



Being Here and There

Amir Zaki

The subject of steep cliffsides along the developed coast depicts things in the world that appear static but are in constant movement. The distinction for me is that this particular subject expresses and discloses a unique kind of slowness in its appearance, both in actuality, but perhaps more so as photographs, which are made in a highly atypical way.

The photographs in this series were made by combining between 40 to 100 individual image-captures. So, between 10 to 15 minutes passes as each complete image is made. (The images are composited later using software.) Interestingly, this harkens back to early photographic technology that required very long exposures. An important and perceptible difference, however, in the case of my work, is that the composite photographs both appear to be wholly instantaneous, yet reveal subtle clues regarding their extended temporality.

I am particularly drawn toward the potential instability of the cliffsides as one of the powerfully latent energies that the landscape possesses. The cliffsides are alive and active, but tectonically slow. They loom. When experiencing all of this entropy in person, it can be overwhelming, chaotic, and unsettling. Photography lends itself to extended observation, to long looks that allow for the organization of disparate objects and subjects to rise to the surface and disclose themselves in a way that can foster an unexpected synesthetic experience of visual harmony.

Coastline Cliffside 11
2013
Framed Ultrachrome
Archival Pigment
Photograph with UV Coating
35 x 60 inches

