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Furnishing Fuller Craft • Boston Expressionist Jason Berger • PRC Keeps Time



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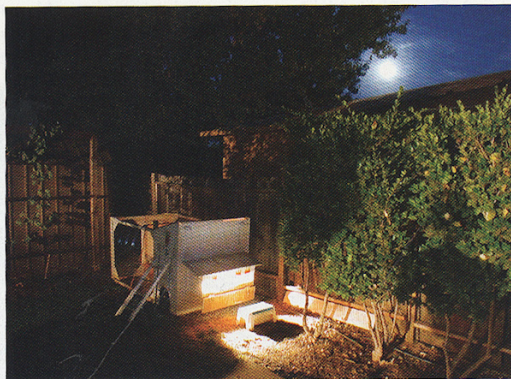


DAVID RAYMOND

Tempis Fugit, Tempis Stasis

It's about time. *Keeping Time*, at the Photographic Resource Center at Boston University (PRC), shows the work of seven photographers who make images of, in, and through time. More than indicating content, the phrase, "It's about time" is a mark of impatience with waiting in a line of too many moments. In this exhibit, the waiting is productive, connecting with our habits of marking our actions, and our locations in time—when, how long ago, forever, never, soon, later.

Time in *Keeping Time* is the fluid gravity for the weight of light, enabling the fixing of images in ways both usual and strange. Byron Wolfe collects moments day by day, trailing one day at a time through the four seasons. Diaristic, Wolfe's imagery records and replays a narrative in his series *Everyday: A Yearlong Photo Diary*, a softly reflective steel table top with a vase of petal-dropping, orange flowers. The inscription under the image reads: *First day: my grandfather died and I turned thirty-five*. Massed together, Wolfe's images flicker as visual pauses, familiar and fragile. In her series *Café Gnomonics*, Rebecca Cummins makes intermittently drawn colored outlines of the shadows cast by bottles and glasses on tablecloths. Each line is a contour of a shadow in a given moment, layered with a succeeding moment as the shadows stretch across the table. The resulting outlines and the table, bottles, and glasses are then photographed—a small history of a series of points in time.



Byron Wolfe, *Moonrise over chicken coop*, October 18, 2002, from the series *Everyday: A Yearlong Photo Diary*, June 2002–June 2003. Archival inkjet print, 8 3/4 x 8 3/4". Courtesy and copyright the artist and Etherton Gallery, Tucson, AZ.

While Wolfe and Cummins present technically conventional photographs, others explore experimental methods. The descriptive title of Sharon Harper's *Moon Studies and Star Scratches*, No. 9, June 4–30, 2005, Clearmont, Wyoming, 15, 30, 20, 8, 5, 1, 5, 2, 1 minute exposures; 15, 8, 10, 14 second exposures reveals the complexity of her procedures. Her work is an accretion of multiple exposures, made over long periods of time and at different times. The resulting imagery is dotted and flecked with moons, stars, and lines—*star scratches*—creating a world that slips away from the familiarity of now. She reconfigures what van Gogh's *Starry Night* envisioned.

Stuart Allen and Erika Blumenfeld make light the content of their work, each displaying a disciplined focus that borders on science. Blumenfeld worked with light-recording devices to produce a series of two-second exposures at 6:17 pm every day of the spring of 2005. The resulting images were scanned and morphed to form a video, with the timing tuned to her heartbeat. The video, *Moving Light: Spring 2005*, swells and pulses, growing brighter and more hypnotic towards its summer conclusion. Watching it is like witnessing one's own existence from a distance. With an interest in color in the spirit of Claude Monet, Stuart Allen records daylight in his work as it changes color. Allen disables the automatic white balance feature of his digital camera and photographs sunlight falling on a piece of white sailcloth mounted on the front of the camera lens at regular intervals of time. Allen crops the images to

vertical strips and arranges them as sets of color in a single print. Each strip is marked with the time of day it was taken. The color sets shift from warm to cool in an elegant and excellent demonstration of how much is, in fact, new under the sun. *Sunset—One Photograph Every Minute / 29° 29' 57" N ~ 98° 28' 19" W / 4-11-2007* has the straight-ahead clarity of spectrography, with hints of the individuation of Color Field painting.

Chris McCaw's work is imbued with time as a burning-in element, whose duration alters the images that are made to measure it. Overexposing vintage papers using his own homemade large cameras with military



Rebecca Cummins, *Betty at Ray's Boathouse*, Seattle, WA: A recording of shadows every 20 minutes over lunch (noon–1:15 pm), December 26, 2003, archival inkjet print, 22 x 16". Courtesy of the artist.

reconnaissance lenses, McCaw lets the sun literally burn a trail of its movements into the paper. In an image such as *Sunburned GSP #99 (Utah)*, photography takes on a sculptural character, allowing time and light to penetrate and permanently alter the image medium.

While the light of celestial bodies informs most of the images in the exhibition, Matthew Pillsbury's photographs are romantic engagements with time that utilize the light provided by computers, televisions, and cell phones. Relying on the glow of a computer screen and a one-hour time exposure in *Eric Watson, Paris, Thursday, March 11th, 2004, 7:40–8:40 pm*, Pillsbury presents a sharply detailed grand piano in the dark foreground space in a studio. Seated at the keyboard facing forward is the smoky, translucent figure of the musician, his image disappearing like the fading of musical notes as they are played. Pillsbury situates his human subjects and their altering postures and movements in relation to the stable props of rooms, uncovering their capacity to haunt from pasts only seconds old.

For more information visit: www.prcboston.org

David Raymond, sculptor, painter, and poet, is professor of fine arts and director of the McCoy Gallery at Merrimack College, North Andover, MA. He has written for Art New England since 1985.