

In Response to Place: Place Matters

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The relationship between human beings and the natural world has been a topic for artists of the camera since photography's invention in the early nineteenth century. Then, as now, the challenge for the photographer was not only to record the specific character of a place but also to convey its cultural and personal significance. This is the challenge taken on by the photographers commissioned to take pictures for *In Response to Place*, which seeks to extend an historical tradition of "place photography" into a new millennium.

Place Matters: Hope Sandrow/Time(space)

In the waters off Komodo (Indonesia), where conservation work focuses on preserving the threatened marine environment of its coral reefs, Sandrow produced a series of panoramas constructed from pictures taken with the lens of her camera halfway under water. The technique allows us to see the marine and terrestrial "landscape" simultaneously, although at different magnifications. Since each camera image is a single exposure, the composite panorama embeds time as well; the variations of color, horizon line, and point of view indicate that chance also plays a large role in the artist's activity. In addition to the photographs, Sandrow has produced a video that describes her experiences on the trip and a web site that functions as a day-by-day journal. The installation of this work also includes a series of boxes (arranged in 6 rows of 6) that contain powdered white chalk. The boxes are in the proportion of the Golden Rectangle, a form based in nature and revered by classical civilizations, and the chalk they hold is the ground remains of coral, the essential component of the reefs now being devastated by fishing techniques using dynamite and cyanide.

Andy Grundberg, Curator 2001

The installation *Time(space)* is included in the collection of the Corcoran Gallery of Art.



Installation view detail, *Time(space)* Corcoran Gallery of Art 2001 1/3 Collection Corcoran Gallery of Art
Island of Komodo, Selat Linta; Within a Golden Rectangle: Chalk, ground remains of Coral Reef
Pigment Prints 5'X18"; Chalk, 36 Boxes in and arranged in the proportion of a Golden Rectangle 90.5"x146"

Flux is inherent to all within our cosmos, a sacred time-space continuum examined in the panoramas (above vs. below); Interactive Online artwork (past vs. present). And Chalk filled boxes (inside vs. outside), where the transitory element of nature is embodied in powdery white remains of Coral (re)animated by exhibition viewers movements through the installation. Their footprints visible amidst the chalk dust on the floor are a metaphor for marks left on nature by humankind.



Island of Komodo. Untitled I 58" x 36" Pigment Print 1/5 2001

What's true for space is true for time.

Hermann Minkowski, 1908

Nature lives in motion.

J. Hutton, 1785

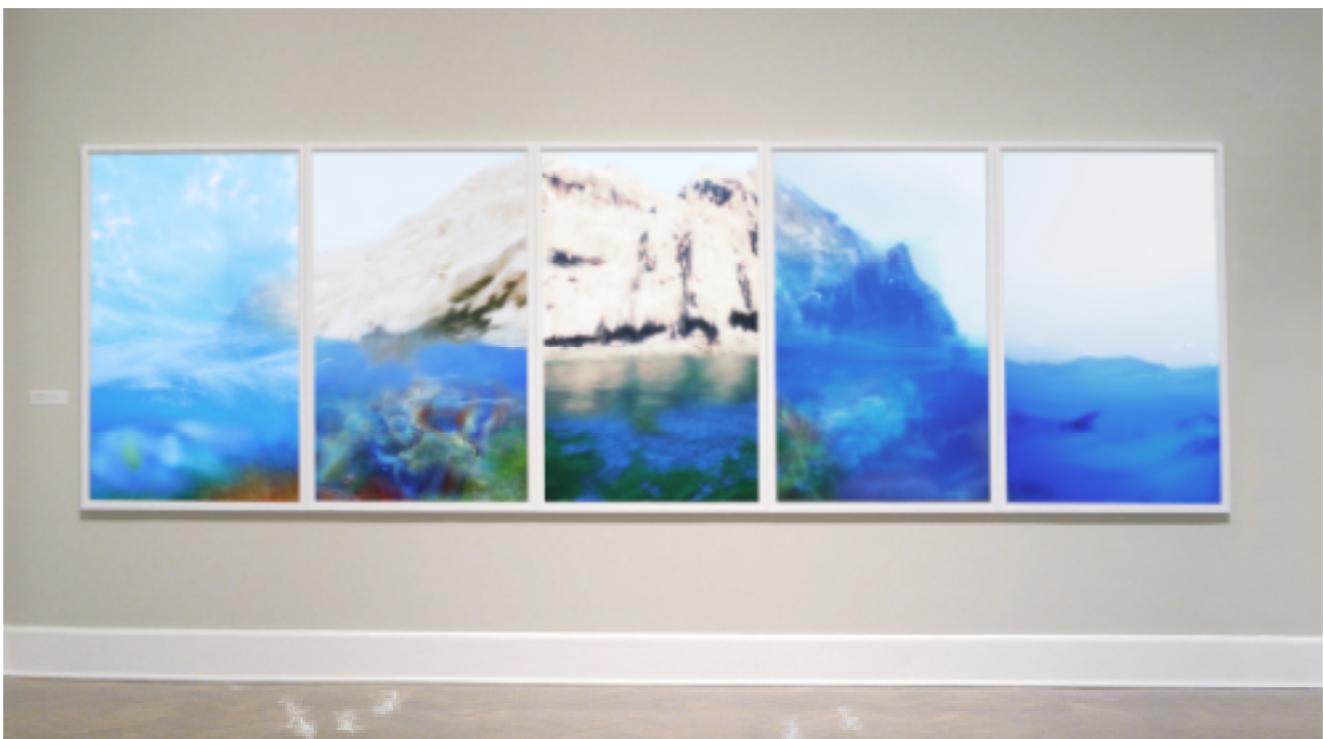
Man chooses his symbols from the world he shapes around himself. This is the culture-creating act of mankind...The world in which man lives is the field that he cultivates. He uses what is at hand, and time and again wonders about the world and what he has made of it.

HG.Schulte Nordholt, 1971

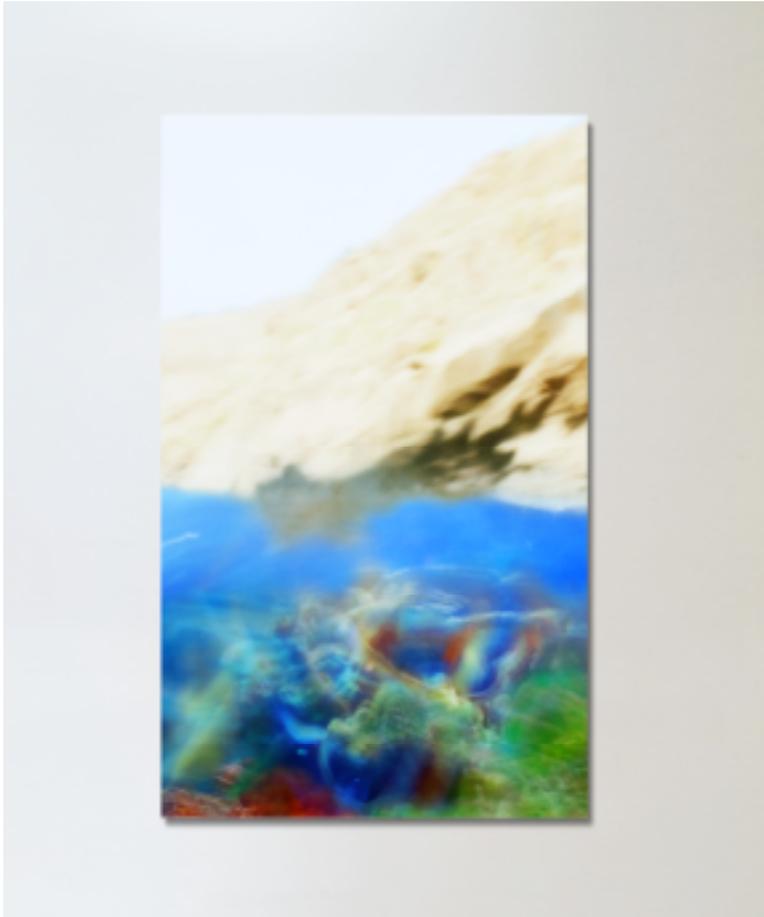
Every part of the earth or air or sea has an atmosphere peculiarly it's own. When I think of the floor of the deep sea...I see always the steady, unremitting, downward drift of materials from above, flake upon flake, layer upon layer - a drift that has continued for hundreds of millions of years, that will go on as long as there are seas and continents...The sediments are a sort of epic poem of the Earth.

Rachel Carson, 1951

Flying from New York City to the Islands of Bali, Flores, Rinja and Komodo in remote Eastern Indonesia - traversed the space of a cultural divide, separated by time zones as well as time frames. These island villages bound together by the sea remain virtually untouched by technology and industry. A landscape not shaped by human hand but by the primordial forces of wind, fire, water and sun - which, with Islanders, animals, and plants are equal parts in the total world. Villagers on Flores, Rinja and Komodo share land and water with carnivorous Dragons. But unlike European lore glorifying dragon slaying, Islanders regard Dragons as twin brothers with the ability to transform streams for the drinking water.



Installation view, detail, *Time(space)* Corcoran Gallery of Art, *Island of Rinja, Teluk Lehokuwadadasami* Pigment Prints 5' x 15' 2001 1/3 Collection Corcoran Gallery of Art



Island of Rinja, Untitled II 58" x 36" Pigment Print 1/5 2001 Collection The Nature Conservancy

The love of the opposite in a way is also the love of the good. In effect, they (the opposites) strive for each one another through the middle point: they yearn for each other as symbols, because from both of them results one middle thing. Aristotle, *Eudemian Ethics*, 4th Century BC

The life-world of the Indonesian comprises the land and the sea. One characteristic (is) namely the marked endeavor to harmonize apparently irreconcilable opposites...a world in which human beings view themselves as images of the cosmos in miniature, reflecting total agreement between what is inside and what is outside. The volcanoes, from which life giving water flows to human beings and plants, are considered the centres...and a central point of reference to the direction from which all good things are expected...For everything that lies below, exerts its ambivalent or threatening influence from the the sea, operating upstream, from bottom to top...As human beings become part of this system, their living space becomes a middle world...between the upper and netherworld. Now everything has three zones. Angela Hobart, 1996

The still and video imagery were taken as waves carried me along the waters surface, the vantage point where earth meets sky. In becoming one with this tidal flow, I am a participant in the picture making rather than merely an observer.



Installation view, *Time(space)* Corcoran Gallery of Art, detail, *Selat Flores* Color Pigment Prints 30"x 20' 1/3 Collection Corcoran Gallery

Jumping with a camera into swiftly moving tidal currents of an alluring deep blue sea was not unlike Alice's adventure in the looking glass. This experience was the medium for dialogue that informed this multi media installation. 'Traveling' in an undefined space without a point in which to relate scale, in time measured by paths of fish moving through water and air.



Selat Flores, Untitled II Pigment Print 30" x 48" 2001 1/5 Private Collection

The essential thing is that "physical reality", thought of as being independent of the subjects experiencing it, was conceived as consisting, at least in principle, of space and time on one hand, and of permanently existing material points, moving with respect to space and time, on the other. The idea of the independent existence of space and time can be expressed drastically in this way: If matter were to disappear, space and time alone would remain behind (as a kind of stage for physical happening).

Albert Einstein, 1952



Time(space) online

Installation view, detail *Time(space)*, Corcoran Gallery of Art. Documentation composed of Forty-six Quicktime movies, four VR panoramas and three still images on CDRom.1/30. Collection Corcoran Gallery of Art

Viewed online: www.hopesandrow.com

Below, a reproduction of a html page, displaying one still frame from each Quicktime Movie and VR posted online

