

## Tales Gates

The three panels of photographs were exposed in the locality of the central subject, a gate between two parts of farm in Devon, England, on three different occasions over a nine year period, commencing in 1973.

The conditions which affect the viewpoints of producer and spectator, could be described as transactions or mediations, as

they arise from their respective viewpoints. These assume a desire to be active in encountering the artifact which emerges, to make meaning from various layers of presented visual and material evidence, to construct a series of Orders by which these are related to the Subject(s) of the presentation. For the purpose of this note, the transactions can be categorised into a diagram which indicates the various axes around which the issues raised by this work probably turn.

### POST-PHOTOGRAPHIC

The presentational VIEWPOINT placing the individual images into cross-referring ORDERS.

Dimension and surface in isolation (PHOTOGRAPHIC)

Dimension and surface in sequence

Non-photographic objects and sound

Time relations experienced in viewing process

Time relations reproduced by photographic process

Time/space relations represented between subjects (PRE-PHOTOGRAPHIC)

Time/space relations proposed between subjects (videotape)

### PRE-PHOTOGRAPHIC

The SUBJECT(s) and other non-visible REFERENTS.

Sentient presences, human and animal

Objects of a constructed environment

Temporal passage: seasons, growth and ageing

Traditions and genres within photography

Other systems of representation

### PHOTOGRAPHIC

The MEDIUM and the FORMAL process which isolates the image.

In the negative: focus and composition

shutter speed

edge and frame

tonal range

composition

On the print: surface (of paper)

exposure difference ('dodging')

scale of enlargement

edge

On the mount: tone and shape

thickness and planes