

TIME MARKERS

a project that simultaneously makes a single cumulative pinhole photograph and a digital time-lapse animation of scenes from the arts, science, business, family and social rituals

Project Description

Time Markers is a multidisciplinary project that combines crude pinhole photography with digital technologies to record and display events from science, the arts, nature, business, social and family rituals. Events are simultaneously recorded by a single, cumulative exposure from a paintcan-pinhole camera and a series of digital time-lapse stills strung together for a flipbook-like animation. The material pinhole photograph and the digital sequence are merged onto a DVD. This project examines activities that surround us but that are rarely observed: a bookkeeper, a CPR class, a birthday party, a dog obedience class, a business meeting, a family reunion, a cake decorator, a haircutter, a circumcision, a tailor fitting people, a yoga class, people watching the news, a bell choir, a tattoo artist, an exotic dancer, a dissection, a bingo game, a piano tuner.

Time Markers builds from past works in the arts, literature, and the social sciences. It references the eighteenth century sequence photography of Edward Muybridge, the early twentieth century motion study films by Frank Gilberth, and the 1974 book, *Working* by Studs Terkel where workers talk about what they do all day. In the 1960s, artists like Bruce Nauman examined boundaries between art and life, using photography to record new definitions of performance, photographing nontraditional performers, typically himself in his studio. The choreographer Trisha Brown worked with nonprofessional dancers, sometimes taken from the audience, producing another blend of art and life. *Time Markers'* social content relates thematically to photographers like Bill Brandt or Nan Golden, theatrically to Laurie Simmons and her dolls, William Wegman and his dogs. However, unlike the dolls or dogs, this project skips the artifice and records instead real people doing what they really do. Each recording takes two looks at the unseen that surrounds us, a twist on work like Paul Shambroom's photographs of public meetings in small US towns. Unlike earlier reductivist works, this project merges life and art while emphasizing, not rejecting, an aesthetic. The pinhole and digital traces are craft-laden, aesthetically charged choices, skimming across both banal and esoteric modern rituals, incorporating elements of chance and surprise as these daily routines unfold.

I have been working on *Time Markers* since January 2005 and I am seeking venues to showcase the results. I plan to publish a DVD of these recordings. I also plan to include cross-cultural perspectives in *Time Markers* by working in diverse countries. Work from *Time Markers* has been exhibited in faculty exhibitions at The Corcoran College of Art and Design (2005), Thr Work Gallery Ann Arbor (2005) and Georgetown University (2006). A solo exhibition is scheduled for the District of Columbia Arts Center (2006).