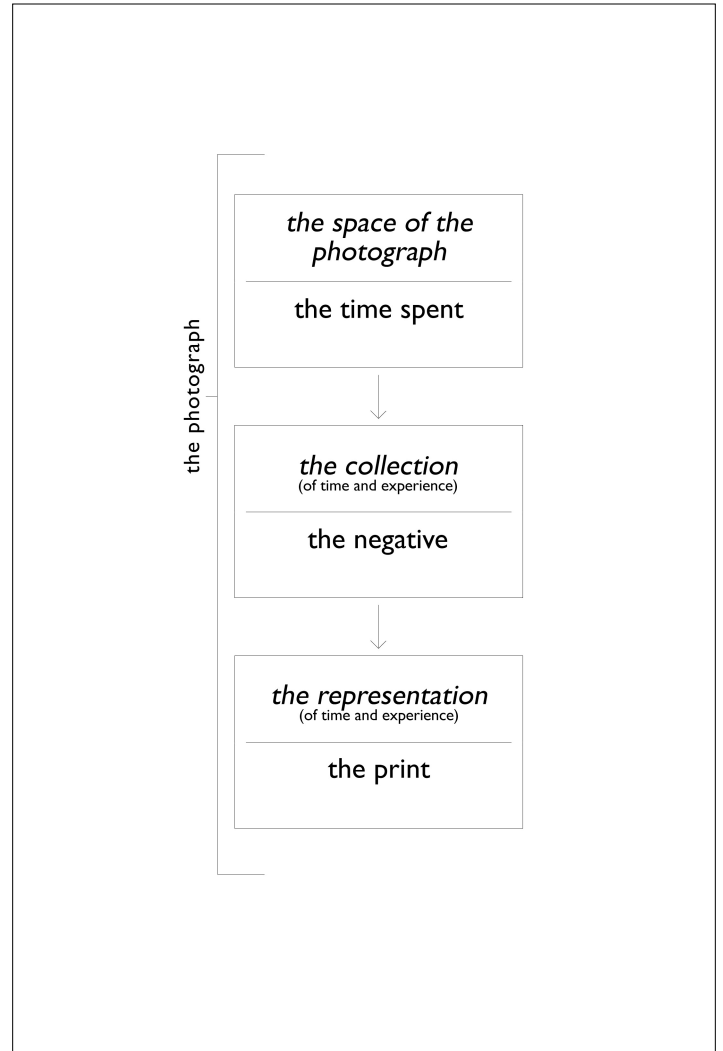
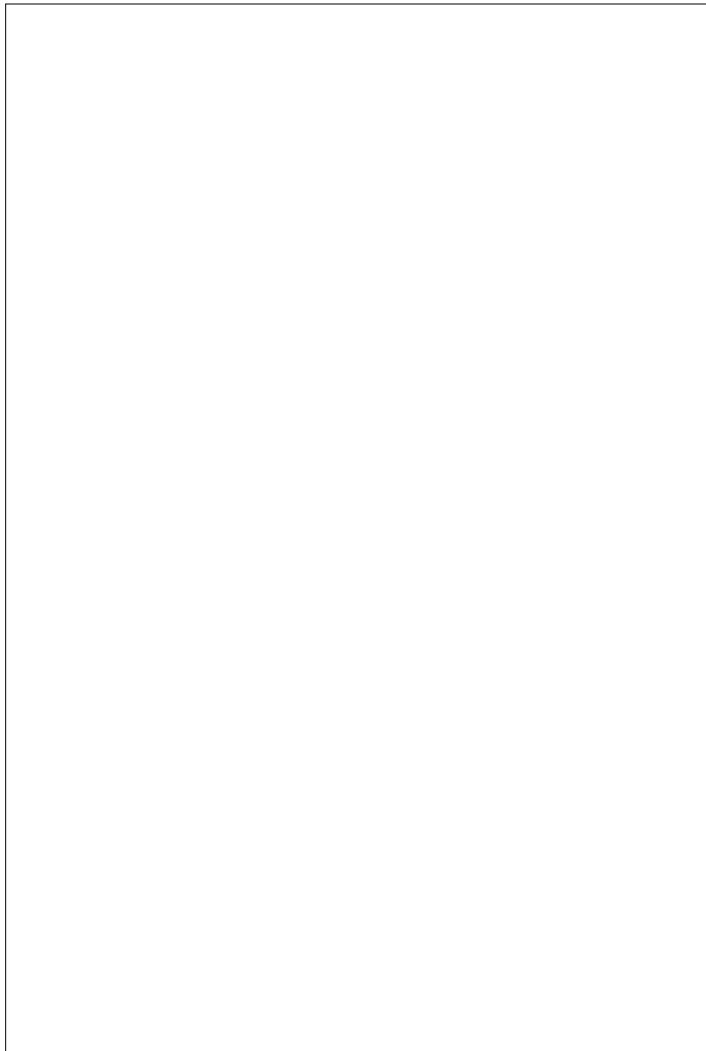


PLEASE DO NOT CITE OR CIRCULATE WITHOUT ARTIST'S PERMISSION – UNDER REVIEW

See Also

Greg J. Hayes

It may be a mistake to call it idle; idle is synonymous with unused and inactive, even lazy. But there are associations with stillness and rest that are appropriate. To make photographs in and of idle time is to claim that that time is significant in its idleness, but also to erase its distinction as such.



I.

...a photographic method that prioritizes time recording over space/object depicting. A photograph not only records time in a unique way, but collects and contains time and all *its* contents – all those things that occur in view of the lens during a camera-operated exposure of a piece of film.

II.

...a practice based on the idea that art making is a way of thinking, not simply the result or manifestation of ideas. The process is a space for contemplation outside of and in addition to the thoughts necessary to completion. Therefore, a photograph – if it is an example of art – is not the thing on the wall, or in the book, or in the newspaper, or on the web, or your phone, your desk, your fridge. It starts at the point of exposure (sometimes earlier) and is everything in the creative process (sometimes more), from the beginning of an exposure through to its representational existence on the wall, or in the book, or in the newspaper, or on the web, or your phone, your desk, your fridge.

Right now¹, a the photograph includes the use of film, a camera, paper, etc.² It begins with *the space of the photograph*, which includes not only the photographic collection of time and its contents during the exposure, but also the elements that surround the making of the picture – in and outside the frame – which include specifics like the time of day, and the camera's (and thus the operator's) location inside or outdoors, as well as thoughts and activities of whoever is present. The *space of the photograph* is equivalent to *time spent*, and constitutes the first of three distinct sections that combine to make the photograph. The second section is *the collection* (of time and experience), which comes by way of the camera in the *space of the photograph*, is contained by the film, and endures on its surface in the form of a *negative*. The *negative* is the site of collection as well as a transition point. The third section is *the representation* (of time and experience) in the form of a photographic *print*. In this (second) exposure process, a *print* could be made by paying attention to a recollection of *time spent*, or it could be made strictly from the quality of the time and experience as collected on the *negative*.³ The

¹ for this

² time, light, space, me, and time

³ or by counting the number of dogs that walked by during the exposure

(un)certainty of a photograph demands both (at least), as long as their pairing represents the time and experience of a particular photograph, and points to⁴ the possibility of other options.

III.

...a the photograph is any of these (or others like these).

⁴ recognizes/is

Having coffee happens – today it happened with the newspaper on the front porch. With Jess. We're busy, but it's sunny and I leave tomorrow. I carried the tripod – camera attached – through all three front doors and set it up against the front railing. I wanted to make a photo of the time we were spending talking and looking across the street at the haphazard arrangement of wires and half a power pole.

I think the other pole broke in the winter. I haven't been here since then. We were just talking about how trees growing out of sidewalks remind us of home. They seem stable and precarious at the same time. I focused on the power pole(s), closed down the aperture, loaded the film and opened the shutter. We drank coffee (and orange juice) and came up with better ways to transfer the neighborhood's wires from one pole to the other.

Hancock is a convenient through street (on foot) from Highland to the T, so we watched the traffic go by – riders on bikes, babies in strollers, occasional turns onto Windsor. I wondered aloud about fences.

We refilled and then finished our coffees. I released the shutter, covered the film, and packed up the camera. I closed the tripod and taped the top of the film holder so I could stuff it in my bag without pulling the dark slide. We went inside to keep working.

*the space of the
photograph*

the time spent

It is the necessary beginning, determined on most occasions individually and including the practical and mechanical operations of the camera⁵ as well as the experiences of time in a place: parking in the waiting lot, getting out of the car, sipping on a coffee, the clouds moving behind the building and appearing on the other side, the cloud, the building, the building's paint, the mural, the parking lot, the sounds of airplanes, Delta, the meadow, the runway, the coffee cooling down, the sign that says 'cell phone,' the car, the two cars that drive in and drive out, the van in the adjacent parking lot, the empty parking spot next to the van, the silver Honda that arrives and parks in the spot next to the van, the new space between them, the shadows they create, the mountains, the fog, the anticipation, the wind, a bush, a fence, a cell phone, a signpost, a beep, headlights, afternoon, evening, and so on.

It is now, in the space of the photograph, that time and experience are collected, the camera their agent.

⁵ Including, but not limited to setting up tripod, removing camera from case, attaching plate to camera bottom, affixing camera to tripod head, opening camera, straightening front and back standards, unwrapping lens and board, removing back lens cap, inserting lens, removing front lens cap, opening to widest aperture, finding plastic loupe, uncovering ground glass, getting under the towel, focusing, focusing, adjusting front and back standards, tightening all locks, setting shutter speed to B, closing aperture, cocking shutter, inserting film holder, removing tape from top of film holder, checking aperture, focusing, removing front dark slide from film holder, depressing cable release, tightening cable release lock, releasing cable release lock, inserting dark slide, putting tape back on film holder, and so on.*

I

I⁶

⁶ subtlety

the collection
(of time and experience)

the negative

A piece of film collects the time and experience of the space of the photograph. It becomes a negative after a chemical fixing process that preserves the negative and thus preserves the time and experience it contains.

Understood: every photograph includes a time exposure. The properties of the medium require a film's exposure to light for the production of a picture. If film is exposed for *no time*, it is *unexposed* and therefore not yet part of a photograph. **Also understood: if film is exposed to light, all those things that emit or reflect light, and exist in the field of view of the camera's lens, affect the film;** they are, in a sense, collected. For example, if a bird flies through the frame and is visible at any point through the lens, it is necessarily part of the photograph regardless of its perceptibility in the print⁷. Likewise, because the negative is a collection of time, and because the contents of time include (non)physical elements like the sounds of cars and feelings of anticipation, a negative can be a collection of those things as well, though it is not required of a photograph.

The negative is a transitional site. It is the location where the photograph endures, the often-unseen center of the process.

⁷ the main argument against the necessary affect of a physical element in the frame is one of threshold – that an element, like the flying bird, must be present long enough or be “bright” enough to emit or reflect an amount of light that crosses a threshold of registration for the particular film in use. This argument fails because it relies on perceptibility as the indicator of affect, but ignores the additive nature of exposure. For example, an object may be imperceptible after a 30-second exposure but perceptible after 40 seconds, or better, after 31 seconds. The film needed more than thirty seconds to render the object, and if any of the first thirty seconds of exposure were eliminated, the object would again be imperceptible. Therefore, each and every portion of an exposure is affective.

the representation
(of time and experience)

the print

A print is not a photograph. Not by itself. Often understood as a photograph, a print is actually the final⁸ stage of a photograph, which includes the time spent and the collection before it.

A photograph can be and often is represented by more than one print, usually known as copies or parts of an edition. However, multiple prints from the same negative are not merely copies but actually the same photograph.⁹¹⁰ Further, each print of the same photograph need not¹¹ be printed the same way, which is to say that prints may¹² have varying colors and densities¹³, but still be the same photograph.

In the print, the Honda in the adjacent lot is simultaneously in motion and at rest.

The specifics of the time spent are neither recoverable nor necessary, their details less important than an awareness of their existence and their potential effects in the space of the photograph. The photograph, in this context and method, and represented by a print, is still a depiction; it is always and can only be a depiction, but it can never fully describe events in the world. It is always and only a thing that can't. By its design and its history and its growing up, it must do that which it can't do well – perpetually underachieving and achieving exactly to its potential. Used first as a recorder, a photograph's primary function is to describe the time spent looking at the world, instead of describing what the world looks like.

⁸ and optional

⁹ this includes prints of different sizes

¹⁰ every print is unique

¹¹ cannot

¹² will

¹³ among other things

*(un)certain items.¹⁴

Record, record, recording time,
exposure time, film exposure, piece of film,
negative,
lens, frame, field of view,
camera-operated exposure, paper exposure, second exposure,
time and experience, time spent, space of the photograph,
a photograph,
the collection, the negative,
the surface of the negative, the surface of the film, the surface of the
photo,
the representation,
depiction,
time recorder, space depicter,
the paper, sensitivity
creative process, chemical,
fixing process, agent,
aperture, shutter
film holder, dark slide
individual, edition, medium, perception, registration

More and more and less and less.

time
space
light
contradiction
incongruence
translation

awareness
awareness
awareness

¹⁴ definitions, keywords, key terms, a legend, a key, a glossary, a(nother) list

conscious(ness)

uncertainty
accumulation
collection
solitude
overlapping
venn diagrams misunderstandings
richness
subtlety
conciseness, consise, concision, concisity,
brevity

haiku
William Carlos Williams
lowercase letters
all uppercase letters
typeface
form
arrangement
order
spacing
palimpsest
states
trace
tread
unrecognizable time
unrecognizable space
staring
machines
metal
gears

Massachusetts Boston
 Connecticut Hartford
 Rhode Island Providence
 Vermont Montpelier
 New Hampshire
 Maine Augusta
 New York Albany
 New Jersey Newark, Princeton, Trenton
 Delaware Dover
 Pennsylvania Philadelphia
 Maryland Annapolis
 Virginia Richmond
 West Virginia Columbia
 North Carolina Raleigh
 South Carolina Charleston
 Georgia Atlanta
 Florida Tallahassee
 Alabama Montgomery
 Mississippi Jackson
 Louisiana Baton Rouge
 Arkansas Little Rock
 Tennessee Nashville
 Kentucky Frankfurt
 Ohio Columbus
 Indiana Indianapolis

Illinois Springfield

Michigan Detroit, Lansing
 Wisconsin Madison
 Minnesota Minneapolis, St. Paul
 North Dakota Bismarck
 South Dakota Pierre
 Montana Helena
 Idaho Boise
 Wyoming Cheyenne
 Washington Olympia
 Oregon Eugene, Portland
 California Sacramento
 Nevada Carson City
 Utah St. Lake City
 Arizona Phoenix
 New Mexico Santa Fe
 Denver Colorado
 Austin Texas
 Oklahoma City Oklahoma
 Lincoln Nebraska
 Topeka Kansas
 Jefferson City Missouri
 Des Moines Iowa
 Honolulu Hawaii
 Juneau Alaska¹⁵

¹⁵ as of January, 2010. *See also* sublety

Olympia
Oregon
Prefontaine
Ducks
Dukakis
Massachusetts
President
American
Bush
Tree
Farm
Animals
Wild
Things are
Books
Stories
Late nights
Campfires
Sleeping
Too late

running list
tally
rally
relay

tassel
tussle

subscript
superscript
footnotes
notations
parentheses
parts of speech
styles of writing
Elements of Style
Elements
Elements of style

IV.

...questions and gaps.¹⁶ An unexposed piece of film¹⁷ is not a photograph.¹⁸ It is an empty container. If a piece of film is exposed for *some time to no light*, is it an exposure? For example, can a photograph be made in a cave with no light? Even if the cave is far below ground and without clear passage to the surface, a photograph can be made because the film would be exposed for some time, the camera could be operated, and there is always potential for light. Does this make every photograph, in one sense, an experiment – a test for potential light?

The space of the photograph requires a camera, which means that a piece of film shown to light while held in one's hand is not a photograph, but a measurement of light over time. Because of film's sensitivity, however, it would be like measuring the volume of a lake with a pint glass, or perhaps like going apple-picking with a sandwich bag.

...a gap between what occurred and what one can perceive from the photographic record of that occurrence. A gap between past and present, between understandings of *here, now, there, then*.¹⁹ A gap between the experience of the space of the photograph and that of a second viewer, and of a viewer's life. Between memory and record, record and history, history and reality, reality and reality and the actual. A gap between what one is told and what one sees. [

] The camera imitates one's looking – sometimes staring, lingering.

What does it mean to have a lasting image of something you can't perceive? Or to know and accept that you are seeing it, even though you can't identify it? What can('t) be seen in a photograph?

¹⁶ in and around

¹⁷ "exposed for no time"

¹⁸ an 'exposure' assumes a camera operation

¹⁹ De Duve, Thierry. *Time Exposure and Snapshot: Photograph as Paradox*, *October*, Vol. 5, Summer (1978). Cambridge, MA: MIT Press, pp.113-125

