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Frames of Mind: Photography, Memory and Identity

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Abstract

From "Introduction": Through my sculptural installation, "Frames of Mind," I have sought to explore the themes concerning the dynamic construction of memory. What do we choose to remember and how do we reinforce it? Who are we in relationship to who we were? Working with a collection of over five hundred images accumulated throughout my life, I have reinvestigated the images and their interrelationship with one another. Through the dynamic form of the installation and the subtlety of the images, the piece seeks to encourage active engagement of the viewer, as he or she is constantly shifting his or her perspective in relationship to the images, selecting which images to attend to, and how to instill these fragmented impressions with the meaning of a unified experience.

Keywords

Photography, Memory, Identity, Colette Copeland, Colette, Copeland, Visual Studies

Disciplines

Photography

Frames of Mind:
Photography, Memory and Identity

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Introduction

I can still remember the day I first placed my hands on a camera. I was in kindergarten and a classmate's father came to speak to the class about his job in photo processing and gave us each our own disposable camera. That day I went home and pealed off the shiny silver wrapper and began to look at my world in a new way. What can I photograph? I began to look at the world through the viewfinder, as moments I could go out and capture.

Ever since that fateful day I have been fascinated by the seemingly magical possibility of photographs to translate the raw materials of our fleeting experience--light and time--into tangible objects. These physical remnants function as souvenirs, precious artifacts of where we have been, providing us with material proof that we were there: This is us…then. The pictorial record we leave for ourselves serves two paradoxical functions. It is both a unifying thread to connect our ever-changing present experiences to the ongoing history of our lives and a force that fragments our continuous flow of experience, disrupting it by highlighting the fractured moments we deem worthy of capturing. In doing so, photographs speak to the interrelationship of objective and subjective forces at work in the construction of reality, memory and identity.

Through my sculptural installation, "Frames of Mind," I have sought to explore the themes concerning the dynamic construction of memory. What do we choose to remember and how do we reinforce it? Who are we in relationship to who we were? Working with a collection of over five hundred images accumulated throughout my life, I have reinvestigated the images and their interrelationship with one another. Through the

dynamic form of the installation and the subtlety of the images, the piece seeks to encourage active engagement of the viewer, as he or she is constantly shifting his or her perspective in relationship to the images, selecting which images to attend to, and how to instill these fragmented impressions with the meaning of a unified experience.

The evolution of my project became an intimate exploration of my own relationship to significant images, that for one reason or another I felt connected to. I remember these moments. They all flow together and that's how I got here. I can recall precisely what it was to live in that very instant. Or can I? What of the other infinite moments that are gone as soon as they began? The medium of photography has been the vehicle through which I have tried to make my peace with time. There was a time when I once believed in the possibility of the image to truly capture a moment. A photograph served as the only objective proof a particular reality, even if limited to that very precise instance in time. And somehow, for that instant, as one steps behind the lens of a camera, and makes the momentous decision of what to frame within the viewfinder and what single instance to release their finger on the shutter release, he or she becomes in complete control of what this reality should be and how it will continue to be relived through the reinforcement of memory.

Conceptual Framework

The Possibilities and Limitations of the Photograph

The photograph has become an embodiment of our culture of consumerism, through which the world is viewed as commodities to posses. Photography seems to offer a means by which the most intangible elements of our subjective experience of life (that is, the actual, qualitative experience of the passing of time) are able to be transformed into the material possession of a photograph. Through the act of photography, we are allowed the illusion that time may be transformed into fragmented moments which we may possess and accumulate. As Pavel Buchler has commented in *Ghost Stories* "in every photograph we retain possession of what is no longer ours: not just a past but a certain place in history" (105). The creation and possession of a photograph highlights the very nature of that which can not be captured and owned. As we hold on to these precious artifacts of time, we are offered a comfort that that moment can be held on to, that that very instant in time could live on forever. Buchler describes the role of photographs as conceptual maps of the self. However, unlike maps, which are projections into the future, photographs offer the physical union through which the past and present intersect. As he explains, photographs "keep under constant tension the fragile links between the residue of lived moments and memory, between where we have been and who we are (what we are always becoming)" (105).

In considering the role of the photograph as a unique object that is both limited to and transcendent of time, it is important to examine the physicality of the photograph and our relationship to it as an object. Unlike modes of representation that preceded it, on a physical level photography lacks a visible the subjective hand in the progression of its creation, although, as I will discuss, subjectivity remains central to a photograph's

realization. While painting and drawing relied on the personal touch of the artist to manifest the image, photography relies on objective, physical responses of chemicals to light and time—a reaction set in motion by the release of the shutter. In this way, photography seems to be a medium offering an objective truth unlike anything prior. Through its ability to transfer our subjective experience into objective images, photography allows us to attach a material object to the intangible passing of time. We turn to a photograph as proof. "A photograph promises reality and truth and scientific precision," reflects Hala Beloff in *Camera Culture* (2). Because the very nature of photography relies on a light pattern of a scene that had to exist in the outside world in order to be recorded (although this has been challenged with the new possibilities of digital manipulation), the photograph translates the fleeting, raw materials of our subjective experience—light and time—into permanent, enduring objects that can be treasured and possessed. In this way, photographs seem to offer a loop-hole by which we can freeze the passing of time and selectively retain and revisit those moments which we choose to hold dear.

It is interesting to consider our relationship to this material object as personal property to be owned. While on the one hand, we rely on photography for its seeming ability to present the truth, it also offers us the illusion to claim private ownership over instances which can never be fully possessed. As impersonal as the chemistry that results in the photographic image may be, the experience of taking and owning a photograph imparts a subjective and qualitative dimension to image. It is curious to consider the great personal attachment that comes from our own photographs. On the one hand, our photographs feel like unique extensions of our individual experience. They are illustrations to a narrative that only we ourselves know. On the other hand, however,

there is often something very universal to our images, and what we choose to capture. What are the stories we choose to reinforce and to what extent do they diverge from those which others are recording?

Despite its seemingly objective nature and its possibility to represent the world "as it really is," however, photographs always rely on subjective choices made by the photographer.   As Susan Sontag points out in her critical essay "In Plato's Cave," "[a] way of certifying experience, taking photographs is also a way of refusing it—by limiting experience to a search for the photogenic, by converting experience into an image, a souvenir" (9). All photographs are constructions of how we would like to see the world and how we are choosing to remember it.   Through the act of stepping behind the lens of a camera and selecting how to structure one's visual world, one is often, whether or not she is aware of it, being governed by specific expectations, including personal preferences, aesthetics and social conventions, of what is appropriate to be photographed, and in turn what is worthy of being reinforced in the ongoing creation of memory and self. As Beloff reflects, although personal photography is highly selective, it is also regularly predictable, following a patterned and restricted order (204). As tourists, we wield our cameras, out for evidence of our journey which can make public our private, ephemeral memory of experience.   Within our families, we seek to capture the milestones of growth and connection, collecting a privileged selection of images in our family albums to represent and share our family identity with ourselves and others. Regardless of what type of personal photography we are creating, the process of selecting a moment to render into a photographic image is inevitably self-conscious. Nowhere is this more evident than in the construction of self, via presentation through the image.

While there sense that photographs provide us with reflections of ourselves, it is of equal importance to recognize possibility in facilitating the very experience of *creating* ourselves in a post-modern world. "We construct ourselves *for* the image and *through* the image," notes Don Slater in "Domestic photography and Digital Culture" (204). Our relationship to our photographic image becomes a reflection of consumerist ideology, whereby we turn to commodities in structuring our identity. It has been argued that by the logic of consumerism, self-presentation rather than self-representation should play the largest role in identity formation (Slater 140). Because we live in a hyper-visual culture, we are continually aware of how we are presenting ourselves. While we may believe that what who we are often dictates how we are perceived, it would be difficult to deny the impact how we are perceived has upon who we are. Through this view, referred to as the "looking glass self," we see ourselves by the way we are seen. While the relationship between internal and external self is bidirectional, photography offers tangible validation in how we are viewed from the outside in. Given this awareness, we often attempt to manipulate the objective power of photography to reinforce our subjective self-concept. We are aware of how present ourselves for the camera and select the photographs we wish to include in constructing ourselves both to others and ourselves.   By consciously manipulating the objective gaze of the camera, through what we choose to focus on and how we choose to present ourselves (ex. posing), our photographs become fragmented glimpses, only capable of suggesting, never capturing, the reality that existed behind the physical remnant.

The Role of Autobiographical Memory and Attention

In exploring photographs as both constructing and fragmenting our experience of time, reality and self, it is also useful to consider them as a visual extension of the

processes of autobiographical memory and attention. Through the personal investigation of my own photographic collection over the past year, I have been interested in the intersection between photography and the psychology of memory and attention, their parallels and dynamic interplay.

The Self-Memory System has been introduced by Conway and Pleydell-Pearce (2000), psychologists at the University of Durham and the University of Bristol, as a model of the relationship of autobiographical memories to the self. Autobiographical memories refer to the information we have about ourselves. According to the model, autobiographical memories function to bridge the gap of past and future, by integrating one's memories into one's present, working self by evaluating ones past experiences and self relative to one's future goals.

The Self-Memory System is composed of the interaction of three component parts: the episodic memory system, the working self, and the long term self. The working self mediates the transmission of information between the episodic memory system and the long term self. It operates to make knowledge and memories that confirm and support how one wants to perceive oneself.   As a result, we selectively reinforce memories that promote the way in which we choose to view ourselves, and may distort or inhibit memories that undermine or challenge one's desired view of self. This view of the way our mind works finds a direct visual parallel in the selective reinforcement of photographic images. While new memories are constantly being formed, just as new photographs are constantly being shot, those that become integrated into our long-term self are those in which we are able to establish functional links to other memories. Self-coherence results from the ability to integrate remembered reality with our working self.

The processes of memory are inherently linked to the use of attention. Without the focus of attention, information will not be encoded into our working memory, much less integrated into our autobiographical memory. Our experience of the world is always through the limited viewfinder of our attention. Because the brain is a limited capacity system, attention is necessary in order to preferentially focus on specific information, in order to ensure that we encode what is relevant within a specific situation. In order to structure the finite system of the brain efficiently, particular regions of the brain preferentially respond to specific stimuli. For example, within studies in which participants are presented with images of a human face and a house overlaid, different regions are found to be activated depending on where participants are allocating their attention (Downing, Liu & Kanwisher, 2001). When participants direct their attention to the faces, greater activation is found in Fusiform Face Area, a region has been found to respond most strongly to the presentation of faces, than when attention is directed towards houses. On the other hand when participants direct their attention to the house the Parahippocampal Place Area, a region that responds selectively to houses and places, is found to be most active. This study provides evidence of the ways in which the brain is structured to encode information preferentially depending on the allocation of attention.

Although it may at first seem a limitation of the brain to depend on restricted information selected by attention, rather than being able to attend to every aspect our world (including internal and external states), if this was actually a possibility, it would severely stifle our ability to interact with our environment, since we would be continuously bombarded with an overwhelming flood of relevant and irrelevant stimulus.

The fictional character of Ireneo Funes in Jorge Luis Borges's story "Funes and his Memory" illustrates just how crippling it would be if we were in fact able to attend to and remember everything. After falling from a horse, Funes is unable to forget any experiences, past or present. "Funes remembered not only every leaf of every tree in every patch of forest, but every time her had perceived or imagined a leaf…He saw that by the time he died her would still not finished classifying all the memories of his childhood" (Borges, 136). Eventually Fumes dies at age 21 of pulmonary congestion, drowned by a flood of his own recollections. This fictional example highlights the importance of attention and memory in selecting and encoding what information is important in order to function in the world as a coherent being.

While the external world exists with countless shifting details in every moment, our ability to transform this into an internal experience of reality relies on our ability to distinguish between relevant and irrelevant information, separating out what is significant from the noise of overwhelming details. Thus, although there exists an objective, external world, the only way in which we are ever able to experience it is through the subjective spotlight of attention. This subjective use of attention is an extension of the individual and the individual decisions made by each person in determining what in their world is personally worthy of attending to, at the cost of ignoring other variables.

The relationship of memories to the self suggest there is a stability of the individual through their attentional orienting towards memories. Memory features, such as affect and motives, have been found to be stable across contexts and over times, implying underlying themes that are consistent within the individual, affecting which memories become salient and the motivational and effective content of those memories (Sutin &

Robins, 2005). For example, individuals who were power-motivated reported more power related themes in their memories of positive experiences, while intimacy-motivated individuals reported more intimacy related themes in their memories (Woike, 1994). Thus, individuals underlying motives and personality may influence the content and structure of autobiographical memories, as they pick and choose which memories to encode and reinforce in their creation of an enduring self across time.

Photography offers a direct, visual counterpart to the interplay of the processes of attention and memory. Through the act of taking a photography, one must select the subject of the image, or what the photograph should attend to, at the expense of everything else in the visual scene. Every photograph communicates a message and was created with some individual intent. In choosing to take a family portrait, for example, there are a number of factors in creating the desired momento. Family members must be arranged in the proper composition, reminded to be expressing the desired emotions, and engaged in a particular, structured embrace. While the photograph may endure as a record of that specific time, the information attended to and reinforced by the image is through a specific point of view, and neglects the reality involved in the creation of the image. The kids were cranky, relatives were bickering, the sun was burning our eyes…but these truths may escape the documentation of the photograph, so that we may best craft our idealized memory of what was, in order to integrate our biased view of the past with our current view of what is.

Memory functions as the underlying thread that is able to impart coherence to the fractured instances captured in photographs. While the old adage states "a picture is worth a thousand words," those thousand words which add meaning to an image rely on the active engagement of the viewer. Personal photographs, hence, are not valuable in

and of themselves, but become meaningful in their ability to function as cues which selectively activate memory through the engagement of the viewer. In this way, the static, objective and material form of the photograph is able to be transformed into a dynamic, subjective extension of the construction of the self and identity.

Progression of "Frames of Mind"

Development of the Concept

My exploration into the visual extension of the construction of memory and identity began mid-junior year. I have long undergone a ritual of revisiting hundreds of photographs whenever I return home from college. This process can best be explained as an attempt to find some unifying thread that connected the isolated images of various times and places that I hold in my hand, with who I feel myself to be at that very moment. I would look for truth in the images, often trusting the seemingly objective reality of the image beyond my own memory of events. Did my memory determine the preservation of the image or did the image dictate my memory? Could there be some kind of organizational structure capable of binding the physical experience represented in the image and the transcendent, qualitative experience of memory evoked by the images?

Initially, I was very confident a static sculpture would be the appropriate union of these opposite elements that lay within the photographic image. I decided I wanted to transfer a collection of photographs from my life onto plexiglass in order to visually create the transparent building blocks of memory by which a symbolic self-portrait could be assembled.

When I first approached Dr. Jha in the fall to discuss my project idea with her, we began discussing memory as from the perspective of psychology as a biased construction of what we choose attend to and selectively reinforce. Photographs offered a visual translation of the selected elements in life that we have chosen to attend to, encode into memory and reinforce through our revisitation of the images. How could the viewer's experience of the piece engage the themes I was seeking to address? I began to realize

that the form of the piece itself had the possibility of encouraging the viewer's interaction with the images that could reflect the themes I was hoping to address through the work.

I soon realized that the idea of structuring the images within a fixed sculptural form would limit and undermine the dynamic possibilities of the images. To assign a fixed relationship between the images would ignore the essential component of the effects of time on memory. The way in which we experience a photograph of ourselves ten years ago is not the same as we experienced in at the time, nor is it the same as we will experience it years from now. Memory is constantly shifting, whether fading or being reinterpreted, and is continuously being reevaluated relative to our position at any given point in time.

As I met with Colette Copeland to discuss possible forms of my project, she suggested I look into the piece "My Vows" by Annette Messager (see Appendix for Image). When I discovered the work, which was comprised of fragmented photographs of body parts hung with string from the wall, I was immediately inspired by the possibility of a presenting my images in a completely different format. I was particularly interested in the way in which individual, fractured images where able to develop a sense of functioning as a coherent whole, in part due to overwhelming quantity of images.

I became intrigued at the possibility of seemingly disjointed individual images coming to acquire some kind of coherent sentiment by virtue of being experienced by the viewer. Rather than existing as a fixed form I would impose on the viewer, I sought to generate a visual form in which the meaning of my project was one constructed by the viewer's choice whether or not to attend to and become engaged with the images. By individually hanging each image, I would create a sort of walk-through mobile in which the viewer is able to choose their own path and navigate their own constructed narrative

out of images that they impart with meaning. In addition to allowing individual freedom in experiencing and deriving meaning from piece, the format of the installation allows for the interplay of light and time, incorporating the essential components that allowed for the creation of the photographs themselves.

The Form

Within the context of the installation, I am interested in encouraging shifting relationships relative to the images, so that they may not equally reveal themselves to the viewer without active engagement. A useful technique within psychology experiments to elicit attention from subjects in to manipulate the saliency of an image. Within my piece, I have incorporated this approach by developing a technique of transferring photographs onto plexiglass that produces subtle, transparent images that are often difficult to discern without fully attending to the individual image.

In selecting the size and complexity of the images, I incorporated a diverse collection in order to facilitate multiple types of interaction with the viewer. While some images were chosen to be more accessible to viewers from a distance, others sought to invite viewer's closer, eliciting a more intimate relationship in order to uncover the delicate details of the photograph. The relative vertical positioning of the images further demands the active engagement of the viewer in order to examine images either above or below eye level. By manipulating the accessibility of the images relative to the viewer's location, the work seeks to encourage a continual shifting of perspective, imparting a dynamism to the visual, spatial and temporal experience of the installation.

Subject Matter

By drawing from images addressing a wide range of subject matter I sought to address the multiple levels in which images may be read, as well as remembered. It would be difficult to unify all the images under any theme other than memory, as each image speaks to a different domain in which meaning can be drawn.

Initially, when I was formulating the idea I wanted to develop, I considered only using photographs which I shot myself and exploring the relationship of seeing the world specifically from our own perspective. However, when I further considered my own relationship to photographs over the course of my life, I realized that being in front of the camera played as significant a role in the construction of a photographic memory as being behind it. Experiencing the world from behind the lens of the camera encourages for us to project our inner experience out, as we are able to exercise control over what we deem worthy of recording and how to convey it. On the other hand, becoming a subject to be photographed allows us the unique possibility of viewing ourselves from the outside in, to view ourselves from an alternate point of view.

In particular, given my interest in the constructed nature of memory, it is interesting to consider the effect of who is in control of what is selected to be remembered through the creation of the photograph. For instance, for most of us, the majority of our early memories of who we remember ourselves to be where selected and reinforced for us by our parents. And while most of us treasure these precious images as links to our own specific past, in many ways they are simply our own personal enactments of widely shared photographic conventions. Birthday parties. Vacations. Holidays. Class pictures. From a distance, we are able to recognize what type of personal photograph is being presented, regardless of the specific characters involved,

and it may encourage us to recall our own photographic records which fall within the same category. In this way the photographs are able to reflect both a personal and universal element in our individual and collective construction of memory and identity.

Through the process of collecting, editing and reframing the hundreds of photographs I used as source material, I found myself exerting new control over images that had long been locked in time. In working with this broad collection of images, I reinevestigated them through the process of organizing them into over thirty different layouts (see Appendix for images). As I selected the images, I was continually forced to ask myself "What is the significance of this photograph?" Often, I would select multiple aspects of the same image to re-examine and highlight as the central subject of the image to attend to. It was interesting to find, within my own personal memories, how much could be evoked by a simple image, whether that be a hesitant gaze, an ornament on a Christmas tree or the wallpaper from my childhood room. Given the process I elected to use, which facilitated a continuous interplay between chance and choice, I constantly had to determine what I considered essential in order to read the photograph. In cropping images down into square formats, I continually had to preferentially attend to some aspect of the image, at the expense of eliminating some aspect I deemed more peripheral. My process echoed the series of stages involved in the encoding, storage and retrieval of memories, through which information is often lost and modified as it is transferred from one stage to another. Regardless of who was responsible for the production of the photograph, however, the meaning drawn from the image remains largely the domain of the viewer.

Making the Transfers

As I have mentioned, the process involved in the creation of my thesis reflects the series of stages involved in processes of memory. In both processes, information is lost and transformed at various points. Within the process of transferring images, these multiple stages result in sequential deterioration of the quality of the image as it is further and further removed from its original form, as a printed negative.

Initially, fall semester I considered a number of different approaches to transfer photographs onto plexiglass. I experimented with Liquid Light, a light sensitive emulsion that allows you to print black and white photographs onto a wide range of surfaces, and Lazertrans, a decal surface that you can directly print on using an ink jet printer. Although both of these approaches were able to deliver images onto the plexiglass, I found them limited and aesthetically lacking in translating the concepts I sought to address in my project; the images made with Liquid Light were too subtle and would have limited my images to being entirely black and white, while the images printed on Lazertran looked too direct and artificial. Fortunately for me, in talking with a good friend of mine who was working on his own Fine Arts thesis, I was introduced to the idea of using an ink transfer method. After experimenting with this method and incorporating it onto the Lazertran decal surface, I finally found my desired technique and effect for my project, marking a critical turning point in the development of my thesis.

The starting point for this process of transferring photographs onto plexiglass began with scanning images and structuring them into layouts in Photoshop. These layouts were then printed on a lazerprinter and cut down into individual squares. In order to transfer the images, I used Xylen Blender pens, which contain a solvent that is able to

bleed the ink from a printed image onto another surface, in my case Lazertran. I would

place the printed photograph over the Lazertran and repeatedly alternate between

covering the entire back surface of the image and forcefully pressing my fingers against

it, in order to cause the ink to bleed from one surface to the next. This process was both

labor and time intensive, ranging from 5-10 minutes per image (see Appendix for

images). I would often find that critical aspects of the image were not transferring (I

learned that some inks transfers more easily than others) and proceed to spend several

minutes on one seemingly minute detail of the image. Additionally, the process of

transferring images was often very delicate, as the Lazertran surface could often tear.

Once the images had been transferred onto the Lazertran surface, they were then

individually placed in a bowl of warm water for a minute or two until the thin and fragile

decal surface separated from its paper backing and could be carefully transferred onto the

plexiglass. After a couple hours, when the images had dried onto the plexiglass, they

were coated with multiple layers of polyeurothane, which functioned both to provide a

protective coating and to impart greater translucency to the images.

      At times, this process could be very frustrating, resulting in countless hours spent

on unusable images. On the other hand, however, the process was very rewarding and

provided a unique opportunity to individually explore images of the past and honor these

precious moments through an intensive, intimate process.

Limitations

      In making a project of such intimate nature, I encountered a great deal of

frustration along the way when I felt the work I was producing was deviating from my

original vision. Never before have I been so personally invested in a single project and this great care also led me to be my harshest critic along the way.

In addition to numerous technical challenges with my technique, it occurred to me as I was nearing two hundred images that there were countless other iconic photographs of my life that I had neglected to scan while I was home over Christmas break. This reality truly saddened me as I felt the piece would surely suffer from this limitation. Although perhaps no one else would recognize the absence of particular images from my piece, I could not avoid the gnawing feeling in my stomach that the piece was destined to be incomplete.

Additionally, in looking at the images I had been working with, it occurred to me that the project had evolved from an idea of depicting the way I had seen my world through my own photography over my life to how I have been both a subject and author of the photographic narrative of my life. As I look back now I realize that it is natural and in fact a critical part of the artistic process for the work to develop and change from an initial concept as the idea is transformed into its physical form.

At this point I had to take a few days off from my constant production of images and reevaluate the focus of my project, negotiating where I had wanted to go and where it appeared to be going. After some time reflecting on my thesis as a whole I came to realize that my frustration was simply a product of a seemingly inevitable trap I have fallen into throughout my life and in fact one of the very issues I was seeking to address within my piece. Photography allows us to believe that we can in fact "capture a moment," and, by extension, the belief that if somehow we are able to capture enough of them, particularly those we deem significant, then somehow photography can offer us a means to have a tangible grasp on our life. This, however, as I have sought to address, is

an illusion that we may try to accept as truth in order to impart a material structure to the ephemeral nature of our lives through the form of "frozen moments" provided by photographic evidence. Through the process of making my pieces I became so caught up in the momentum of producing images and trying to translate my life through the limited form of photographs, that I forgot the sheer impossibility of this prospect that had initially motivated me.

Reflection

If photographs are inherently limited, then why do we attach so much significance to them?

The photograph will never be capable of serving as a substitute for the actual experience depicted within the image. Yet, photographs are immensely significant and precious to the individuals to whom they belong to. The value of the photograph, however, does not exist in the purely material form. Rather, photographs draw their power from the very source of their limitation. While the physicality of the photograph will always bind the material form to a precise moment in which the image was produced, the subjective experience of both creating and viewing the objective image is able to impart transcendence to the tangible object. It is the individual's experience, not the photograph itself, which instills an image with value. Thus, photography offers a link to both our memories and our current construction of identity as we establish connection and meaning from precisely where the physical traces of the photograph leaves off and our subjective, qualitative experience takes over.

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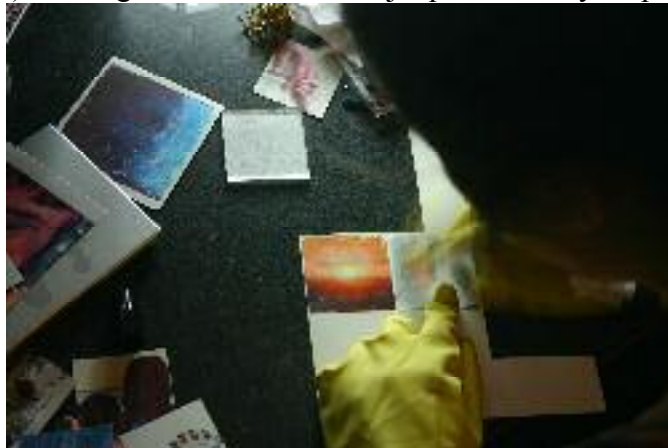
Appendix

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

Influence: Annette Messager "My Vows"

Producing Images:

1) Coating the back of the ink-jet print with xylen pen

2) Alternate between forcefully pressing on back of image and recoating with xylen pen.

3) Soak image in water and then slide separated decal onto plexiglass.

Images of Installation