ARCHAEOLOGICAL RHETORIC AND PHOTOGRAPHIC DISCOVERY[i]

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Abstract:

Photography and archaeology are two fields that have evolved and intertwined since scientist and politician François Arago presented the characteristics and possibilities of the daguerreotype to the Chamber of Deputies and the French Academy of Sciences in Paris (1839). Photojournalist Ara Güler (1928-2018), a member of Magnum Agency, discovered the traces of Noah's Ark on Mount Ararat (1959), the remains of giant statues of the Kommagene Kingdom on Mount Nemrut (1958), the ancient city of Aphrodisias (1958) and made these archaeological areas known throughout the world. Another Magnum member, photojournalist Josef Koudelka (1938), rediscovered two hundred ancient cities on the Mediterranean coast between 1991 and 2019 with his project "Ruins," bringing these archaeological sites up to date worldwide. Ara Güler and Josef Koudelka have extraordinary archaeological rhetoric. Their photographs are photojournalistic records and metaphors of archaeological imagination and classical values. This topic has been examined by mapping the archaeological contemplation theory represented by Volney, the theories of photographic rhetoric developed by Roland Barthes and Vilem Flüsser, the Chronos-Aion theory developed by Gilles Deleuze, and the archaeological rhetoric theory developed by Michael Shanks and Christopher Tilley, and by using the descriptive method.

Keywords: archaeological rhetoric, the rhetoric of archaeological photography, Volney, Michael Shanks, Christopher Tilley, Ara Güler, Josef Koudelka

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"We are contemplations, we are imaginations,
we are generalities, claims, and satisfactions."
Deleuze, 1994, p.74

1. Introduction

Archaeological rhetoric is a classical, humanistic, and romantic performance. Archaeological rhetoric is the belief in and description of the archaeological past and archaeological environments as a source of inspiration. Archaeological rhetoric is a form of expression, both scientific and artistic. Archaeological rhetoric is objective, but can also become metaphorical, creating a method for critiquing the present.

Michael Shanks and Christopher Tilley (1992), in their book Re-Constructing Archeology, make the following observation: "*The truth of the past is metaphorical. It is to be found in the traces of the past, it is present in itself in the past, present with us*" (p. 20). Archaeological rhetoric is the discovery, definition, and development of the components of archaeological logos, ethos, and pathos within archaeological observations and contemplations, discoveries, and related visual productions, translations, textual productions, and artworks.

Archaeological rhetoric is also represented by philosophers, writers, artists, photographers, and intellectuals who work in or are inspired by the field. The "Invocation" chapter of Volney's book *Ruins i*s a cult example of archaeological rhetoric: "*O Ruins! To your school, I will return! I will seek again the calm of your solitudes; and there, far from the afflicting spectacle of the passions, I will cherish in remembrance the love of man*" (Volney, 1840, p. 12).

Archaeological rhetoric is an indicator of memetic formation; for example, Volney's *Ruins* was translated from French into Turkish by Samim Kâzım Akses and published by the Ministry of National Education in 1946. As in this publication, in the 1940s, the first page of the publications of the Ministry of National Education always contained the presentation of the President of the Republic of Turkey, İsmet İnönü, dated August 1, 1941. This speech begins as follows:

> "*Translating into our language the masterpieces that nations have created in their artistic and intellectual life since the ancient Greeks is the most valuable way to prepare those who want to take a place in the culture of the Turkish nation and serve the culture of the Turkish nation*" (1946. p. I).

Another example in the same context is Hesiod's Theogonia. The preface of this book translated from Greek into Turkish by Azra Erhat and Sabahattin Eyüboğlu begins with the following epigraph, which includes verses from the Turkish statesman and poet Bülent Ecevit's poem Turkish-Greek Poetry / Türk-Yunan Şiiri (2016, p. VII).

"Bizimle dirilecek bir gün	*"it will rise with us someday*
Ege'nin altın çağı	*Golden Age of the Aegean*
yanıp yarının ateşinden	*burning from the fire of tomorrow*
eskinin ocağı."	*hearth of the ancient."*
Bülent Ecevit (1947)	English Translation by Can Eskier (2024)

Ruins and remains of ancient civilizations become symbols of self-determination and self-representation for the next civilizations, sometimes as a sign of humanistic euphoria, sometimes in an elegiac sense. Furthermore, "*The past is never safe, never divorced from the present…The past is colonized and appropriated by a narcissistic present*" (Shanks & Tilley, 1992, p. 28).

Ruins and remains of ancient civilizations are the universal richness and the cultural heritage of the family of man. Every stone of these ruins, every piece of these remains, has an auratic quality because Chronos made them all unique.

The invention of the daguerreotype (1838) had an impact on archaeology, as in any other field, and in the 19th century, archaeology and photography developed dialectically. Archaeological discovery and research processes began to be systematically photographed, photographic albums of archaeological ruins were realized on a scientific or popular cultural level, and archaeological ruins in various parts of the world were rediscovered through photography. In response, photographers discovered the technical possibilities of their apparatus and developed new strategies of photographic language.

Archaeological rhetoric is a common field in which archaeologists perform it as text production and photographers perform it as photographs.

Therefore, after defining archaeological rhetoric and the rhetoric of archaeological photography in this article, the topic will be developed by focusing on the archaeological discoveries and rhetorics of Ara Güler and Josef Koudelka.

2. Archaeological Rhetoric

Archaeological ruins and remains may have been buried under layers of soil by time, submerged by the force of nature, mingled with the desert, lost in the depths of the jungle, or abandoned to their fate or devastated by the betrayal of history to geography.

Archaeological ruins may be looted for construction materials for new settlements in the same location. Urbanistic works may continue by ignoring the existence of archaeological ruins during ongoing works such as new residential areas, buildings, or subway construction. Urban development and rent can ignore or crowd out the existence of archaeological sites, thus severing their vital connection with nature, hindering archaeological research, and devastating the archaeological landscape. Archaeological sites located in and around cities could be occupied by *favelas,* and be buried under houses as a result of populist policies.

Archaeological sites could be transformed into ordinary public spaces by destroying them with kitschy restorations that deny their existential beauty and logic. Buildings could be erected on archaeological ruins as monuments to evil under the guise of solving contemporary urban problems for the public good, but in fact, to erase urban memory.

Vandalism related to ideological conflicts and challenges can destroy archaeological sites, monuments, tombs, and statues. Various groups, such as radical iconoclasts or environmental activists, sometimes carry out such attacks as a political act to draw global public attention to their cause. The mnemonic strategies of hostile policies systematically devastate archaeological ruins and remains.

Ideological hegemony can underestimate archaeology, as if it were an element of ethnography, with a certain kind of interdisciplinary discrimination. Thus, while archaeological museums are neglected, there can be an inflation of ethnographic museums where the traditional and folkloric practices and utensils of the daily life of a forever lost local past are displayed.

Ideological repression and academic mediocrity can distort the scientific quality of archaeological rhetoric in general.

Archaeological sites are in constant danger of being plundered by treasure hunters and irresponsible archaeologists. The tourism industry, the related entertainment industry, or, as Robert Hewison (1987) defines it, the heritage industry (as cited in Shanks, 2012, p. 22) could organize excessive visitor flows day and night to make more money, endangering the nature, safety, and security of archaeological sites.

Archaeological research is not only about the discovery of traces of ancient civilizations, but also about excavation, study, and systematic and institutional conservation; sometimes archaeological research, even official, could cause archaeological disasters due to pseudo-scientific and frenetic excavation policies or restoration works carried out in cheap social housing construction standards.

In the archaeological context, the humanistic mentality is in an endless struggle with primitive, iconoclastic, nihilistic, or utilitarian mentalities, depending on the situation. However, archaeological research is a process of self-existential discovery that every archaeologist experiences at every excavation site, in every archaeological report and text, in every restoration setting, and in every museum environment.

The origins of modern archaeology can be traced back to Renaissance Rome. According to Burckhardt (1974), "*Classical culture is the guide of the Renaissance*" (p. 274). For this reason, a great deal of importance began to be attached to the archaeological sites of Rome. In one of his letters, Raphael states that the ruins of classical works should be preserved because "*it is the memory of these ruins that testifies to the greatness and power of the divine spirit of antiquity, which today ignites the souls of men capable of great deeds*" (as cited in Burckhardt, 1974, p. 288).

Antiquarian activities and historical studies in Classical Greece and Classical Rome are the basis of the science of archaeology. Archaeology was first defined by Plato. According to Momigliano (1950): "*From a famous passage in Plato's Hippias Major (285 d), we learn that the genealogies of heroes and men, the traditions on the foundations of cities, and the lists of eponymous magistrates of a city were part of a science called "archaeology". The word "archaeology," as Norden observed long ago, is one that a sophist could easily have invented*" (p. 287). On the other hand, Eduard Norden (1913), in his book *Agnostos Theos*, points out the extraordinary intellectual capacity of the Sophists and the works of Hippias on the history of the oldest state organizations (pp. 367-373).

In Plato's dialogue *Hippias Major*, Hippias answers Socrates' question as follows.

"Socrates*: But what is it then that they are pleased to hear from you and that they praise you for? Tell me yourself, since I'm not finding it out.*
Hippias.: What pleases them most, Socrates, is to hear about the generations of heroes and of human beings and the founding of cities, how in ancient times they were settled, and, in sum, the entire account of ancient things. Consequently, because of them, I have been compelled to learn completely and to practice thoroughly all of these sorts of things" (Plato, 1987, 285 d-e; p. 313).

The sophist Hippias represents the archaeological mind and sensibilty as an antiquarian, historian, mathematician, polymath, rhetorician, and master of mnemonics; these qualities of Hippias are articulated together to form a map representing archaeology (Figure 1).

Figure 1: Hippias Major and a map of the Archaeological mind. © S. Atay, 2024.
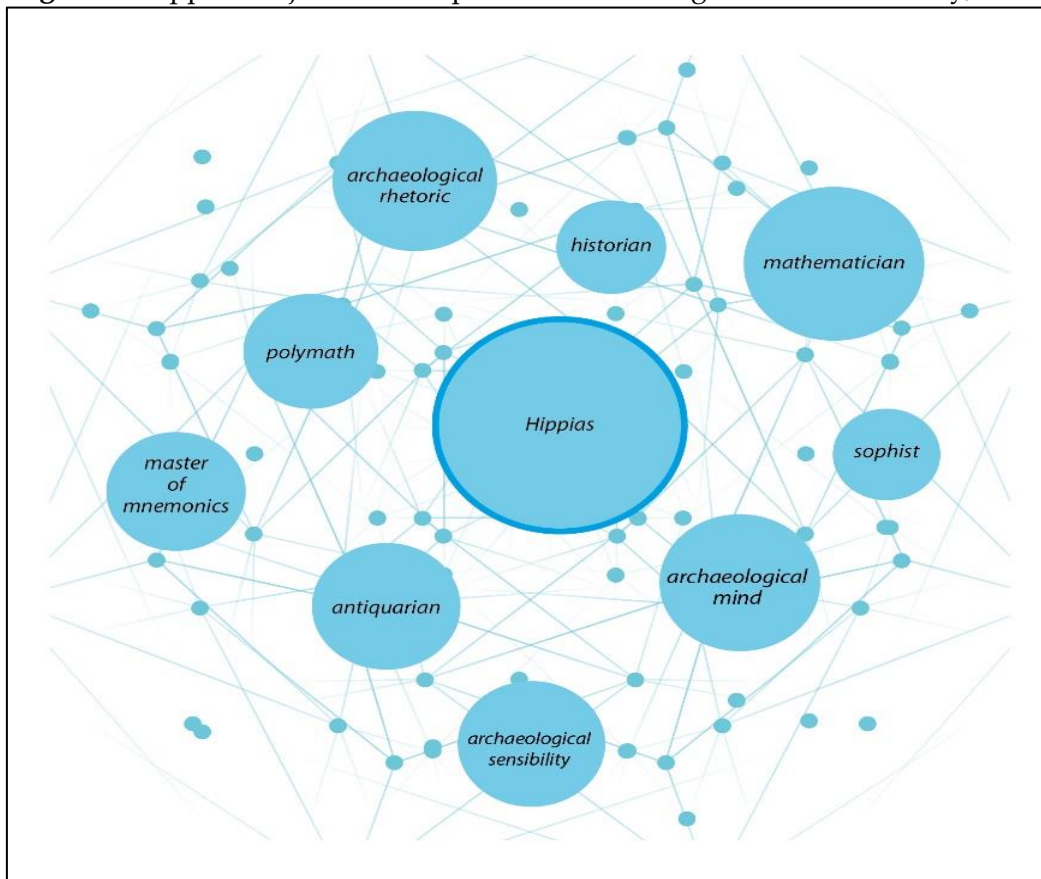
Archeology is a rhetorical environment. According to Shanks & Tilley (1992): "*The traces of the past which we find in the present 'belong' to time other than the present. The problem is how to relate to this otherness*" (p. 9), and "*In its dependence on texts, archaeology reveals its rhetorical nature…Without a persuasive, expressive purpose, archaeology as textual production would have no practical dimension*" (p. 17).

Archaeological rhetoric extends from its classical origins to the methods, excavation policies, and scientific texts of archaeologists, to the design of archaeological museums, both

indoor and outdoor, and to restoration policies over time. Archaeological rhetoric is a complex discourse that takes shape between the powers of Clio and the strategies of Mnemosyne (Figure 2).

Figure 2: Allegory of Three Graces as Mnemosyne · Archaeology · Clio. © S. Atay & M.Y. Sezer, 2024

The prerequisite for archaeological rhetoric is contemplation, and in this process, the archaeological mind and the romantic soul intertwine, and through the contemplative spectacle, the ruins in question become metaphors that provide the vision to critique "*the present*."

In this context, the introductory chapter "Invocation" of Constantin-François de Chassebœuf, Count de Volney's (1757-1820) book *The Ruins, or Meditations on the Revolutions of Empires*, is an exceptional rhetorical example. Volney's *Ruins* was published in 1791 and partially translated into English by Thomas Jefferson in 1796 ("New Translation of Volney's Ruins", n. d.).

Ruins is a kind of travelogue based on the author's travels and observations in Syria, Lebanon, and Egypt in 1784. However, the content of the book is not limited to the Middle East and the Ottoman Empire but covers global cultural geographies. Accordingly, history and political paradigms change, but classical values remain, and nature always makes the final decision. Meanwhile, Volney traces mythologies within belief systems in an almost Eliadean style. The text is a brilliant panorama of rich cultural, theological, and historical data and a

universal call for a free future. Volney presents a polyphonic picture of the human condition, described by the laïque mind, free thought, free conscience, and free wisdom.

The Ruins also has a fantastic quality. In his travels, Volney is accompanied by Genius (the fairy of Liberty), such as Sophia of Vladimir Sergeyevich Solovyov.

"Invocation" (Paris translation) begins as follows:

"Hail solitary ruins, holy sepulchers, and silent walls! You I invoke; to you, I address my prayer. While your aspect averts, with secret terror, the vulgar regard, it excites in my heart the charm of delicious sentiments—sublime contemplations. What useful lessons, what affecting and profound reflections you suggest to him who knows how to consult you!
Within your pale, in solitary adoration of Liberty, I saw her Genius arise from the mansions of the dead; not such as she is painted by the impassioned multitude, armed with fire and sword, but under the august aspect of Justice, poising in her hand the sacred balance wherein are weighed the actions of men at the gates of eternity!" (Volney, 1840, p. 11).

The 19th century is one of the turning points in cultural history. In addition to modern archaeology, new branches of social sciences such as sociology, anthropology, and psychology began to develop, photography was invented, and all kinds of cultural activities were defined by rational scientific criteria, technology, and mass media. The 19th century was a century of geographical discoveries and scientific inventions like the Renaissance. Therefore, the paths of archaeology and photography often intersect in many parts of the world.

Topological thinking determines the path of both the archaeologist and the photographer doing archaeological photography. The archaeologist is a scientist, but the photographer has always had artistic creativity. The archaeologist works according to scientific methods and theories, but the photographer has somewhat more freedom. The archaeologist is the protagonist of archaeology, and the photographer is the protagonist of archaeological metaphors.

3. Rhetoric of Archaeological Photography

Joseph Nicéphore Niépce (1765- 1833) took the first photograph in 1827. Niépce was an engineer and inventor. Niépce described his invention as Héliographie (heliography). This first photograph, entitled "Le Point de Vue du Gras" (View from the Window at Le Gras), is a landscape taken from the window of Niépce's laboratory (Newhall, 1984, p. 15). It is currently preserved in the Gernsheim Collection at the University of Texas at Austin, United States.

In 1829, Niépce signed an agreement with Louis Jacques Mandé Daguerre (1787-1851), the painter and inventor of the diorama (Newhall, 1984, p. 18). Daguerre then invented another new photographic process in 1838, based on Niépce's Héliographie, which he called the Daguerréotype (Daniel, 2004).

Shortly thereafter, François Arago (1786-1853) recognized the extraordinary potential of the daguerréotype and presented a detailed report on the technical features and functions of Daguerre's invention to the Chamber of Deputies on July 3, 1839, and to the French Academy of Sciences on August 19, 1839. In this report, Arago stated that photography could at least provide

images of many works that had been destroyed by greed and vandalism. The section on archaeological photography reads as follows:

> *"To copy the millions and millions of hieroglyphs that cover, even externally, the great monuments of Thèbes, Memphis, Karnak, etc., would take twenty years and legions of designers. With the daguerreotype, a single man could do this immense work.*
> *Equip the Egyptian Institute with two or three of M. Daguerre, and on some of the large plates of the famous work, the fruit of our immortal expedition, vast areas of real hieroglyphs will replace fictitious or purely conventional hieroglyphs; and the drawings will everywhere surpass in fidelity, in local color, the works of the most skillful painters; and the photographic images, subject in their formation to the rules of geometry, will make it possible, with the aid of a small number of data, to trace the exact dimensions of the highest and most inaccessible parts of buildings."* (Arago, 1839, pp. 27-31)

The age of photography began, and archaeological photography was one of the first categories to develop; Noël Marie Paymal Lerebours (1807-1873) organized a daguerreotype project entitled Excursions Daguerriennes for album publishing and tourist sales in Paris between 1840 and 1844 as an important historical beginning. The world began to be systematically documented. One of the aims of this project was the rediscovery of the archaeological world, and archaeological ruins became great subjects and sources of inspiration for photography. The rhetoric of archaeological photography appears throughout the photographs at the denotative and connotative levels.

The photographic image has its rhetoric. According to Barthes (1977), the image is structured as a semiological system based on simple syntagmatic denotative discourse and connotative condensation. However, the rhetoric of the image derives from the variable connotations or signifiers of connotation (p. 51). Moreover, archaeological icon-sign photographs could be transformed into index signs or symbol signs in variable cultural and intertextual representational contexts.

Archaeological photography is a genre of photography, but it has different characteristics depending on the purpose and context of the application. Archaeological themes, archaeological photographic methods, and related photographic language features are developed in many different environments, such as photojournalistic photo essays, conceptual cityscape projects, mnemonic topography comparisons between past and present, photographic autobiographical identity discussions, metaphorical history discussions, photographic storytelling projects, formalistic surface and strata abstractions, and neo-avant-garde form research.

Archaeological photography is an archaeological research procedure and systematic documentation method; an act of providing historical evidence and mnemonic records; a photojournalistic discourse within archaeological news, information, and related research and discoveries; a humanistic performance to create archaeological metaphors; a conceptual art and conceptual photography strategy within postmodern art; an immersive art data source within the design of cyber-museology.

Furthermore, archaeology creates a theoretical critical perspective that is a work of the archaeological imagination. Shanks (2012), using Anselm Kiefer as an example, determines the archaeological imagination as follows:

"To recreate the world behind the ruin in the land, to reanimate the people behind the sherd of antique pottery, a fragment of the past: this is the work of the archaeological imagination, a creative impulse, and faculty at the heart of archaeology, but also embedded in many cultural dispositions, discourses, and institutions commonly associated with modernity." (p. 25)

Surface and strata are two main concepts that define the archaeological imagination, and in the Deleuzian way, the time of the strata is Kronos, and the time of the surface is Aion. According to Deleuze (1990), there are two ways of reading time: "*On one hand, the always limited present, which measures the action of bodies as causes and the state of their mixtures in depth (Chronos); on the other, the essentially unlimited past and future, which gather incorporeal events, at the surface, as effects (Aion)*" (p. 61).

In addition, the moment is the main concept that defines photography. In this context: "*the present as a time of depth and subversion and as a time of actualization*" are two modes of the present of Chronos and between these two there is the present of Aion, "*it is present without thickness, the present of the actor, the dancer or the mime-the pure perverse "moment"*" (Deleuze, 1990, p.168), (Figure 3).

Figure 3: The present models of Gilles Deleuze (1990, p.168) © S. Atay, 2024.
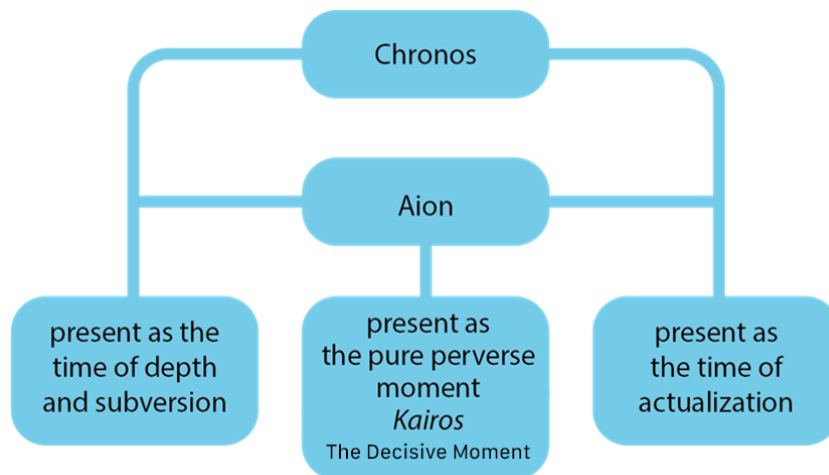
Could we add the photographer to Deleuze's list of artists at this point, or is this a "*pure perverse moment*" Kairos? The logic of photography is instant, and The Decisive Moment is the basic principle of perfectionist photojournalists such as Henri Cartier-Bresson, Ara Güler, or Josef Koudelka. The shutter of the photographic apparatus——analog or digital——has a similar logic and functionality to the scales of Kairos balanced on a razor.

The definition of The Decisive Moment belongs to Henri Cartier-Bresson (1952): "*To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression*" (p.4).

Ara Güler or Josef Koudelka's archaeological photos naturally are icon signs, but they can become symbol signs within their archaeological rhetoric according to variable contexts. Chronos determines the timing of Ara Güler's or Josef Koudelka's archaeological discoveries and rediscoveries, but the archaeological rhetoric that emerges in their photographs represents Aion.

4. Ara Güler

Ara Güler (1918-1928) was a photojournalist famous for his archaeological discoveries. He was the "Master of Leica" and a member of the Magnum agency. For many years, he worked as a photojournalist in the Middle East for magazines such as *Time-Life*, *Paris Match*, and *Der Stern*. He created pantheons by taking portraits of many famous artists, writers, scientists, and intellectuals who represented 20th-century culture in the world and Turkey.

He is a master of The Decisive Moment and ultimately a perfectionist, but sometimes, he also shows a non-perfectionist virtuosity - poetic realism - depending on the aura of the person or environment he photographs. His works on the cultural geographies of Istanbul and Anatolia are cult testimonies to the Zeitgeist.

Ara Güler has an extraordinary "*archaeological rhetoric.*" As a photojournalist, he discovered the monuments of the Kingdom of Commagene on Mount Nemrut (1958), the ancient city of Aphrodisias in Aydın-Geyre (1958), and Noah's Ark on Mount Ararat (1959).

Photos of Mount Nemrut and Mount Ararat are of mountain views. In the history of photography, photographing the mountains is an important act of discovery within topography and photography techniques. Ara Güler took his place in the history of photography by photographing Mount Nemrut in 1958 and Mount Ararat in 1959, like Auguste-Rosalie Bisson, who managed to photograph Mont Blanc in 1861 with alpinists climbing to the top, Carleton Eugene Watkins, who documented Yosemite in 1861, Samuel Bourne, who photographed Manirung Pass in the Himalayas in 1866, and William Henry Jackson, who photographed Yellowstone in 1870, or Ansel Adams, who photographed the Sierra Nevada in the 1930s.

Ara Güler describes his discovery of Aphrodisias as follows:

"*The year was 1958. I went to see the governor in Aydın. "There is a dam that Adnan Menderes (Prime Minister) is going to open. Send me there, I will take pictures at the opening, I said. The driver said, "I know a shortcut, let's go from there." We lost the road when we took a shortcut. When I lost my way, wherever I went, I always hit these big rocks. The sun was going down and it was pitch black.*
We go, we go, and we come to the same rocks again. We are lost!
I saw that there was a light. A cafe. We entered the cafe; the men were playing games. Inside was an oil lamp. After a while, my eyes got used to the light and I noticed that there was no table in the cafe. They had turned the capitals of the columns into tables and were playing dominoes.
History and the present live side by side. I have never seen such a strange place in my life. Ruin is what you call ruin. But this is not like that, this is completely different. This is a city that lives in history...

I saw faces looking at me from between the stones. The name of the interview immediately came to my mind, Aphrodisias Scream." (as cited in Ertuğrul, 2015, p.1).

After this discovery, Ara Güler sent his photographs of Aphrodisias to *Architectural Review* and *Horizon* magazines (Tavlaş, 2009, p.99). Thus, Aphrodisias became known all over the world; Prof. Dr. Kenan T. Erim came to Aphrodisias, and excavations began in 1961. Ara Güler discovered the chronological depth and subversion of Aphrodisias, then he actualized Aphrodisias with his photojournalistic performance and gave back to the city the eternal present mode of Aion.

Ara Güler (2018) describes his discovery of Noah's Ark on Mt. Ararat this way:

"I was working at Hayat magazine at that time. The helicopter had not yet been invented. I toured the region many times in a military plane and took these pictures. I managed to photograph Noah's Ark under very difficult conditions. When this photo was published in Time Magazine, the eyes of the whole world turned to the Ağrı region" (p.1).

The photo of Noah's Ark on Mount Ararat is a surface view that represents Aion, not just Chronos.

Ara Güler saved Noah's Ark, the kingdom of Commagene, and the city of Aphrodisias with his photographs. This is a mythological epic entitled *Fotografia potentia est* [Photography is power].

Ara Güler answered the question "What is your greatest success?" this way: "*There are three discoveries in my life. The discovery of the ancient city of Aphrodisias, the discovery of the traces of Noah's Ark on Mount Ararat, and the discovery of Mount Nemrut. The Ministry of Tourism should erect my statue*" (as cited in Aktuğ, 2018).

5. Josef Koudelka

Josef Koudelka carried out his archaeological photography project Ruins between 1991 and 2019 in archaeological sites of the classical Greek and Roman civilizations around the Mediterranean region, working with a panoramic format camera and using black-and-white film material. These areas cover a total of 21 countries, from Turkey to Algeria, from Spain to Jordan, from Italy to Lebanon. The project's photographs have been exhibited at various international festivals and museums and were published as an album in 2020.

Josef Koudelka (1938) is a Magnum photographer best known for his work entitled *Prague Spring* (1968) and *Gypsies* (1962-1971).

Throughout his photojournalistic career, Koudelka worked extensively with the panoramic format camera, and horizontal or vertical panoramic vision became a primary component of his style. Some of the projects Koudelka has worked on with the panoramic format camera include the DATAR project (1984-1989) documenting the urban and rural topography of France; the ruins of Beirut after the Lebanese Civil War (1991); the environmental disaster caused by coal mines in the Black Triangle region between Bohemia, Silesia, and Saxony (1992-1993); the film set for Theo Angelopoulos' *Ulysses' Gaze* (1994).

The time of Koudelka's landscapes is neither the simply present time of documentary photography, nor the suspended time of war photography's aftermath testimony, nor a retro to the research of historical truth, nor a photojournalistic time of actuality; the time of these photographs is Aion's present, and they have a Warburgian *Pathosformel* potential in the context of nostalgia of Classical Age. According to Flüsser (2006): "*the traditional distinction between realism and idealism is overturned in the case of photography: It is not the world out there that is real, nor is the concept within the camera's program - only the photograph is real*" (Flüsser, 2006, p. 37).

Koudelka makes the following statement about *Ruins*:

"*The Greeks and Romans were the greatest landscape architects in history, so for me, landscape photography illustrates this wonderful science of space, light, and form. I have found that this is now the most precious thing to me: the marriage of beauty and time.*" (as cited in Latarjet, 2020, p. 12)

The humanist soul invites us to contemplate the Golden Age in the ruins.

The photographs in the *Ruins* project are panoramic, black and white, sharply contrasted, and sublime. In these archaeological landscapes, interpreted horizontally or vertically, the composition is tangibly focused, often shifting from perspective depth to surface flatness, from general view to detail, until the landscape becomes a surface or a fragment. This aesthetic strategy goes back to the history of photography in the 19th century, although it is not panoramic. In 1854, Auguste Salzmann (1824-1872) documented archaeological sites such as the Valley of Jehoshaphat, the Church of the Holy Sepulchre, the Tomb of the Judges, and the Herodian Gate in Jerusalem, and these photographs were published as an album in 1856. Salzmann has developed a unique style for this project. He focuses on the surface beyond the usual archaeological landscape approach. "*His results document the city in structured layers that get peeled away like nesting dolls, each image leading further down toward the tactile surfaces, and several of his views reduce the walls to surprisingly minimalist planes in light and dark*" (Knoblauch, 2016, p.2). In addition, Krauss (1982) explains that Salzmann represented a modernist aesthetic associated with Impressionist landscape variations, and defines the photographer's style as follows, using the example of his 1854 photograph of Jerusalem, The Temple Wall, West Side dated 1854: "*The Salzmann, in its fanatical recording of the texture of stone on a wall that fills the frame with a nearly uniform tonal continuum, assimilates its depiction of empirical detail to a representation of the pictorial infrastructure*" (p. 313).

In Koudelka's panoramic projects, including *Ruins*, the environment is generally deserted, perhaps a figure or two in the middle of the ruins of Beirut, a shadow or two at archaeological sites. There is no one. This choice reminds us, from a distance, of the desolation of Eugène Atget's Paris. The archaeological environments of Koudelka's ruins are human-free and, therefore, liberated zones. Koudelka has quietly but demiurgically appropriated all these ruins of the Mediterranean and the Aegean.

The sun and shadow gradually intensify, and darkness appears in the images of *Ruins.* The grandeur of ancient Greece and Rome, which we have rediscovered and admired thanks to Koudelka, had become a ruin in reality. However, Koudelka magnificently documented the traces left by these civilizations and initiated a new process of immortality - pax fotografica - but

time continues to flow irreversibly, like a river: "*Sad Acheron of sorrow, black and deep*" (Milton, 1920, Book II, 578).

6. Epilogue

Foucault (2011) in his book *Archaeology of Knowledge* emphasizes that archaeology reveals the profile of historical epochs. Each epoch is a unique period of expression with articulated paradigms and practices (p. 174). Archaeology, thus, becomes a special category of consciousness and a method of critique.

So, what should we do? What should we do to preserve the archaeological imagination and classical values against nihilism, vandalism, and mediocrity?

According to the Heideggerian indication of Tatlı (2024): "*When we say that time is passing and this worries us, it comes from how we perceive the succession in the passing moment with before-and-after changes... Meaning is mortal, meaning is entropic like everything else*" (p. 18). Semantic entropy is a contemporary paradigm like post-truth or posthumanism. However, entropy is still a process, and the classic is immortal. Therefore, the rhetoric of archaeological photography represented by Ara Güler or Josef Koudelka is a response to the entropy of meaning.

After all, as Henri Cartier−Bresson (1952) pointed out:

"I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us, which can mold us, but which can also be affected by us. A balance must be established between these two worlds — the one inside us and the one outside us." (p.13)

Conflict of Interest Statement
The author declares no conflicts of interest.

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