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James D. Campbell

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Citer ce compte rendu
Scott Chandler’s recent work opens a window on a place and a time unknown to us. With an “under-the-radar” documentary ethic and his cumbersome camera equipment, he travelled to the Brazilian Amazon to photograph eloquent ruins hidden for generations from the outside world.

Like the protagonist of J. G. Ballard’s post-apocalyptic novel The Crystal World – Edward Sanders, an English physician – Chandler, a Montreal-based photographer, has a rare sense of purpose and an innate ability to home in on the odd and wayward. Whereas Ballard’s protagonist is seeking a fictional leprosy treatment facility in the jungle as the very jungle is crystallizing around him, Chandler is seeking out Fordlândia, a defunct but real community that has met with contagion and its own demise. The radii marked out by these respective journeys are perpendicular and bear eerie thematic parallels.

Some discussion of the historical Fordlândia is in order before we plunge into the jungle. In 1928, the Ford Motor Company established, in a defining act of imperialist zeal, the town of Fordlândia in the heart of the Brazilian Amazon. For the company, the site was to function as workers’ community, a rubber plantation to supply cultivated rubber for the automobile-manufacturing operations at Ford headquarters in the United States. For American industrialist Henry Ford, it also represented an “ideal” (idealized) community based on his own childhood memories of small-town America (think, suburban Detroit).

Ford had negotiated an agreement with the Brazilian government granting his satellite company huge tracts of land on the banks of the Rio Tapajós near the city of Santarém, Brazil, in exchange for a 9 percent interest in the profits generated. Factories and plantation fields, schools, a movie theatre, a hospital, a cemetery, and even a golf course were soon up and running. Roads were paved with asphalt brought over from stateside, electricity was generated from a hydroelectric power plant, and red fire hydrants were imported from Detroit. American managers were brought in to supervise the indigenous plantation workers, who were force-fed American food, etiquette, and, on weekends, the English language. No drinking was allowed. Both smoking and extramarital affairs were forbidden by Fordlandia law.

Paradise American-style had a short shelf life in the jungle. Imported automotive engineers were decidedly incompetent at growing rubber trees, and the Brazilians soon violently bit the American hand that brought in to supervise the indigenous plantation workers, who were force-fed American food, etiquette, and, on weekends, the English language. No drinking was allowed. Both smoking and extramarital affairs were forbidden by Fordlandia law.

We don’t know what happened to Chandler as he made his perilous journey inward, and we don’t have to. We do know that he brought along Ballard’s thousand-page short-story collection to “get in the mood.” We can hope that he brought some overproof bourbon as well. In any case, he delivers the goods with rare élan and panache. In images that speak intimately and desolation. A winding-down of the temporal, a widespread sense of ruination and waste – sundered ideals and broken dreams. Dystopia.

Ford, like B. F. Skinner in Walden Two, thought that he could perfect society by building a planned utopian community – this one with model factories, and with pristine houses and well-watered lawns to go with them – and Chandler shed an unsparing light on his hubris and naiveté. What a fool he was. But, as Chandler’s photographs illustrate, within the hostile jungles of Brazil, his defeat and humiliation were as obvious decades later as a radiation imprint on a blank wall. Fordlândia also offers, by extension, a rueful elegy on a dying, and perhaps dead, America.

Chandler establishes a threshold. He then invites us to share it with him as voyeurs empowered to discover the truth. Always at a certain remove, but never estranged from the truth of what we are seeing, we witness the resonant artefacts that he offers up as first-level perceptual information. He invites us to stand on the threshold of these images alongside him, and to witness the evolving imprint of time and taste the ethics of memory. These views shine with integrity, speak reams about the “American way,” and are unassailable in their formal verities, radiant in their truth-telling, and, above all, quietly ferocious in their critique.

James D. Campbell is a writer on art and independent curator based in Montreal. The author of over one hundred books and catalogues on contemporary art and artists, he contributes frequently to visual arts publications across Canada and abroad.