the unique shifts of the modern metropolis.

Through conceptual street photography, or perhaps road vehicular photography, a strategy developed to record depictions of the city. In 1969 Conceptual photography was indifferent, sequential, deskill and without a decisive moment. *The Street Scan and Car Rides* photo and video work recorded the actual situation of moving through the city in the car. This approach prepared me to consider that things are not what they appear to be. Pictures had thought provoking intentions even though many photos were made spontaneously. The final snapshots and enlargements were meant to be shared for public and gallery viewing. They had no art market value due to a lack of aesthetic categorization. The value was in the intellectual speculations that registered in the pictures. The car generated snap shots through the windshield was the extension of the lens. The road side views were urban drive by pictures as propositions of a city in a state of flux, an early location scouting of unremarkable to abject urban open spaces.

Later the photographs in Instant *Photo Information* and the *Sites and Place Names* pictures continued the serialized photographic approach but did not limit the artistic autonomy or photographic approaches to my work.

By the 1980's wide angle to panorama camera formats pictured spectacles of erasures and massive removals of the city. After Expo 86 the photo speculations and documentary interests of the city became the speculation of a topos for market real estate and urban densification.

*The False Creek Scans of 1983-4 from Terminal Avenue* were no longer mobile car views. The use of the 35mm panorama camera format introduced a new attitude, and serialized photographic studies of False Creek. Rather than a conceptual indifference, this approach required an aesthetic cognizance to show the expressive relationships between photographic representation and the experience of urban space. Any one of the sequential exposures could be a standalone picture. One of the photos was enlarged and printed in sepia tone to charge the picture as if it were an historical *terra nullius* topography of place. How to evaluate, determine and represent the changing subject matter of the city involved varied photographic methodologies.

The small panorama series of pre-Expo 86 have the appearance of the Land Art genre, with a dramatic absence of the detailing and localizing of place. The serialized repetitive shots show an infinite picturing of low opticality as in a monochrome. These emptied muddy urban spaces appear as a site predestination, where the beginning of the shoot appears as it ended; a charged photo sequence of removals with the city and mountains in the back ground. The wide-angle lens of the panorama camera affords a spectacle of a sublime alienation to the social fabric of the city.
By the late 1980’s the panorama pictures included urban archaeological interests. With *Sites and Place Names Athens, Saskatoon and Vancouver* the photographs functioned within the parameters of art mediated with text and specific installation requirements to communicate revelations and disclosures of important social and historical moments within the contemplative qualities of art.

C DIKEAKOS 2015