

# TIME

1. a dimension that enables two identical events occurring at the same point in space to be distinguished, measured by the interval between the events
2. a limited period during which an action, process, or condition exists or takes place



What about the tension between organic time (nature) and mechanical time (culture) and the Western ideological associations attached to each?

FELIX GONZALEZ TORRES, *Untitled, (lovers)*,  
1987-91

- Time is more baffling than space.
- It seems to flow past us or we appear to move through it, making its passage seem subjective and incomprehensible.
- Yet a camera can purposely stop time and spatially add the aspect of physical dimension within a framed area of visual space, giving photographs exceptional properties that other visual media do not possess.



Traditionally, Photography was thought to 'Stop Time.'

Bresson explained his approach to photography in these terms, "For me the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously. It is by economy of means that one arrives at simplicity of expression."

Henri-Cartier Bresson, *Behind the St. Lazare*, Paris

## Elliott Erwitt, *Water Fountain* 1950



Photos can also document personal, cultural, social and political events that remind us of earlier times.

**Through photography, and digital imaging software like Photoshop, we can participating in the manipulation of time...**

capturing it  
reconfiguring it  
and creating variations with time

*But before Photoshop, photographers were already experimenting with Time in Still photos.*



## Man Ray

He was a prominent force of Dada and Surrealism, and the only American to play a significant role in the development of those movements.

In 1921, Man Ray began to experiment with photography, and may have been introduced to the photogram by Tristan Tzara.

He adopted the method and called his works "rayographs."  
We call photograms.

**This image implies the passage of time because of the slow shutter speed. The image is blurred.**





# Man Ray

*"Of course, there will always be those who look only at technique, who ask 'how', while others of a more curious nature will ask 'why'.*

*Personally, I have always preferred inspiration to information."* –  
Man Ray

**This image also implied time by moving the camera, creating a blur.**





In the 1930 “Futurist Photography: Manifesto,” F. T. Marinetti and Tato declared photography to be a powerful tool in the Futurist effort to eliminate barriers between art and life.

With the camera, they could explore both “pure” art and art’s social function.



**Futurist photographic techniques include the layering of multiple negatives, perspectival foreshortening, and photomontage.**

The purpose was to achieve the representation of both time and space.



**Bea Nettles'** work tackles issues of family relationships, woven together with mythology and natural history, often in dream-like juxtapositions.

Like many feminists of her generation, she used her own body to explore the ways in which personal identities also reflected political and social realities

Bea Nettle, *Meadowbrook*, 1990s





She also layers different images, which brings different times together in one image.  
Bea Nettles, *Bird's Nest*, 1977





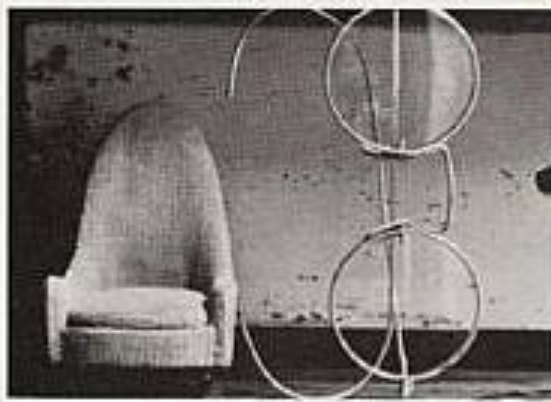
Bea Nettles, *Floating Fish Fantasy*, 1976

## Duane Michals

Thought of Photography as a way to tell a story.

Incorporating the film techniques of frame-by-frame, he also incorporated text to add another dimension to the images .

Often the text (or even the sequence) does not aid understanding but rather disrupt it.



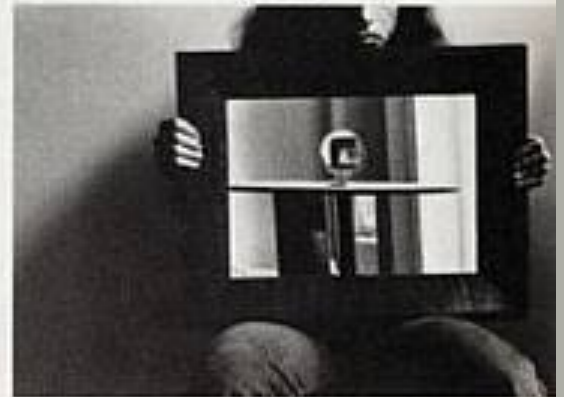
*One*



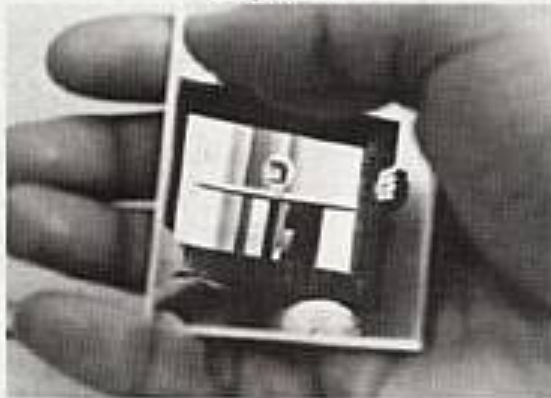
*Two*



*Three*



*Four*



*Five*



*Six*



## THE PLEASURES OF THE GLOVE



Although he had to walk blocks out of his way, it had become a daily ritual with him to look in the shop window. He was strangely pleased to see they were still there.



2



Of course it had occurred to him to buy them, but to own them would have ruined it. It would not be the same.

4



He had become fascinated by the curious shape one of his gloves had taken. It had become a queer, furry tunnel, all dark and warm inside.

3



He could not take his eyes off his gloves.

7



He sat next to a woman who was wearing only one glove as she read her paper. His eyes followed the glove as she absent-mindedly brought it to her hair.

## Duane Michals



In the late, 1960s, Michals created a number of surreal visual fables shown in separate frames like different stages of the story. In the six frames of *Paradise Regained*, a young man and woman in a modern apartment go back to nature, shedding all their clothes as the houseplants around them grow larger and larger, becoming an Edenic garden.





*The dream of flowers*

## Duane Michaels



In a career spanning more than half a century he has worked in both black-and-white and color, produced slapstick self-portraits, evoked erotic daydreams, pamphleteered against art world fashions, and painted whimsical abstract designs on vintage photographs.





## Jerry Uelsmann: Visual Poetry

Uelsmann's photos are said to be surreal, spiritual and thought-provoking.

The master of photomontage, his creative process and darkroom techniques make him one of the world's most acclaimed photographers

Jerry Uelsmann,  
*Tribute*



Jerry Uelsmann,  
*Three Wings*, 1987

Uelsmann is a master printer, producing composite photographs with multiple negatives and extensive darkroom work. He uses up to a dozen enlargers at a time to produce his final images, and has a large archive of negatives that he has shot over the years.

Jerry Uelsmann, *Floating Tree Colorado*, 1969



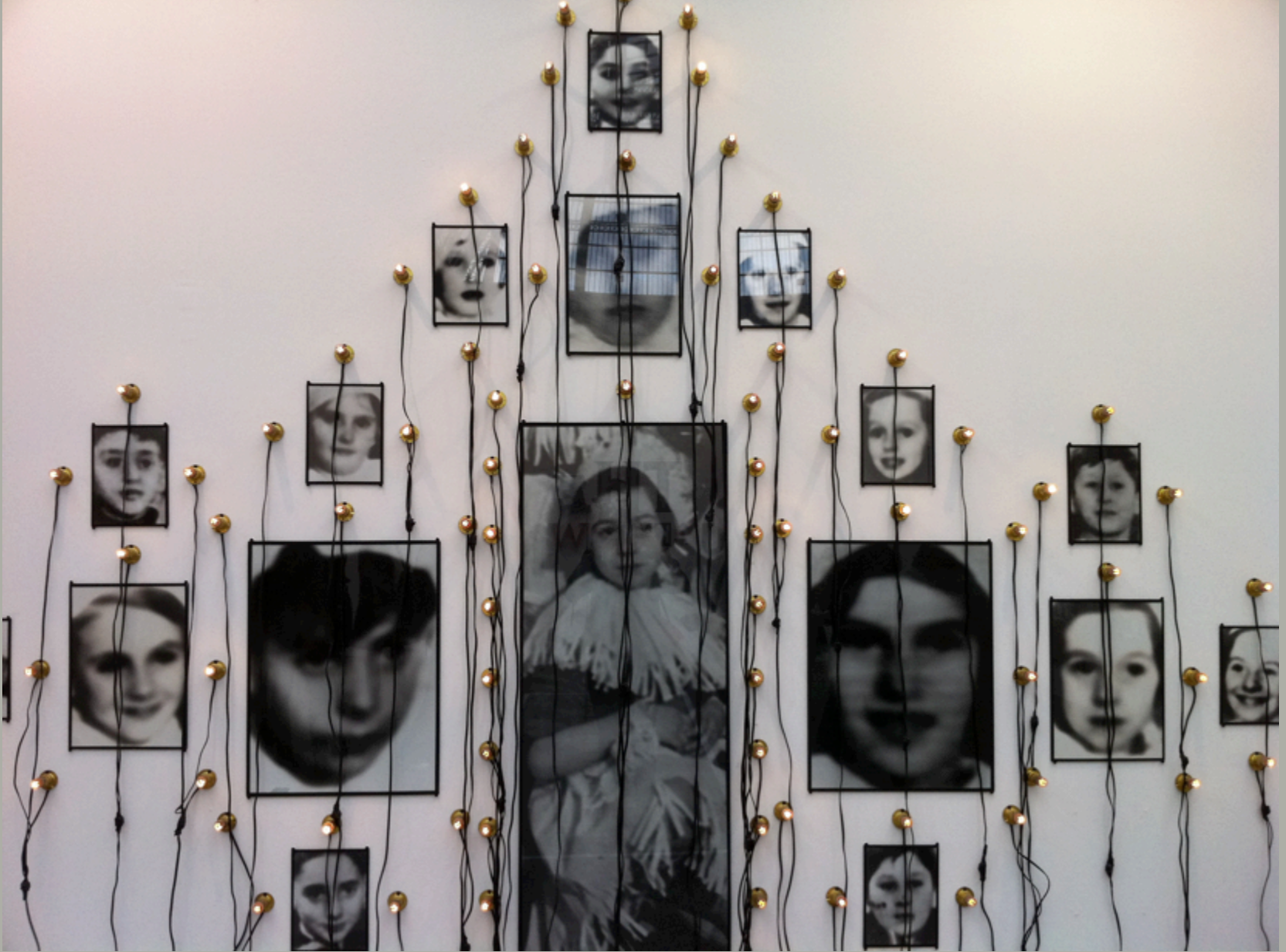




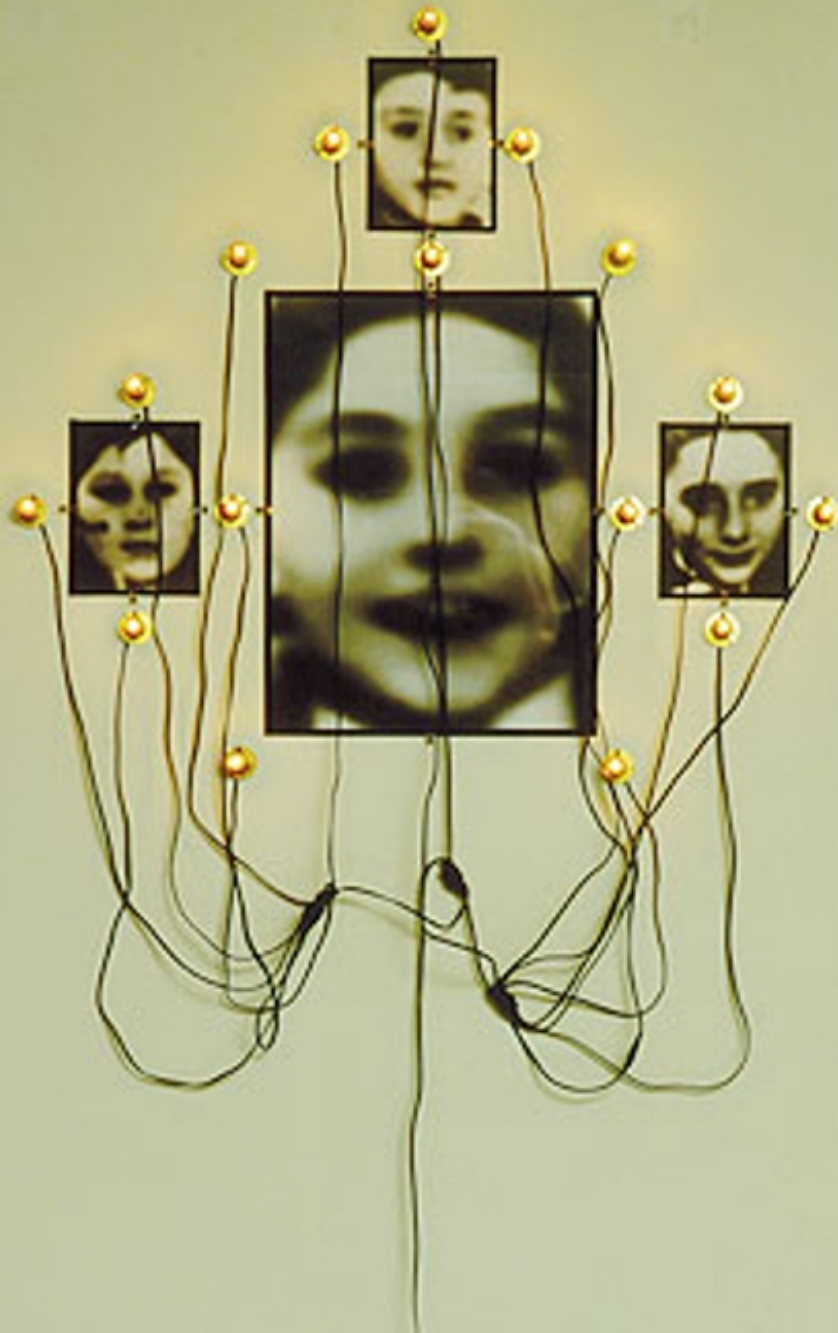
# Christian Boltanski







In the 1970s Christian Boltanski's began using photography as a medium for exploring forms of remembering and consciousness, reconstructed in Pictures.



He used portrait photographs of Jewish schoolchildren taken in Vienna in 1931, serve as a forceful reminder of the mass murder of Jews by the Nazis.

In the works that followed Boltanski filled whole rooms and corridors with items of worn clothing as a way of prompting an involuntary association with the clothing depots at concentration camps.

As in his previous work, objects thus serve as mute testimony to human experience and suffering.

Annette Messenger, *My Vows*, 1988-90







## Annette Messenger

Messenger's work is about the body, mostly the expectations society puts on body, often a female body. In this work, as in others, she arranges photographs of body parts suspended with thread from a wall.

Often the body represented his her own but in this case, we have many different parts, male and female arranged, overlapped, dislocated and integrated.

## Annette Messenger, My Vows



**As is the case with the photomontage, separate photos, taken at different times in different place, come together to create one piece.<sup>29</sup>**



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# Susan Bowen



Using multiple exposures, and super long panoramas, Bowen creates images that represent movement and time in a still image.

She also works in a series, such as her photos of people walking.



# Susan Bowen





Jeff Wall,  
*A Sudden Gust of Wind* (After Hokusai), 1993  
When we have the illusion of movement, it implies time.



Jeff Wall,

At the same time, works like these reference earlier artwork referencing time in a different way.



*A Sudden Gust of Wind (After Hokusai), 1993*  
Jeff Wall



*Yejiri Station, Province of Suruga, 1832*  
Katsushika Hokusai— wood block print.

**And then, photography can serve as  
a reminder or suggestion of what  
happens next---**

The single still image  
implies a future



Frank Fournier, *Omayra Sanchez*, Colombia 1985





Carol Guzy, *Kosovo*, 1999



Kevin Carter, *Sudan*, 1994

