

Photographs Showing Landscape, Geological, and Other Features of Portions of the Planet Mars

Ruby Expedition, 1869-1875: Ethan Jackson, Drew Skillma, Laura Diamond, John Waugh



1. Near Lycus Sulci, View Northwest,
142.70°W 24.78°E, Autumn 1871



2. Argyre Plantitia, Charitum Montes, View
South, 30.39°W 52.39°S, Summer 1872



3. Argyre Plantitia, Charitum Montes, View
Southeast, 42.55°W 56.41°S, Summer 1872



4. Al-Qahira Vallis, Elysium Plantitia, View
South, 194.78°W 14.78°S, Summer 1871



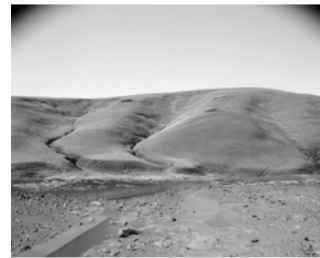
5. Reull Vallis, Promethei Terra, View North,
258.37°W 43.81°S, Spring, 1873



5. Aureum Chaos, Margaritifer Terra, Direction
Unknown, Vicinity of 26°W 5°S, Winter 1872



7. Aureum Chaos, Margaritifer Terra, Direction
Unknown, Vicinity of 26°W 5°S, Winter 1872



8. Deuteronilus Mensae, Arabia Terra, View
West, 335.82°W 46.79°N, Summer 1873

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The photographs in this series are experiments in visualization. They use a combination of traditional photography, data manipulation, three-dimensional modeling, and digital compositing to create an image of a landscape. The result does not announce itself as a simulation, nor does it attempt to perfectly fool the eye. To picture the Martian landscape is to combine empirical data, theoretical assumptions, the eager imagination, and all our earth-bound ideas of what defines a 'place'. Thus these landscapes picture a Mars that is halfway between a rocky volcanic planet and an arcadian expanse in the style of American western landscape photography.

The mountain ranges and massive land-forms in these images are those of Mars: Sensed remotely by satellite, they exist numerically in NASA's data archives. They are reconstituted here with a skin of rich photographic imagery stretched over them. To me, that also means a skin of history and a very specific way of regarding the value and aesthetic charge of landscape. The fact that I have left in (or introduced) vegetation, even fences, does nothing to undermine the empirical (and very real) 'Mars-ness' of the images. How much less real are they than the Mars Rovers' pixellated, filtered, beamed-back images? At what point do our notions about what the landscape is *for* start to fill in the gaps in what we see when we picture such an impossibly distant (abstract) place?

These images are traditionally processed gelatin-silver prints, toned with selenium. The negatives were generated from digital files that combined large format photographic work with digital rendering of three-dimensional data. The work proceeded with assistance from students of Reed College funded by a Ruby Grant for collaborative research.

Ethan Jackson 2004

The series consists of eight prints, each in an edition of ten. (Two of the prints are missing in this installation; see the thumbnail sheet). The first 5 of the edition are sold as boxed portfolios with additional information, and the remainder of the editions are sold loose. All images are selenium toned silver prints, 12"x15" image on 16"x20" paper.

Pricing:

Prints on display are exhibition proofs. The first portfolio is sold.

Portfolios: starting at \$6000 for the second of the edition (2/10).

Single prints: starting at \$900 for the sixth of the edition (6/10).

Mars Portfolio

8 Prints in an edition of 10

1-5	Boxed Portfolios with documentation	(#1-3 printed)
6-10	Loose prints, unmounted	(#6 printed)

plus

varies	Artist's Proofs	(printed)
1	Exhibition Proof set	(printed)

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