
About the Cover



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I took this picture while standing in the middle of El Mirage Dry Lakebed in San Bernardino County, California. It's a photograph of a mirage and a 'dust devil,' a temporary whirlwind that appeared above the mirage just as I set up my camera. Ghost on ghost. It was no accident that I was standing in that dry, ultra-flat basin. My fascination with mirages has sent me chasing them in both near- and far-flung places: the Crocker Land expedition archive at the American Museum of Natural History, Rub' al Khali (the Empty Quarter) in the United Arab Emirates and Wendover, Utah, for a monthlong, refractive experience at *The Center for Land Use Interpretation*.

Mirages are not photogenic. Mirages are live, image-generating machines. Mirages have the body of the earth, the air, and the sun. To look at one is to



bounce backwards on the moon. Mirages are supra-photographic. A photograph of a mirage has both high and low indexical qualities. Mirages stockpile Bitcoins. Mirages are Con Air. Mirages are the most beautiful nowhere. Mirages are 4D queens. And the opposite of touch screens. A photograph of a mirage drains the life right out of it. Mirages are the terminal lagoon. Mirages are the dreamers in the drowned world.

About the Author

Marget Long's art practice focuses on the physical experience and sensory politics of photographic technologies, now and in the past. In 2012, she published *Flash + Cube (1965–1975)*, which traces the connections between light, war, history and photography through a forgotten piece of technology, the Sylvania flashcube. She lectures frequently on photography, new media and visual culture. Her work has been screened and exhibited at venues including Anthology Film Archives, The Art Institute of Chicago, The Brooklyn Museum, British Film Institute, Exit Art, Kunsthaus Bregenz and the Reanimation Library in Brooklyn. To see more of her projects, please visit her website (www.margetlong.com).

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