

ruin. In particular, when images are seen in collaboration with text and oral memory, they can lead to provocative and stimulating discussion. Alternatively, in her sophisticated account of ruin porn, Siobhan Lyons argues that it “potentially signals the demise of capitalism while challenging the anthropocentric discourse that defines contemporary academic discussions.”²³ As both Strangleman and Lyons imply, there is a very thin line between aestheticization for the sake of visual spectacle and for the purpose of attracting tourism. As Strangleman’s examination of images of work from the now closed Guinness Brewery in West London shows, officially commissioned works of visual culture can both revitalize a site landscape and have a cathartic impact for locals and workers struggling to celebrate their memories of the past, while simultaneously, giving outsiders insight into the processes of industry.²⁴ The aestheticization of industry can also draw visitors to former industrial sites, and thus, educate and create compassion and solidarity. Alternatively, as Bjørnar Olsen & Þóra Pétursdóttir in their counter criticisms argue, ruin aestheticization can also teach lessons about the benefits of using photographic and other media to document material history.

Some contributors to *Visual Culture of Post-industrial Europe* engage with the aestheticization of and longing for the industrial past, if not directly, by implication or association. Discourses on ruin porn and its ideological significances underlie their response. For example, Juliana Yat Shun Kei points to the contradiction between, on the one hand, the British journal *The Architectural Review*’s desire to annex nineteenth-century structures for preservation, and on the other, to claim their obsolescence. She sees this contradiction as resonating with the attempt to aestheticize industrial structures. Alternatively, Lachlan MacKinnon’s account of ephemeral and non-commissioned art in and around the contemporary Belfast docks follows the critical line those early scholars took towards aestheticization of photographs of decayed Detroit.

The contributions to *Visual Culture of Post-industrial Europe* deal with the pictorial illustration of past material history in images and objects that actively seek to raise rather than mute workers’ voices, make visible past histories, and integrate these into an ever-changing present. In keeping with work that looks to the unevenness within pictures of former industrial

23 Siobhan Lyons, “Introduction: Ruin Porn, Capitalism and the Anthropocene,” in Lyons, *Ruin Porn*, 1.

24 Tim Strangleman, “Picturing Work in an Industrial Landscape: Visualizing Labour, Place and Space,” *Sociological Research Online* 17, no. 2 (2012): 1–13.

processes, the collection acknowledges the forms of social oppression and marginalization that result from effectively hiding the past through aestheticization of the former workplace. Simultaneously, the contributors remain aware that these efforts can be crucial to supporting and healing industrial workers whose experience of belonging may still be tied to their former identity. Thus, individual chapters insist on remembering that the work of engaging with *how* to represent the industrial past and its memories is still open to debate and discussion.²⁵

Art and Visual Culture Make Visible

Whether it be film, comics, design, or installation, many examples of art and visual culture discussed in these pages are not intended for exhibition in museums or private galleries. Often the works are created as a social tool, looking to facilitate cultural animation and exchange. The images and objects are designed to raise voices, thus enabling otherwise silenced people and their erased histories to become audible and visible. The works are also intended to break down social stereotypes, often inviting locals, including former workers, to celebrate their environment, to participate in its definition and redefinition. The works are typically exhibited and experienced outside the market in which art is often removed from the reality of everyday life. Indeed, the art and visual culture shines a light on the quotidian dimension of the post-industrial condition, exposing its inequalities, and proposing new ways of seeing.

Tim Edensor discusses industrial ruins as sites with the potential to question normative regimes of memory and materiality and bourgeois middle-class narratives of stability through progress.²⁶ Following the logic of Edensor's claim, art and visual culture bring these sites and their complex histories into visibility. Indeed, a sentiment of anarchy drives many of these practices, creating spaces for voices to be heard within an oligarchy of government, private and public investors. Further to Edensor's belief, the examples explored in these chapters aim to weave the authentic memories and experiences of industrial communities and individual participants back

25 Bjørnar Olsen and Þóra Pétursdóttir, "Imaging Modern Decay: The Aesthetics of Ruin Photography," *Journal of Contemporary Archaeology* 1, no. 1 (2014): 7–56. See also the essays collected in Bjørnar Olsen and Þóra Pétursdóttir, eds., *Ruin Memories: Materialities, Aesthetics and the Archaeology of the Recent Past* (London: Routledge, 2014).

26 Tim Edensor, "Waste Matter – The Debris of Industrial Ruins and the Disordering of the Material World," *Journal of Material Culture* 10, no. 3 (2005): 311–32.



into the urban fabric. Thus, art and visual culture can have a restorative function as it poses alternative histories.

Art and visual culture may not always bring change and revolution, but they have the capacity to give voice to the silenced, to change people's lives. In addition, many of the artworks and visual cultural examples engage with the space of work that has now been transformed into a space of investment, housing, leisure, commerce. In such cases, the workplace is transformed into a space from which one-time owners, workers, and inhabitants have become excluded. Art puts the past and the people who occupied it, built it, worked it, back at the centre of the spaces of industry. In this sense, art and visual culture typically use the spaces and places of industry and transform them, not just as mausoleums to house the past, but also as inspiration for new meaning in the present.

Themes and Concerns

Fittingly, ruins lead us to the primary themes and concerns of *Visual Culture of Post-industrial Europe*. My hesitance to outright dismiss images of ruins for their classist, racist, and ideologically motivated nostalgia or spectacle is born of the centuries' old conception of images of ruins.²⁷ As twentieth-century theorists of analogue photography from Siegfried Kracauer to Roland Barthes have argued, the photograph fixes the past, but it also activates the imagination, enabling the viewer to bring the past into the present.²⁸ Similarly, as more recent photography theorists have argued, the photograph has the capacity to create community, to connect people, to shape relationships.²⁹ While only a handful of chapters examine the photograph as document or object, the discussions always look at the image to give insight into the present moment. Such images may remove contradictions from the landscape of ruin when beauty hides social disharmony and smooths over the destruction that comes hand in hand with ruin.³⁰

27 I think here of the prison sketches of Giovanni Battista Piranesi.

28 Roland Barthes, *Camera Lucida*, trans. Richard Howard (London: Vintage Classics, 1993).

29 Margaret Olin, *Touching Photographs* (Chicago: University of Chicago Press, 2012). The groundbreaking study here is the work of Ariella Azoulay on the use of photographs in communities on the West Bank. See, Ariella Azoulay, *The Civil Contract of Photography* (London: Zone Books, 2012).

30 For a sophisticated account of the phenomenon of ruins made spectacular, see Miles Orvell, *Empire of Ruins: American Culture, Photography, and the Spectacle of Destruction* (Oxford: Oxford University Press, 2021).



The (now absent) past is seen with sentimentality as a time of productivity and wellbeing. In our historical moment, when images and history are being elided, the fragmentation and ambiguity of images discussed in these chapters can provoke a reflection on the present moment of their reception. The aesthetic strategies discussed by contributors reinstate the historical power of the ruin and the pasts that they carry with them. In works as diverse as the factory in Albania and the landscaped gardens of Thyssen Krupp's former mine in North Duisburg, the structure of the ruin is key to the memory of the past lived therein. Therefore, we might appreciate what can be called the authentic power of the ruin being discovered by the image, countering the absolute iconic longing and desire that is imbued in ruins and their representation of the past. It is the intention of the *Visual Culture of Post-industrial Europe* that such images and visual objects act as doorways to a more complex understanding of a need to continue to process the past in the present moment.

The images discussed in this volume open the discourse, rather than close it down as would be the case with ruin porn. Even when the authors do not overtly address the politics and ideology of the image, they reinforce the fact that the work of memory is not yet done. Bringing the past into the present, remembering the authenticity of past experiences is the necessary work of images and visual culture in our current climate of forgetting.

Time and Temporality

Regenerated one-time industrial spaces take on diverse and often fluid relationships to time. Leaning on Reinhart Kosellek's notion of layers of time, Kerstin Brandt discusses the fluidity resulting from the memory work done when interacting with industrial ruins.³¹ Specifically, time does not function linearly in these spaces, but rather, reaches back to the past in the present moment of the visit, for varied durations. In so doing, a panoply of temporally shifting relations to a site emerges. For Brandt, the multiple temporal layers coexisting in the Thyssen Krupp steelworks in North Duisburg begin with the undulations of German history witnessed over the lifetime of the steelworks: the reclaiming of the land in the nineteenth century, the Fordist success story of the steelworks in the early twentieth century, world wars, divided Germany, the 1990s architectural renovation,

31 Kerstin Brandt, "Memory Traces of an Abandoned Set of Futures': Industrial Ruins in the Postindustrial Landscapes of Germany," in Hell and Schönle, *Ruins of Modernity*, 270–93.

and today's ongoing evolution of the nature park through rewilding. Each of these histories is, in turn, modulated by the time of the visitor—both when and for how long they visit—and their pre-existing relationship to the site as former worker, family, visitor, or tourist. In addition, their changing perspectives will influence the stories they discover at the industrial ruin. Each of the sites discussed in *Visual Culture of Post-industrial Europe* is a palimpsest of multiple, shifting temporalities, keeping the past alive in the present beyond the lives of those who once worked there.

There are additional temporalities brought together within these pages. Namely, the differing times and rates of decline and de-industrialization. In Britain, deep coal mining began its contraction when the Thatcher government closed the mines in 1984, whereas Poland and Russia continue to mine coal to this day. Similarly, manufacturing companies in Northern Europe began moving to China at different stages from the 1970s thanks to a larger and cheaper workforce. However, as contributions by Ognjen Kojanić and Szcześniak reference, manufacturing continues across Europe and, in some places, heavy industry still exists. Thus, the past and the present are woven together in everyday European life. In some countries, from the late 1980s onwards, buildings and landscapes began to be turned into archives and museums. Such institutions are driven by the impetus to fossilize the past, while simultaneously pursuing different forms of industrial production in the present. The narratives of museums and archives are often written by those determined to prohibit the past from seeping beyond often arbitrarily determined limits, by putting it in a glass display case to be contained. To give one example, in former Soviet Union cities such as Perm, Omsk, and Novokuznetsk, the past has been filed away, and production diversified in the face of shifting global demands.

In countries such as France, Italy, and Germany many areas of manufacturing continue, but in largely automated form. Thus, light industries such as electronics, home appliances, clothing, and other end user items are produced across Europe. If these production plants employ workers, the demographic is typically from a second generation of immigrants, often from the Global South and poorer countries within Europe.³² In such cases, even though the dangers associated with this work are not as great as those incurred in mining, shipbuilding, and other heavy industry, this type of transformation effectively repeats the oppression and injustice for a new

32 See, for example, Carol Stephenson, Jon Warren, and Jonathan Wistow, Editorial: "After Industry' the Economic and Social Consequences of Deindustrialization," *Frontiers in Sociology*, March 2021, accessed April 3, 2023, <https://www.frontiersin.org/articles/10.3389/fsoc.2021.645027/full>.



generation of workers and immigrants. Thus, in contributions by Szcześniak and Gkitsa, the past flows freely into the present, if in a different form, and under different material and economic conditions.

Another set of tensions arising from the multiple and shifting temporalities of the industrial past is that of nostalgia. As contributions by Burns, Arutyunyan and Ergorov, Grgić, and Gkitsa examine, today, many former industrial workers lament what they have lost with the closing of mines and heavy industry facilities. Despite the dangers and difficulty of working life, memories of employment, thus economic stability, purpose, and belonging are often triggered by the sites at which the art and visual culture is displayed, exhibited, or performed. To be clear, this is not a nostalgia of the type discussed by Andreas Huyssen in his critique of the contemporary obsession with ruin culture.³³ If there is a longing for the past, it's not of a specular kind. Neither is it a nostalgia that leads to heritage forms and practices as state-sanctioned histories. Such histories are usually embodied in memorials and statues of war generals, unknown soldiers, heroic figures, or headstones.³⁴ Rather, the nostalgia witnessed in various chapters of *Visual Culture of Post-industrial Europe* is ephemeral because it is formed in memory and spontaneous conversation. In addition, it is, as Svetlana Boym has distinguished it, not simply "restorative," but a nuanced and "reflective" form of nostalgia.³⁵ Thus, there are good and bad memories, pride and solidarity among workers, mixed with reinforcement of the difficulties, repetitiveness of the work, ambivalence, but nevertheless, a recognition of the former factory life.

As Jackie Clarke, quoting Peter Fritzsche argues, "nostalgia is not simply an irrational attempt to turn the clock back [...] but 'raises the spectre of alternative modernities.'"³⁶ When looking back to the past is raised in these chapters, the authors do not describe a yearning to return to that moment. Rather, once again, the looking back evidences a desire for visibility through the creation of a space for stories to be told and struggles to be brought into

33 Andreas Huyssen, "Nostalgia for Ruins," *Grey Room* 23 (Spring 2006): 6–21.

34 See the work of David C. Harvey for a discussion of the intransigence of heritage memorials as opposed to the reality of heritage as a process. David C Harvey, *Commemorative Spaces of the First World War: Historical Geography at the Centenary*, edited with James Wallis (London and New York: Routledge, 2018), and "Critical Heritage Debates and the Commemoration of the First World War: Productive Nostalgia and Discourses of Respectful Reverence," in *Heritage in Action: Making the Past in the Present*, ed. Helaine Silverman, Emma Waterton, and Steve Watson (New York: Springer, 2017), 107–20.

35 Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001).

36 Jackie Clarke, "Closing Time: Deindustrialization and Nostalgia in Contemporary France," *History Workshop Journal* 79 (Spring 2015): 107–25, 119.

the light. Kojanić's discussion of a mural at ITAS metal factory in Croatia is also indicative of the ongoing effort of workers to be in control of their own lives and work when faced with owners who want to erase their voices altogether by brushing them under the carpet through "heritage solutions." The mural is, as David C. Harvey calls for, a form of memory that keeps the past alive, and simultaneously, keeps the present multilayered.

As Gkitsa's discussion of performance pieces in the Tirana textile factory also shows, of great significance to the participants who create memories through art is the fact that we are approaching a time when the next generation will not remember the history of their cities' industrialist pasts. The young are more connected to the consumerist present than they are to the production and ideologies of the past. Thus, there are generational tensions and gaps that have arisen where art and visual culture have been unsuccessful because the next generation do not have the visual literacy to understand the image or its perspective on the past.³⁷ Rather than seeing these instances as failures of images and culture to heal the wounds of the past, they are moments of challenge and future possibility.

Space and Location

Inseparable from the fluidity of time and memory at former industrial sites now transformed into spaces of exhibition, stages for performance, or subjects of display is the constantly changing identity of the spaces themselves. As Edensor says, and we instinctively know, the industrial ruin is not a static object, but is always changing across time and space, giving way to an emphatic ephemerality thanks to the unpredictability of the visitor's motion.³⁸ Thus, as mentioned, film proves an ideal medium to examine the ephemerality of the industrial site across time as seen in contributions by Gabriel Gee and Grgić. In addition, other chapters show how industrial space as a memorial transforms over time, both materially and in memory. Whether this is through rewilding at sites such as North Duisburg's former Thyssen Krupp mines (Guerin), the decay and dilapidation of the Belfast Lower Falls' community housing (Burns), or the ongoing developments at the Gdańsk Shipyard (Szcześniak), time wears away at space. Again, individual chapters show how art and visual culture have harnessed this

37 Orange, *Reanimating Industrial Spaces*.

38 Tim Edensor, "Walking through Ruins," in *Industrial Ruins: Spaces, Aesthetics, and Materiality* (Oxford: Berg, 2005), 123–41.



corrosion of space as a site of possibility. The unformed and unfinished, like the ruin, is open to different perspectives of its infinite layers. The future is not yet fixed.³⁹

Equally layered in the lifespan of industrial activity is its occupation, thus, definition of space and its alternation in the post-industrial moment. Typically, though not always, industrial production took place on the margins of towns and cities. In the industrial heyday, workers lived in communities proximate to these peripheral locations. Today, especially if the areas have not been revitalized, these can be difficult to access, considered ugly, and risky to visit.⁴⁰ Sites such as nuclear power plants built in the immediate post-war period and brownfields still covered in slag heaps have been placed out of bounds because of poorly handled hazardous waste. Alternatively, these spaces have simply become invisible, buried beneath the constructions of new centres of residence, commerce, and culture for the new economies.

As discussed in my chapter on the Meiderich complex, the peripheral location of former industrial sites makes them consistent with what Michel Foucault termed “other spaces.” They are dislocated from present-day city living, and thus, mark a contradictory site where temporality is unpredictable, where ideologies collide, and institutions can never be certain of their power. Among the most interesting industrial sites as multilayered spaces are those in the centre of cities. These include the Belfast docks (MacKinnon) and the Gdańsk Shipyard (Szcześniak). As Foucault said they would, those with financial and political power have turned these places into “idols,” with constraints, limits, creating monuments to the triumph of capitalism.⁴¹ Thus, in these spaces, the past and the present continue to clash, leaving the unresolved wounds of the past open to infect the present. As MacKinnon and Szcześniak demonstrate in their respective chapters, art and visual culture spotlight these wounds. In so doing, the image makes visible and sayable a past that was, until the present moment, invisible and silenced. In these and other chapters, visual culture interacts with space and location to create consciousness of the processes of present history as created by memories of the past and their representations.

39 I take this conception from Huyssen's use of Piranesi's *Carceri* in his discussion of the ruin. See Andreas Huyssen, “Present Pasts: Media, Politics, Amnesia,” *Public Culture* 12, no. 1 (2000): 21–38, 23.

40 On the dark, foreboding of the abandoned urban landscapes of industry, see Edensor, *Industrial Ruins*.

41 Michel Foucault, “Of Other Spaces: Utopias and Heterotopias,” trans. Jay Miskowiec, *Architecture / Mouvement / Continuité*, October 1984, accessed August 22, 2022, <https://web.mit.edu/allanmc/www/foucault1.pdf>.



At the same time, visual culture in the post-industrial landscape works to dis-locate sites by shifting identity away from their official designation. In this two-way relationship, the site also becomes available through appropriation for informal use and local activities, shifting its ownership once it is occupied by art and visual culture. As such, art and visual culture transform the post-industrial landscape into what Michael Rothberg calls a “multi-directional” site. The space of former or transformed industry avoids stagnation in the present and is defined by the relations between nodes of past and present meaning, always in motion on a circuit of exploration.⁴² Nevertheless, we must remember that the struggle for ownership of space continues. The former dockyards in England, Ireland, Poland, all of which are central city locations examined in these pages, are in a tussle for ownership. Despite the apparent liberation of these sites through art, graffiti-like visual culture, performance and other images, the high concentration of CCTV cameras in such public spaces are a further attempt to colonize.⁴³ And so the struggle continues.

As memory theorists from Maurice Halbwachs to Foucault point out, different identities have different stakes in the past, identities often formed in the context of the sites and spaces of industry. For this reason, the place of industry is not only vital to re-igniting memories and unfixing official history, but the variegations of its appropriations are the lifeblood of ongoing debate. Moreover, the works of art and visual culture, typically *in situ*, bring heterogeneous individuals and groups of people together, in the moment, to perform, observe, and participate. In perhaps its most crucial role, visual culture creates a new audience at old sites, audiences whose differences keep the spaces and places animated. As a result, the spaces of industry are reconnected to the past, thus complicating how new audiences see the past, how “history” is written, and will be understood. In this sense, the art and visual culture are not only collaborative and participatory, they are interventionist.

Class and Gender

The communities that enabled the industrial booms of the nineteenth and twentieth centuries were those that had otherwise been invisible in

42 Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Palo Alto, CA: Stanford University Press, 2009).

43 See Les Roberts, *Film, Mobility and Urban Space* (Liverpool: University of Liverpool Press, 2012), xii.

the social and ideological structures of pre-industrialized societies. As peasants and farming families were evicted by landowners and developers, they moved to cities in search of work in factories, mines, mills, and other industrial establishments. People also moved to different parts of Europe fleeing wars, religious persecution, famine, and repressive empires. Typically, if refugees did not emigrate to America in the early twentieth century, they followed the demand for labour in Europe's factories, mines, and mills. Industry was, quite simply, preferred to enslavement. Indeed, the Soviet Union and socialist Europe's command economy saw the building of a large modern industrial sector centred on immense capital-intensive factories utilizing relatively advanced production technologies, skilled labour, and abundant resources. Despite the enormous human losses, the post-revolutionary euphoria that came with this impressive building of industrial capacity allowed for meaningful increases in living standards.⁴⁴ Moreover, in socialist countries, industrialization tended to come with levels of equality and access to education not previously enjoyed by the working classes, that is, by the people who were the human operators of industry. Lastly, industrialization became an ideological statement through which the proletariat became the powerful owner of production (Gkitsa, Szcześniak). It was also an opportunity for Soviet policies that actively encouraged women to enter the labour force. While women were not always given equal rights in the workplace, they were more populous in the socialist state labour force than in similar establishments in capitalist countries. As a result, many women who worked in industry remain ambivalent towards the often twinned projects of post-socialism and post-industrialism.

In Western Europe, working in industry gave women independence, autonomy, and a social life outside of the house. As Clarke demonstrates, for example, through interviews with women who worked at the now closed Moulinex factory in France, the factory floor was a space of gender and class solidarity and sociability.⁴⁵ Yet, as was the case in Eastern Europe, the cost to human life of working in Western European light and heavy industry was considerable. The deleterious conditions led to health deterioration, injury, and death. The dangers were immense, but nevertheless, as scholars who write about the sociological contours of the shift to the post-industrial across European cultures and economies argue, the fallout of diminished

44 Andrei Markevich and Steven Nafziger, "State and Market in Russian Industrialization, 1870–2010," in *The Spread of Modern Industry to the Periphery since 1871*, ed. Kevin Hjortshøj O'Rourke and Jeffrey Gale Williamson (Oxford: Oxford University press, 2017), 33–62.

45 Clarke, "Closing Time."



and, in some cases, full closure of industry has been felt overwhelmingly by women.⁴⁶ Contributors spotlight the importance of gendered identity within the industrial workplace (Grgić, Stewart-Halevy, Szcześniak). To give an example, beyond the factory walls, Burns demonstrates, through the photographs of Martin Nangle, how industrialization also came hand in hand with occupation of space and formations of community in the domestic sphere not previously possible in Northern Ireland. Thus, the children's playground, so often at the centre of an industrial working community, was a gendered space. Even when class and gender are not the focus of the following chapters, they are everywhere present when picturing post-industrialism.

Chapters

To facilitate cross-cultural and interdisciplinary comparison, the anthology arranges its thirteen original chapters into five sections. Each section is organized around a particular medium of visual representation and shared themes: negotiations of contested space; the industrial space as canvas; lens-based media of photography and cinema; industrial culture in post-industrial exhibition; post-industrial design inspirations.

In Section One, "Negotiating Contested Spaces," chapters engage with art and visual culture's stake in the reappropriation of urban spaces once occupied by industrial activities, and since reclaimed by developers and investors. In the Gdańsk Shipyard, Poland, the ITAS factory in Ivanec, northern Croatia, and the docks in Belfast, Northern Ireland, local artists have created installations, murals, performances, and photographs to contest the appropriation of spaces by private investors and governments. Immediately, it is striking to note that the processes of de- and post-industrial regeneration are interwoven with the cultural and ideological complexities of the given political system. Thus, in Gdańsk, the shipyard's development has been imbricated in the government decision to distance itself from the working-class agenda of the Solidarity movement of the 1980s. In addition, like the ITAS metal factory in Croatia, the ideological

46 The literature on the role of women in the twentieth-century European industrial workplace is extensive. For particularly insightful accounts, see Jackie Clark's work. Also, Chiara Bonfiglioli, *Women and Industry in the Balkans: The Rise and Fall of the Yugoslav Textile Sector* (London: Bloomsbury, 2019) which includes an excellent bibliography. All overviews of de-industrialization refer to the fact that the fallout is greater for women. See, for example, Jefferson Cowie and Joseph Heathcott, eds., *Beyond the Ruins: The Meaning of Deindustrialisation* (Ithaca, NY: Cornell University Press, 2003).

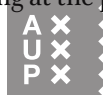


and cultural tensions are further complicated by the fact that it remains a functioning industrial site. Thus, workers' lives suffer a different kind of invisibility. Whereas in the waterfront districts of Belfast in Northern Ireland, workers have literally been erased in the interests of "tourist-friendly vistas" as discussed by MacKinnon. Workers at the Polish and Croatian sites have become alienated, marginalized, literally cast to the limits of cultural production. The chapters demonstrate the use of visual culture to bring workers back to the centre of the discursive and literal relationship between site and work. On the Belfast waterfront, for example, MacKinnon examines how locals have intervened in the discourse of gentrification by marking walls, footpaths, and bridges, telling their stories through graffiti-style images.

The three contributions to this section also engage with the contradictions which belie memory of the past from the perspective of the present. They bring into focus the fact that memories of difficult working and living conditions, dangerous work, and poor pay are in constant tension with the stability of having a job, a community, and an identity given by industrial work. Thus, the battle for the space and place, history and memory are set in motion in this opening section.

Following on from and closely related, Section Two turns to the use of industrial places and structures as sites to be inhabited in the present by artists, former workers, and visitors. Gkitsa discusses filmic interventions in which former workers return to their place of work in post-socialist Albania. Her analysis demonstrates that the factory was a place of possibility and opportunity for women in the economies of Eastern Europe. Thus, Gkitsa introduces the importance of gender in the industrial workplace. She also shows how the social and ideological contexts for industry, both then and now, deeply influence the contradictions of memory. My own chapter turns to the revitalized Thyssen ironworks in North Duisburg, examining *in situ* artworks designed to provoke questions of belonging in the industrial era. Namely, the coal and steel mine complex at Meiderich invites visitors back into the buildings and grounds where they encounter art and visual culture that encourage a sensuous experience of the past.

The chapters in this section address the importance of physical and affective engagement with post-industrial art and the visual culturescape. The body was central to the identity and livelihood of the worker, and in Albania and Germany alike, the body has played a vital role in art and visual culture's reintegration of the past through making visible forgotten stories. In both chapters, the authors show how artists have discovered different ways of living and belonging at the post-industrial site using their body or



those of former workers. Thus, through walking, talking, inciting affective and emotional responses to performances, the body occupies a central place in present-day remembering.

Section Three focuses on photography and cinema, arguably the most appropriate media for capturing the temporal and spatial shift from the industrial to the post-industrial. Cinema's capacity to move across time, fluidly and uninterrupted, reinstates the ephemeral nature of industrial sites, work, and life. Photography fixes the past, but as early theorists such as Barthes have shown us, it also activates the imagination, enabling the viewer to bring the past into the present.⁴⁷ Similarly, as more recent photography theorists have argued, the photograph has the capacity to create community, connect people, and shape relationships.⁴⁸ Contributions by Grgić, Gee, and Burns engage with the multilayered times of industrial place and the lives lived therein as they are depicted in film and photography. They do so to navigate the complex tensions and contradictions across industrialization and post-industrialization in the Balkans, port cities in France, Northern England, and Ireland.

Section Four moves outside of the industrial complex and considers how best to curate and represent the past in public spaces. In their article on two exhibitions at Moscow's Museum of Contemporary Art, Arutyunyan and Egorov demonstrate the integrity of exhibiting the past such that it allows for the possibility of memories to arise in the process of looking and interacting with visual displays. Key to this experience for visitors is the use of the original materials of production in exhibition. Arutyunyan and Egorov also capture the specificity of the Russian situation—the great economic miracle and all that it did for Russia, and simultaneously, the lives lost to the experiment. Thus, the authors pose the contradiction that undergirds the post-industrial experience, from a singular perspective. Roberta Minnucci discusses an early post-industrial attempt to regenerate at the Molino Stucky in Venice. The calls to revitalize through art and architectural renovation ultimately failed because, as Minnucci says, the importance of participation by the local population was missing. If, in the contemporary moment, the most successful attempts at artistic and visual regeneration are collaborative and participatory, then the lessons of the failed Molino Stucky have been learned.⁴⁹

47 Roland Barthes, *Camera Lucida*.

48 Olin, *Touching Photographs*.

49 Heaney, *The Post-Industrial Landscape*.



The chapters collected in Section Five approach the picturing of the post-industrial through a wider historical and contextual lens. Contributions by Kei, Nicolas Verschueren, and Stewart-Halevy reveal the extent of the industrial imaginary, its impact on twentieth-century thought across architecture, publishing, and design. Stewart-Halevy examines the post-industrial as being marked by a continuity between pre- and post-industrial, machine and artisanal labour, residual and emergent means and relations of production. He reveals these continuities as they were conceived by the experimental work of a group of Italian designers. Kei traces the intellectual terrain of de-industrializing Britain through images of pylons published in *The Architectural Review* in the decades following the Second World War. Once again, contradictions and complexities towards the past, and in this case, the future, underwrite the identity of the post-industrial moment. In his contribution, Verschueren shows how comic books have become a forum for debate on the post-industrial condition. The graphic medium has enabled the voices of industrial-era workers to be raised, and their daringly imaginative hopes for the future.

Coming to the end of this project, we are convinced that there is still much work to be done on the topic of art and visual culture's contributions to addressing Europe's post-industrial moment. Foremost is the relationship between the industrial activities pictured in the post-industrial moment and environmental harm. The sites discussed in *Visual Culture of Post-industrial Europe* have either been directly responsible, or are of the same genre as those that have caused the ongoing ecological crisis. While the images discussed in the following chapters do not engage the question of what is known as the Anthropocene, its concerns lurk in the background to the anthology. Indeed, there is much work to be done on the related visual culture of environmental and bodily destruction promulgated at these sites. In addition, for visual studies, a next phase of scholarship will be that of theorizing the art and images as well as the contours of their engagement with material history, geography, social formation, and economic imperatives. As editors, we hope that the following chapters lay the groundwork for the importance and urgency of the next phases of scholarship in the field.



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