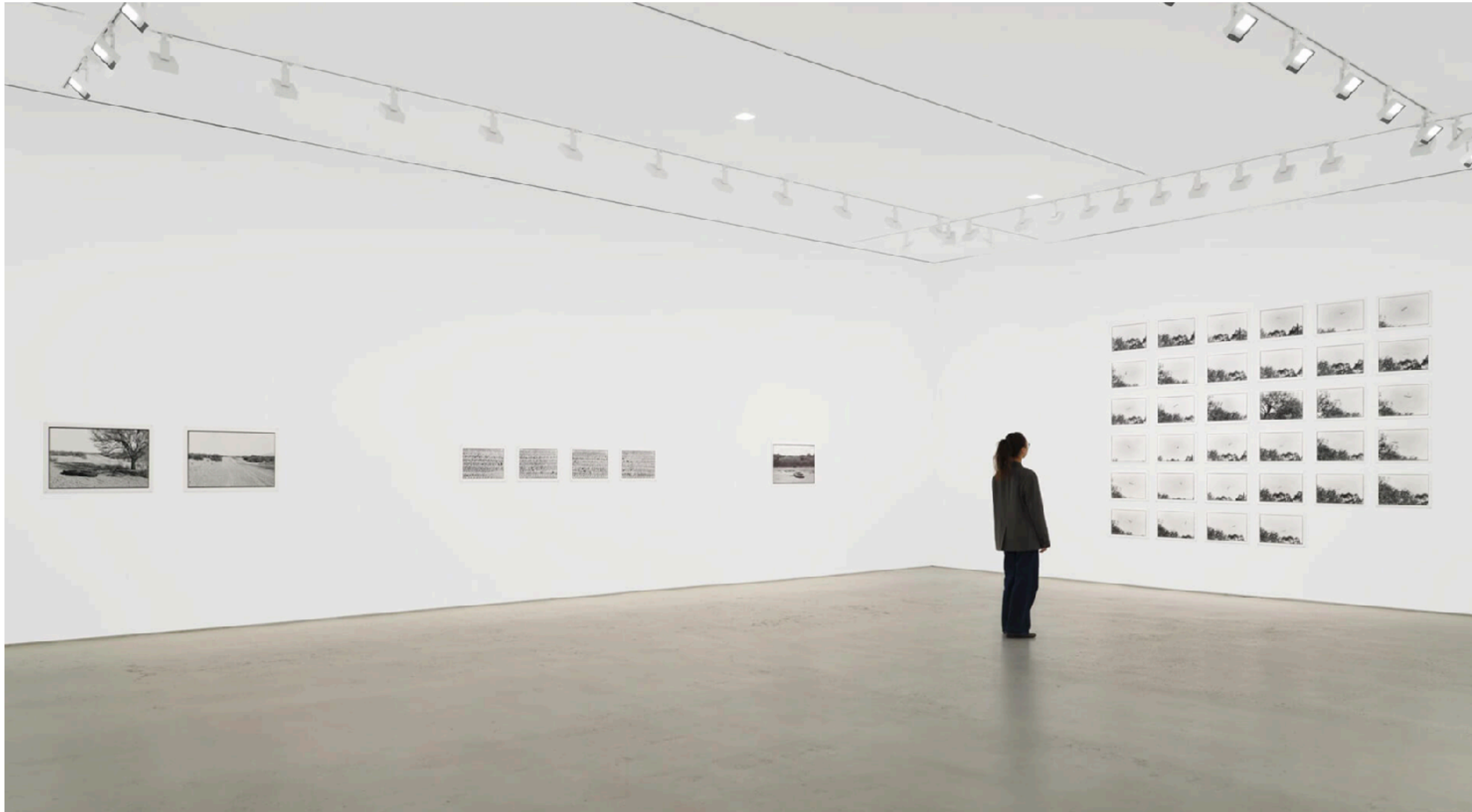


REMEMORING THE PLANET:

**RIVER, BORDERS, IMAGINATION AND
CONTESTED HISTORIES
IN ZOE LEONARD'S AL RÍO / TO THE RIVER**



Zoe Leonard, Excerpts from *Al Río / To the River* (2016-2012). Exhibition view, Hauser & Wirth, New York (8th September - 29th October 2022).



Zoe Leonard, Excerpts from *Al Río / To the River* (2016-2012). Exhibition view, Hauser & Wirth, New York (8th September - 29th October 2022).





Zoe Leonard, Excerpts from *Al Río / To the River* (2016-2012). Exhibition view, Hauser & Wirth, New York (8th September - 29th October 2022).

‘Imagine the origins of photography go back to 1492. What would this mean? [...]

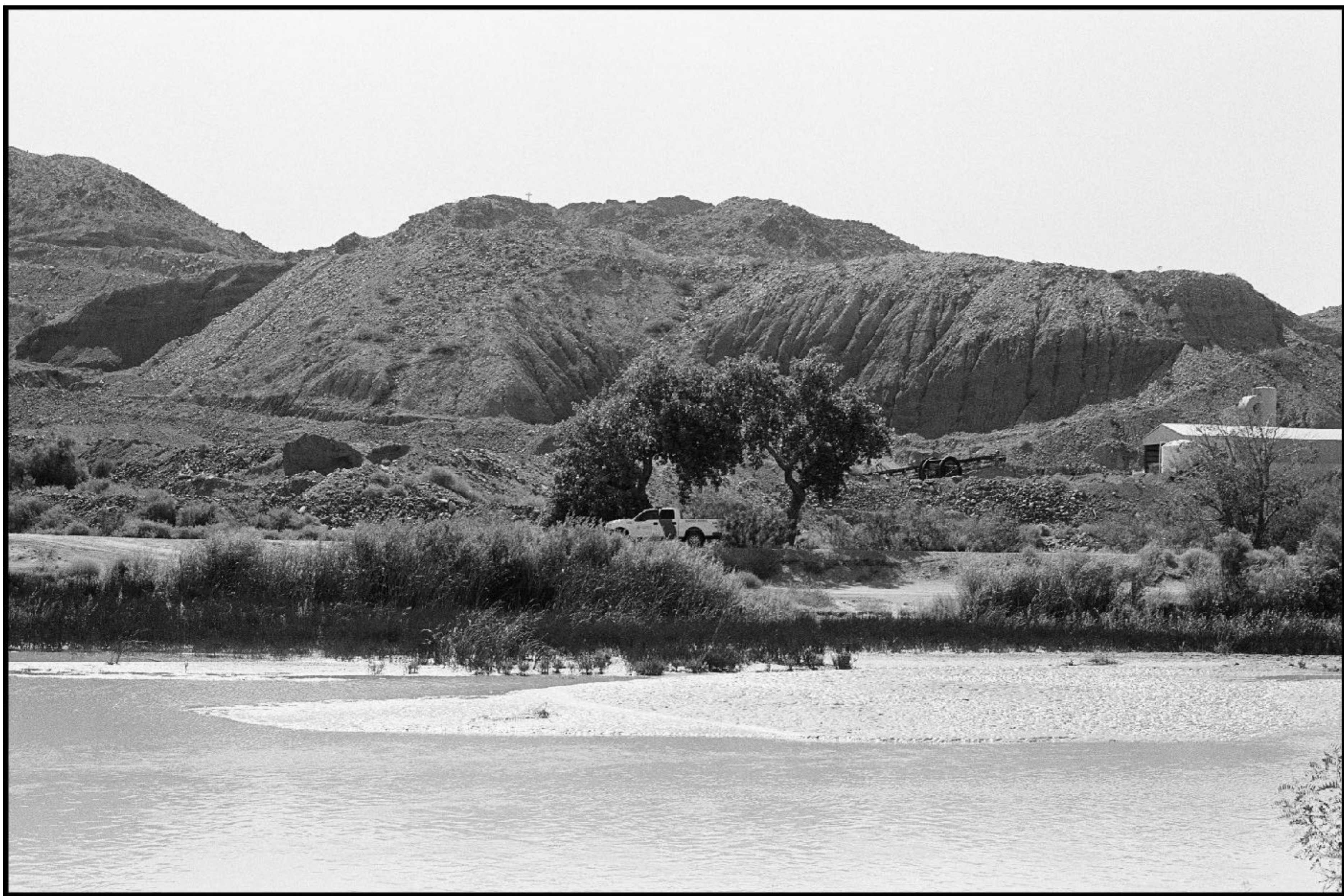
It is not about questioning the exact moment of the inception of photography and proposing that it was this optical device or that chemical substance that made it possible. It is about questioning the political formations that made it possible to proclaim - and institutionalise the idea -that certain sets of practices, used as part of large-scale campaigns of imperial violence, are separate from this violence and unrelated to it, to an extent that they can even account for it from the outside.[...]

The invention of the New World and the invention of photography are not unrelated’, (2022, p. 69).

Ariella A. Azoulay, “Unlearning the Origins of Photography” in Tim Johnson and Zoe Leonard (eds.) (2022) *Zoe Leonard. Al Río / To the River*. Berlin: Hatje Cantz.

All the following images: Zoe Leonard / *Al Río / To the River* / 2016 - 2022 / 500 silver gelatin prints and 50 c-prints





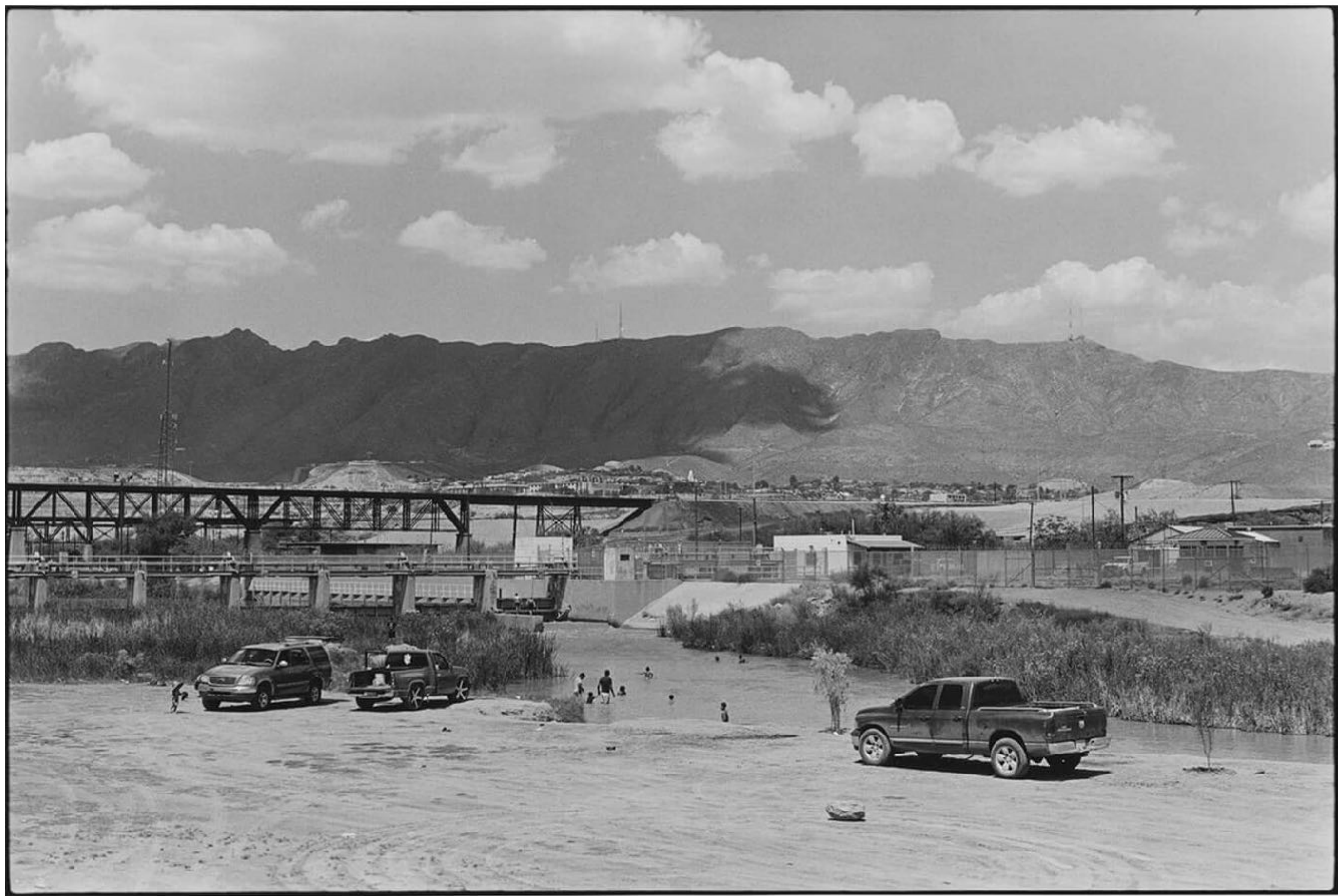














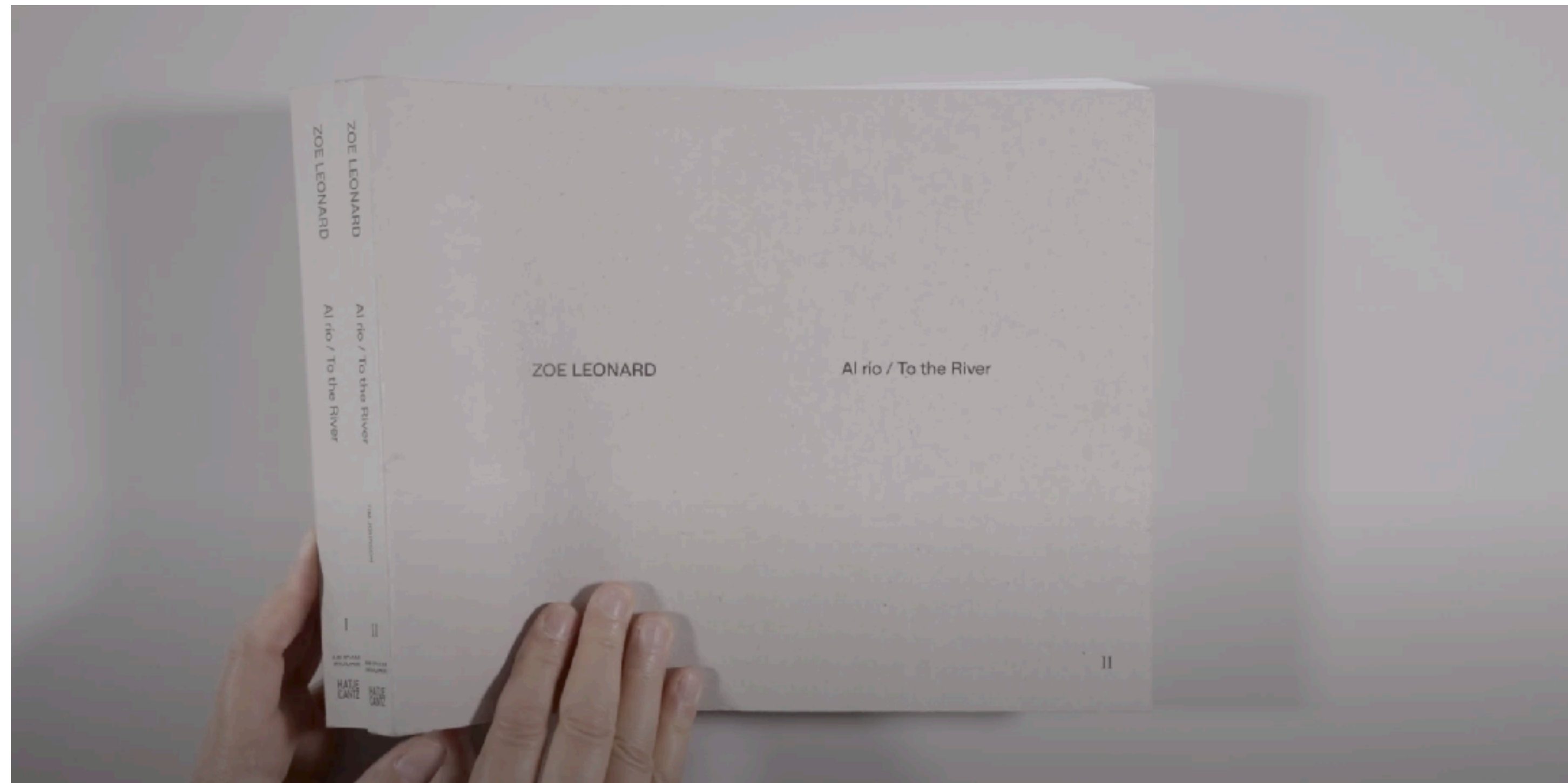








All the following images: Johnson, Tim and Leonard, Zoe (eds.) (2022) *Zoe Leonard. Al Río / To the River*. Berlin: Hatje Cantz.









Timothy H. O'Sullivan, *Bluff opposite Big Horn Camp, Black Cañon, Colorado River*, (1871).



Timothy H. O'Sullivan, *Black Cañon, Colorado River, Looking Below from Big Horn Camp*, (1871).

As Robin E. Kelsey states in his essay *Viewing the Archive: Timothy O'Sullivan's Photographs for the Wheeler Survey, 1871-74*, O'Sullivan's photographs had the role of conveying 'assurances that the survey was translating the West into legible graphic materials that could facilitate resource extraction, military control, and scientific understanding'(2003, p.702).

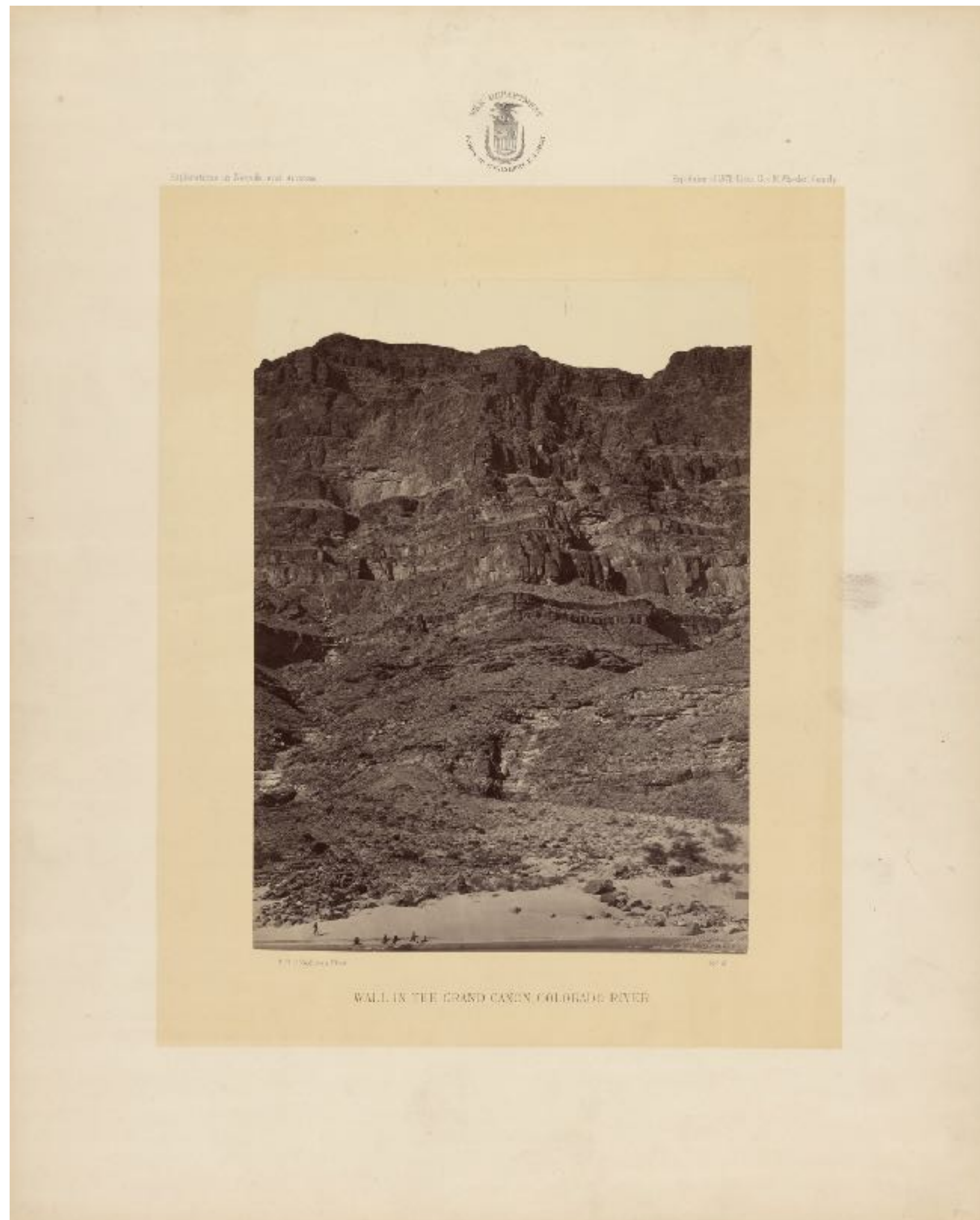
Kelsey, Robin E. (2003) 'Viewing the Archive: Timothy O'Sullivan's Photographs for the Wheeler Survey, 1871-74', *The Art Bulletin*, 85 (4), pp. 702-723.



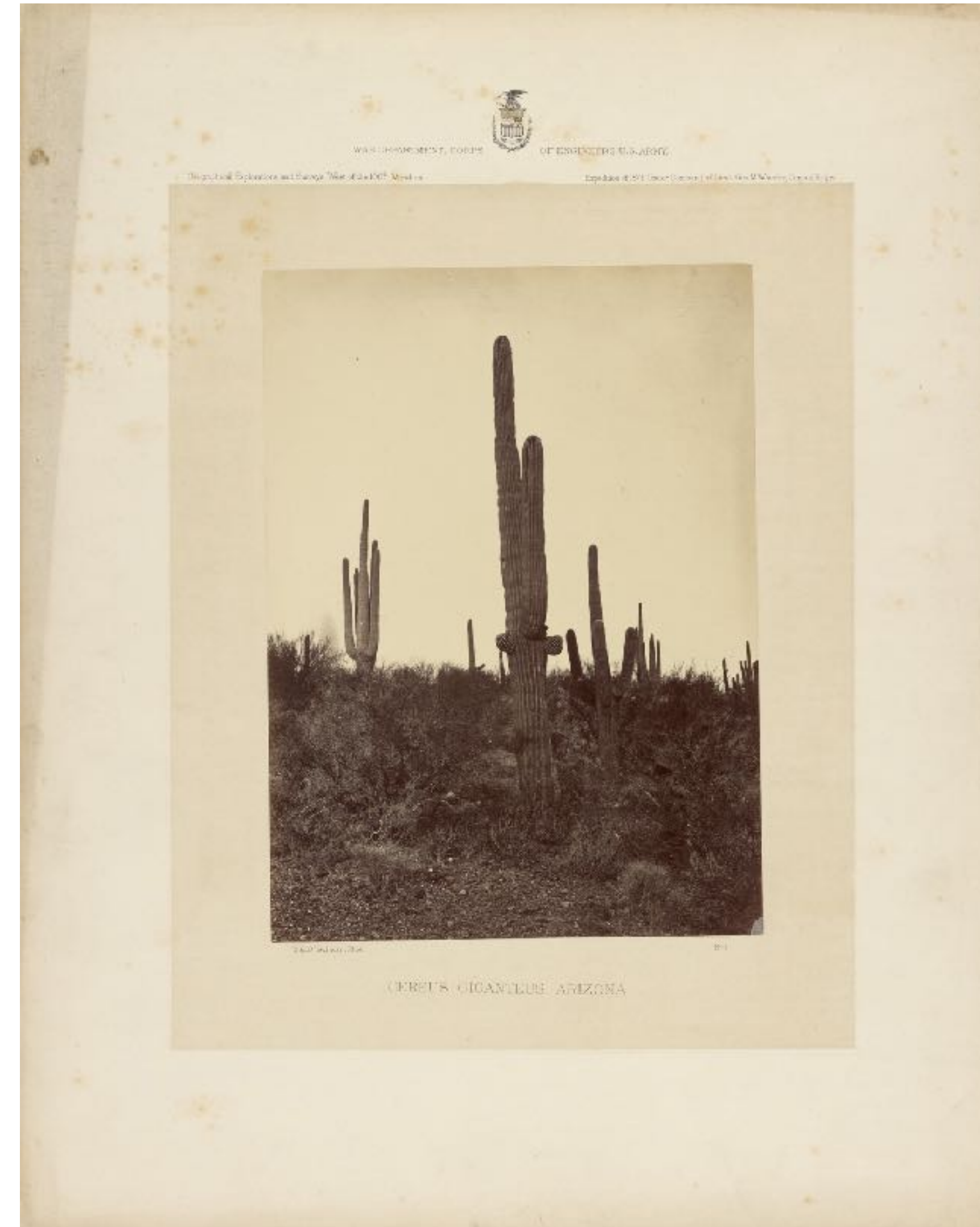
Timothy H. O'Sullivan, *Black Cañon, Colorado River, Looking Below, Near Camp 7*, (1871).



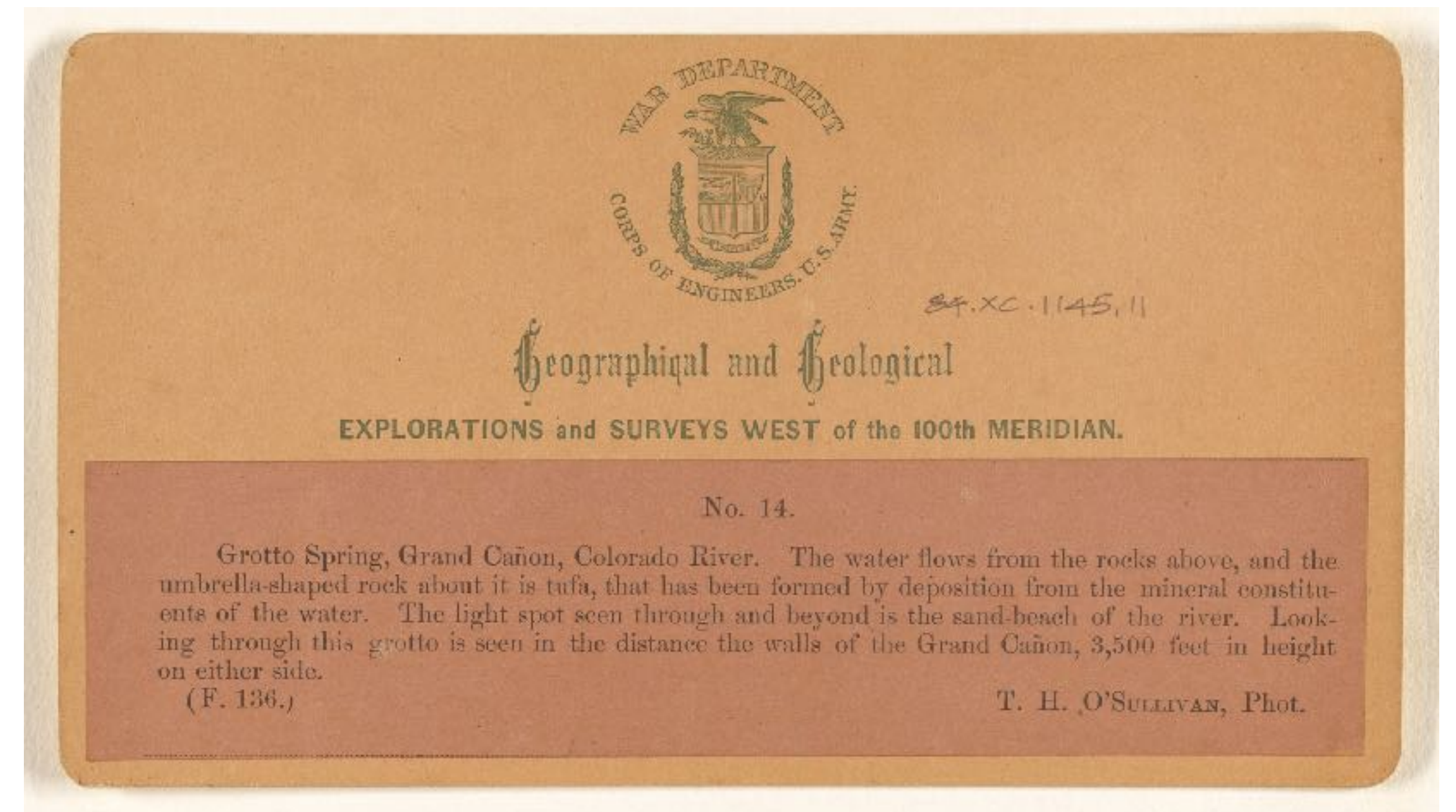
Timothy H. O'Sullivan, *Black Cañon Colorado River, Looking Below, Near Camp 7*, (1871).



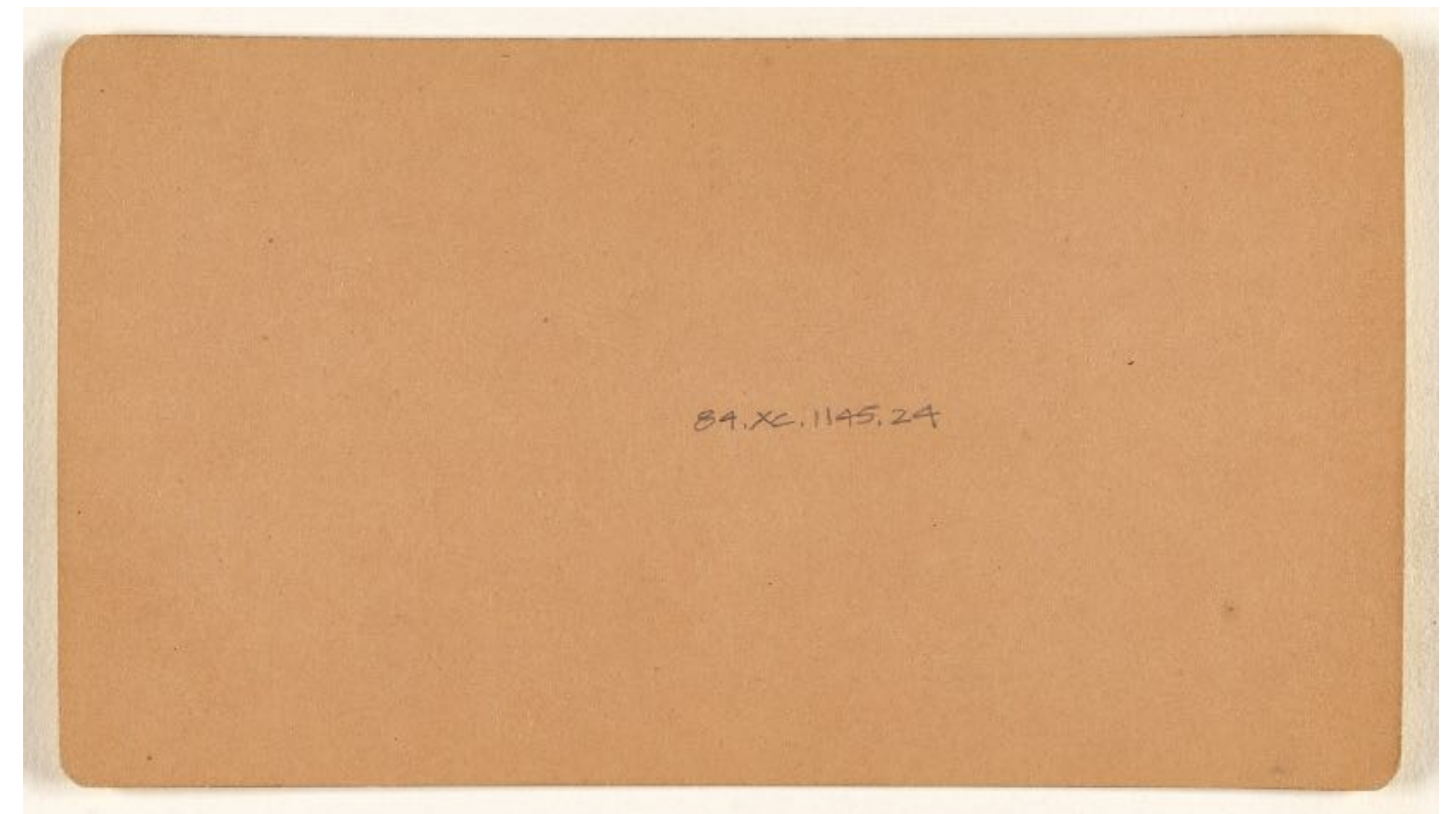
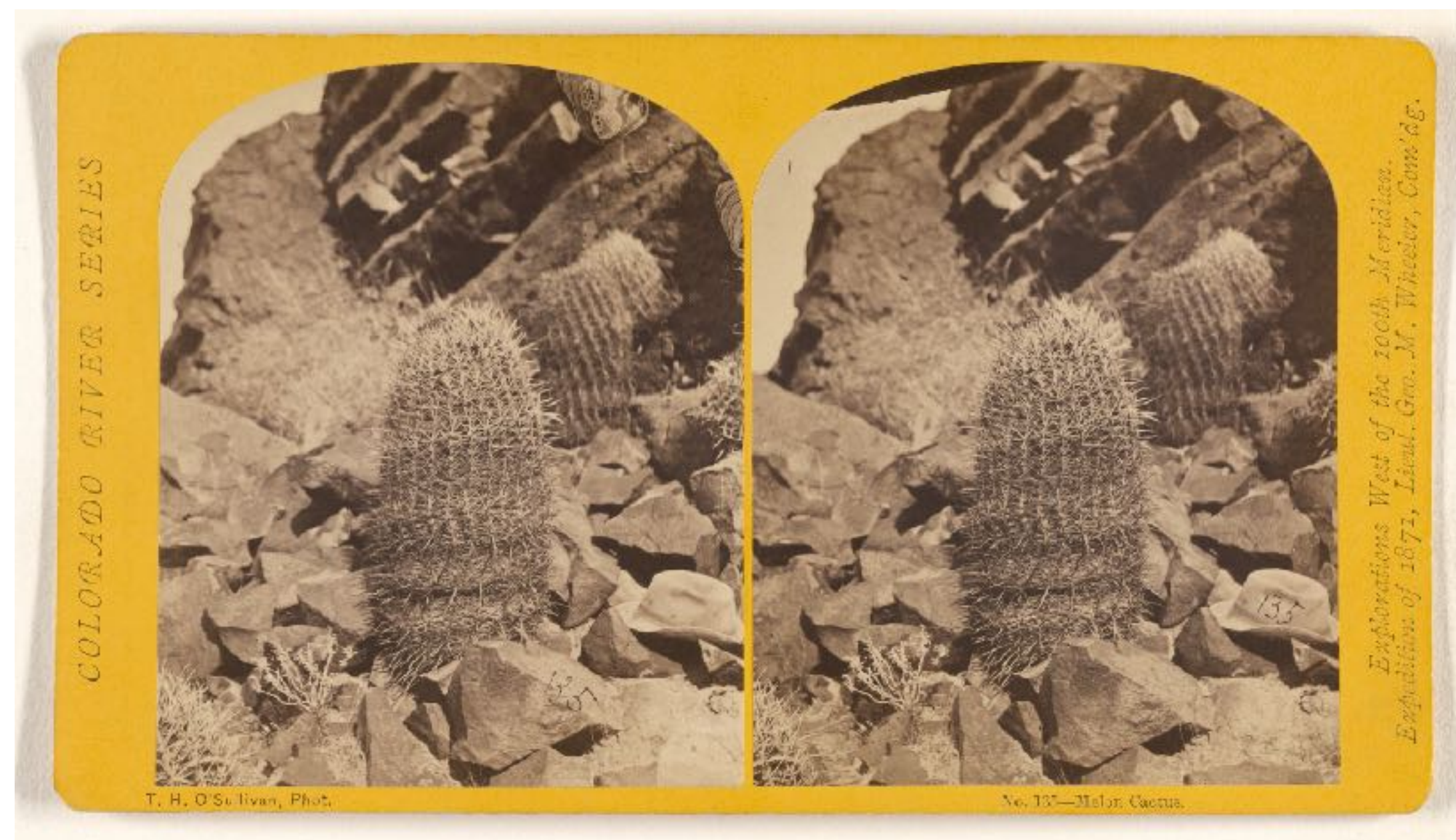
Timothy H. O'Sullivan, *Wall in the Grand Cañon, Colorado River*, (1871).



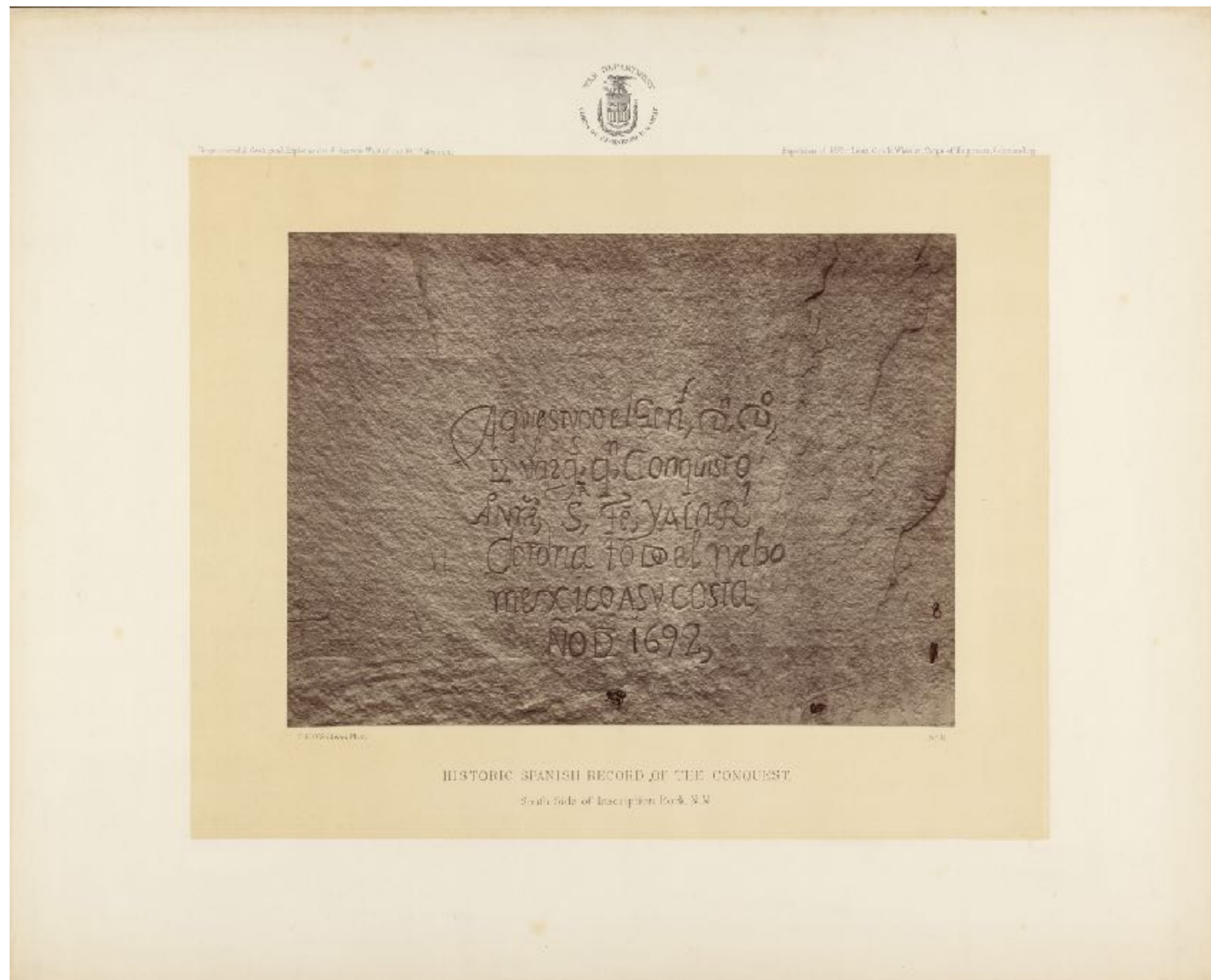
Timothy H. O'Sullivan, *Cereus Gigantus, Arizona*, (1871).



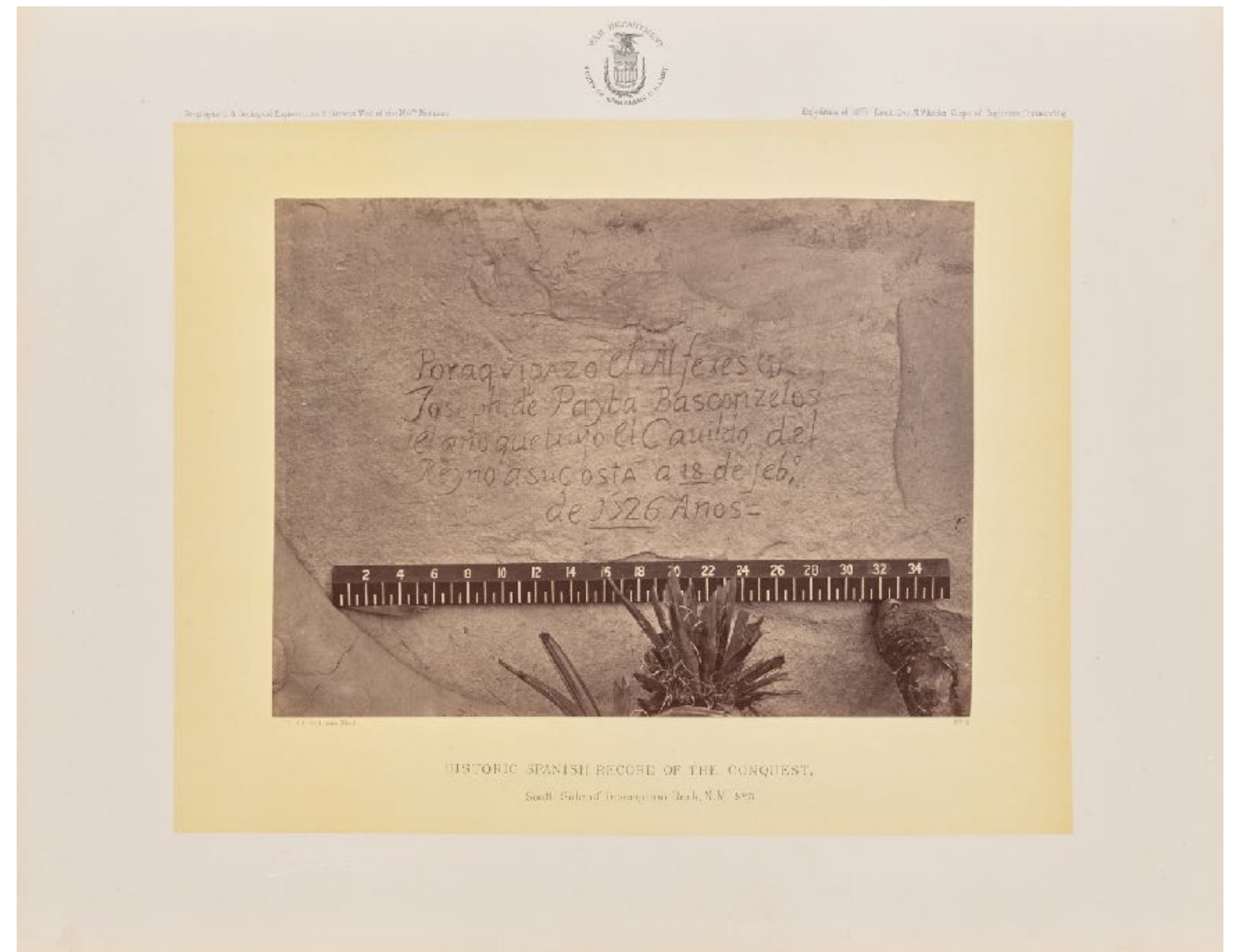
Timothy H. O'Sullivan, *Grotto Spring, Grand Canon, Colorado River*. Full front and verso, (1871).



Timothy H. O'Sullivan, *Melon Cactus*. Full front and verso, (1871).



Timothy H. O'Sullivan, *Historic Spanish Record of the Conquest, South Side of Inscription Rock, N.M.*, (1873).



Timothy H. O'Sullivan, *Historic Spanish Record of the Conquest, South Side of Inscription Rock, N.M. No. 3*, (1873).

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THANK YOU

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