Œuvres exposées / Works on display



ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

GREAT LAKES - The Shared Horizon of Inland Seas

Œuvres exposées / Works on display



**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



27

**Robert Burley, *Lake Erie, Port Colborne #1*, 2025**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



28 Robert Burley, *Lake Ontario, St. Catherines #1*, 2025

Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7x137 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



29

**Robert Burley, *Lake Superior, Duluth*, 2025**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



**30** Robert Burley, *Lake Superior, Huron Mountains #1*, 2023

Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7x137 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



31

**Robert Burley, *Lake Erie, Point Pelee #4*, 2022**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 81x104 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



32

**Robert Burley, *Lake Erie, Cleveland*, 2004**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 81x104 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



**33** Robert Burley, *Lake Michigan, Indiana Dunes #3*, 2022

Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 150x190 cm

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



34

**Robert Burley, *Lake Michigan, Chicago #9*, 2022**

**Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7x137 cm**

**EXPOSITION / EXHIBITION**

**ROBERT BURLEY**

**GRANDS LACS - L'horizon commun des mers intérieures**

GREAT LAKES - The Shared Horizon of Inland Seas

**Œuvres exposées / Works on display**



34 Robert Burley, *Lake Ontario, Point Petre # 2*, 2022

Impression pigmentaire avec pelliculage UV, montée sur dibond / Pigment Print with UV laminate mounted on ACP, 106,7x137 cm

ROBERT BURLEY

GRANDS LACS - L'horizon commun des mers intérieures

GREAT LAKES - The Shared Horizon of Inland Seas

## Biographie de l'artiste / Artist's Biography

## ROBERT BURLEY

Robert Burley (né en 1957 à Picton, en Ontario) est un photographe et artiste plasticien canadien basé à Toronto. Son travail explore la relation complexe entre la nature et la ville, en mettant l'accent sur l'architecture, les paysages urbains et la transformation des environnements bâtis. Au cours d'une carrière s'étendant sur plus de 40 ans, Burley a mené de vastes recherches photographiques sur des sujets tels que l'aéroport O'Hare de Chicago, l'héritage de l'architecte paysagiste Frederick Law Olmsted, les Grands Lacs, les parcs naturels de Toronto et le sentier historique Carrying Place Trail.

Ses projets, qu'ils soient commandés ou indépendants, examinent également l'architecture industrielle en voie de disparition, l'étalement urbain et la préservation des bâtiments patrimoniaux. Les photographies de Burley ont été largement exposées, publiées et acquises par de grandes institutions telles que le Musée des beaux-arts du Canada, le George Eastman Museum, le Musée de l'Élysée, la Yale University Art Gallery, le Centre canadien d'architecture et le Fotomuseum Antwerp (FOMU).

Son travail figure dans plusieurs publications de renom, notamment *Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander, and Geoffrey James* (MIT Press, 1996) ; *The Disappearance of Darkness: Photography at the End of the Analog Era* (Princeton Architectural Press, 2012) ; *An Enduring Wilderness: Toronto's Natural Parklands* (ECW Press, 2017) ; et *Accidental Wilderness: The Origins and Ecology of Toronto's Tommy Thompson Park* (University of Toronto Press, 2020).

Lauréat de nombreux prix et distinctions, Burley a été élu membre de la Société royale du Canada en 2018 et a occupé une bourse Mellon senior au Centre canadien d'architecture. Il est représenté par la Stephen Bulger Gallery, à Toronto.

Robert Burley (born in 1957, Picton, Ontario) is a Canadian photographer and visual artist based in Toronto. His work explores the complex relationship between nature and the city, with a focus on architecture, urban landscapes, and the transformation of built environments. Over a career spanning more than 40 years, Burley has undertaken extensive photographic investigations of subjects including Chicago's O'Hare Airfield, the legacy of landscape architect Frederick Law Olmsted, the Great Lakes, Toronto's natural parklands, and the historic Carrying Place Trail.

His commissioned and independent projects also examine disappearing industrial architecture, urban sprawl, and the preservation of heritage buildings. Burley's photographs have been widely exhibited, published, and collected by major institutions such as the National Gallery of Canada, George Eastman Museum, Musée de l'Élysée, Yale University Art Gallery, the Canadian Centre for Architecture, and Fotomuseum Antwerp (FOMU).

His work is featured in several acclaimed publications, including *Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander, and Geoffrey James* (MIT Press, 1996); *The Disappearance of Darkness: Photography at the End of the Analog Era* (Princeton Architectural Press, 2012); *An Enduring Wilderness: Toronto's Natural Parklands* (ECW Press, 2017); and *Accidental Wilderness: The Origins and Ecology of Toronto's Tommy Thompson Park* (University of Toronto Press, 2020).

A recipient of numerous awards and honours, Burley was elected a Fellow of the Royal Society of Canada in 2018 and has held a Senior Mellon Fellowship at the Canadian Centre for Architecture. He is represented by the Stephen Bulger Gallery, Toronto.

## Darkness, Be Not Proud

12-16 minutes

### Robert Burley and the Death of Photography



Hallway in coating alley, Agfa-Gevaert, Mortsel, Belgium, 2007, pigment print, mounted on Dibond, 30 x 39 inches print. Photographs: courtesy the artist.

Just over one hundred years ago, on twenty-five acres where the brick buildings and streetcar rails of Toronto dwindled to farmland, the Eastman Kodak Company began constructing facilities dedicated to the manufacture of its photographic film products. The Rochester-born company was growing quickly; it had founded its Canadian branch in 1899 and already outgrown its first Toronto location. “Kodak Heights,” as it was called, would form the modern iteration of the Canadian Kodak company, a sprawling complex of chemical labs and executive offices set in the scrubby green surrounds of the city’s northwestern limits. By 1925, 900 people populated the Heights’s seven buildings. As the photographer Robert Burley wrote in his recent book, *The Disappearance of Darkness*, (Princeton Architectural Press, 2012), employees felt their way along blackened passages, worked in black rooms. The material of photography was made in the dark.

In the early 1980s Kodak seemed too big to fail. Its worldwide revenue hit and then exceeded \$10 billion in U.S. dollars; in Rochester alone it employed 60,400, or roughly one quarter of the local population. It dominated the global photographic industry, a corporate superpower whose name was synonymous with the rolls of film in our fridges and the snapshots on our desks. But within 10 years of its popularization, digital photography had made most of the company’s products obsolete, and by 2004 there was hardly a need for a massive film-production factory in Toronto’s outer core. Kodak Canada ceased manufacturing operations in June 2005 and began to demolish its plants. For photographers of the analogue era, the literal destruction of Kodak was surreal. Their medium, as it was, exploded, leaving little but smoke.

“By the late '90s we could see that this was going to happen,” Burley told me over lunch one day at Ryerson University’s noisy student café. He’s a photographer whose latest project, “The Disappearance of Darkness,” narrates the shift from traditional to digital photography through images of stripped offices, vacant photo labs, demolitions—the demise of a massive century-old industry. The surprise, he said, was how quickly it happened; the implosions at Kodak were documented on onlookers’ iPhones.

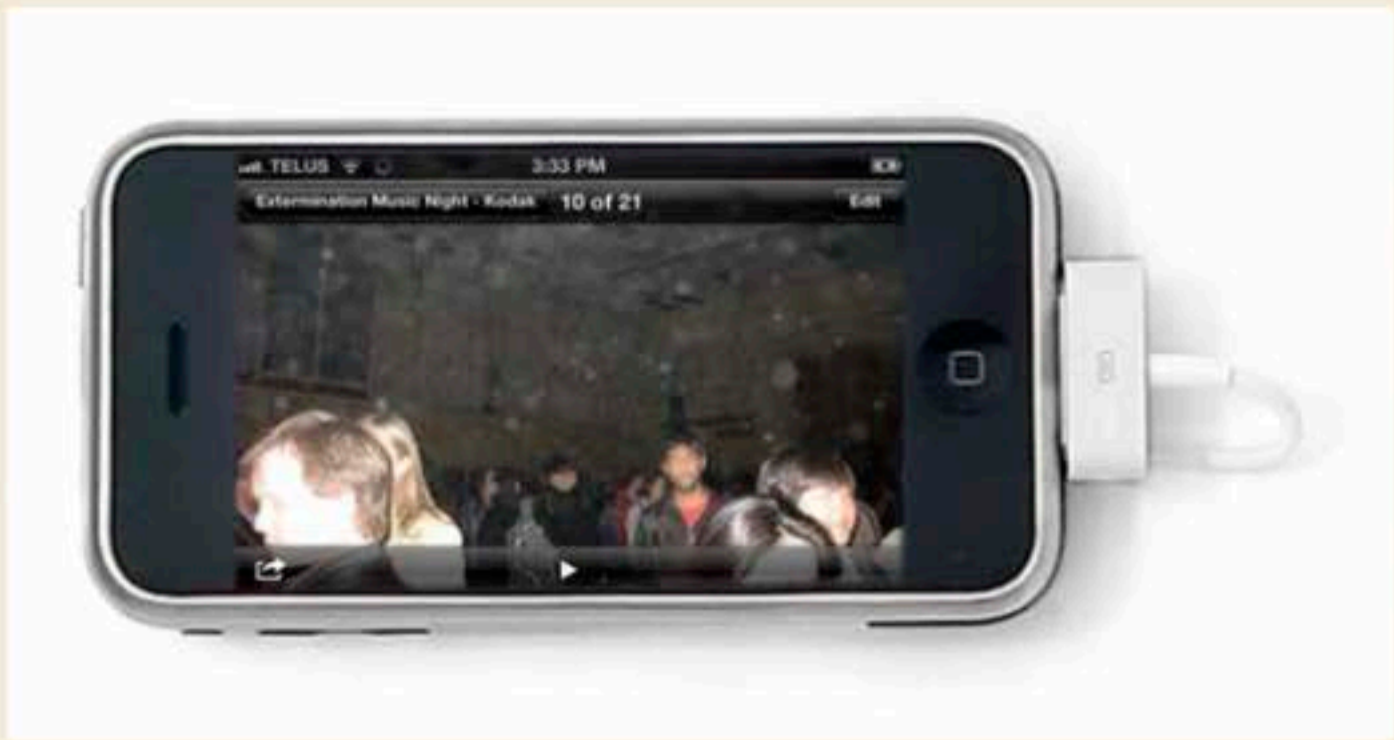
Burley has been photographing for over 30 years, primarily architecture and landscape, and spaces on the fringes of those we ordinarily inhabit, or consider—a Chicago airfield in “ORD,” 1986, urban parks in “Viewing Olmsted,” 1996, downtown Toronto’s six remaining synagogues in “Instruments of Faith,” 2003. But in addition to his concern with the built environment is a passionate interest in photography itself—as an idea, a means of representation, in its duality as both an expressive and documentary medium—and in treating, in his own projects, its nature, practice and socio-cultural significance. Burley speaks easily of his work. A long time presence at Ryerson’s School of Image Arts where he has held various professorial and administrative posts since 1997, Burley now teaches the techniques of his medium, both pre- and post-digital, to undergraduates. Many of them, born after the mid-1980s, are too young to inherently understand this technological transition as the most major to occur in photography’s 175-year history.



Executive Offices, Building 7, Kodak Canada, Toronto, Canada, 2005, pigment print, mounted on Dibond, 24 x 30 inches print.

In June, artwork for the “The Disappearance of Darkness” exhibition—the book of the same name—was scattered around an unused room at the university, the former headquarters of the Ryerson Image Centre, which had outgrown the space. Burley had turned it into his summer workshop. He and his two assistants, undergraduate students with unnerving technical knowledge, were there every day for months, housing prints and producing them on the ink-jet printers next door. (“You can create a photographic exhibition in any room with a wall outlet these days,” he wrote to me later.) Large-format photographs taken at Kodak, Ilford, Polaroid, and Agfa plants in North America and Europe were in various states of completion, some matted, framed and wrapped, others awaiting final approval. There were rows of Polaroids on the tables; the first group was the photographer’s onsite test shots and the second was a stranger’s documents, discovered at the closed Polaroid factory in Waltham, Massachusetts. A television screen played a looped video of amateur footage culled from YouTube— recordings of Kodak factory demolitions in the United States and France. On an old iPhone Burley showed me a slide show of pictures made by a teenager partying inside the abandoned Building 9 at Kodak Heights (2009’s “Extermination Music Night XI at the Kodak Factory. Got busted by the cops after the first song”), random and decidedly un-compelling shots of graffitied walls

and people's legs. These are the components of the exhibition: images original and appropriated, still and moving, chemical and pixellated, created within six years of each other and yet across an age, displayed on matrices as varied as their forms. What he wanted, he said, was to get people to think about what a photograph is now. Looking around, it was very difficult to say.



Extermination Music Night XI at the Kodak Factory. Got busted by the cops after the first song, May 31, 2009, slideshow of 19 JPEGs, displayed on an iPhone 2G (model discontinued 2010). Photographs by Allan Cheng, AWMusic.ca.

This body of work began to take shape in 2005, when he learned of the impending closure of Kodak Heights. "I thought I'd do a project on Kodak Canada," he said. "It was important to the city, it had been here for well over a hundred years and employed thousands of people. And then there was its relation to photography and to my own work; I'd been using these materials for decades." But over the 18 months that he spent at the Toronto plant documenting its empty and emptying interiors, its steady shuttering and eventual implosion, it became clear that what he was actually capturing was the dissolution of his medium. Internationally, factory after factory was closing down. "Disappearance" grew in scope; between 2007 and 2012, Burley visited the decommissioned sites of photographic manufacturing in the Netherlands, the UK and Belgium; in Rochester, New York and Waltham, Massachusetts; and in Chalon-sur-Saône, the French village where, in 1827, Joseph Nicéphore Niépce exposed a pewter plate coated with Bitumen of Judea for eight hours and obtained the first permanent photograph. "The question I kept asking throughout this whole project, to the chemical engineers and executives that I would meet was, is it possible to make film and other photographic media just as artists' materials? And no one could really answer that." It is hardly worth it to make film—chemically complicated, easily corruptible—unless you can sell it to the masses. "This is a historical moment and that attracts me as a photographer. I'm interested in times when things are about to change in significant ways. The photography we know is disappearing."

More accurately, the photography that Burley knows is disappearing. The transition from analogue to digital technology was so swift that there is already a generation of photographers who have never shot with film, and likely never will. (Though he does not believe that film will become entirely unavailable, Burley thinks it will revert to what it was in the early 20th century: black and white only, produced in small batches, and relatively non-standard from one package to the next.) About his students he says they have a fascination with traditional media, its novelty, the fact that for them it's exotic and

unpredictable. He adds that for younger photographers, physical photographs have the “aura” about which Walter Benjamin wrote, in the same way that paintings did to those of Benjamin’s era. “To them, when they make a physical silver gelatin print, or even a colour print, it seems to take on this otherness quite separate from the screen-based world we live in.” Yet that odd print—unassisted by tools able to alter brightness, sharpness, contrast and colour saturation to minute degrees, and created in darkness—may be more representative than the one endlessly adjusted and tightly controlled. “With digital, there are no limitations. It’s so fluid and so easy to change that photography has started to lose its grip on reality. That was always a fundamental characteristic of my medium. I have to get my head around it.”

The exhibition, “The Disappearance of Darkness,” opened in two locations in October 2013: the National Gallery of Canada and the Musée Nicéphore Niépce in Chalon-sur-Saône, and will tour in the new year to galleries and museums in North America (including the Ryerson Image Centre and the George Eastman House International Museum of Photography and Film, in Rochester) and Europe, respectively. The curator of both exhibitions is Dr. Gaëlle Morel, a young but formidable figure in the photo-history world, still a close-knit entity at this middle-years stage of market, museum and academic interest in photography. Morel moved to Toronto from Paris five years ago and took up the position of exhibitions curator at the RIC. She calls photography’s move into digital “a technological shift, not a revolution as it is too often defined,” that nonetheless requires long-time photographers to adjust their ways of working. It’s her sense that “Robert Burley’s generation will have to face those adjustments and accept the fact that from now on, film will only be an artists’ medium, and therefore may be more challenging to use.”



Kodak Image Centre, Building 7, Kodak Canada, Toronto, Canada, 2006, pigment print, mounted on Dibond, 30 x 39 inches print.

The fascination of Burley’s project lies, in part, in its full-throttle embrace of the possibilities that the new visual media present, at the same time that the project memorializes and includes the photography that is passing into history. The 30 large pigment prints in each show were created from scanned 4 x 5 inch film negatives, still often the best format for producing large-format art photographs. Straightforward and devoid of people—except where, in *Demolition of Buildings 64 and 69, Kodak Park, 2007*, they stand in an anonymous cluster in a Rochester parking lot watching implosions—these images do possess an elegiac quality (“You can feel the ghosts,” as Morel puts it, “of the people, of the machines”). The Polaroids have it, too: the abandoned ones of “Wired” (created in 1991, found by Burley in 2009), views of the Waltham plant’s electrical components; and the deteriorating ones of “Faded Proof,” 2004–2012, pictures intended, originally, only as compositional aids—some are stained with Burley’s fingerprints and fading with age. Displayed in “The Disappearance of Darkness” in two framed grids, they encourage the

reading of material photographs as direct links to time and place; a beautiful concept which demonstrates these objects' vulnerability and loss. Burley wants to probe this loss even, or especially as, he says, "the force of [technological] change directs attention away from it. People get anxious about being left behind and don't want to appear to be living in the past." But he also wants to explore photography as he sees it now, a digital medium so usable and readily accessible that it has become an extension of our memories—we take pictures almost subconsciously, and in lieu of remembering what we capture on the screen. "Extermination Music Night" introduces the idea that we all participate in photography, and interact with and absorb it in too many ways to count; in "Blow-ups," 2013, bystanders' demolition videos are slowed and magnified, highlighting their technology while simultaneously creating harmonious abstract images, "like colour field paintings," as Burley described them, from pixellated clouds of dust.

Morel considers herself fortunate to be able to witness how such a significant shift affects professional photographers. "It's quite moving," she wrote to me from France. To her, Burley's project celebrates the medium as it is now, even as it evokes, with some nostalgia, what it was for many years. "It's a wonderful declaration of love for photography, and therefore of hope for the future. He trusts the new technology."

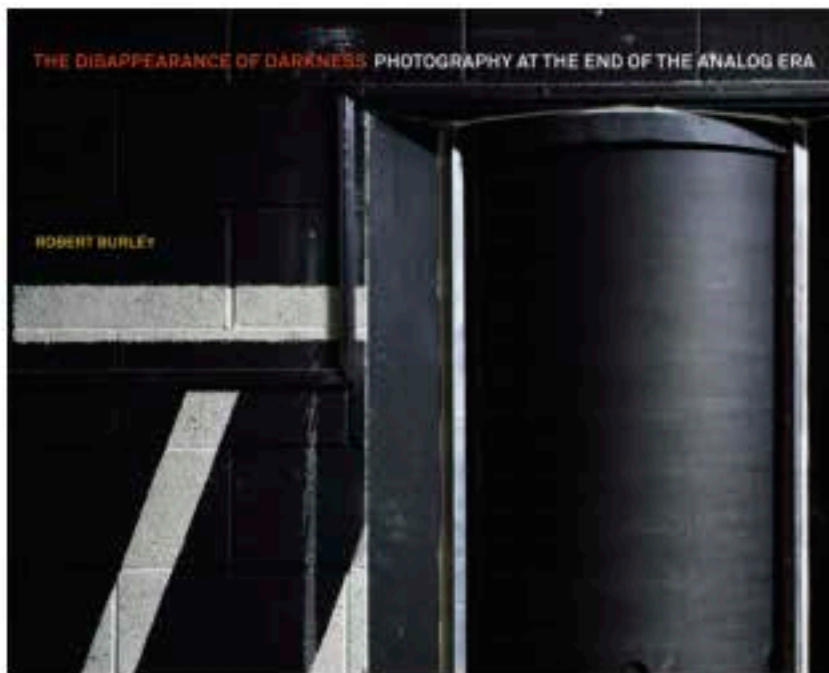
*Katie Addleman is a PhD student in the University of Toronto's Department of Art. In 2013 she won a Western Magazine Gold Award for her writing on the visual arts in Border Crossings.*

# Robert Burley Photographs the End of Analog Photography

by **Buzz Poole**



January 17, 2013 • 4 min. read



In 2010, the Canadian photographer [Robert Burley](#), and others, traveled to Parsons, Kansas, to commemorate the end of an era, and to get film developed. At the height of Kodachrome's popularity, according to [this New York Times article](#), the film was processed at 25 locations around the world. In 2009, when Kodak discontinued the equipment and chemicals required to process its film, Dwayne's Photo Lab in Parsons was the only facility of its kind. For Burley, the shuttering of this lab in December 2010 was yet another example of what he had spent the previous five years documenting—in his words, “the story of an industry that was obliterated by the creative destruction of the digital age.”

Starting in 2005 at the Toronto Kodak plant slated for closure, Burley tracked the dismantling of color film processing as factories, photo labs, and studios were shut down, stripped, and sometimes even destroyed. The result is [The Disappearance of Darkness](#), an elegy for “dark, chemical, and physical photography . . . [and] the abrupt and traumatic breakdown of a century-old industry that embodied photography's material culture.”



The Kodak plant in Chalon-sur-Saône, France. Photograph by Robert Burley

This notion manifests starkly, and to great effect, in Burley's photographs of the locations responsible for making the raw materials of Kodachrome film, and the machines that turned that film into negatives, slides, and prints, rendering the aesthetic sheen of 20th-century color photography. Photographs of empty rooms and warehouses echo an industry of the past; the sounds of assembly lines, forklifts, and hydraulics running 24 hours a day are not hard to imagine. There are also images that present an abundance of materials. One caption explains how master rolls of film were "some 54 inches wide by as much as two miles long. A typical master roll [would] produce approximately 50,000 rolls of 35mm film, or over forty rolls of 35mm motion picture film." The towering rows of master rolls glinting in an Agfa warehouse in Belgium look futuristic, but the materials are now antiquated or, even worse, anachronistic.

All of Burley's images drive home his thesis: "the material magic of photography is lost." In one of the book's essays, "Art and Commerce, Creativity and Industry," Andrea Kunard writes, "Historically, photographers and the photography industry have had almost exclusive, mutually beneficial relationships. With the move to digital, key aspects of this relationship changed: the usurpation of the darkroom by Adobe Photoshop, for one." What Burley and those who have rallied around him mourn is the loss of the physicality of the industry of photography—complex, carefully calibrated chemical reactions layered, rolled, and cut, most often in complete darkness.



A darkroom at Kodak Canada, Toronto. Photograph by Robert Burley

The irony, of course, is that until analog photography was on its way out, photographers of all stripes took these technological innovations for granted, thanks to savvy marketing. In order to make photography popular, industrial standardization championed by George Eastman was implemented in the name of accessibility and affordability. As Kunard reminds readers, photography “participated in, and shaped, consumer culture.” You could drop off your roll of film and pick up the prints and the negatives the following week. The instantaneous nature of photographic image collecting today has nothing to do with darkness—it is all light on a screen. If Kodachrome were still being processed, Burley never would have been able to take these photographs. But since the darkness has been illuminated, he converts the remnants of this bygone technology into symbols that should be used to help decipher the impact of digital photography, and to a subtler extent hints at the current relationship people have with photographic images that rarely are printed.



A gelatin silver print reproduction of Joseph Nicéphore Niépce's "View from the Window at Le Gras," via the Harry Ransom Center

Catching the final glimpses of "photography at the end of the analog era," which is also his book's subtitle, Burley's pursuit delivered him to places where the end had already arrived, and it is the absences that impart insight to this body of work. But in France, at a Kodak plant in Chalon-sur-Saône, Burley was lucky enough to witness poetic justice, and no finer place could have been chosen. In front of a crowd of dignitaries and onlookers, the building was scheduled for implosion, but after the dynamite went off, most of the plant remained standing. In 1827, in the very same town, [Joseph Nicéphore Niépce](#) invented heliography, creating the world's first surviving photograph through photomechanical reproduction of an image etched in pewter.

*The Disappearance of Darkness* is testament to human ingenuity, and indifference. The physical scale at which photography functioned for decades is remarkable, as is the rate at which that scale was diminished and then destroyed. We are not far from the time, if we are not already there, when a person will not be able to reconcile how images of outsize factory buildings, networks of pipes, and loading docks relate to the creation of a photograph. That is Robert Burley's ultimate point, and it is one very much worth bearing in mind, for you can't be reminded about something that has already been forgotten.

éphoreNiépce

# PAYSAGE

LES CARNETS

## Sur les pas d'Olmsted

numéro 45

Dans ce numéro :

Alexis Pernet  
Catherine Maumi  
Frederick Law Olmsted  
Stéphanie de Courtois  
Corinne Jaquand  
Robert Burley  
Loïc Massias  
Sonja Dümpelmann  
Joan Ayrton  
Laurence Robert, Agnès Baltzer  
& Orsane Rousset  
Philippe Thomas & Denis Delbaere  
Pierre Bazin & Marc Rumelhart  
Guillaume Monsaingeon  
Hervé Brunon  
Jean-Marc Besse  
Chiara Santini

Frederick Law Olmsted (1822-1903) ne fut pas seulement le concepteur de Central Park à New York, aux côtés de Calvert Vaux. Son nom est aussi associé à une myriade de parcs, d'avenues, de quartiers résidentiels, de campus, de sites naturels aménagés à travers l'Amérique du Nord au cours de la seconde moitié du XIX<sup>e</sup> siècle. Il fut par ailleurs, au fil de ses voyages et de ses écrits, l'inventeur et le théoricien d'une manière nouvelle de faire les métropoles avec le paysage, par le maillage des espaces, une pensée à toutes les échelles, une vision systémique de l'aménagement. De cet héritage considérable, plusieurs dimensions sont explorées au fil de ce numéro des *Carnets du paysage* : les références et les influences croisées venues des villes d'Europe, le dialogue transatlantique, l'impensé de la question raciale dans l'adoption de cette nouvelle culture paysagère. Olmsted lui-même, par ses écrits, demeure un continent entier à explorer : n'était-il pas conscient, très tôt, de ce qu'apportent les paysages à la santé corporelle et psychique ? Autant de pistes que les contributeurs de ce numéro, historiens, paysagistes, critiques, nous proposent de suivre, dans ses pas.

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numéro 45

Sur les pas d'Olmsted

PAYSAGE

# PAYSAGE

LES CARNETS

REVUE DE PROJET, D'ART ET D'ÉCOLOGIE



## Sur les pas d'Olmsted

ACTES SUD | école nationale supérieure de paysage



## Une recherche continue et sans fin

Frederick Law Olmsted en perspective,  
une mission pour le Centre canadien d'architecture

**ROBERT BURLEY**

Photographe

Robert Burley est un photographe canadien, originaire de la province de l'Ontario, et dont une part de l'œuvre s'ancre dans cette région des Grands Lacs et de la métropole de Toronto. Les ravins, vallées et espaces naturels bordant la ville sont l'un des terrains familiers du photographe, qui a développé par ailleurs une enquête sur la disparition des grands producteurs industriels d'équipements et de matériels photographiques. En 1988 il a été, aux côtés de Lee Friedlander et de Geoffrey James, missionné par le Centre canadien d'architecture pour établir une documentation photographique sur soixante-quatorze sites aménagés par l'agence Olmsted<sup>1</sup>. Seul des trois photographes à utiliser la couleur, il a aussi cherché à inclure usagers et visiteurs dans une partie de ses images, conscient qu'au-delà de la valeur commune de ces parcs, chacun d'entre eux laissait une empreinte émotionnelle forte, à l'échelle de chaque individu. Lui-même s'est laissé guider par le dessin des parcs, retrouvant leur raison et leur logique d'ensemble au fil de son propre cheminement, dans un échange silencieux avec son concepteur. "Quand vous êtes un producteur d'images, vous essayez de prévoir ce que les autres verront dans vos photographies, et comment il vous serait possible de diriger leur regard à l'intérieur d'une image. Olmsted a très bien réussi à me diriger à travers ses paysages. Même lorsque j'en étais parfaitement conscient et que je voulais emprunter d'autres chemins, je me surprénais à suivre l'itinéraire qu'il avait tracé<sup>2</sup>."

ALEXIS PERNET

1. En résulte l'ouvrage *Frederick Law Olmsted en perspective*, Phyllis Lambert (dir.), Centre canadien d'architecture, Montréal, 1996. L'ensemble des photographies peut être consulté en ligne sur le site du CCA : [www.cca.qc.ca/](http://www.cca.qc.ca/)

2. "Entretien avec Robert Burley", in *ibid.*, p. 106.

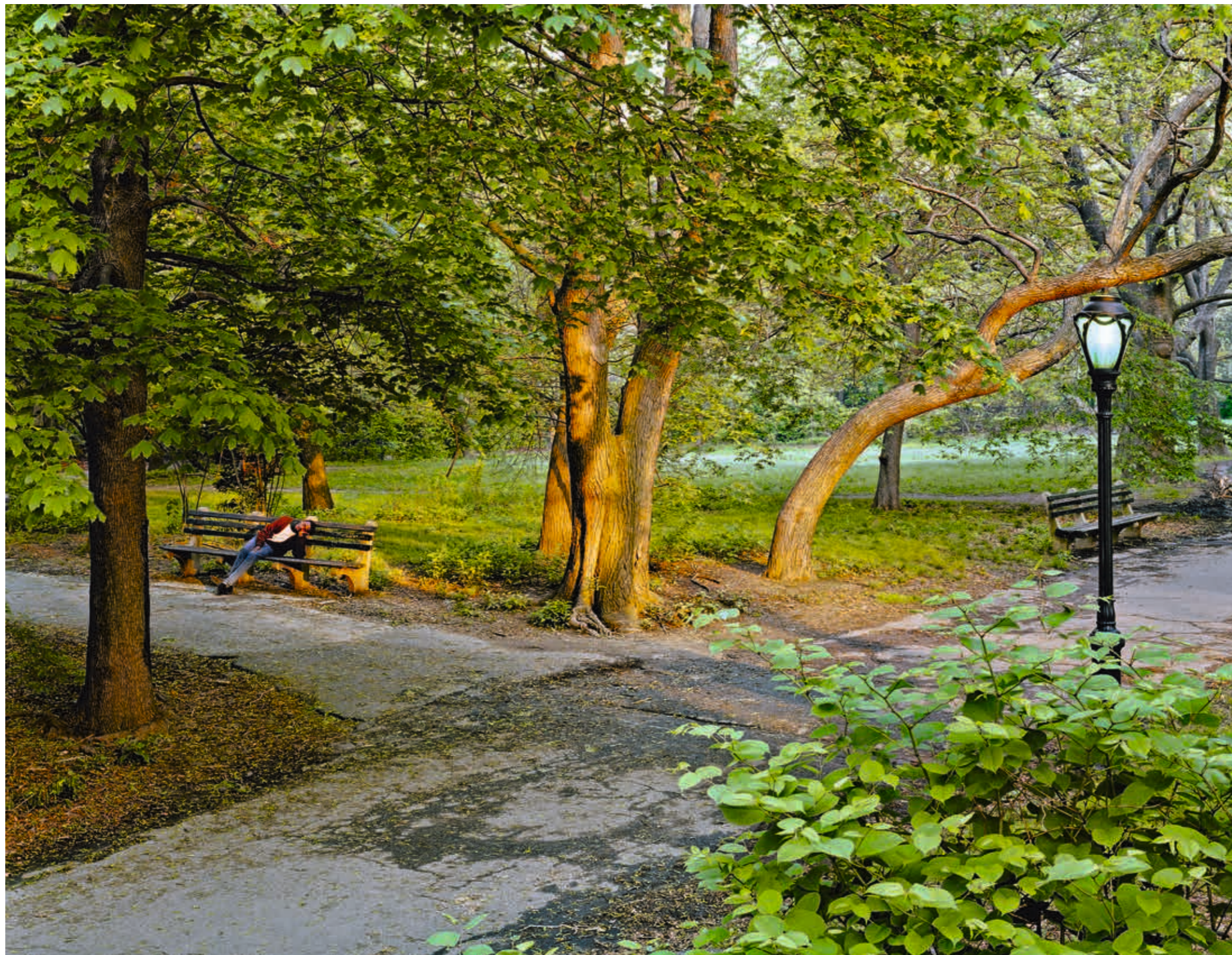


Robert Burley, Ward's Pond, Boston, Massachusetts, 1992.

À DROITE : Robert Burley, World's End, Hingham, Massachusetts, 1992.

UNE RECHERCHE CONTINUE ET SANS FIN





Robert Burley, Glen Span Arch, Central Park, New York City, 1993.

À GAUCHE : Robert Burley, The Ramble, Central Park, New York City, 1989.

UNE RECHERCHE CONTINUE ET SANS FIN



Robert Burley, Washington Park, Milwaukee, Wisconsin, 1992 (détail).



Robert Burley, Lake Park, Milwaukee, Wisconsin, 1992.



Robert Burley, The Lake, Central Park, New York City, 1992.



Robert Burley, The Long Meadow, Prospect Park, Brooklyn, New York, 1990 (détail).



FEATURE

## It Takes One: Robert Burley

Jun 29, 2017



I'm a photographer who has focused on landscape and architecture over my 35-year career. My passion has been the urban landscape with an emphasis on the places where nature and city meet. Examples of past projects include a photographic survey of Chicago's O'Hare Airfield (1980's), a long-term study of major works by Frederick Law Olmsted (1990's) and a series exploring urban shorelines of the Great Lakes (2000's). My most recent book, *An Enduring Wilderness: Toronto's Natural Parklands* is a five-year project about one the of the largest urban park systems in the world. In addition to the varied subjects addressed in my work I am also fascinated by the medium of photography itself and the role it plays in how we understand the world at large. I currently hold the position of Associate Professor in the School of Image Arts, Ryerson University where in these times of flux and change, I am as much a student as I am a teacher.

### How would you define a cultural landscape?

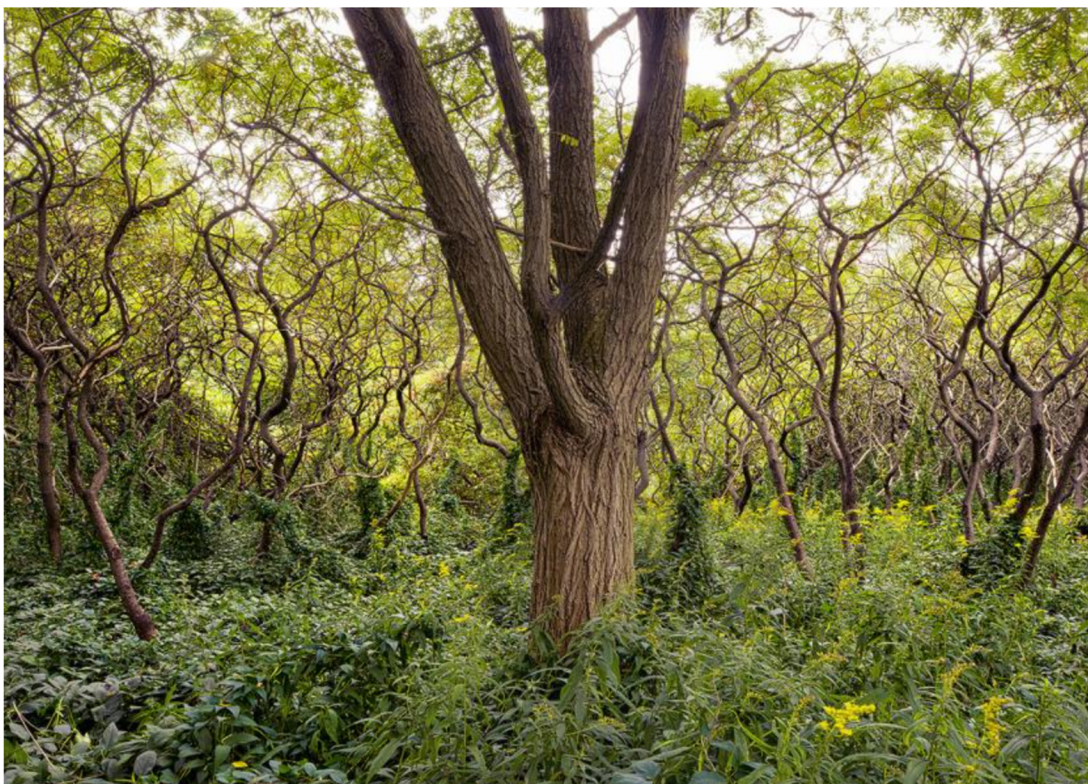
A difficult one. I can only say that this question, as yet unanswered, is a driving force behind my work. Further, this question in combination with my deeply felt experiences of nature acquired in my formative years are what compel me to get up, get out to explore myriad landscape forms, and make photographs. However, my (our) relationship to the landscape remains a complex subject that repeatedly eludes definition and/or visual description. Whenever I venture out with my camera I'm reminded of what photographer Ansel Adams said about photographing the landscape: "... the supreme test ... and often the supreme disappointment."



Marathon Run from the book "An Enduring Wilderness: Toronto's Natural Parklands" - Photo © Robert Burley

### **Why did you get involved in the landscapes that were threatened in your community?**

In 2012, I was approached by a group from the City of Toronto Planning and Parks Divisions. They were in the process of completing a major study of the "environmentally significant areas" in the city's natural parkland system and were interested in the idea of a book. I was surprised to learn that, although the parklands are a defining feature of Toronto, a visual book about the natural ravines and waterfront had not yet been done. It was a massive undertaking attempting to describe a complex and fragmented system the size of 30 Central Parks deeply woven into all parts of a very rapidly growing city. Toronto's parklands differ from most other major urban park systems in that they were never designed and constructed but rather, are remnants of a natural landscape from pre-settlement times. Over the last century, they have been adapted as flood plains, used as infrastructure corridors and simultaneously embraced as parks; hence the title, "*An Enduring Wilderness.*" In addition to my photographs, the book features contributions from some of Toronto's best known writers – its goal is to raise awareness about these important landscapes as the city assembles a long-term plan to protect them under the pressures of massive urbanization and increased use.



## How did your understanding of this landscape change as a result of your advocacy efforts?

When I began work on this project I'd lived in Toronto for over forty years and thought I knew the parklands. By the time I finished, I was astonished by the extent to which my city has been shaped by this "accidental wilderness." My initial surprise occurred during the first meeting with the city project team where I was presented with a list of 86 sites to photograph. After quickly reviewing their list I realized I'd never been to two thirds of them. It took me a year just to get a handle on the scale and complexity of these hidden green spaces, and in many instances, to find ways into them. The sunken river valleys of Toronto are on average about twelve stories below the street grid and don't offer the grand entrances and elaborate wayfinding systems found in designed parks such as Central Park in NYC. Though the city has added over 125 miles of multi-use trails to the park system it still retains its natural and wild qualities. For example, on one of my earliest shoots I found myself lost in a wooded area that is just a ten-minute walk from my home of 25 years and less than two miles from City Hall. Over a four-year period, I did hundreds of photographic expeditions and was reminded that true awareness of the landscape can only be achieved by walking and exploring. Each time I ventured into the parklands I encountered something new: about their history, their rich biodiversity, their connection to the city and especially the multidimensional relationships people had developed with these spaces.



Riverside Trail from the book "An Enduring Wilderness: Toronto's Natural Parklands" - Photo © Robert Burley

## Did the understanding of others change as well? If so how?

Throughout the time I was photographing, I felt my process of discovering the parklands was a shared experience. Toronto is one of the fastest growing cities in North America, recently surpassing Chicago as the fourth largest with planners projecting it will surpass Los Angeles by 2050. This rapid densification has led many residents, especially those living in the downtown core, to seek and explore the city's enviable wealth of greenspace. They drive, cycle, rollerblade, jog, walk, and kayak their way into the ravines to exercise, dog walk, birdwatch, fish, picnic, research, photograph or just simply disconnect from the congestion and frenetic pace of the city. It feels as though Toronto is discovering a treasure that has always been here, hiding in plain sight, and the population's understanding, appreciation and use of the parklands is growing exponentially.

I also feel that most urban dwellers, regardless of what city they live in, are starting to reawaken, or perhaps renegotiate their relationship to nature. I think the pressures of living in large urban centers, with growing distractions of a digital world and overwhelming challenges of global warming are just a few of the factors which have led to a collective anxiety that we've lost touch with the natural world in the 21<sup>st</sup> century. This project was my way of not only documenting the parklands specific to Toronto but also exploring the fascinating human condition of experiencing nature in the city.

Throughout the time I was photographing, I felt my process of discovering the parklands was a shared experience. Toronto is one of the fastest growing cities in North America, recently surpassing Chicago as the fourth largest with planners projecting it will surpass Los Angeles by 2050. This rapid densification has led many residents, especially those living in the downtown core, to seek and explore the city's enviable wealth of greenspace. They drive, cycle, rollerblade, jog, walk, and kayak their way into the ravines to exercise, dog walk, birdwatch, fish, picnic, research, photograph or just simply disconnect from the congestion and frenetic pace of the city. It feels as though Toronto is discovering a treasure that has always been here, hiding in plain sight, and the population's understanding, appreciation and use of the parklands is growing exponentially.

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Scarborough Bluffs Park from the book "An Enduring Wilderness: Toronto's Natural Parklands" - Photo © Robert Burley

### **What is the message that you would like to give our readers that may inspire them to make a difference?**

Maybe we can each use the manifestations of landscape closest at hand to gain a better understanding and appreciation of our own impact on the fragile qualities of the larger global environment.

In an article titled, "The Greening of the City," for the *New York Times* in 2004, Toronto's own Jane Jacobs put it this way:

*"Perhaps it will be the city that reawakens our understanding and appreciation of nature, in all its teeming, unpredictable complexity."*

# Robert Burley The Last Day of Work

**CONTACT**  
PHOTOGRAPHY  
FESTIVAL

May 1 – October 31, 2023  
Mount Dennis Library façade



Known for his inspiring colour vistas of urban architecture and landscape, Canadian photographer Robert Burley revisits the demise of analogue photography, as well as its recent resurgence. Presented on the façade of the Mount Dennis Library and adjacent billboards, this project speaks to the significant role and history of the Eastman Kodak Company in this neighbourhood, as well as the larger global photographic industry.



In the wake of the abrupt and rapid breakdown of a century-old industry and the emergence of new, digital technologies, Burley looks at the end of celluloid, film-manufacturing facilities, and industrial darkrooms with nostalgia while remaining open to experimentation. As one of Canada's leading artists working in photography, and as both an observer and a participant in this transition, he favours the use of innovative photographic materials, often displaying his elegiac photographs in unexpected—and sometimes spectacular—outdoor spaces.



In this installation, the artist presents large-scale murals exposing the final days of the Eastman Kodak Company in Toronto, and more specifically Kodak Heights, the sprawling manufacturing complex built in the city's Mount Dennis neighbourhood in 1916. At the end of the nineteenth century, the company became a dominant force in the photography market by simplifying technological processes. At its peak, Kodak Heights was the area's largest employer with over 3,000 workers; its industrial complex was comprised of 18 buildings and occupied 25 acres of land. Operating seven days a week, the company manufactured cameras, film rolls, photographic paper, and chemical equipment. At the start of the new millennium, Kodak faced insurmountable economic challenges resulting from the invention of digital photography. Following the plummeting demand for film—its most profitable product—the company made the decision to close its Mount Dennis facilities in 2004. Over the next two years, all of the employees were laid off, the manufacturing operations were decommissioned, and the complex was demolished.

Through his monumental installations, Burley offers striking allegories about the disappearance of the traditional photographic industry, simultaneously considering a millennial-driven interest in film-based photography and the role of analogue media in contemporary visual culture. His work strikes a subtle balance between the nostalgic commemoration of the demise of now obsolete materials and the celebration of cutting-edge photographic technology.



Exhibition essay by Gaëlle Morel

In conjunction with this outdoor installation, Burley will exhibit work from his monograph *The Disappearance of Darkness: Photography at the end of the analog era* (Princeton Architectural Press, 2012) at Stephen Bulger Gallery from May 2 through May 27. Two series of prints will be exhibited, concentrating on the former Kodak Heights office and manufacturing complex.

Robert Burley has spent his career as an artist working in photo-based media exploring the relationship between nature and the city, architecture, and the urban landscape. His multi-year projects are realized in numerous forms including public installations, exhibitions, and books. In 2014, he worked with The Image Centre (IMC) to produce the international traveling show *The Disappearance of Darkness*, with an accompanying monograph published by Princeton Architectural Press. Works from this series were also featured as public installations at MOCCA, Toronto (2008) and the Canadian Centre for Architecture, Montreal (2009). More recently Burley has completed two books on the presence of nature in the city: *Enduring Wilderness* (ECW Press 2017) and *Accidental Wilderness* (UTPress 2020). He lives and works in Toronto and is represented by the Stephen Bulger Gallery.



LE MOIS DE  
LA PHOTO  
À MONTRÉAL



## ROBERT BURLEY

(ONTARIO, CANADA)



L'œuvre proposée par l'artiste canadien Robert Burley est une installation *in situ* d'une photographie murale monumentale sur la façade nord du Centre Canadien d'Architecture (CCA). *Photographic Proof* (2008-2009) est une reproduction à grande échelle d'une photographie Polaroid et représente une foule d'anonymes de dos qui observe la démolition par implosion de l'usine Kodak-Pathé installée à Chalon-sur-Saône en France. L'œuvre de Burley agit comme une allégorie de la disparition du matériel photographique traditionnel : l'entreprise Polaroid a en effet renoncé pour des raisons économiques à la fabrication des pellicules à développement instantané.

L'œuvre inédite est spécialement conçue pour Le Mois de la Photo à Montréal.

Robert Burley est né en 1957 à Picton, Ontario, Canada. Il vit et travaille à Toronto, Ontario, Canada. [www.robertburley.com](http://www.robertburley.com)

Photographe attaché aux traces historiques, Robert Burley associe étroitement ses clichés à des lieux liés à un événement significatif. Au plus près du patrimoine architectural et du patrimoine photographique, il explore la valeur mémorielle de l'un et de l'autre. Avec *The Disappearance of Darkness* (2006–2008), l'artiste visite les sites européens et nord-américains des industries spécialisées dans la fabrication de matériels photographiques et établit une corrélation entre l'histoire de la photographie et le paysage bâti. À la mesure de fresques monumentales où le mur est utilisé comme support photographique, il reproduit les clichés de la destruction de ces lieux historiques (*Demolition of Buildings 65 & 69*, Kodak Park, Rochester, 2007, Toronto, 2008). L'image prend la forme d'une mise en abyme où la photographie rejoue sa propre histoire et ses propres techniques. Robert Burley porte une attention constante au médium photographique et à son actuelle évolution, de l'obsolescence des supports — photographie argentique ou Polaroid — aux avancées technologiques qui renouvellent la définition même du médium. Ses séries s'organisent en épisodes visuels, qui enregistrent méticuleusement des lieux choisis pour leur pouvoir d'évocation d'un temps passé (*Instruments of Faith*, 2003). Elles témoignent d'une approche documentaire tout en privilégiant une vision expressive, à même de susciter une contemplation inédite.

Ses œuvres ont été exposées au Canada (*Between Memory & History: From the Epic to the Everyday*, MOCCA, Toronto, 2008) et présentées lors de la Triennale de Milan (*The Urban Character*, 2003) et de l'exposition « ORD » (Chicago Architectural Foundation, 2009). Son projet *Viewing Olmsted* a été l'occasion de plusieurs expositions (CCA, Montréal, 1995 ; Musée de l'Elysée, Lausanne, 1997 ; The Field Museum, Chicago, 1998).

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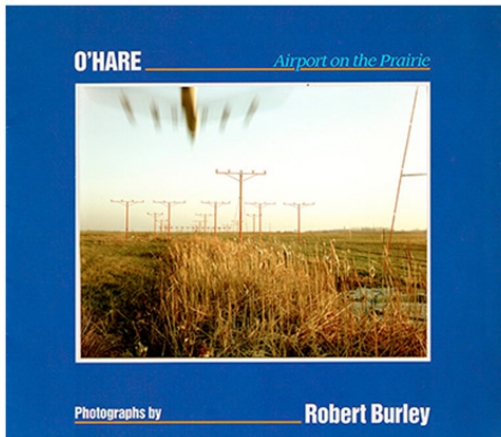
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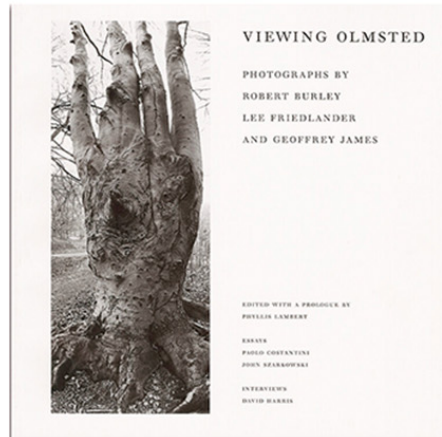
ARTISTES

KUTLUĞ ATAMAN SAMMY BALOJI YAEL BARTANA ROBERT BURLEY JIM CAMPBELL PASCAL CONVERT  
LUC COURCHESNE MICHAEL FLOREN JEFF GUESS JOANA HADJITHOMAS ET KHALIL JOREIGE  
ALFREDO JAAR EMMANUELLE LÉONARD (2009) YVELTNE LOTSEUR SHELLEY MILLER OSCAR MUÑOZ  
CHERYL PAGUREK ALAIN PAIEMENT PAVEL PAVLOV ANNE RAMSDEN DAVID ROKERY  
ZINEB SEDIRA (2009) BEAT STREULI PIERRE TREMBLAY YANG ZHENZHONG

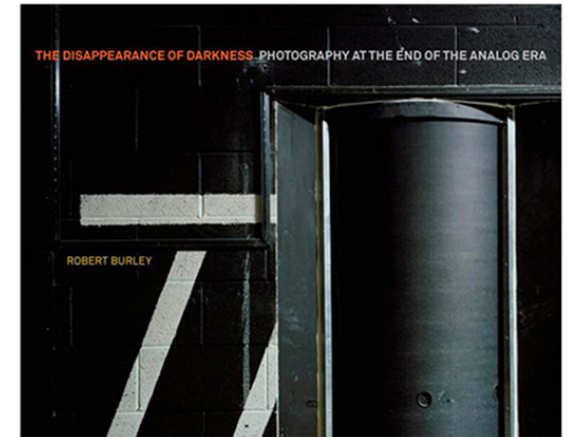
## PUBLICATIONS - ROBERT BURLEY



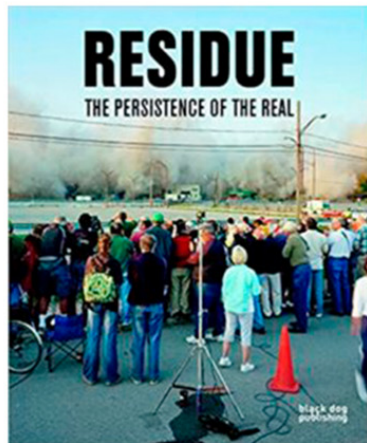
O'Hare - Airport on the Prairie  
Exhibition Catalogue, Chicago History Museum,  
1989



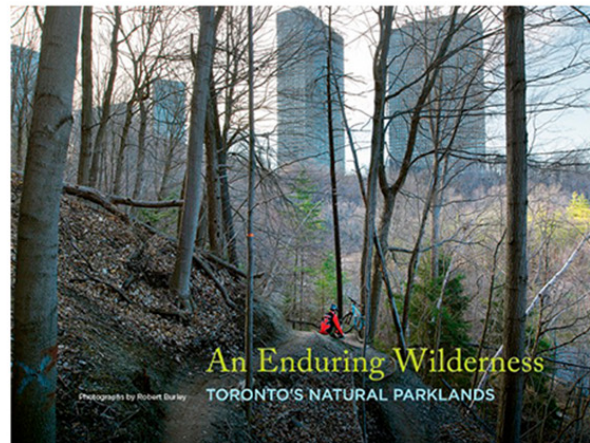
Viewing Olmsted: Robert Burley, Lee  
Friedlander & Geoffrey James  
MIT PRESS, 1997



Disappearance of Darkness, Monograph  
Princeton Architectural Press, 2014



Residue: Persistence of the Real  
Exhibition Catalogue, Vancouver  
Art Gallery, 2015



An Enduring Wilderness, Monograph  
ECW Press, 2017



Accidental Wilderness, Co-authored with Walter Kehm  
University of Toronto Press, 2022

# L'ŒIL DE LA PHOTOGRAPHIE

## Robert Burley : The Disappearance of Darkness

 [oeildelaphotographie.com/fr/robert-burley-the-disappearance-of-darkness](http://oeildelaphotographie.com/fr/robert-burley-the-disappearance-of-darkness)

miss-rosen

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Nous sommes aujourd'hui les témoins de la transformation du monde, qui passe d'un espace physique délimité à un autre plus conceptuel, vaste et infini. Avec le triomphe de la culture numérique, la photographie s'est libérée de son support papier. Elle n'est plus rattachée à sa condition matérielle. Elle existe maintenant immédiatement et simultanément partout. L'art à l'époque de sa reproduction numérique a virtuellement détruit une industrie, et altéré sa forme pour toujours. Désormais, l'âge de la pellicule, du papier, et du développement est derrière nous, même s'ils conservent assez de charme pour que l'ubiquité de la photographie nous pousse à reconsidérer nos convictions sur l'art. Assez de charme également pour qu'ils deviennent des objets de contemplation et de vénération en eux-mêmes. Alors que le glas sonne pour toute une industrie, nous pouvons assister à ses derniers jours pour la postérité.

**Robert Burley** a parcouru le monde avec une chambre photographique 4×5 pour documenter les fermetures des sites de fabrication de matériel photographique, qui survenaient en masse. *The Disappearance of Darkness: Photography at the End of the*

*Analog Era* (Princeton Architectural Press) présente 71 des photographies grand format de Burley à l'intérieur et aux abords de ces usines sur le point de fermer. À côté des photographies, on trouve de courts textes qui donne le ton de l'histoire d'un monde s'éteignant, sombrant pour toujours dans l'oubli, et nous ressentons l'immensité de cette perte au travers des photographies de ces gigantesques bâtiments condamnés. Depuis ces sites, nous pouvons sentir la vie quitter cette industrie.

Les gens sont partis. Il n'y a plus rien à faire. Il est normal, dès lors, que Hurley inclut dans son travail la lettre de suicide laissée par George Eastman, trouvée sur sa table de chevet, où on peut lire : « *A mes amis : mon travail est terminé, pourquoi attendre ?* » Et juste après, nous découvrons étendue sur une double page la foule se tenant devant les bâtiments 65 et 67 de Kodak Park, à Rochester, dans l'État de New York. Dans le cliché suivant, les immeubles ont implosé. C'était le 6 octobre 2007. Grâce au travail de Burley, nous pouvons saisir tous les détails de cet anéantissement, les débris comme le bulldozer niché à l'arrière qui attend de se mettre à l'ouvrage. Même si les bâtiments ont disparu, la terre vaut son prix, et le business n'attend pas.

## **LIVRE**

*The Disappearance of Darkness:*

*Photography at the End of the Analog Era*

Robert Burley

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