

"ALL WORKS OF ART ARE FOUNDED ON A CERTAIN DISTANCE FROM THE LIVED REALITY WHICH IS REPRESENTED."

Susan Sontag

Think of the above as separate photographs.

There is a violence when faces are scratched away leaving only certain parts of the face visible.

It is unsettling to see the face of a man or a woman whose mouth has been rubbed away.

Eyes can talk but they have no voice.

The person in one photograph has been silenced, as if she was really not supposed to exist.

The person in another photograph is in the process of being obliterated.

His image is receding into the swirling gasses of chemical processing, and he is not fighting them.

It is during this processing that photographs capture souls.

There is, however, a brief second in which the image of the person can fight the chemicals, and assert his representational rights.

In another photograph, a woman is confronting the chemicals.

Her eyes and the mouth are clearly visible, and she is fighting her way through the burning polarizing process.

She is in a state of pure concentration, and is putting up a good fight.

She is struggling with the image to remain steady and clear.

But when there is a battle being fought between the person and the image that represents her, the photograph always wins.

This woman has fought the photograph with such intensity that the chemicals have transformed her into a negative image of herself.

Her insides are forcibly exposed, as if they had been violently scooped out of her.

The chemicals do not treat their subjects with affection.

Their goal is to remove the person from the real world and insert her into a

photographic image that can be interpreted, profiled, and used to make judgments against her.

As with war, images of people move in and out of obliteration, silence, conviction, and retreat.

As with war, images reflect the simultaneous presence and absence of both violence and poetry.