Window on the World

This photograph is an attempt to collapse the normal system of producing a view of a scene by forcing the camera to look in two opposite directions at once. The camera is therefore placed at precisely the centre point of a view that has a symmetrical outlook, that is to say it looks exactly the same in both directions, exactly 180° apart. A close inspection of this photograph will show that some of the details seem to be misaligned or partially blurred, an illustration of the small inaccuracy in the two juxtaposing viewpoints or due to the inaccurate fabrication of the two windows and walls.

The resulting photograph then is a compression of looking forward and looking backwards at the same time, future and history (if we think of what is in front to be future and what is behind to be historical) collapsed and merged into a single space time continuum framework to become one single infinite image of two directly opposing views perfectly meshed together.

A further more detailed inspection of the closed shutter on the window will reveal an interference effect or pattern where the shutter from each view placed together misaligns and then coincides at varying points in a waveform across the window from top to bottom.

In the purely traditional sense Photography (whose predecessor painting) allows for a privileged window onto the world, offering the viewer, via the two dimensional picture plane, an uninhibited scene of virtually anything from landscapes and cityscapes down to minute details and microscopic organisms in an attempt to take the minds eye on a journey, either away from themselves and their particular situation or perhaps deeper into self reflection on their current position (in front of the picture). This is the romantic notion of all images, to take over or extract the mind of the viewer by slowly seducing them with an ever more enticing view into a world that they may never otherwise see or experience. However by offering the limited view of a closed window and brick wall, a relative visual cul-de-sac and an extremely uninteresting viewpoint, the idea of removing the viewer from reality is usurped and undermined by the concept imbedded in the particular manufacture of the image. This offers the mind the possibility of an endless, infinite and never ending view. An attempt to take the mind of the viewer away from the idea of a single fixed frame format point of view into a picture that has no definitive surface. Also the lack of a dramatic or absorbing image (like a waterfall or moonscape) forces the contemplation of the mind inwards on itself forcing a different approach and a different viewpoint via which it might be possible to reconsider the particular open ended aspect that this particular photograph. Essentially the actual image becomes superficial, and is purely a conduit for accessing another plane of thought.

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