

.beat.fuse.echo

a contemporary journey through a fluctuating
landscape

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Confirmative Praxis (M7X02024/C) Report

MA Contemporary Dialogues – Photography

“Stand at the crossroads and look;
ask for the ancient paths, ask where
the good way is, and walk in it, and
you will find rest for your souls”.

Jeremiah 6:16

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Introduction

What is a picture without context? What am I trying to convey, the walk or the journey? Does a titled photograph throw hints at what is implied and does an untitled image leave it to the viewer to infer an educated guess? When an algorithm plucks three random words out of the air (what3words) to create GPS co-ordinates for a 3 x 3 metre grid, and a photographer then entitles an image of the place with that name, does the name add context or distract? "The context in which a photograph is seen effects the meanings a viewer draws from it.". (Shore, 2010, p.28).

The process of creating the imagery is about being in the moment, being a receptor, and trying as best you can to convey the moment. Andy Goldsworthy talks about "a dialogue between intimate, internal perspective and external, distant landscape." (Goldsworthy, 2008). As if attempting to transfer data from one mode of interpretation to another, but at times the connection is buffering and at any time could be broken entirely, and with that the viewer walks away looking for a different source of data to interpret, lost in the thought of been there, done that. In Scott B Smiths' Netflix show the monologue of Adelind Horan's character, 'Billy Ann Baker' encapsulates this feeling perfectly as "Do you know what déjà vu means? If you translate it like literally? Already seen, as in we've both seen how this sort of funk plays out, 'cos we've been here before, this exact moment". (Peripheral, 2022).

"Beat.Fuse.Echo" is the title of my exhibition piece and is based around the concepts of pilgrimage, traversing the land, identity to a place and a time, and the projection of an individual's thoughts and experiences. It evokes clues to an ancient

history of myths and legends that reverberate through the landscape to the present day. To *beat* a path, to *fuse* together different images, and to *echo* the past, present and future through a two-way data stream. On what3words ///.beat.fuse.echo is a non-place, somewhere that doesn't actually exist, does not compute, a nonsense title that leads to a dead end. Augé talks about the creative and non-places and extrapolates "Perhaps today's artists and writers are doomed to seek beauty in 'non-places', to discover it by resisting the apparent obviousness of current events. They may do this by highlighting the enigmatic character of objects, of things disconnected from any exegesis or practical use, by putting a spotlight on the media that try to pass for mediators, by rejecting sham and mimicry". (Augé, 2020).

During the creation of the imagery I have undertaken a pilgrimage of sorts, walking a distance of 85 meandering miles from St Illtud's church in Llantwit Major, the site of some of the earliest Christian teachings in Wales to Ty Illtyd near Brecon, a chambered tomb believed to be a place of pilgrimage and in one of the two parishes in Breconshire where the popular cult of St Illtud has survived down to the present day. "...the remains of a kistvaen, under an aged yew tree and surrounded with stones apparently from a disused cairn...designated Ty Illtyd [i.e. 'Illtyd's House']". (Doble, 2013,p.139)

Along the way I re-photographed polaroid's in-situ and incorporated the detritus of the environment into the digital representation of the analogue original to add further depth and a sense of belonging to a place, interaction within a space, and having a perception of time.

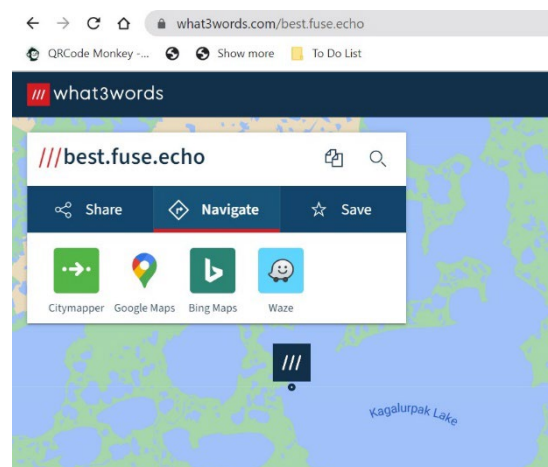
Section 1: My Vision

My art practice as it develops, is about, through the process of walking, the act of trying to convey the experience of others who have walked similar pathways in the past.

My project idea entitled *.Beat.Fuse.Echo* is based around the concepts of pilgrimage, traversing the land, identity to a place and a time, the imprint of the past on the present in our physical environments, and the projection of an individual's thoughts and experiences.

The title incorporates What3words' naming system which divides the world into 3 metre squares and gives each square a unique combination of three words. (About us: What3words 2022). I choose words, beat, fuse and echo because they all reflect elements of my

project, and they don't actually exist as a real location on the what3words website or app. The nearest location made up of nearly the same words takes you into the Kagalurpak Lake in Alaska. (What3words /// the simplest way to talk about location 2022)



Beat comes from its definitions; to beat a path through the grass; to keep walking on; exhausted, physically, or emotionally; and to walk a beat. (Beat definition and meaning: Collins English dictionary 2023).

Fuse comes from its definitions; if something fuses two different qualities, ideas, or things If, or if they fuse, they join together , especially in order to form a pleasing or satisfactory combination; and to become united and blended. (Fuse definition and meaning: Collins English dictionary 2022).

Echo comes from its definitions; a detail or feature which reminds you of something else; if one thing echoes another, the first is a copy of a particular detail or feature of the other; and in the sense of reminder. (Echo definition and meaning: Collins English dictionary 2022)

The crux of the idea revolves around St Illtud, a well-known and influential saint in Wales, I am especially interested in the travels of Welsh saints throughout South Wales and Brittany. St Illtud who's "chief titles to fame were his erudition and his wisdom, the latter being shown in his power of prophecy" (Doble, 2013, p.88), had many students who in the 6th century came to his monastery in Llanilltud Fawr (Llantwit Major) from all over the British Isles before starting their own journeys by going out into the wilderness to preach the gospel and found their own Christian communities and the concept that we can perceive the past as an echo that reverberates into the present like a 'morphic resonance'.

In his book *The Presence of the Past*, Rupert Sheldrake explores the possibility that memory is inherent in nature. He suggests that “natural systems, such as termite colonies, or pigeons, or orchid plants, or insulin molecules, inherit a collective memory from all previous things of their kind, however far away they were and however long ago they existed.” (Sheldrake, 2011). Because of this cumulative memory, through repetition the nature of things becomes increasingly habitual. Things are as they are because they were as they were. All humans too draw upon a collective memory, to which all in turn contribute.

He also discusses how ‘morphic resonance’ might explain how people can experience memories of past lives especially when triggered by a location or meditative state. Can the viewer of the imagery take into account the creator’s perspective of the journey, the thought process, the concept, the memories held within the place and landscape, and their own perspectives? Is déjà vu a misconception of this thought process or merely misfiring neurons in the brain? “According to Berson, ‘the important thing to know...is not why [déjà vu] arises in certain persons at particular moments, but why it is not being produced in everybody’...We could say: déjà vu is a moment of truth in the functioning of memory: it makes its appearance when this functioning is shown for what it really is, pure and unadulterated.” (Virno, 2015).

Experiencing the past is much like noticing Tsing’s ‘third nature’, “we must evade assumptions that the future, past and present are in the singular here and now, or in the directions of behind and ahead. They are non-linear and can ‘pop in and out of

possibility', waiting for someone to be in the right frame of mind to perceive them.”
(Tsing, 2015)

When I first started researching locations for this body I work I couldn't help but notice the close proximity of phone boxes to churches and draw upon the decline of their primary uses, i.e. congregation numbers falling and the decline in use, vandalism, and disrepair. Now many have become repurposed for another use entirely but still serving the community. “Repurposing spaces in the urban landscape can be a tactic that retains some connection, however diffuse, to our past, and to preserve the visual, historical character of our built environment. Churches are frequent examples of this transformation and reuse of space.” (Van Pharm, 2019).

If you compare phone boxes and in a similar way churches to trees, and the wires or community to the fungal network, unused boxes, and abandoned churches become cut off islands, disconnected without their own means of communication. As an analogy I compare this to Macfarlane's fungal network “The Underland keeps its secrets well. Only in the last twenty years have ecologists succeeded in tracing the fungal networks that lace woodland soil, joining individual trees into intercommunicating forests - as fungi have been doing for hundreds of millions of years. (Macfarlane, 2019, p11)

Can the past communicate with its future and vice versa? “We are presently living in the Anthropocene, an epoch immense and often frightening change at a planetary scale, in which 'crisis' exists not as an ever-deferred future apocalypse but rather as an ongoing occurrence experienced most severely by the most vulnerable. Time is

profoundly out of joint – and so is place. Things that should have stayed buried are rising up unbidden. When confronted by such surfacing's it can be hard to look away, seized by the obscenity of the intrusion.” (Macfarlane, 2019, p.14). Further into the book he also touches upon “thin spaces” and conjectures on the Celtic Christian tradition “that they are sites in a landscape where the borders between worlds or epochs feel at their most fragile. Such locations were for the peregrini or wandering devouts of circa A.D. 500 to 1000, often to be found on westerly headlands, islands, caves, coasts, and other brinks.” (Macfarlane, 2019, p.271). Time can shift and the ghosts of time can overlap like a semi-transparent deck of cards, one blurring into another, in the end we are all ghosts.

Using the start of a walk [the walkers placed and lifted foot, creates tracks left behind for others to follow] as the focus and walking from two religious sites of note, namely St Illtud church in Llantwit Major and Ty Illtud barrow in the Brecon Beacons, I have created along the way a series of hybrid photographs which incorporate polaroid prints taken in-situ with physical elements from the environment overlaid and then re-photographed with a digital camera. This process produced imagery that is a cross between the documentation of a place being experienced and an invocation of the experience itself by adding another layer of time and space, which enhances the complexity of the imagery.

My main aims are to try and express the experience, convey what was felt at the time, and to enhance the sense of actually being a part of the photograph. I hope that by using physical overlaying techniques in combination with re-photography that I am able to embody my feelings, the abstraction of senses seen in my mind, what I

was thinking, was the experience direct and intimate, or can it be indirect and conceptual? I want to subconsciously tap into people's recognition and symbol making capabilities.

Section 2: The Positives and Negatives

Whilst working on this project the things that I have felt that worked well are; having a plan of the route to be taken in mind and prepared through research into historical sights and ancient routes, but also not being afraid to alter it on the fly when I felt the need to adapt to my surroundings; taking the re-photographs from different distances away to give myself a variety of cropping and clarity options when deciding on what the final print image will look like; and the placement of the polaroid in the environment in-situ to make the best use of natural light to produce shadow and depth.

In terms of being in the zone so to speak. I did feel a meditative state when I paused along the routes to focus purely on the moment, the view and whatever came to hand. Even the process of walking and being outside improved my mood considerably once I got going, an attribute talked about in a study published in the International Journal of Environmental Health Research “it adds to the evidence of how little time it takes to get the benefits of being outside. Spending just 20 minutes in a park — even if you don’t exercise while you’re there — is enough to improve well-being, according. to the research.” (Time, 2019).

The things that I felt didn’t work particularly well are; the saturation and exposure levels of the instant photos when shooting on brightly light or overcast days (but having said that it does play into the concepts of place, time and the environment); not deciding at the very start to incorporate GPS data when capturing the imagery, which led to unnecessarily having to retrace some of my footsteps; and having to rely on fair weather to keep myself and equipment dry, which in turn lead me to re-

evaluate which route to take to be able to complete the project within the projected timescale, and led me to finishing capturing the images later down the line than would have been optimal.

Section 3: How my Work Affects Me

The further I got into the process of creating and developing the concept I wanted to convey, the happier I was with the direction the ideas were leading me, and the images that were being produced. It was a process that involved a great deal of planning, travel, and preparation but in the end it was well worth the effort.

I know that my initial grandiose ideas for the exhibition might be too large and too big of an ask, but I also know that even a scaled down version will still show off the work to it's highest standard, as the photographs and presentation will speak for themselves.

Even though I produced a model with transparencies to showed how the principle might work, so seen an actualization of what the final piece might look like in real life. I still have the need to experience the complete exhibition piece, see how it will truly affect me and others. To show it to an audience. To experience it myself and have others experience it also. To gain feedback from the viewer's perspective and feed it back into mine.

Section 4: The Rationale for This Mode of Practice

Expanding on from one of my Explorative Praxis experiments on pilgrimage, I wanted to convert the imagery of a walk into the experience, instead of just a documentation. I wanted to give it a sense of PLACE, SPACE, and TIME and refer it back to the experiences felt by others.

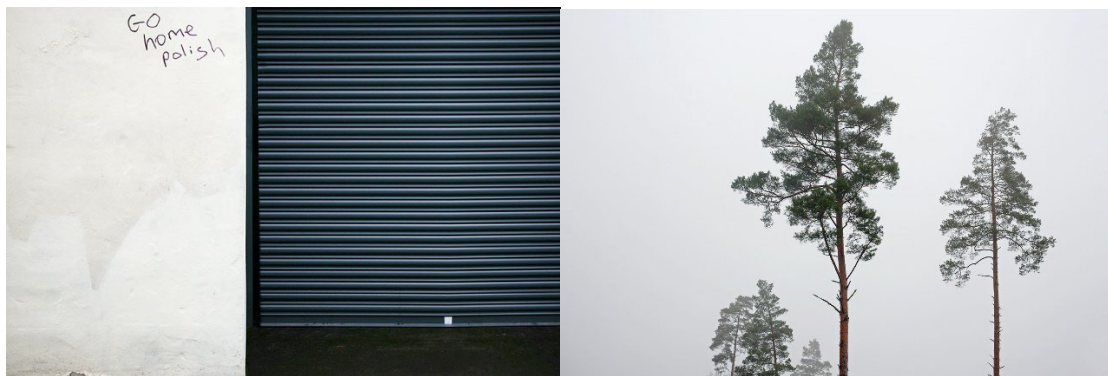
Lectures and talks by quest speakers influenced my train of thought in the direction of certain areas, namely, Henri Bergson – *durée*, *paramnesia* and *déjà vu*, Paolo Virno, Roland Barthes, Susan Sontag, “The problem is not that people remember through photographs, but that they remember only the photographs. This remembering through photographs eclipses other forms of understanding and remembering.” (Sontag, 2019, p.70), *mise en abyme* (picture within a picture) or more accurately from my point of view, an element of a picture within a picture, Janet Cardiff – *senses*, and Brendan Burns – *Walking as Artist Practice*.

The key perspectives that I want to flow through this report, the work created and the research are; feelings, planes of memories, ghostly overlays, the past, the present, the future, others lives, perception, point of view, nostalgia, *déjà vu*, memories, where are they stored, how are they made, the cloud, the brain, the heart, the soul, access to other peoples memories, identity, themes, and perspectives. In notes published in 2002, Olafur Eliasson writes “ Throughout history you can observe how different models of seeing and relating to space – that is man’s relation to his surroundings – have replaced each other, parallel with social, ideological, technical, and other changes. Values of a given time will always determine the modes and

relations through which we choose to conduct our lives. If the values change, the relations change as well.”. (Beccaria et al., 2013).

Section 5 : Areas of Influence

In 2018 I briefly studied a post grad certificate course under the tutorship of Michal Iwanowski just before he embarked on his 105-day journey from Wales to Poland to produce Go Home Polish. When interviewed he made the following statement “In 2008, I came across a small graffiti in my neighbourhood in Cardiff, and it spelt ‘Go home Polish.’ I dwelt on it for a while, unsure whether I really should be going anywhere or whether I already was home. In 2016, with the Brexit referendum breaking Britain in half, and the rising wave of nationalism sweeping across Europe, the slogan took on an even darker tone, and I felt compelled to respond to it. Literally”. (Iwanowski, 2019). This work and previous work, Clear of People - where he retraced his grandfather’s journey from the war-torn Soviet Union back to his home in Poland, both ended up at the same place 70 years apart, intertwining space, place, and time. In a recent talk when on the subject of trying to reconnect with his grandfather he said, “It is easy in landscape to remove the signifier of time.” (Iwanowski, 2023).



Go Home Polish (2018-2023)

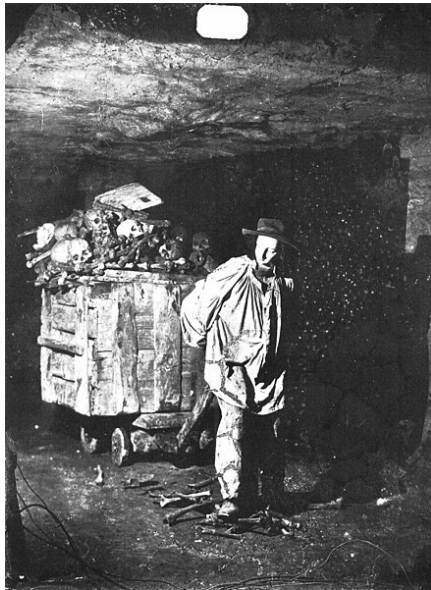
Clear of People (2012-2017)

In his work Hamish Fulton immerses himself in walking journeys intertwined with his environmental concerns and ethos of “facts for the walker [i.e. himself} and fictions for everyone else...which is a way of describing the discrepancy that undoubtable exists between the close specificity of each image, word, and the emotive charge they can hold for the spectator” (Tufnell & Wilson, 2002, p.15). Fulton also wants to leave as little trace of his passing as possible, not giving nor taking away.

Unlike him or other artists who deal with walking the land, I want to encapsulate my presence with the act of leaving a buried reminder of the capture of light on a chemical paper in the place the image was taken. Whilst at the same time creating an experience that can be walked around as an art piece, and a walk that can be mirrored by a participant. All in the while being stored digitally in the cloud, which is a man-made plane of memory that can be accessed by all (or denied to the few), a universal memory still open to interpretation. As I have walked I have undertaken my own mindfulness exercises, I have paused, picked up an object from the ground to reflect on it, consider it, take in its smell, texture, sound, and truly look at it, bringing myself into the moment. I have, and I encourage others to use this as a time for reflection. Fulton has used his experiences in a similar way “they are about engagement, where the rhythm of the walk meets the land. It can be a form of meditation, a means of clearing the mind, an endeavour undertaken with a clear understanding of practical necessities”. (Tufnell & Wilson, 2002, p. 20). One image of his I am especially drawn to is “Thirteen Miles to Brecon”, and not just because it was taken in an area in which I have walked but also because it’s a photo of a marker that has been left by man. (Fulton, 1987)



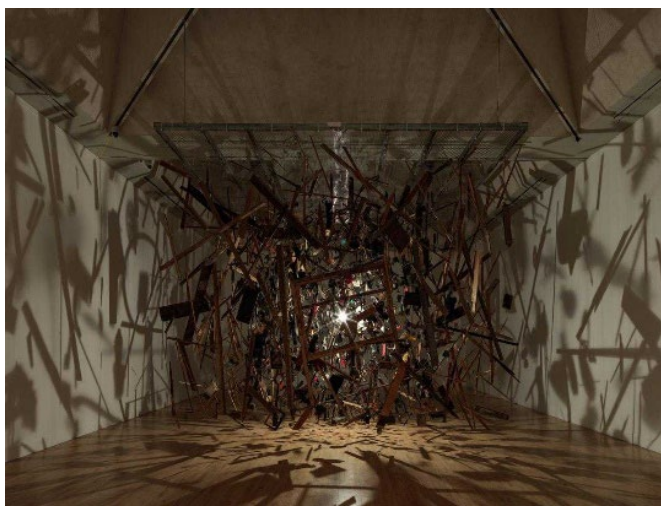
In the 19th century “photographer Felix Nadar would pioneer low-light photography techniques in the Parisian Catacombs. One of his best-known photographs shows a worker pulling a bone wagon. It is an unsettling image. The wagons wheels are wooden, its sides are made of rough-hewn planks in which the grain stands clear. The man’s face is scarcely visible, bleached out by the flash, and he wears a wide-



brimmed leather hat and a loose white smock-shirt which has been – like his trousers – sewn together from patches. Underfoot he tramples ribs and tibias, and from the bone heap in the wagon white skulls stare over his shoulder at the tunnel space ahead.”
(Macfarlane, 2019, p. 141)

(Nadar, 1861)

Cornelia Parkers piece “The Story of Cold Dark Matter” has many facets that I was drawn to which is why I visited her exhibition in Tate Britain last October (Parker,



2022). It is an installation work that invites you in, asks you to peak behind every little aspect as you examine the metamorphosis of an explosion, you become viewer and object, up close and personal.

(Parker, 1991)

When talking about the creation process she explains “As the objects were suspended one by one, they began to lose their aura of death and appeared reanimated, in limbo. The light on inside the installation created huge shadows on the wall, so the shed look like it was re-exploding or perhaps coming back together again. I operate very often in these ‘frozen moments’ where there’s been lots of action but this a sort of quiet corner of that...So it’s not the explosion, it’s more the contemplation, you know, the quiet contemplation of these things in the air and because the things are in the air, they haven’t got the pathos they would have had if they were on the ground. It takes away that kind of pathos, which is there when you see a lot of the debris on the ground after an explosion, well put it back in the air and it’s still got some life.” (Tate, 2017). Even the documentation of the explosion itself, which by not being on show reiterates that the installation is the artwork, and all other references are just supplemental.

In terms of inspiration for the final exhibition piece, though not a single artist but a project team at Allied Works Architecture, I feel The Duchess County Residence House, 2007 has clearly had an effect, even with the way they have mocked up models. “Balanced on the slopes above Ryder Creek, the house is located in a mature forest of oak, hickory, and birch. It is a place of silence, reflection and intimacy, reached by a long path from the main clearing. A continuous steel frame weaves through the woods and understory, blurring the boundaries between forest and dwelling” (Allied Works Architecture, 2007). I feel I have converted the meandering lines they use into the open framework that will house the transparencies, so instead of the eye following the line it will be the backdrop that you look through onto.



(Bittermenn, *Duchess County Residence Guest House* 2007)

I am also considering adding an element of sound to the final piece in way of captured sound and storytelling to be played on the viewer's phone. I found an interesting article on Janet Cardiff where she talks about recording sound during walks. "But the walks were really the result of the new access to portable technology and the time to explore and experiment. I started to wander and record thoughts through the forests and locality of Banff with the Dat recorder. It was during one of those exploratory walks in a graveyard recording that I pushed the wrong button and started hearing my voice on site describing what was in front of me...It was serendipitous ... a real aha moment. I realized immediately that the syncing of a past recording with a physical site was very interesting. Since I was also experimenting with binaural audio in the studio, I decided to try to put the two together and made my first binaural audio walk there ... all edited on a cassette 4 track Tascam. Pretty primitive." (Fischer, 2022). The mixture of the real ,sampled, a virtual, made, soundtracks really appeals, and engages me in her work.

"Brendan Stuart Burns' paintings, drawings and photographs are a direct and physical response to both his walks and his more contemplative moments experienced along particular stretches of the Pembrokeshire coast which he has

come to know intimately. Time spent walking, often over the same stretches of the same beaches in all weathers and states of the tide, provides him with the experiences necessary to touch and connect physically and emotionally with the land, its history and deep sense of time, all elements that are ever present in his paintings.” (Mueller, 2021). Not only does he take detailed reference notes for the creation of his final pieces, but he also includes different visual perspectives and layers with different mediums all on one canvas. He creates the type of experience I want to emulate with photography.

Section 6: Problems and Solutions

I feel there is a limitation with the quality of the instant images, which could have been improved by using an instant printer linked up to a digital camera, but then would I have lost the authenticity of the moment by not having a direct correlation to the light creating an image on an instant print.

Having to break the walks up over months to complete them instead of maybe walking over approximately a 10-day period straight to give it a more focused time frame. But then I would have lost out on the changing of the seasons captured if I had used a more protracted time frame.

In the middle of the process I contacted The National Museum of Wales about being a part of their fellowship programme but was unsuccessful. I feel this would have been a good opportunity to gain greater insight into studying the Celtic stones held within the museums different sites and would have provided me the opportunity to look deeper into the connections of Welsh and Breton and how Breton became established in Brittany at the same time Welsh saints were building relationships in the region.

In retrospect if I had become part of the fellowship program perhaps I would have been limiting the openness of the experience I was trying to create. By focusing too stringently on the factual history and artifacts left behind would I have foregone my empathy with the landscape and the connection I was trying to encapsulate with the past.

Section 7: Exhibition Piece Design

Ideally I want it to be large-scale experience that can be walked around but it might have to be scaled down due to costs, practicalities, and time limitations. By using light projection, I want to create an extended canvas that you can move around and interact with and affect the play of light using the torch on a mobile phone.

As a way of presenting the imagery to the viewer I want to break open the concept of the “White Cube” as written about in the essays by Brian O’Doherty, and truly make it a space that is accessible to all with a strong feeling of being open and unconstrained. The modern gallery space keeps the outside world at bay with its windowless white walls and artificial lighting coming from directly overhead “The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you pad soundlessly, resting the feet while the eyes have it at the wall” (O’Doherty, 1986, p.15)

The space will be freed up by encompassing it within a wooden frame and by printing the imagery onto transparencies so that light shines through them and projects the images onto surrounding walls and floors. One element of the “White Cube” will be kept in the way of walls, but they will be open on each side so that the viewer can look through and around them. The transparent photographs will transform the space into a windowed gallery. Art dwells in a place, be it a museum, gallery, or outdoor space. I want my work to truly break free of its confines.

The concepts explored are thinking through exploring, walking, identifying with a place; projection of the creator and viewer; overlapping the past/present/future; linear/non-linear experience of innate feelings from the past and future; and the freedom to explore without barriers or limitations.

As part of my work is feeling a part of a place, eight of the 60 Instax photographs are buried at the sites they were taken, with the detritus included in the re-photography. It is a dual experiment, one that will be revisited to see how this affects the clarity and colours of the photograph, in much the same way Alexander Arslanyan is researching degradation for *What Matters Most*, when asked what he was hoping to learn about Polaroids, his reply was “I was very keen to see and understand how Polaroids degrade over time, and the challenge up until coming to the AGO was getting access to a large enough collection of Polaroids to make an accurate sample for analysis. One of the hard things about 20th century film and photographic products is that the manufacturers (for obvious reasons) didn’t publish a lot of research about their own products, so anyone looking is reliant on secondary sources.” (Preserving polaroid’s 2022). The second part of the experiment is a much longer one that might produce a sliver of ‘plastiglomerate’ rock. “Plastiglomerate was first identified by geologists on Kamilo Beach in Hawaii; it has been proposed – due to its durability and distinctive composition – as a plausible future Anthropocene strata horizon marker...it holds both the natural and the synthetic in grotesque hybridity” (Macfarlane, 2019, p.320,321). What would the future fossils of such an amalgamation look like to our distant future selves? Using transparent bags to conserve the instant prints with its detritus is reminiscent of how discs of ice core are stored in freezer chests in Greenland.

Section 8: Scope for the Future

My proposed area of interest also covers the teachings and travels of Welsh saints throughout South Wales and Brittany, the connections of Welsh and Breton and how Breton became established in Brittany at the same time Welsh saints were building connections in the region. This could be used to promote Wales and Welsh in the region, especially if I can tour an exhibition in Welsh, Breton, and French. I would also like to expand on existing stories and write a more modern interpretation and depiction that translates to present day readers.

I don't want to limit my research to the time I have left in University and want to further develop it, to make it richer and more detailed with the aim of displaying or publishing it in the future on a larger scale.

Because of time constraints and the British weather, I focused on a shorter walk than I had planned from Llantwit Major to Ty Illtud, but I would also like to walk a longer route from Llantwit Major to Caldey Island which also has a church named after St Illtud and was founded by one of his students. When I have a collection of these walks, I plan to create a guide utilizing QR codes and what3words which I have seen used to good effect in Rob Standley's (aka Robbie Roams) book Road Trip to Wales (Roams, 2022)

The exhibition piece itself would be designed to be big enough to be able to move around within the cube like frame, stable enough to be freestanding outside, and weather resistant. The lighting would be weatherproof and solar powered so that

during the day it was lit with natural light, and during the night it was lit by artificial lighting.

Conclusion

In many ways my project is about data interpretation and external stimuli. The eye for example processes and interprets data through photoreception. “When light hits the retina (a light-sensitive layer of tissue at the back of the eye), special cells called photoreceptors turn the light into electrical signals. These electrical signals travel from the retina through the optic nerve to the brain. Then the brain turns the signals into the images you see.” (National Eye Institute, 2022). When the eye is referred to in terms artistic appreciation it “can be trained...it is a finely tuned, even noble organ, aesthetically and socially superior to the Spectator” (O’Doherty, 1986, p.41). Yet we are all spectators, watchers, observers, all want to interact with and to be a part of. Want to experience, and walk the path...

In the end, did I travel on a contemporary journey through a fluctuating landscape? It certainly did feel at times that I could be walking through anytime in history and feel the echoes of our ancestors in how the land had changed or not changed at all, how they might have walked the same routes, paused at the same spots, felt the same weariness and hunger. As you walk into the edge of a forest you are suddenly surrounded by nothing but forest, by walking down to a riverbed and placing your hand in the flow of water, you are abruptly transported by its cool touch to a quieter place and time.

I hope the context I am trying to convey is revealed in my photographs and that the re-photography and naming doesn’t cloud the viewers interpretation but draws them deeper into the depictions. In one of his last interviews Ansel Adams quipped “I would never apologize for photographing rocks. Rocks can be very beautiful.

But, yes, people have asked why I don't put people into my pictures of the natural scene. I respond, There are always two people in every picture: the photographer and the viewer.” (Sheff, 1983). I agree with his sentiment and found that the lack of anyone in my photos helped maintain the timelessness of the scenes created.

My individual thoughts, feelings, experiences, and identification with a place were all there when I took the initial Instax images and when they were re-photographed but were they solely a part of me or do they resonate through the ages and intermingle with others in space and time? Are they even imprinted in analogue and digital, Are they something to hold in your hand, or view on a screen?

When talking about feeling Paul Ricoeur put it as “feeling is...without doubt intentional: it is a feeling of ‘something’ – the loveable, the hateful, [for instance]. But it is a very strange intentionality which on the one hand designates qualities felt on things, on persons, on the world, and on the other hand manifests and reveals the way in which the self is inwardly affected.” In feeling “an intention and an affection coincide in the same experience.” (Tuan, 2018).

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