

42. To persuade Roosevelt to consider his recommendations, Einstein uses all of the following approaches except:
- A. discussions with other members of the scientific community
 - B. appeals to fear
 - C. presentation of evidence
 - D. making predictions
 - E. offering a plan
43. In his letter, Einstein's own assumptions are all of the following except:
- A. his interpretation of the manuscript is accessible
 - B. his reputation as a scientist lends weight to his opinion
 - C. his plan can be implemented quietly
 - D. his urgency concerning the situation is apparent
 - E. Germany recognizes the urgency of the situation
44. After a careful reading of the letter, which of the following inferences is *not valid*?
- A. Einstein understood the urgency of addressing the nuclear problem.
 - B. Einstein assumed FDR would react to the letter.
 - C. Einstein viewed the private sector as a means of circumventing possible governmental impasse.
 - D. The Germans could have possibly misunderstood the significance of this scientific discovery.
 - E. Einstein is suspicious of German espionage.

Questions 45–56 are based on the following passage entitled “Reading an Archive,” by Allan Sekula, which appeared in *Blasted Allegories*, a collection of contemporary essays and short stories, published by MIT Press in 1987.

. . . The widespread use of photographs as historical illustrations suggests that significant events are those which can be pictured, and thus history takes on the character of *spectacle*.⁷ But this pictorial spectacle is a kind of rerun, since it depends on prior spectacles for its supposedly “raw” material.⁸ Since the 1920's, the picture press, along with the apparatuses of a corporate public relations, publicity, advertising, and government propaganda, have contributed to a regularized flow of images: of disasters, wars, revolutions, new products, celebrities, political leaders, official ceremonies, public appearances, and so on. For a historian to use such pictures without remarking on these initial uses is naïve at best, and cynical at worst. What would it mean to construct a pictorial history of postwar coal mining in Cape Breton by using pictures from a company public relations archive without calling attention to the bias inherent in that source? What present interests might be served by such an oversight?

The viewer of standard historical histories loses any ground in the present from which to make critical evaluations. In retrieving a loose succession of fragmentary glimpses of the past, the spectator is flung into a condition of imaginary temporal and geographical mobility. In this dislocated and disoriented state, the only coherence offered is that provided by the constantly shifting position of the camera, which provides the spectator with a kind of powerless omniscience. Thus, the spectator comes to identify with the technical apparatus, with the authoritative institution of photography. In the face of this authority, all other forms of telling and remembering begin to fade. But the machine establishes the truth, not by logical argument, but by providing an experience. This experience characteristically veers between nostalgia, horror, and an overriding sense of the exoticism of the past, its irretrievable otherness for the viewer in the present. Ultimately, then, when photographs are uncritically presented as historical documents, they are transformed into aesthetic objects. Accordingly, the

pretense to historical understanding remains, although that understanding has been replaced by aesthetic experience.⁹

But what of our second option? Suppose we abandoned all pretense to historical explanation, and treated these photographs as artworks of one sort or another? This book would then be an inventory of aesthetic achievement and/or an offering for disinterested aesthetic perusal. The reader may well have been prepared for these likelihoods by the simple fact that this book has been published by a press with a history of exclusive concern with the contemporary vanguard art of the United States and Western Europe (and, to a lesser extent, Canada). Further, as I've already suggested, in a more fundamental way, the very removal of these photographs from their initial contexts invites aestheticism.

I can imagine two ways of converting these photographs into "works of art," both a bit absurd, but neither without ample precedent in the current fever to assimilate photography into the discourse and market of the fine arts. The first path follows the traditional logic of romanticism, in its incessant search for aesthetic origins in a coherent and controlling authorial "voice." The second path might be labeled "post-romantic" and privileges the subjectivity of the collector, connoisseur, and viewer over that of any specific author. This latter mode of reception treats photographs as "found objects." Both strategies can be found in current photographic discourse; often they are intertwined in a single book, exhibition, or magazine or journal article. The former tends to predominate, largely because of the continuing need to validate photography as a fine art, which requires an incessant appeal to the myth of authorship in order to wrest photography away from its reputation as a servile and mechanical medium. Photography needs to be won and rewon repeatedly for the ideology of romanticism to take hold.¹⁰

⁷ See Guy DeBord, *La société du spectacle* (Paris: Editions Buchat-Chastel, 1967); unauthorized translation, *Society of the Spectacle* (Detroit: Black and Red, 1970; rev. ed. 1977).

⁸ We might think here of the reliance, by the executive branch of the United States government, on "photo opportunities." For a discussion of an unrelated example, see Susan Sontag's dissection of Leni Reifenstahl's alibi that *Triumph of the Will* was merely an innocent documentary of the orchestrated-for-cinema 1934 Nuremberg Rally of the National Socialists. . . Sontag quotes Reifenstahl: "Everything is genuine. . . . It is *history—pure history*." Susan Sontag, "Fascinating Fascism," *New York Review of Books* 22, no.1 (February 1975); reprinted in *Under the Sign of Saturn* (New York: Farrar, Straus, & Giroux, 1980), p. 82.

⁹ Two recent books counter this prevailing tendency in "visual history" by directing attention to the power relationships behind the making of pictures: Craig Heron, Shea Hoffnitz, Wayne Roberts, and Robert Storey, *All that Our Hands Have Done: A Pictorial History of the Hamilton Workers* (Oakville, Ontario: Mosaic Press, 1981), and Sarah Graham-Brown, *Palestinians and Their Society, 1880–1946* (London: Quartet Books, 1980).

¹⁰ In the first category are books that discover unsung commercial photographers: e.g., Mike Disfarmer, *Disfarmer: The Heber Springs Portraits*, text by Julia Scully (Danbury, N.H.: Addison House, 1976). In the second category are books that testify to the aesthetic sense of the collector: e.g., Sam Wagstaff, *A Book of Photographs from the Collection of Sam Wagstaff* (New York: Gray Press, 1978).

45. The first sentence (lines 1–3) does all of the following, except

- A. to indicate that material appears in this essay prior to this section
- B. to indicate scholarly research
- C. to indicate a cause/effect relationship
- D. to state the thesis of the piece
- E. to establish that the essay is based on the opinion of the author

46. The word *oversight* in line 12 refers to

- A. "pictures from a company public relations archive" (10–11)
- B. "without calling attention to the bias" (11)
- C. "construct a pictorial history" (9–10)
- D. "coal mining in Cape Breton" (10)
- E. "present interests" (12)

47. An accurate reading of footnote 7 informs the reader that the author based his material on
- Society of the Spectacle*, rev. ed. 1977
 - Society of the Spectacle*, 1970
 - La société du spectacle*, 1967
 - The Black and Red, 1970
 - Buchat-Chastel, 1967
48. The author directly involves the reader using which of the following linguistic devices?
- direct address
 - exhortation
 - metaphor
 - direct quotation
 - rhetorical question
49. “initial contexts” in line 35–36 refers to
- “a second option” (28)
 - “historical explanation” (28–29)
 - “inventory of aesthetic achievement” (30)
 - “contemporary vanguard art” (33)
 - “disinterested aesthetic perusal” (31)
50. The main concern of the passage is contained in which of the following lines?
- “Since the 1920’s . . . and so on.” (4–8)
 - “The viewer . . . critical evaluations.” (13–14)
 - “In retrieving . . . geographical mobility.” (14–16)
 - “I can imagine . . . of the fine arts.” (37–39)
 - “The former . . . mechanical medium.” (46–49)
51. The most probable implication of this passage is that
- historians are cynical
 - historians are naïve
 - readers/viewers must be aware of the bias inherent in source material
 - viewers/readers are ill-equipped to make critical evaluations
 - dealing with photographs demands a combination of the mechanical and the aesthetic
52. The purpose of footnote 9 is to
- enhance the reputation of the writer
 - cite a primary source
 - direct the reader to opposing positions
 - compare differing cultures
 - provide a historical context
53. The tone of the passage can best be described as
- argumentative and scholarly
 - romantic and artistic
 - philosophical and didactic
 - informative and sarcastic
 - informal and playful
54. According to the author, the power of photography as historical illustration is found in the
- historian
 - spectator
 - picture press
 - image itself
 - camera
55. The last paragraph is primarily developed using which of the following rhetorical strategies?
- cause and effect
 - comparison and contrast
 - definition
 - description
 - narration
56. The reader may infer from the footnotes that the author is a(n)
- photographer himself
 - journalist reporting on photography
 - fan of Leni Reifenstahl
 - established authority in this field
 - art critic