

IAIN BAXTER&

PIONEER AND FIRST CRITIC OF PHOTOCONCEPTUALISM 1967 – 1969

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INTRODUCTION

Canadian artist IAIN BAXTER& (born 1936) had a bachelor's degree in Biology and Zoology from the University of Idaho when he took up residence in Vancouver in the early 1960s. By then, he was already a practicing photographer as a result of his early scientific training. As a zoology student, photography had been an indispensable tool for recording observations in the field. After completing a Master of Fine Arts at the University of Washington in 1964, his photography evolved into an artistic practice. He became a compulsive photographer of Canada's west coast. He founded the N.E. Thing Co. in 1966, officially incorporated in 1969, whose purpose was to "produce sensory information," and which BAXTER& co-administered with his then wife, Ingrid Baxter, until 1978. BAXTER& created *Edge*¹ in 1967 with the intention of recording the landscape just as he found it, a premise recalling the documentary practice he developed as part of his scientific training. This mountainous view of Moody, an industrial port located east of Vancouver, is marred by the presence of utilitarian buildings. Shipping containers can be seen in the background. Emissions from extraction and refinement operations are also visible. This photograph could serve as an informational plaque for the company at the site. Yet, it is intended for the museum.

This gesture is inscribed in the era in which it was produced. Indeed, this contravention of the modernist model in the mid-1960s appears, in association with the emergence of Conceptual art, as an anti-aesthetic with roots in the documentary and informative values of scientific and commercial photography. In the same vein, in 1968 the N.E. Thing Co. produced *A Portfolio of Piles*: 59 black-and-white photographs taken in Vancouver and assembled in a folio. Close-ups of piles of various mundane commodities transgress the formalist doctrine of disinterest. The piles were found in an industrial zone northwest of Vancouver, without any intervention by the artist. IAIN BAXTER& evidently found pleasure in the process of capturing everything from spools of iron coils to wooden planks, barrels, rocks... In two photographs, the artist signifies his

presence: through a shadow in shot #5, and appearing upside down and backwards in #58. It becomes problematic to classify these photographs as objective documentation. The artist's presence corrupts the purity of conceptualism. Has he suggested that, from his point of view, the erasure of the artist's subjectivity—the central aim of photoconceptualism—was merely an illusion? If he is a pioneer of conceptual photography, IAIN BAXTER& slips various disruptive elements into his images that derive directly from his scientific formation. Analyzing the artist's landscape photography produced during the brief period from 1967 to 1969, enables an account of the recurrence of scientific conventions in his mature practice and questions the place of BAXTER& within the movement of conceptual photography.

IAIN BAXTER& PIONEER OF CONCEPTUAL PHOTOGRAPHY

A Practice Drawn Directly from Scientific Photography

IAIN BAXTER& pursued scientific studies in university. This fact is of fundamental importance in evaluating the evolution of his photographic practice. From 1959, he studied with Earl Larrison, a professor of biology at the University of Idaho. He subsequently earned a degree in Zoology. His skills in illustration and scientific documentation come from his university experience. Larrison encouraged his students to bring cameras or to draw during observational sessions conducted in the field. His use of the camera was prosaic and free-hand, without regard for composition—the sole purpose being to record observations made by the student immersed in local flora and fauna. Thus, for IAIN BAXTER&, photography is more a tool than an artistic medium, and his practice draws directly from this mode of operation. While the artists of his generation adopted “the strategies of technical photography from geography, science, medicine, industry, and advertising,” or, often, “vernacular forms of photography including the tourist snapshot and family pictures,”² BAXTER& practiced an authentic form of direct photography derived from his scientific studies.

The interest in documentary photography in the mid-1960s emerged in a very specific context. Primarily, it served to counteract the dominant, modernist model of artistic practice—one defined by the supposed originality and subjectivity of the artist—with a raw, documentary-style photography. In her article “The Anti-Photographers”, Nancy Foote establishes an explicit distinction between the documentary precision of conceptual photography and its use as a primary source of information, and prior practices of Fine Art photography. The former is manipulated to “bring together, preserve and present information and not to ‘make art.’”³ Conceptual photography also came to light in the context of the emerging mass media and the proliferation of news photography. In the 1960s and 1970s, documentary photographs, news reports, amateur and advertising photographs were taken out of context by artists and became instruments of a new form of art-information. However, in the particular context of

Vancouver, conceptual photography renewed the genre of Canadian landscape painting. The latter is, by its persistence throughout in the 20th century, an exception in the History of Western Art. If in Europe romantic and impressionist themes are subject to a loss of interest for the avant-garde of the 20th century, in Canada, it is the opposite, and, throughout the entire century, remained essential element to the identity of a young, vast country in search of social and territorial ties. Those mythical landscapes are the subject of numerous projections – artistic, mystic, economic and political. The camera, a tool for recording reality, proved ideal for deconstructing such projections. Moody, the industrial port selected by IAIN BAXTER& in *Edge*, illustrates this counter-history of the landscape in which the artist engages. The site is nothing like the untamed landscapes traditionally chosen by Canadian artists – the Rocky Mountains, the North, the West Coast. By contrast, IAIN BAXTER& highlights an economy based on the natural resources of the West Coast. The landscape captured by IAIN BAXTER& is “naked,” raw, de-idealized, and out-of-sync with local traditions of painting.

Two series of BAXTER&'s work illustrate this use of photography. The series of *ARTs* (Aesthetically Rejected Things) and *ACTs* (Aesthetically Claimed Things) were initiated by the N.E. Thing Co. in 1967. They consisted exclusively of black and white photographs captured or simply acquired by IAIN BAXTER& from preexisting collections of images. He inscribed captions and applied stamps to endow them with an air of authenticity and to signify his act of aesthetic judgment. In this way, the views of a glacier in Alberta, a bridge in Banff National Park, and giant gas storage tanks in Edmonton were stamped as ACTs in 1968. The art critic Lucy R. Lippard analyzed this levy imposed by IAIN BAXTER& on the natural landscape as a gesture of appropriation akin to that of Marcel Duchamp. She noted that, “[t]he idea of claiming non-art objects as art and relegating art objects to non-art status, is of course Duchamp’s.”⁴ Like other artists of his generation, IAIN BAXTER& found it unnecessary to add more objects to the planet. Of course, in transforming nature artists practicing Land Art still produced art objects, though these were opposed to art institutions. The *Non-Sites* of Robert Smithson are “aesthetically rejected” by the artist (ART #16. 1968). In the use of photography, IAIN BAXTER& positioned himself within the recent history of the medium and adopted a critical position relative to artistic movements, historical or contemporary, and to the economic, political and social exploitation of the landscape.

A Portfolio of Piles, produced in 1968 by the N.E. Thing Co., presented another series of works that illustrated the “cold” approach to photography developed by IAIN BAXTER&. The set consists of 59 photographs, printed offset on ordinary loose-leaf paper. This technique, which was fast, economical and mechanized, enables, reduced printing costs at the expense of quality. The above-mentioned pictures are close-ups of piles of various mundane commodities found in an industrial zone northwest of Vancouver. The seriality of the work places it within a typology of informational photographs. The effect is in fact even more convincing by accumulating the photographic evidence. This method may recall the photographs of Paris taken by Eugene Atget in 1890. A

painter, Atget noticed that his peers were in need of source material. So, he turned to photography with a systematic methodology intended to gather a documentary collection destined for painters, architects and designers. Craftsmen, courtyards of buildings, storefronts—all threatened with disappearance—were the subjects of his series. For Walter Benjamin, “with Atget, photographic pictures begin to become pieces of evidence in the process of history.”⁵ The thousands of pictures taken by Atget indeed retain the memory of a now extinct Paris, artistic and picturesque, and are a witness to history in the documentary style.

Vernacular practices of amateur photography are also suggested in *A Portfolio of Piles* by the odd counter-journey on which the artist invites the viewer. The folio in which the photos are compiled suggests analogies with the picture sets traditionally sold in tourist shops. The iconography of “stacks,” however, is far removed from landscapes traditionally chosen by commercial photographers. To what train of thought is IAIN BAXTER&, as President of N.E. Thing Co., inviting the viewer by this choice? The piles of leather goods at a hardware store (page #28 from the portfolio), the stack of invoice slips (sheet #28 of the portfolio) shape the exchanges of a consumer society. Piles of wood are the predominant subject of the series. NETCO emphasizes the exploitation of natural resources of Western Canada and denounces the accumulation of wealth generated thereby. NETCO enjoins reflection upon our relationship to the environment, another theme addressed by BAXTER& throughout his career. In this series of banal landscapes, scenic views aside, IAIN BAXTER& encourages a first step in decoding projections of the Canadian wilderness. He invites the viewer to see the gap between ideal landscape and real geography, to employ the terminology of Gilles A. Tiberghien. The author sites Luc Baboule, who remarks *à propos* of North America that the “imagined landscape and real geography are inseparable. In this new land where myth is contemporary with history, the imaginary landscape coincides with the physical terrain.”⁶ It is this correspondence which BAXTER& reveals. He shows that the imaginary landscape, a product of painters and the leisure industry, hides the concurrent exploitation of the actual landscape. This enterprise of demystification, of a heavy-weight art, uproots a tradition that has been formative on Canadian identity.

Similarly, when the N.E. Thing Co. joined a collective artistic expedition entitled *Arctic Circle*, undertaken from September 25 to 27, 1969, IAIN BAXTER& selected disenchanting views of the Far North. Machinery and construction shacks suggest activities of development for the purpose of exploiting territory. At that time, American, French and Canadian oil companies were conducting seismic exploration work. IAIN BAXTER&, far from depicting a picturesque image of the Far North, seemed to denounce the presence of corporations evaluating the natural resources of the Far North for their own exploitation.

A Critical Success Interrupted

The series of photographs produced by the N.E. Thing Co. have a

genealogy. We can see a connection between certain images from *Portfolio of Piles* (1968) and previous works by Dan Graham (*Homes for America* series, 1966) or Ed Ruscha. Subject, seriality, close-ups, buildings void of human presence, the notion of limited and inexpensive editions, the process of mechanical reproduction and the avoidance of the picturesque all link the series *Twentysix Gasoline Stations* (1963) to the photograph of a service station (#44) from *Portfolio of Piles*. Ruscha's series evokes the work of German photographer August Sander. Between 1913 and 1964 Sander established a photographic typology of "20th century men" that bridged artistic and documentary conventions. Compatriots Bernd and Hilla Becher continued this enterprise, establishing a typology of abandoned factories, all presented at a uniform scale. In 1968, *A Portfolio of Piles* was, therefore, not radically innovative in its relation to the banal landscape and the deployment of the photographic medium for its qualities of documentary precision. However, IAIN BAXTER& documented various characteristics unique to Canada's west coast which were later taken up by a generation of artists including Jeff Wall, Ian Wallace, Ken Lum, Rodney Graham and Roy Arden. These artists have been joined together by critics under the label "Vancouver School."

The Vancouver photoconceptualist movement, born at the end of the 1970s, shared common characteristics with the photography of IAIN BAXTER&. This new generation of artists effectively drew from the history of painting, using techniques already tried and tested by IAIN BAXTER&. *Edge*, for example, is a large-format photograph (76.2 x 121.9 x 15.2 cm). In various works since 1967, IAIN BAXTER& has used lightboxes to exhibit his work. In 1970, N.E. Thing Co. opened the first laboratory in Vancouver for Cibachrome, a new process for printing onto plastic directly from slide film. This new process supported a careful presentation of photographic snapshots that would be re-employed by the next generation of conceptual photographers. Jeff Wall in particular would systematically explore the formal possibilities of this process. A new academic esthetic was born based on large-scale images dramatizing and monumentalizing the landscape. The culture/nature dialectic initiated by IAIN BAXTER& was also taken up by his followers. A similar emphasis on monumental scale, composition, and an iconography of industrial landscapes is echoed—at an interval of twenty years—by Jeff Wall's *Edge* (1967) and his *Coastal Motif* (1989).⁷

This younger generation of photoconceptualists failed to recognize the extent of IAIN BAXTER&'s influence. Jeff Wall did not mention him when offering homage to his peers,⁸ and Joseph Kosuth, terse (if not derogatory) noted in 1969 that, "[t]he Canadian Iain Baxter has been doing a 'conceptual' sort of work since late 1967."⁹ Two photoconceptualists are nevertheless closely linked to IAIN BAXTER&. Roy Arden worked at Eye Scream, a restaurant managed by the N.E. Thing Co., and Ian Wallace was a student of IAIN BAXTER& at the University of British Columbia during the 1964–1965 school year. These points of contact are acknowledged, yet contrary to the international profile enjoyed by his junior colleagues, institutional recognition remained a local phenomenon for BAXTER&. He has shown at the Vancouver Art Gallery and a major retrospective of his work

will be mounted in 2012 at the Art Gallery of Ontario. However, he does not appear in the exhibition *Intertidal: Vancouver Art & Artists*, the first show organized abroad by Vancouver artists at the Museum van Hedendaagse Kunst Antwerpen in Anvers in 2005. In France, only the collections of the Frac Bretagne and Frac Corse contain works by IAIN BAXTER&. Such a presence seems rather slight.

If conceptual art can be defined as a movement abandoning the production of precious *objets d'art* in order to privilege the ideas of a new generation of artists trained at university in the media of photography and text, IAIN BAXTER& must be acknowledged as its paragon. In effect, he brought together many of the qualities that would become programmatic of the new profile of the artist engaged in conceptual art. His scientific training accustomed him to documentary photography. Moreover, he benefited from early recognition. He participated in *Information*, an historic exhibition of conceptual artwork organized by Kynaston McShine at the Museum of Modern Art in New York in 1970[10]. When Lucy Lippard, a critic recognized for her analysis of conceptual art, established a chronology/bibliography of works tending towards dematerialization,¹¹ she listed IAIN BAXTER& on the second page of the first year of the appearance of the phenomenon. In January, she noted "in Vancouver B.C.: Founding of 'IT', an anonymous group from which one of its members becomes the N.E. Thing Co." In February of the same year, she cited *Bagged Place*, "a four-roomed house with all of its components bagged in plastic" exhibited at the Art Gallery of the University of British Columbia. Note that IAIN BAXTER& and Ingrid Baxter were the only artists based outside New York and Los Angeles that garnered her attention. Lippard again cites *A Portfolio of Piles* in February 1968: "59 photographs of 'found' piles of things from garbage and chains to donuts and barrels, etc... plus a list of corresponding locations and a map of Vancouver"—a note accompanied by an excerpt of NETCO's statement of incorporation. In 1969, the *ARTs* and *ACTs* and *¼-Mile Landscape* are also noted by the critic. The period in which we are interested is thus significantly enhanced by this seminal *oeuvre*. Lippard invited those associated with the N.E. Thing Co. to the *557,087* show of which she was the curator at the Seattle Art Museum in September 1969, and announced being "impressed by their rigor," reiterating her support in 1993.¹² Meanwhile, critic Germano Celant placed the N.E. Thing Co. in a short but prestigious list referencing stations and sunsets.¹³ Derek Knight followed suit in 1995 and characterized the art of the N.E. Thing Co. as "pivotal." He questioned, however:

While emphasis has been placed on the international success of Jeff Wall, and increasingly on the significance of the individual contributions of Ian Wallace, Ken Lum, Rodney Graham and Roy Arden among others, we must ask what are some of the common attributes, thematic parallels, or ideologies which either characterize the difference or the similarities between N.E. Thing Co. and the photoconceptual element

in recent Vancouver art?¹⁴

IAIN BAXTER&, though incorporated into the canon of conceptual artists since 1966, saw his critical success interrupted. In 1995, authors attempted/tried to re-establish the connections between his practice and those of his Vancouver photoconceptualist peers. As Knight's remark suggests, those connections were not self-evident. Perhaps because they caused, if not artificial comparisons, at least the bringing out of fantasies that blocked the taxonomic reflexes of critics. IAIN BAXTER&'s body of photographic work includes disruptive elements—subjectivity, humour—that have distanced him from the sobriety of the documentary style.

IAIN BAXTER& ARTIST-CRITIC

Troubling documentary asceticism

Firstly, in certain snapshots of *Portfolio of Piles*, the artist indicates his presence – through a shadow in shot #5, and appearing upside down and backwards in shot #58. In the textbooks of the 19th century, the photographer was encouraged to remove any traces of his presence from the image in order to maintain the illusion of a perfectly objective medium without human intervention. This makes it problematic to permanently classify IAIN BAXTER&'s photographs in the register of “objective documentation.” The implication of the artist's presence is a marker of his subjectivity, yet it is banned in pure conceptual photography, where there is an intent to document neutrality. The first and last photographs of the series answer each other. In the first shot, a closed curtain masks a shed's interior, while in the last, #58, the curtain, now open, reveals a pile, or rather, a heap of sand. This staging suggests a narration premised on the seriality of the photographs, as well as an invitation to commence the journey, a message communicated with the assistance of a map attached to the portfolio. But this curtain, closed and open, also introduces a dramatic, theatrical dimension, and therefore an artistic anchor for the project as a whole. A final indicator of distancing from the conceptualist credo, shot #54 is strictly composed, playing on lines on the ground created by the shadows cast by a fence. These lines are echoed by the piles of timber on the opposite side. The careful construction of the composition, the play of shadow and light and the artist's implied presence, all make reference to the history of art (painting, photography, the representation of the artist), thereby identifying the series as an exercise in Duchampian pointing, as Lippard concluded. Similarly, when IAIN BAXTER& paid tribute to Duchamp in an *ACT/ART* in 1968, he oddly acknowledged his entire body of work as “art” with the exception of his ready-mades:

ACT # 19. Marcel Duchamp's Total Art Production Except His Total Ready-Made Production (1968). Approved

*ART # 19. Marcel Duchamp's Total Ready-made Production
Except His Total Art Production (1968). Rejected*

How is it possible to reconcile this dual gesture of appropriation and disavowal in relation to Duchamp? IAIN BAXTER&'s gesture of appropriation may have mimicked that of Duchamp, yet Duchamp chose his ready-mades for their visual indifference. This is not the case for the Canadian. It was in fact the aesthetic qualities of the diagonal grooves in *ACT #77: Development of a hay field, Saskatchewan, Canada* (1968) and the concentric circles of *ACT#80* that attracted him. For IAIN BAXTER&, retinal pleasure guided the work, which partially distanced him from Duchamp's position,

When IAIN BAXTER& “stays in the picture” in certain shots in *Portfolio of Piles*, there is an evident reference to “botched” pictures from family photo albums. The disappearance of the artist during the dematerialization of art, theorized dogmatically by the artist's peers, is signified by the projected shadow of the photographer in the frame—a nod instead to the amateur photographer. This reference also implies a denial of absolute intellectualization. IAIN BAXTER& smiles to himself, an attitude seldom enjoyed by conceptual artists. Joseph Kosuth aimed to create a serious art deprived of its role as recreation. In the introduction to *Art & Language* (1970), he observes that “in a sense, art has become as serious as science or philosophy(...).” If IAIN BAXTER&, academic, scientist, imbued with Zen philosophy, could be legitimate in his solemn aspirations, these tendencies were deliberately thwarted by the artist. He did not hesitate, for instance, to exercise self-mockery in his position as Co-president of the N.E. Thing Co. The photograph *Swimming on Land* (1964)—shot prior to the formation of the Company, but later incorporated into its documentary apparatus—depicts him lying on his stomach on a beach towel, wearing a swimsuit and attempting to swim. The subtitle reads: “Co-President of the N.E. Thing Co. swimming on dry land.” The gap between function and performance impregnates the photograph with humour and self-mockery. The demystification of the artist becomes radicalized. It is thus that we arrive at an appreciation of the challenges associated with placing IAIN BAXTER& within the artistic movements of the 1960s. His photographs contaminate the hieraticism of conceptual photography with an offbeat irreverence. His work knowingly disturbs conventions of criticism and the canon of art history, thereby questioning and challenging mechanical and reflexive analyses of works of art.

A Stimulating and Playful Self-criticism

In reviewing the phrasing of Lippard's first analyses today, it's apparent that she found it difficult to place IAIN BAXTER&'s photographic work within the movement of conceptual photography. In 1969, the critic was charmed by the broad range of IAIN BAXTER&'s practice. She noted that, “[h]is endless ideas admit of no limitation to an artist's activities,” and that “[h]e is a cheerful and

eclectic, and as such seriously offends the sensibility geared to the single-mindedness of esthetic pursuit.” She also highlighted his originality, remarking that “Baxter’s approach to photography [...] is unique. [...] By commenting on all art and all things, by having no one style except openness, Baxter defies several of the limitations that plague the art world and the artist today. [...] Baxter is [...] probably the prototype of the new artist.”¹⁵ This enchantment sometimes veers toward a tone of playful mockery: “Baxter is little interested in Art per se and NETCo has no ‘style.’”¹⁶ Here, Lucy R. Lippard stigmatizes the perplexity of critics faced with the iconoclasm of IAIN BAXTER&, an attitude alternately judged pleasing and annoying.

Through IAIN BAXTER&'s documentary-style and informational photographs produced between 1967 and 1969, he introduced artistic, subjective and humorous details which distanced him from conceptual practices often inclined towards “sparse” imagery. He brought about a return to the elements that conceptual criticism tried to eradicate, enriching his photographs with a critical and ludic stance. Through pastiche he was able to express his position apart from the prevailing artistic trends of the nearby United States. He skewed familiar codes and also implanted double meaning in his photographs. In this way, he suggested that the erasure of the subjectivity of the artist, the ambition of the conceptualists, was an illusion, and that it was futile to consider photography as a simple tool for recording reality, a “perfect analogy”, or a “message without a code.”¹⁷ And so he thwarted the analysis of photography articulated by Roland Barthes, who, in 1961, stated that, “[c]ertainly the image is not the reality but at least it is the perfect *analogon* and it is exactly this analogical perfection which, to common sense, defines the photograph. Thus can be seen the special status of the photographic image: *it is a message without a code.*” By representing himself through his shadow in the frame, and by the way he composed his images, IAIN BAXTER& rejected the exclusively analogous qualities of the medium and contrarily illustrated the analysis of Pierre Bourdieu, according to whom “photography captures an aspect of reality which is only ever the result of an arbitrary selection, and, consequently, of a transcription.”¹⁸ This position, according to Erik Verhagen, may be redemptive since, “the blind faith (of conceptual artists) in the virtues of information and documentation has in the majority of cases thwarted all awareness of the possibilities of self-criticism,”¹⁹ thus leading the movement to its demise. The mischievous and free-spirited IAIN BAXTER& pointed out the falsehoods in the quest for objective purity of the movement in which he operated. He thus escaped that “self-critical emptiness” and aligned himself with the group of artists cited by Verhagen (Mel Bochner, James Coleman, Robert Barry, Jan Dibbets and Martin Barry) who shared, “a surprising lucidity relative to the imperfect analogism of fine art photography [...] by questioning the documentary function of the medium and transforming its informational value.”

If the self-mockery and casualness of IAIN BAXTER& has previously been an impediment to the analysis of his contributions to the Vancouver School, today such qualities only highlight the value of his critical thinking. Moreover, this approach is consistent in his work, as is shown by the so-called counter-history

of the landscape in which he has been engaged throughout his career, with the aim of shedding light on the sublimation to which the landscape was previously subjected in Canada. By recording the landscape “as it is” since 1967, he certainly figures into Vancouver photoconceptualism. But by enriching his vistas with critical thinking, he unveiled the mystifications of the aforementioned landscape. It is thus that he initiated, with his background in ecology, the now widespread genre of environmental art.

NOTES

1. *Edge*. 1967-1995, cibachrome transparency, light box, 76,2 x 121,9 x 15,2 cm. Collection de la N.E. Thing Co.
2. PATTEN, James. “Passing Through,” *Passing Through: Iain Baxter & Photographs, 1958-1983*. Windsor, ON: Art Gallery of Windsor, 2006. 33.
3. FOOTE, Nancy. “The Anti-Photographers.” *Artforum* 15 (Septembre 1979): 48.
4. LIPPARD, Lucy. “Iain Baxter: New Spaces.” *artscanada* 126.3.132-133 (1969): 5.
5. BENJAMIN, Walter. *L’oeuvre d’art à l’époque de sa reproductibilité technique*. Paris: Gallimard, 2000. 25.
6. TIBERGHIEU, Gilles A. *Notes sur la nature...la cabane et quelques autres choses*. Paris: Le Félin, 2006. 33-34.
7. Rapprochement effectué par Derek Knight, voir note 14.
8. WALL, Jeff. “An Artist and his models: Roy Arden.” *Parachute* 74 (Spring 1994): 4-11.
9. WOOD, William. “Capital and Subsidiary: The N.E. Thing Co. and the Revision of Conceptual Art,” dans *You Are Now in the Middle of a N.E. Thing Co. Landscape: Works by Iain and Ingrid Baxter, 1965-1971*. Vancouver: Fine Arts Gallery, University of British Columbia, 1993. 12.
10. McSHINE, Kynaston. *Information*. New York: Museum of Modern Art, 1970.
11. LIPPARD, Lucy R., *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. 1973. Berkeley: University of California Press, 1997.
12. LIPPARD, Lucy R., “You Are Now in the Middle of a Revisionist History of the N.E. Thing Co.” *You Are Now in the Middle of a N.E. Thing Co. Landscape*:

- Works by Iain and Ingrid Baxter, 1965-1971.* Vancouver: Fine Arts Gallery, University of British Columbia, 1993. 58.
13. CELANT Germano, "Book as Artwork, 1960-1972," *Books by Artists*. Ed. Tim Guest. Toronto: Art Metropole, 1981. 95.
 14. KNIGHT, Derek. *N.E. Thing Co.: The Ubiquitous Concept*. Oakville, ON: Oakville Galleries, 1995. 16.
 15. LIPPARD, Lucy R. "Iain Baxter: New Spaces": 3-7.
 16. LIPPARD, Lucy R. "Art within the Arctic Circle." *The Hudson Review* 22.4 (1969-1970): 668.
 17. BARTHES, Roland. *Le message photographique*. Paris: Le Seuil, 1982. 10.
 18. BOURDIEU, Pierre. *Un art moyen*. Paris: Minuit, 1956. 36.
 19. VERHAGEN, Erik. "La Photographie conceptuelle, Paradoxe, contradiction et impossibilité." *Etudes Photographiques* 22 (septembre 2008).