Dyad: biography of a relationship

John Fergus-Jean
Dyad--

Biography of a Relationship

by

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Submitted in Partial Fulfillment of the Requirements for the Degree

MASTER OF FINE ARTS

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LIST OF SLIDES

27. "Liz on Beach (sitting), Mich.," 1980.
"An inner sensation can find external expression only through a spiritual realization. When the impulses which stir us in profound emotion are integrated with the medium of expression, every interview of the soul may become art. This is contingent upon the mastery of the medium. A pictorial decorative arrangement is dictated only by taste. . . which is, after all, only a passing fad, or fashion. Pictorial homogeneity of the composition (plastic unity) is developed by lawfully governed inner necessities. These inner necessities are dictated by the nature of the medium, and from the orchestration of its inner qualities arise formal movement, tensions, intervals, complimentary relations, contrasts, and complexes.

The impulse of nature, fused through the personality of the artist by laws arising from the particular nature of the medium, produces the rhythm and the personal expression of a work. Then the life of the composition becomes a spiritual unity."

- Hans Hofmann
Dyad--The Biography of a Relationship

by

John N. Fergus-Jean

A thesis proposal for the:

Master of Fine Arts Degree

Rochester Institute of Technology

February 21, 1979
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Purpose of the Thesis

I intend to use photography as a means of making more concrete and visible the intimate and loving relationship that my wife Elizabeth and I share.

Scope of the Thesis

Elizabeth and I, by choice, have formed a dyad. We resonate meaning to and from each other as if we are one person. Our confluence has made me realize that a loving relationship can be both close at hand and illusive. I feel that the presence we share has a visual form which is apparent; and correspondingly it has an equivalent form which is internal.

For me, photographing Elizabeth is a synesthetic experience. It is more than taking an image; it is a physical and a spiritual involvement. My thesis photographs are about our subconscious
selves; they are pieces of our reality which tell more than words what we are. Crystallizing this knowledge through photography will heighten our awareness of ourselves and of our relationship to each other.

The photographic sessions will be creative experiences within themselves. They will require mutual cooperation, concentration, meditation and intelligence. Potentially, the actualization of this project will reverify our ever-centering nature, and the photographs will then help us to establish an equivalence between our feelings and our pictorial image.

It is my hope that these images will be seen not only for their visual appearance, but also for their emotional unity; for they are insights into the spiritual and material experience of our being.

 Procedure

I will use both a 35mm camera and a 4x5 camera for this thesis. I will explore straight perspective photography and also alternative photographic systems which can abstract the space/time relationship. The images will be made in either platinum, photo-etching, or silver processes. I intend to make approximately 25 to 30 images which will be exhibited in the fall of 1979. A written report will be produced simultaneously.


"Dyad--Biography of a Relationship" is an inward journey; it is a shared personal, intellectual and spiritual odyssey; it is the confluence of two individuals; it is a commitment to one way of being; and it is Elizabeth's and my realization that the dyad is a natural unit, which for us is greater than the sum of two people.

The study is a story told with photographs about the experience of our Dyad--two people who have joined together for the common purpose of becoming a united whole.

The study is concerned with the sharing of perceptions and experiences; it is a candid exploration of both the positive and negative aspects in our relationship, and it is the realization that as a Dyad we can grow in ways we could not grow separately.

The photographs I made are not merely portraits of Elizabeth, rather, they are crystallizations of important moments we both shared. They are images which allow the gentle unfolding of her personality before the camera, and they demonstrate knowledge, sensitivity, and trust as well.

Implicit in this quest is the growth of my personal awareness, not only of Elizabeth, but also of myself. The resulting photographs are direct interviews with our feelings; they are the spiritual fusion of our outer form and our inner selves.
Most importantly, Elizabeth and I learned that we communicate not only with words, but also through the orchestration of our other senses; we found that the senses of hearing, smell, taste, touch and vision are the palette from which we paint our perceptual world.

Thus, the thesis photographs recall for Elizabeth and me many sense impressions. They are much more than mere records of fact; they are the symbolic equivalents of an indefinable array of other associations—the feelings we had at the time of exposure. These photographs have become landmarks in the mosaic of our lives; tools which we have used to give meaning to our relationship by giving it form and direction.
METHOD AND PROCEDURE

I photographed Elizabeth in many settings; some of the images were taken in Harbor Springs, Michigan, some in Rochester, New York, and others were done in Seattle, Washington, our new home. These locations are important to us because they are shaped by the people and events that have become part of our lives.

The photographs were done with 35mm cameras, 2-1/4 cameras, and 4x5 inch cameras. Each system imposed constraints in flexibility which influenced the kind of image produced. The images are candid. They are not posed. Even though we were aware of the camera, we did not perform for it.

I printed the photographs on Portriga Rapid #4 paper using Bromophen developer. I used a cold light head (diffusion source of light) on my enlarger to prevent accentuating sharp contrast or film grain. The images were untoned and processed to archival standards. They were matted in off-white 100% rag museum board. The photographs were displayed behind glass.
THESIS NOTE

The thesis study retraces my process of discovery: that the essence of image making is communication and observation; that content, form and point of view are interrelated; that appearances can be thought of as the extension of content; that photographs, like symbols, can be vessels for meaning; that meanings are personal and they involve feelings as well as analysis; and that a photograph can be the symbolic equivalent for an experience, a new event which recalls a previous one.

The report is divided into sections. Each of these sections addresses some aspect of my philosophy about making photographs. I feel that this knowledge is important because it underlies the images I have made. It is a thread throughout the thesis; and a better understanding of the way I think will allow a better understanding of the photographs in this study.

The section "Problems and Solutions" deals with the nature of photographs as both informational records as well as subjective points of view. It also addresses two ways of finding meaning in photographs—through logic and through empathy. The section forwards ideas about intimacy, Elizabeth's and my private language, and the balance between the positive and negative aspect in a person.
The next section "Empathy--The Inner Vision" compares photographs to maps--quantitative objective maps and qualitative subjective maps. In this light, the section discusses the larger significance of form. The section also asserts that we gradually come to resemble that which we behold.

The section "Words and Pictures" discusses how words and language can become a further translation of a photographic experience. It also forwards the notion that the logic of language does not necessarily correspond to the logic of vision. It addresses the synesthetic nature of perception, and talks about touching one another symbolically through the medium of photography.

The "Closing" section forwards the idea that my photographs are not ends in themselves; rather, they demonstrate that our relationship is ongoing. The photographs are seen to be personal synesthetic experiences and spiritual realizations.

In the Appendix one can find my "Definition of Terms," which should be helpful throughout the study.
"It is not with tools only that we domesticate our world. Sensed forms, images and symbols are as essential to us as palpable reality in exploring nature for human ends. Distilled from our experience and made our permanent possessions they provide a nexus between man and man and between man and nature. We make a map of our experience patterns, an inner model of the outer world and we use this to organize our lives. Our natural "environment"--whatever impinges on us from outside--becomes our human "landscape"--a segment of nature fathered by us and made our home."  

- Gyorgy Kepes
Photographs are often thought of as being statements of fact. While their objective nature is undeniable, one should also realize that the camera simultaneously records the photographer's point of view which is subjective. Objective visual "facts" can reinforce subjective strategies of perception, which in turn can become barriers to growth.

The photograph can become, in the instant of exposure, a statement which offers the subject little redress. Very seldom can the subject say, "No, that image is not of me, it is a creation of your preconceptions."

I am reminded of Richard Avedon's portraits. Some would say that they are objective, with their clinical lighting and unwavering intensity. However, they have always seemed to me to be very subjective. His subjects are like specimens which share a grotesqueness from image to image. They seem not unlike Kafka's pinned and wriggling bug on the wall, and I question whether this uniform "objectivity" is not a product of Avedon rather than a universal quality of man (see illustrations 1 and 2).

Avedon's photographs speak most strongly about the realities he is willing to acknowledge with his camera, and even though we as the audience are quite willing to believe that his photographs are objective and truthful, it is nevertheless Avedon who edits what is
or is not appropriate for his personal style of objectivity. In this sense Avedon is bound by his own rigid code of preconceived subjective notions.

I, too, was confronted with my own preformed ideas about Elizabeth. The results of those ideas were often photographs which reinforced my biases rather than making me accept new ways of seeing.

For example, the photograph in illustration 3 shows Elizabeth as seen through a veil of my overriding concern with impressionism. Consequently, the meaning of the image has as much to do with that frame of mind as with any other factor. In illustration 4, however, my engagement with Elizabeth is direct, and consequently the form of the photograph is more a function of that direct communication than a function of an art concept.

Throughout the thesis my challenge was to come to grips with these preformed ideas, and relinquish obvious pictorial solutions, thereby extending my range of vision. In order to do this, I had to allow an unfettered unity to develop between Elizabeth and myself. I found that to achieve this unity I had to be inwardly quiet and at the same time, alert to new possibilities. I had to be willing to accept change and to be prepared to make photographs during that change.
An acceptance of change can support creativity; being creative is a process of discovery, and to impose one's will on that process is likely to reveal the constraints of the artist rather than the possibilities inherent in the image. Thus, the problem I faced in photography is similar to the problem many creative people have experienced in other mediums. As the painter Pablo Picasso aptly noted, "When I paint, my objective is to show what I have found, not what I was looking for."\(^3\), and likewise in my thesis I did the same.

The verisimilitude of the photographic image was also a great source of obstacles during the project. The problem stemmed from the fact that the photograph projects an iron clad aura of reality. By this I mean that the photograph can be like an index which explicitly refers to superficial aspects of the subject, and this index deals with appearances as if they are facts.

The inherent bias of the camera to produce this kind of realism can lead to a routine way of seeing; and the reality of an event can in this way become transformed into a normalized picture of the appearance of the event.

This normalizing process combines the precision and verisimili-
tude of the photograph with the point of view and intention of the photographer. The result is that the map (the photograph) can
obscure the territory (the content). By allowing appearances to be read as informational bits, the meaning of the photograph can become a matter of logical deduction rather than a matter of empathy.

For example, illustration 5 shows Elizabeth with our dog Nandi; the meaning of the image is a feeling of closeness and warmth. On the other hand, illustration 6 shows how the photograph can lend itself to a narrative meaning. We see Elizabeth, the mirror, the rocking chair and other bits of evidence, and we try to piece them together to make sense of the image. This meaning is altogether different from the one in illustration 5. The former involves empathy and the latter is more likely to involve logical deduction.

The quality of evidence is of course an aspect of any photograph, but to consider, as some do, that photographs are purely evidence ignores the affective potential of the image.

In fact, direct photographic evidence can contradict feeling and experience. When I think of the motion studies of Eadweard Muybridge for instance, I am somewhat surprised because the photographs do not convey the feeling of motion. They do, however, convey a sense of position and posture. The photographs freeze motion showing stasis rather than the flux of a moving animal. The paradoxical result is photographs which recognize a sense of place, but which fail to acknowledge the full nature of the event, i.e., a sense of motion (see illustration 7).
1. Walking. 348 feet per minute.

2. Running. 656 feet per minute.

Illustration 7
This type of photograph is essentially topographic, and the aesthetic trend is sharpness. This quality of sharpness in conjunction with linear perspective and the instantaneous freezing of time, form a kind of absolute, precise and universal point of view which is often mislabeled "objective."

I did not want to encase Elizabeth in a solid and immutable rendition of her form. It was for this reason that I purposely allowed some areas of the photograph to remain unsharp and thus blur the quality of edge in the images. This blurring allowed some plasticity in the ebb and flow of her form. These photographs thus show Elizabeth's true quality to be seen in one light one moment, and quite another the next. The photographs show a correspondence between the emanating quality of light seen in the image and the dual nature of her form; of matter which is concise, and of energy which is expansive (see illustration 8).

In several of the thesis photographs I also intentionally deemphasized much of the background information in the image. By manipulating depth of field, I transformed a strong informational context into a much lessened presence; this reduction strengthened the relationship of figure to ground. I felt that by deemphasizing the background I could give stage to many subtleties which are not always obvious. These subtleties form a private language, one in
which small gestures carry large emotional charges. It is easy to overlook these gestures because they are delicate, they have private meanings, they do not lend themselves to simple verbal explanations, and most importantly, the viewer may not have shared a similar experience.

I am sure that nearly everyone communicates in this non-specific realm. But, perhaps we pay too little attention to it because it is a less tangible and less rational kind of knowledge; and it is all too easy to ignore this kind of subtlety in a photograph because it is difficult to translate into words (see illustration 9).

Therefore, it was not necessary for me to use every bit of available pictorial information to recreate a sense of the original experience. Just as it is not necessary to use all the pieces in an orchestra at all times, one does not have to overload photographs with visual information. It is only necessary to use the visual information which maintains a sense of the piece and balances it with the demands of the medium. Some musical and photographic movements are delicate, and they deal with very subtle feelings. It is not an overwhelming informational context which recreates those feelings, rather, it is the combination of notes, tones, rhythms, tensions, balance and point of view that supports meaning in a photograph (see illustration 10).
Another problem dealt with our level of intimacy while we were making the photographs. We had to come to terms with the fact that in our day-to-day lives the camera is usually not present; and the introduction of the camera imposes a presence which can alter the normal state of affairs. For instance, we all have a zone or psychological space surrounding us, which if violated, leads to a distinct feeling of discomfort. In this way the camera can become an intrusion. It can become a device which defies our private sense of space, becomes a mask for the photographer and becomes an unpredictable instrument which reveals its nature after the fact.

The psychologist Edward Hall has suggested that in fact:

Spatial changes give a tone to a communication, accent it, and at times even override the spoken word. The flow and shift of distance between people as they interact with each other is part and parcel of the communication process. 4

It was obvious when I first photographed Elizabeth that the camera was both a physical and a psychological barrier. There were, in fact, several times in the beginning of the study that I found myself hiding behind the camera. Elizabeth, of course, did not have that choice, because I almost always dealt with her as the subject.

Sometimes, the closer I got with the camera, the less intimate the situation became. We overcame this cramped atmosphere by physically changing locations and openly talking about the problem.
As it turned out, the problem had little to do with actual physical proximity, but had a lot to do with trusting one another.

The problem faded with time, but had we not addressed it directly, it would undoubtedly still be with us. A pictorial illustration of how we gradually became more intimate can be seen in illustrations 11, 12, and 13.

There was another kind of tension which was artificially created by the camera. This tension was caused because the moment of exposure created an interval in which an important event was supposed to happen. This artificial interval can make one perform before the camera as if it is a stage; and just as the shutter clicks, the event presumably ends.

I feel that a relationship is ongoing and does not necessarily evolve through instants of meaningfulness. My photographs reveal only part of a wavelike continuum. The valleys are as meaningful as the peaks; and the sadness is a real a part of the human experience as joy (see illustration 14).

By showing a range of images I illustrated the fact that there is a balance between joy and sadness in a person. To ignore either aspect would be a distortion of this very natural ordering (see illustration 15).
"... the limited capacity of our senses must be united through an inner vision. Empathy results from this inner vision.

By using the faculty of empathy, our emotional experiences can be gathered together as an inner perception by which we can comprehend the essence of things beyond mere, bare sensory experience. The physical eye sees only the shell and the semblance; the inner eye, however, sees to the core and grasps the opposing forces and the coherence of things. In their relations and their connections, these things present us with effects which are not three dimensionally real, but are supersensory and thereby transcendental. As far as we are concerned, then, the essence of things lies in super-sensory conceptions." 5

- Hans Hofmann
Photographs can be compared to maps, because, like maps, they represent things in the raw territory of our experience by simulating important features in that territory. The photographic map, however, is not identical to the territory it represents. It is a model of that territory which uses symbolic references to recall objective and subjective contours through association.

Such a map cannot represent all of the territory. Consequently, one crucial feature of the photographic map is abstraction. Abstraction is necessary because the photographer cannot take all possible features into account; he must instead select a few significant features which describe the entirety.

By changing one's point of view, one can change the structure of the map. Thus the photographer can convert things and events to a symbolically represented outline of the phenomenal territory.

Another crucial feature of the photographic map is the quality of the photograph to resemble the subject. In fact, it is one of the key powers of the medium. Resemblance, however, need not match all of the particulars of the subject, rather, it should match significant aspects of the subject which in turn will trigger internal verification. Therefore, resemblance is not necessarily the visual matching of the subject and the photograph. Instead, resemblance may involve an interplay of our other senses as well.
For example, visual referents can be linked with the unique verisimilitude of the photograph; textures which look rough can trigger an internal response, the image "feels" rough. Resemblance in this case comes from the subjective associations the viewer brings to the image from a prior experience.

Even on the base level of perception there is a subjective quality in visual recognition. The psychologists Noton and Stark comment on this process:

First, the internal representation or memory of an object is a piecemeal affair; an assemblage of features or, more strictly, of memory traces of features; during recognition the internal representation is matched serially with the object, feature by feature. Second, the features of an object are the parts of it (such as the angles and curves of line drawings that yield the most information. Third, the memory traces recording the features are assembled into the complete internal representation by being corrected by other memory traces that record the shifts of attention required to pass from feature to feature, either with eye movements or with internal shifts of attention; the attention shifts correct the features in a preferred order, forming a feature ring and resulting in a scan path, which is usually followed when verifying the features during recognition.6

Consequently, visual meaning is a product of our internal representation for objects and events. Photographs, therefore, are capable of evoking multifarious sensory associations because they are ultimately self-reflective.
In essence, the photographer translates these personally experienced events by creating new symbolic events—photographic images. Even though he must deal with visual surface qualities to create the photograph, the actual meaning of a photograph goes much deeper.

Photographs can tell us about the subject, the photographer, and the viewer. For photographs, in and of themselves, do not have meanings, it is we who bring meanings to photographs.

The photographer should also realize that, as Nelson Goodman points out, "Representation is a matter of choice, and 'realism' is a matter of habit . . ." Thus the photograph, to the right observer, can resemble, or be the symbolic equivalent for anything visual or sensed.

The way a photograph looks therefore, is a function of outer and inner representation; the psychic as well as the informational domain. Photographs simultaneously map both visible and invisible qualities—the concrete nature of the image and the photographer's personal adaptive process.

Therefore, the form that the photograph takes is a function of the photographer, the photographic medium, the raw event and the viewer.
The photograph is in this way a dynamic entity which implies action, direction, energy, orientation and meaning to a viewer who did not experience the original event.

It would be a mistake to consider the visual appearance of the photograph as an end in itself. As the painter Franz Marc noted, "Have we not learned from a thousand years of experience that things cease to speak the more we hold them up to the visual mirror of their appearance? Appearance is eternally flat . . . "

The deeper significance of photographs lie beneath their surface. To understand this, one must be willing to accept an expanded definition of form. The philosopher Titus Burkhardt speaks about this kind of form:

Form is the synthesis of the qualities which constitute the essence of a thing. Form signifies the intelligible reality of a thing, and is quite independent of the thing's material existence. One must therefore not confuse 'form' in this sense with 'form' in the everyday sense of something spatially or otherwise limited, any more than one must equate 'matter,' which receives 'form' and gives it finite existence, with 'matter' in the modern sense of the term.

One must therefore be ready to recognize that in certain circumstances the same word 'form' can be given two opposite meanings; as the outward 'shape' of a being or a work, 'form,' on the 'material' side of things, is opposed to the spirit or content. As the form-giving cause, however, which impresses its stamp on matter, 'form' takes its place on the other side--that of spirit or essence.
The artist Hans Hofmann has also suggested that from the artistic point of view there are two kinds of reality; physical reality apprehended by the senses, and spiritual reality which is created through the powers of the mind. They can in effect represent two distinct ways of looking at the world. The one strives for an accumulation of appearances; whereas the other strives for the essence of things.

Thus, the way we look at the world influences what we see; we likewise shape our photographs and we are shaped by them as well. Gradually we become what we behold:

Thus inevitably does the universe wear our color, and every object fall successively into the subject itself. The subject exists, the subject enlarges; all things sooner or later fall into place. As I am, so I see.

- Ralph Waldo Emerson
"While the experience of nature is achieved by various sensory approaches, the experience of a picture is achieved by means of a visual impression alone. The picture stands or falls on its appeal to the eye alone, but this stimulus calls up necessary associations with qualities which have been perceived through other senses and stored in the subconscious, if the observer is sensitively endowed. 12

- Hans Hofmann
Photography can be thought of as communication, because the making of a photograph is a give-and-take process in which the observer interacts with that which he observes. But, the question arises; what is the basis of this interaction--is it from surface appearances, narrative concepts, or through personal empathy?

In this light there is one dichotomy which is almost inescapable to the photographer; photographs are invariably translated into words. Words can be misleading; they are not necessarily equivalent to or interchangeable with photographic images. They can in fact become a further translation of a photographic translation of an original event. Consequently, our words about photographs often miss the mark.

One reason this might be so is that words and language are governed by a system of rules which can be independent of the way we actually visualize.

If, for example, we examine the English language, we can see that most words are categorized into classes which have different grammatical and logical properties: the class of nouns and the class of verbs. We use these categorizations to differentiate between actions and things; thereby we broadly divide nature into distinct aspects. This bipolar division of reality into concrete and temporal aspects parallels the Newtonian conception of space. In this kind of
conception, action is viewed as activity happening to objects, and the concrete and the temporal divisions are viewed as absolute independent qualities.

On the level of concrete experience however, there is no such inherent division of space and time, rather, space and time are seen to be one continuous unbroken chain of events. Those events are not separated into distinct agents, activities and locations in time; we have merely idealized this state. This way of visualizing an undivided reality parallels Einstein's assertion that space and time are totally interrelated functions of each other and therefore not divisible.

It was my experience that while making photographs, Elizabeth and I were in a constant state of flux. Consequently, my photographs do not try to monumentalize the moment of exposure, rather they attempt to imply meaning, not prove it.

Therefore, I concluded that the freezing of time through an instantaneous exposure in conjunction with the rigid linear perspective of the camera's optics can replicate the categorizing properties of our language and thus Newton. Or, if used poetically, photography can overcome these obstacles and allude to a state of flux in which space and time are inseparable qualities, which is more related to Einstein's view.
The photographer should also consider the fact that words simply cannot convey the meaning of many experiences. For instance, one cannot adequately describe the taste of an orange to one who has not previously tasted an orange. This kind of experience is personal, and cannot be communicated through words; instead both parties must have shared a similar experience, i.e., tasting an orange, to communicate meaning.

The same situation arises with my images; they are also about personal experiences. The images thus require some degree of empathy in the viewer. The consequence of trying to fit the photographs into words or a narrative is: what is lost through translation just may be the raison d'etre of the image.

A viewer will best be able to understand my photographs by putting himself or herself in my position; the psychological position I took when I made the photographs. This requires a learned feeling for the ordered qualities in the images, and an innate feeling for one's own internal make-up (see illustration 16).

Since I do not shut off my senses of hearing, taste, touch and smell when I make a photograph, I feel that these senses should not be ignored when one views the finished product.
Photographs can recreate the texture and feeling of an experience. Not only through vision, but through the other senses as well. These senses are the outward manifestation of the total being; and it follows that the whole person sees, feels, tastes, hears, not simply the specific organs. Thus, perception itself is synesthetic.

The painter, Paul Cezanne, had similar thoughts; he said, "Let us begin to paint as if we held things in our hands, not as if we were looking at them at all."\textsuperscript{13}

Edmond Carpenter went further by recalling impressionism:

\begin{quote}
It was impressionists who reminded us that the world contained 'bodies': total, integrated. They allowed us to pick up that apple, see, smell, taste, swallow it. They broke with the noninvolved visual world. \textsuperscript{14}
\end{quote}

Most important to my work is the ability to experience the tactile quality through vision; we can touch one another with our eyes. That sense of touch can be transmitted through photographs as well, and we can learn to touch things and people through images.

For example, in illustration 17, I can feel the coolness of the sand, the breeze on Elizabeth's skin; I can smell the trees, the grasses and the lake; and on another level, I can feel a wholeness and serenity in Elizabeth herself. Her eyes, her lips, her posture
all point to quietude; and it is through these kinds of feelings that I find meaning in my other photographs as well:

Every thought has its corresponding emotion; no thought, no emotion--that is a philosophic axiom. But, there are esthetic emotions for which there are no corresponding thoughts; emotions that awake the unconscious alone and that never touch the brain; emotions vague, indefinable, confused; emotions that wake whirlwinds and deep-sea hurricanes.

- Benjamin De Casseres
"The possibility of the medium is as unlimited as are the possibilities of the human capacity for comprehension."  

- Hans Hofmann
Throughout the course of this study Elizabeth and I have come to realize that intimate communication is a basic tenet of our dyad. Communication in this sense is the exercise of a living language. It is the sharing of experiences and feelings; and it is the recognition of the emotional unity which bonds our outer and inner selves.

The images I have made are reflections of the real textures of our relationship: humor, joy, love, trust, sorrow and an infinity of other less well-defined emotions. They are images which we not only touch, but which have touched us as well.

The photographs represent time, energy, and direction, but they are not ends in themselves. They are a commitment to go beyond our set ideas, to discover new levels of meaning within our dyad, and to ensure that communication will always be an important part of our lives.
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<td>11. Ralph Waldo Emerson, in <em>Perceptual Quotes for Photographers</em>, ed. R.D. Zakia, p. 51</td>
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BIBLIOGRAPHY


DEFINITIONS OF TERMS

The following are my definitions of terms found throughout my thesis.

Biography: Story

Communication: Interaction of observer and observed; a transaction or exchange of meanings through created, spoken, tactile or otherwise "sensed" symbols.

Dyad: A unit of two that can be considered as one. Elizabeth's and my ongoing relationship--our reciprocal exchange of meaning.

Empathy: Identification with the feelings or thoughts of another person either directly or vicariously.

Map: Symbolic model used to denote the important features of raw territory. An abstract simulation of that territory.

Meaning: Internal significance.

Objective: The logical arrangement of subjective perceptions.

Photograph: Optically arranged symbolic equivalent for an event. Usually framed by time (instant of exposure) and by space (system of linear perspective).

Subjective: Personal feelings, emotionally felt, derived from the spirit. The qualitative aspect of truth.

Topographic: Related to surface aspects--quantitative, measurable, logical properties of a thing or event.

Verisimilitude: The quality of the photograph to look exactly like the subject. The appearance of truth through likeness, resemblance or precise replication.