

Moments, Memory and Mortality

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PHO720 – Informing Contexts – Critical Review of Practice

Moments, Memory, and Mortality is a series of images depicting my passage through bereavement by revisiting the landscape I frequently visited following the death of my wife. My images follow the fluctuating, often unsettling metaphorical journey that reconnected and revitalised my inner world to restore tranquillity and gain equilibrium through entering the transitional space between inner and outer worlds and where primary creativity, or illusion exists (Winnicott, 1971).

Sometimes showing calmness and serenity, other times capricious and unsettled, the journey follows a route through feelings and emotions such as confusion, loss, grief, acceptance, and hope as it oscillates towards regeneration and the reconstruction of life after bereavement.



Fig. 1: Paul Williams. regretted.ventures.user



Fig. 2: Paul Williams. dome.uttering.starting

Hippocrates declared that walking is the best medicine more than 2,000 years ago (Jacklin, 2021) and more recently the Japanese art of *shinrin-yoku* or 'forest bathing' has been shown to have physiological benefits and that time spent immersed in nature is good for us (Miyazaki, 2021).

I have started revisiting these places through walks or *derives* and am reminded of Barthes words of the "stigmatum" of the "having-been-there" of the thing photographed. Photography, he says, gives us a "this will be" and a "this has been" in one and the same representation. Every photograph is therefore a chilling reminder of human mortality (Barthes, 1993).



Fig. 3: Constable 1821. Study of the Trunk of an Elm Tree

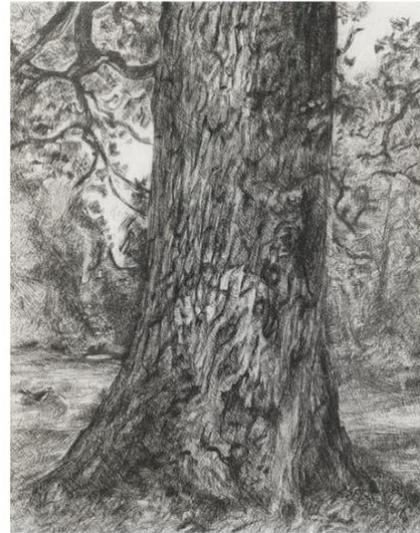


Fig. 4: Freud 2003. After Constable's Elm

For generations trees have been used as potent symbols of growth, seasonal death, and revival in paintings and other artworks. Robert Macfarlane (2011) wrote that Constables painting is a study of permanence and transience (Fig.3). I felt drawn to the trees, initially unsure why, but then realised through my research that cultural influences relating to trees had inspired many before which drew me to wanting to photograph them as a visual metaphor of my journey.

Devoid of colour Freud's sketch of Constable's painting (Fig.4) gives a timeless quality and more connection with the tree without the distraction of colour. It emphasises the detail and adds a mythical feel to the sketch.



Fig. 5: Paul Williams. glares.risking.reclining

I am using What3Words locations as titles for my images. In the relation between the photograph and words, the photograph begs for an interpretation, and the words usually supply it (Berger and Mohr, 1989). Presented with the images, the words give a precise location to where the photographs were taken, but also due to their randomness give an ambiguity to the image rather than suggesting meaning. This gives the photograph a unique means of interpretation.



Fig. 6: Paul Williams. noisy.shunts.compacts

The image in Fig.6 was created using a homemade pinhole camera, which due to the long exposure gave time for contemplative reflection. John Taylor (1994) reminds us that this desire to stop time is given in the nature of photographs, which Roland Barthes (1993) calls ‘clocks for seeing’ into the dead past. Looking at photographs (in which time appears to have been frozen) invokes in viewers the recognition that time does not stop and leads consequently to thoughts of mortality.

The ragged stumps were all that remained of the Polygon Wood in Ypres Salient in 1917, which was recorded by Paul Nash in his painting ‘We are making a New World’ (Fig 7). It is a haunting image that shows the destruction man has wreaked on this woodland. This feeling of broken and destruction resonated with my own feelings and was often reminded of this when I encountered broken stumps of trees on my *derives*. Although taken some time after the war, you can still see the reminders of death and decay in Nash’s photographs, although his image of a dead tree on Romney Marsh (Fig 8) can also be seen as a sculptural memorial.



Fig. 7: Nash 1918. We Are Making a New World



Fig. 8: Nash c.1930-4. A dead tree, Romney Marsh

Berger and Mohr (1989) suggested that the primary raw materials of photography, light and time, make it a strange invention with consequences that cannot be foreseen. It was my intention to use light and time to capture and immortalise the landscape in contrast to Barthes, or as Sontag (2008) wrote that photographs are essentially ‘memento mori’, that taking a photograph allows us to participate in another’s mortality vulnerability and mutability. This is supported somewhat by John Taylor (1994) writing that the medium caters for armchair time-travel, in which the viewer has the illusion of entering some other place and period through a magical window. At the same time, the viewer stays safely in place, and the act of time- and space-travel is purely speculative, encouraging daydreams and reverie.

Travelling in this manner is an imaginative act, an act of memory and reflection. Using the pinhole camera to capture an image from Twilight through to sunrise, in total

around 20 hours, I have tried to capture this sense of the ethereal, or a transitional space to give the feeling of 'other worldly' (Fig.9).



Fig. 9: Paul Williams. figs.cutback.retraced



Fig. 10: Paul Williams 2022. Pinhole camera

Paul Gaffney (2016) draws on Arnold Berleant's theory of a 'participatory approach' to landscape, in which the artist, environment and viewer are considered to be in continuous dialogue with each other. His practice proposes to communicate an experience of immersion in nature to the viewer. In Gaffney's series *Stray* (Fig.11) where he was photographing in near darkness, he had to rely on other senses such as touch to navigate his way through the woodland. He also pushed the limits of the camera to produce images that were beyond the limits of his own vision. He wanted to explore the experience of being lost at the edge of his comfort zone.



Fig. 11: Gaffney 2016. From the series *Stray*



Fig. 12: Paul Williams. thickens.quick.goggle

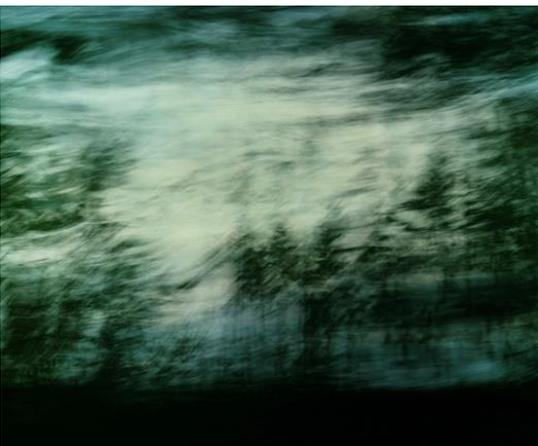
Like Gaffney, I wanted to produce images that were beyond my own vision, so again used the pinhole camera to expose an image overnight. This dark woodland, through long exposure has

captured ambient light over time resulting in an image that has captured the silhouetted trees (Fig. 12). In contrast to Gaffney's image which depicts being lost in the darkness with the trees acting as barriers blocking the way, my photograph shows more perspective, drawing the viewer in to what initially looks like an impenetrable forest, with fallen trees barring the way, but as you investigate the picture you are led down the paths between the trees towards the light beyond.



Gerhard Richter (2009) stated that the blurring in his pictures was due to imprecision, uncertainty, transience, and incompleteness. In *Waldstück* (Fig.13) the blurred image of the forest gives the sense of transience between inner and outer worlds. The image feels disturbing yet calming at the same time as your eyes adjust to the darkness and blur of the image. Both the written and visual context of his work resonate with my own feelings and intentions.

Fig 13: Richter 1965. Waldstück (Forest Piece)



Ori Gersht's work is concerned with the relationships between history, memory, and landscape. Gersht (2005) achieves a painterly fluidity through long-exposures, sometimes taken while moving, and often overexposes his film images to achieve a liquefied effect. In doing this, he muddles the landscape's legibility and the photographs faithfulness to reality. The images call into question the ability of photography and human memory to reflect our histories accurately (Fig.14).

Fig 14: Gersht, 2005, Galician



Exploring Gerhst's methodology, I have used Intentional Camera Movement to depict this descent into transitional space while still retaining a sense of place within the woodland. Like Richter and Gersht, I have captured a fluidity and transience as a metaphor for the journey as we move through the ever-changing landscape, both real and the memories of having been there. The vertical movement reminds us of rain which is often associated with tears as emotions unfold (Fig15).

Fig. 15: Paul Williams. zapped.reunion.assurance

Exploring the concept that there is no such thing as an instantaneous photograph (Szarkowski & New, 2009), I have experimented with long exposures to convey the concept of Moments and Memory in my images, sometimes just revealing fleeting glimpses of recognition reminiscent of Gherst's imagery.

As I have been revisiting places, I have found myself questioning my own memory of these locations and have found the movement depicts the passage of time and fleeting, grabbed memories of passing through previously. The longer exposures add the concept of time to the images and introduces memories of place rather than the distraction of the subject of the image (Fig. 16-17)



Fig. 16: Paul Williams. scrubbing.ideas.spokes



Fig 17: Paul Williams. ripen.smooth.fishery

I wanted to experiment with taking images beyond the visible spectrum and decided Infrared would be a suitable medium for this. The infrared filter effectively cuts the visible rays of light and permits transmission of the red region of the light spectrum only.



Fig. 18: Paul Williams. formal.tabs.immunity

Through conversion to black and white we see where foliage and leaves reflect infrared light rendering them as white. These images are reminiscent of a winter landscape and an ethereal look of 'another world' (Fig 18-19).



Fig. 19: Paul Williams. teach.play.brambles



Fig 20: Gaffney, from the series *Perigee*

Paul Gaffney's (2016) research is aimed at developing a meditative approach to landscape photography and investigates how the act of image making can enable and disrupt a sense of connection with one's surroundings. In his series *Perigee* (Fig.20) Gaffney's pictures taken by the light of the full moon evoke a mysterious, psychological wilderness.

I have imbued this feeling into my own images by combining the techniques of infrared and movement that I have previously been experimenting with, but also photographing at twilight to create the sense of a familiar, yet dreamlike world that was reminiscent of places previously visited (Fig 21-22).



Fig. 21: Paul Williams. including.tribal.cunning



Fig. 22: Paul Williams. dignify.spokes.decoding

In her book of *Ancient Trees*, Beth Moon (2014) travelled the world to photograph the most ancient and majestic trees. She has created magnificent portraits of these trees often by using infrared and then producing platinum prints with a fine, delicate tonal scale (Fig.23). I have captured the Inner power and peace of some of the great oak trees I have encountered during this project,

using editing to produce a more sculptural aesthetic (Fig.24). Although pleased with this image, I feel this distracts from what I am aiming to achieve in my work.



Fig. 23: Moon 2021. The Queen Elizabeth Oak



Fig. 24: Paul Williams. tiredness.summit.tilt

I have used movement to bring these majestic oak trees into the transitional world I have created to show the fleeting and sometimes unsettling memories of these locations now being re-visited (Fig 25-26). Szarkowski (1966) argued that photography could only capture fragmented and discrete details of an event or scene, and in these images, I have used movement to represent those fragmented details.

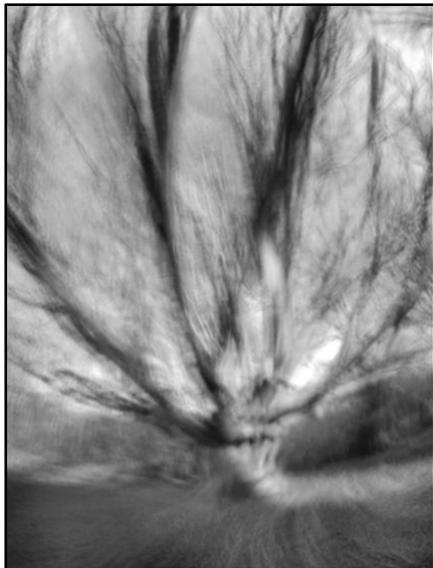


Fig. 25: Paul Williams. holly.waltz.foal

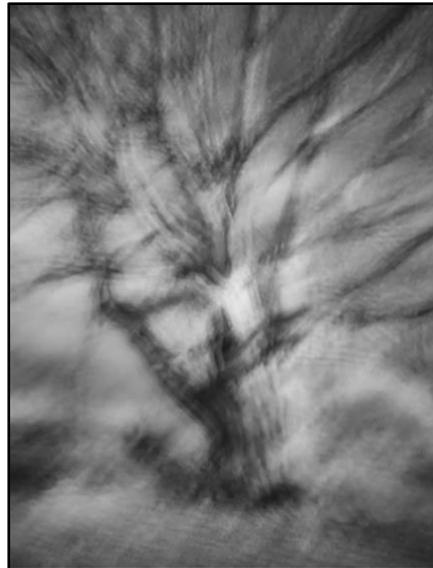


Fig. 26: Paul Williams. hills.dares.flirts

Jesse Alexander (2015) states that landscape is not the land or the space or the topography but rather the processes involved in its representation. Inspired by this, I have represented the landscape I have created in this transitional space, giving the images a dreamlike quality, yet a consistency that still retains a sense of place by refining the techniques of infrared, long exposure and movement so they are balanced in a way that is aesthetically pleasing (Fig. 27-29).



Fig. 27: Paul Williams.
undulation.cautious.scored



Fig. 28: Paul Williams.
marzipan.stir.droplet



Fig. 29: Paul Williams.
waking.senses.jazzy

Stephanie Jung (2020) visualises the time and transience which everyone is confronted with but can't be seen with our eyes within her work. In her image 'Troubled' (Fig.30) from the 'Nature' series she has used multiple exposure techniques in camera creating a feeling of transience from one place to another, moving through time. I feel this connects with the concept I am trying to convey so I have experimented with in camera double exposure to express the feeling of transience through regeneration by combining images of leaves with the trees they have fallen from (Fig.31). The outcome has produced more of a contrived image which I feel is confusing, distracting and opposing to the ethereal look and feel I wish to convey.



Fig. 30: Jung. Troubled

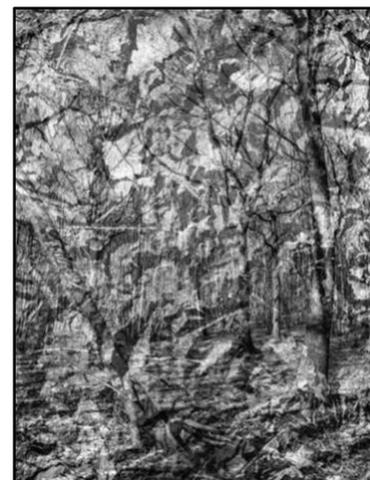


Fig. 31: Paul Williams. whoever.stream.presented

Both William Arnold (Fig. 32) and Chrystel Lebas (Fig.33) have explored the concept of the role played in documenting time and change. Arnold (nd) comments that 'the photographs do not depict events, rather the conditions of light and time in which events took place', while Lebas

(1996) notes that the viewer loses all sense of reality, the sense of vision diminishes, and, in reverse, the sense of touch and hearing intensify.'



Figure 32: William Arnold (30/09/12 - 12/01/13).
Firmament: North 50° 37' 22", East -04° 64' 34".



Fig 33. Chrystel Lebas 1998.
Night 2 - Cornwall 2



Fig. 34: Paul Williams. hypocrite.bitter.monk

Like Arnold and Lebas, I wanted to use light and time together to produce an ethereal image that documented the passing of time throughout day and night, but without the need to capture events or detail of what passed through the location during this process. I left the pinhole camera in position for 20 hours, capturing the results on direct positive paper, therefore each image captured is a unique print, rather than a negative which would then need a further printing stage to produce a positive image. (Fig.34-35)



Fig. 35: Paul Williams.,skim.bags.nutrients

These images represent emerging back into the outer world, and, almost reminiscent of Constables elm tree, the focus is on the roots and lower trunks, with the light that will give the new growth coming down from above.

In his essay 'Meetings with unremarkable trees' in Paul Hart's 'Truncated' book, Garry Badger (2008) comments that Paul Hart's *Portal* (Fig.36) leads us down a break between two lines of trees and don't just show us where to stop and take a picture but describe the equally vital decision of

how to move on through the forest. The resulting image portrays the natural spirituality of the place, which is largely unaffected by the modern world.



Fig. 36: Paul Hart 2007. 'Portal'.



Fig. 37: Paul Williams.
clipped.pins.workbench



Fig. 38: Paul Williams.
trump.starting.keys

In Fig. 37 and 38 I have used the pathway through the woodland to guide the viewer back to the outer world, following the emerging light of the new dawn. My intention through this series is for the viewer to share my feelings of time and memory, whilst remembering our own mortality.

Through my work, I have realised the importance of being surrounded by nature, and the re-visiting of places as part of the healing process following bereavement. I have continued to refine the techniques I have explored through this body of work and have experimented with curating and presenting a coherent series of images which convey my journey by printing 6x4 prints to consider the best sequencing.

As my practice links to mental health and wellbeing, I have been collaborating with the Good Mental Health Cooperative who are a Community Interest Company who develop innovative approaches to promote good mental health and wellbeing. They are planning their next Hampshire Festival of The Mind in 2023, which is about celebrating the community support and resources for good mental health and wellbeing and includes art and photography exhibitions. I intend to show a body of work that portrays how immersing yourself in the countryside promotes good mental health and how this can be used to support bereavement. My own personal journey through bereavement will form part of the exhibition, as well as showing immersive photographs of the countryside to bring a sense of wellbeing to those viewing the exhibition. The last exhibition was held at Portsmouth Cathedral where they have an area suitable for exhibiting artwork.

After visiting Stephen Gills retrospective, Coming up for Air, at the Arnolfini gallery in Bristol I was drawn to the simple but effective layout of the images displayed as a linear series, framed identically and the name of the series displayed on the wall (Fig.39). The accompanying statement of intent is placed on the wall at the start of each series. I have produced a [virtual exhibition](#) to get a feel of what my exhibited work will look like using artsteps.com and will also add a [gallery](#) to my website which can link to the Good Mental Health Cooperative's website.



Fig 39. Arnolfini.org. 2021

In this module we were given a Forum task of posting a new image without any kind of explanatory text, title, or caption. The forum comments were reassuring to see that viewers of my work were generally experiencing a dominant reading of my intentions. This has made me realise that my practice has been successful in realising my intentions (see Appendix for comments).



Fig. 40: Paul Williams.
reapply.recapture.protester



Fig. 41: Paul Williams.
defended.inflct.wiggling

(2492 words)

Appendix

Forum comments



Fig. 42: Paul Williams. 2022

'I believe they're trees and a path, but maybe they're not. The photo leaves me with nostalgia, calmness and an unquenchable thirst for clarity, like a half-forgotten memory of a place eroded with time. If I were to take a stab at your intention, I would say it was to resemble a feeling of a memory of a place.'

'Wistful, nostalgic, conjours the idea of memory and things lost. Almost "hiraeth" - the bittersweet knowledge you can't revisit a place.'

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