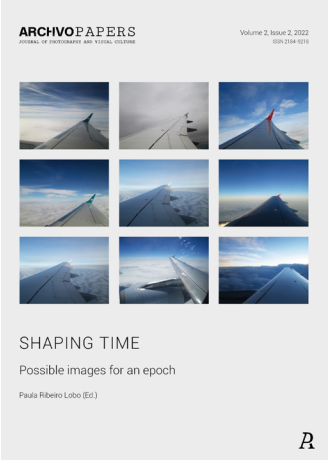

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ARTICLE

BEYOND THE DECISIVE MOMENT: LATENT SPACES AND SUSTAINED EXPOSURE IN PHOTOMEDIA

SONIA MANGIAPANE

Abstract

Traditionally, exposure time in photography has been defined as the temporal gap between the shutter opening and closing, the time of the snapshot. This view presupposes that the only significant time that exists within an image is the moment a photograph is 'taken', thereby failing to account for a wide range of temporal processes and concepts of time in photography that fall outside of this narrow timespan. Consequently, processes embodied in a photographic object—the time of the latent image, processing, editing, post-production and gazing, for example—have no temporal currency and are rendered theoretically invisible. Furthermore, the snapshot fails to account for nonrepresentational and cameraless photomedia processes in which a link to a camera shutter, let alone an 'event', is entirely absent.

In this paper, I argue that such temporal—albeit often invisible—processes contribute significantly to the *time-space* of a photograph or photographic image-object. Firstly, I interrogate the theoretical significance of the latent image, building upon Daniel Rubinstein's theories of photographic durations through my own concept of 'sustained exposure'. Rubinstein claims there are two temporal registers involved in image production: image capture and the latent image. Meanwhile, I propose and outline a further three temporal registers: time of post-production, time of the public gaze, and time of the dormant archive. Secondly, I explore how nonrepresentational subject matter in photography, and cameraless processes (*à la* Concrete Photography) in particular, draw time out over a continuum—the resulting image loses its indexical link to an event and starts to enter a metaphysical realm. Abstract and Concrete photography confronts audiences with a new kind of moment: one independent of chronological and historical time, which, through different forms of presentation, can connect to *other* timescales—geological, cosmic, speculative and imagined.

Keywords: latent image, snapshot, duration, cameraless photography, process

FOREWORD: a note on the terms 'photography' and 'photomedia'

The OED (Oxford English Dictionary) defines a 'photograph'[1] as: 'a picture made using a camera in which an image is focused on to sensitive material and then made visible and permanent by chemical treatment; (later also) a picture made by focusing an image and then storing it digitally.'[2] While previous dictionary definitions[3] did not mandate the use of a camera, today the term 'photography' excludes a range of cameraless processes and media (as well as blurry photos) that have made, and continue to make, significant contributions to the field of expanded photography; or my preferred term, *photomedia*.

Photomedia practices are defined by their use of light *in combination with* media rather than through the exclusive use of a camera. According to Jai McKenzie '[t]he photographic devices that fall under the term photomedia are as broad as the etymological scope of the words photographic and media.'[4] For McKenzie this includes 'photography, cinema, video, television, mobile phones, computers and photocopiers',[5] but also allows for the incorporation of other photosensitive *mediums* and cameraless processes—such as anthotypes, cyanotypes, chlorophyll prints, photograms, luminograms, lumen prints, collage and their many permutations. Taken further still, unscripted biological processes, like the tanning of skin[6] or photosynthesis for example, might also qualify.

Throughout this essay, I use the terms photography, photographer, photograph, etc. to denote images made using a camera at some point throughout their production process. Terms such as photomedia, photo-object, image-object, etc. while encompassing the photographic, also make space for the incorporation of cameraless or hybrid processes. Thus, photomedia can be viewed as the umbrella term under which these other terms reside.

INTRODUCTION

Traditionally, exposure time in photography has been defined as the temporal gap between the shutter opening and closing, the time of the snapshot. Uriel Orlow maintains that 'the photograph is thought to extract a moment from the flux of time [...] and thus to have no duration of its own.'[7] Such a view presupposes that the only significant time that exists within a photograph is the moment that it is 'taken', thereby failing to account for a wide range of temporal processes and concepts of time in photography that fall outside of this narrow timespan.

Consequently, processes embodied in a photographic object—the time of the latent image, prototyping, processing, editing, post-production and looking, for example—have no temporal currency and are rendered theoretically invisible. Furthermore, the snapshot fails to account for nonrepresentational and cameraless photo-based processes, in which a link to a camera shutter, let alone any singular 'event', is entirely absent.

In this paper, I argue that such temporal (albeit often invisible) processes contribute significantly to the *time-space* of a photograph or photographic image-

object. After a brief overview of Cartier-Bresson's notion of the 'decisive moment', in the first section I interrogate the theoretical significance of the latent image, building upon Daniel Rubinstein's theories of photographic durations through my own concept of 'sustained exposure'. Rubinstein outlines two temporal registers involved in photographic image production: image capture and the time of the latent image. I propose a further three temporal registers: the time of post-production, time of the public gaze and time of the dormant archive. I propose these additional registers because, although often overlooked, they make space for contemporary approaches to the medium which diverge from the photographic snapshot.

Finally, I explore how nonrepresentational subject matter in photography, and cameraless processes in particular, complicate photographic notions of time further, by drawing time out over a continuum—the resulting image loses its indexical link to an event and starts to enter a metaphysical realm. Abstract and Concrete Photography confront audiences with a new kind of moment: one independent of chronological and historical time, which, through different forms of presentation, can connect to *other* timescales—geological, cosmic, speculative and imagined.

In this essay, my frame of reference lies predominantly within the domain of photography, or photomedia, as *art*, focusing on its material—analogue or off-screen—manifestations. I focus on the physical image-object that exists in space, whose timeline of artistic production and consumption is generally linear and sequential. I deliberately avoid photomedia's digital and networked iterations for the most part, because they complicate and expand notions of time *much* further. As Rubinstein suggests, '[t]he time of the digital image is not the linear, chronological time of the photographic archive, but something much more fractal, simultaneous and recursive.'[8] Here we encounter multiple (potentially infinite) configurations of time; which, while certainly worthy of investigation, nonetheless extend beyond the scope of this particular paper.

THE DECISIVE MOMENT

The notion that the only significant moment occurs in the snapshot perhaps saw its pinnacle in Henri Cartier-Bresson's concept of the 'decisive moment', which he presented in his 1952 book of the same name.[9] Featuring an introductory essay written by Cartier-Bresson himself, followed by 126 of his photographs, *The Decisive Moment* has been enormously influential, contributing to his iconic status in photojournalism and street photography circles. For Cartier-Bresson, '[p]hotography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organisation of forms which give that event its proper expression.'[10] According to John Berger, '[t]he photographic moment for Cartier-Bresson is an instant, a fraction of a second, and he stalks that instant as though it were a wild animal.'[11]

Today, the notion of the 'decisive moment' feels decidedly outdated. As Sean O'Hagan remarks, it 'no longer holds sway as it once did; staged photography, conceptual strategies and digitally manipulated images have all but rendered it old-fashioned except to purists, photojournalists and street photographers';[12] to say nothing of how rapid developments in digital, networked and AI technologies contribute further to its redundancy. Furthermore, I contend that Cartier-Bresson's view assumes that the only time that matters in a photograph is the moment it is taken, thereby excluding a host of temporal processes and *concepts* of time that fall outside of this narrow timespan. Although not all of these moments are visible, they nonetheless contribute to the *time-space* of an image-object. As Berger eloquently states, '[t]he true content of a photograph is invisible, for it derives from a play, not with form, but with time';[13] and the space for play is potentially limitless when we allow for a broader understanding of time.

It's fair to say that those of us in the business of image-making are more likely preoccupied with (or at least aware of) the time embodied in the creative process, because we experience that time first-hand. As creators we possess an inherent understanding that the total time of the final photograph or photo-object consists of a sequence of moments—including contemplation, image capture, development, editing, post-production, etc.—which culminates in the final artwork. We know that without those preceding moments there would be no end result. The finished photo-object *always* embodies more than it visually depicts, it is the sum of its parts. As creators, we participate in—are authors of—this time, until the work is deemed complete. We then pass the baton to a public (if we have the good fortune), or to no one (our work condemned to the proverbial shoebox).

SECTION 1: Latent Spaces and Sustained Exposure

Unique to the apparatus of photography is the latent image: the invisible image embedded into a light-sensitive surface by exposure to light, made visible only after chemical processing and development.[14] In 'Graven Images' (2019), Daniel Rubinstein delves into the theoretical significance and implications of the latent image, drawing on the philosophies of Heidegger, Lyotard and Deleuze.[15] Claiming that it is generally overlooked in photography theory, he provides fascinating insight, demonstrating how the 'latent image reconfigures photography's relationship with time'[16] shifting it outside of chronological and historical time. Rubinstein suggests that two 'temporal registers' exist in photographic image production:[17]

1. The Event of Exposure

The moment a photograph is 'taken': the chronological time of image capture, generally marked by the opening and closing of a camera shutter, which links the image to the past. 'It is the biological time of living bodies and ticking clocks in which the image carries a time stamp of the past that marks its place along the straight line that stretches between the past and the future.'[18] This is the time that

gets all the credit in photography; time attributed to the photographer, the Artist. At shorter durations it is the time of the handheld snapshot, of the 'decisive moment'; at extended durations, the long-exposure photograph.

2. The Latent Image or Latent Light-space

After a photograph is taken (or other photosensitive substrate has been exposed to light under controlled conditions), a period of time elapses during which the image has been recorded to film, or photosensitive paper, but leaves no visible impression. The time of the latent image for Rubinstein is 'the time of the event, the "now" which is outside of representation'.[19] It is 'the invisible, intangible exposure, which is motionless, where nothing ever happens, time of stasis and of surfaces without depth'.[20] It 'is the "now" that is neither form, nor content, but it is not without duration.'[21] I refer to this temporal register as the *latent light-space* of the image. The time of the latent image ends when a visible image is revealed—in the form of a negative or positive transparency; or the format of a readable digital image e.g. raw, JPEG, TIFF, PSD, etc.

Generally, this temporal register is thought to only occur in analogue photography. Even though the time of latency in digital photography does exist, it takes place at machine speed, hidden behind black box processes, its time shaped by network and data transfer rates: MB/s, Mbps, Gbps. The *latent light-space* of the digital image is elusive and ephemeral, so fast as to be virtually imperceptible: a preview of the captured image is available almost instantly on our camera displays.

For some photographic images, their time ends here—either edited out, discarded or forgotten, banished to the dormant archive (as I will discuss later). Yet, for those photographs we deem worthy of further development, in many ways their time is only just beginning.

Rubinstein is careful to focus attention on the temporal registers of analogue photographic—that is *camera-based*—image production. But what happens if we expand this idea further, giving equal weight to the time of image *post*-production and subsequent public consumption, encountering other latent temporal spaces along the way? Owing to the proliferation of digital and rapidly developing AI technologies, and the countless cross- and interdisciplinary possibilities of the medium, contemporary notions of the photographic are being increasingly challenged. Therefore, I believe we must take a broader view, by shifting emphasis away from the monopoly that the camera has over the medium and returning to the etymological origins of the term *photo-graphy*—which translates literally as *light-writing*.[22] This repositioning creates space for new temporal and spatial explorations in photomedia, as well as alternative approaches to works on photosensitive surfaces. However, such a theoretical undertaking requires a shift in how we approach the content of photography—we must view '[t]he capture of light as only a starting point, and a photograph [...] not so much a record of an event as the accumulation of interventions.'[23]

I suggest that there are in fact a further three temporal registers in photographic image production. I propose these additional registers because a) they are often disregarded, rendered theoretically invisible, and b) acknowledging them makes space for conceptual and technical approaches to the medium which diverge from the photographic snapshot. A survey of photographic time remains incomplete without acknowledging their contribution.

3. The Period of Post-production or Latent Time-space

This temporal register involves the work carried out on a developed photographic image, on its way to finding material expression: a photographic print or photo-object. I refer to this temporal register as the *latent time-space*, as this time is invisible to the public; yet the process of making has a duration which is embodied in the final artwork.

This is the unacknowledged time that takes place in the photographic laboratory; be it the analogue darkroom or digital *Lightroom*™. It is the mostly uncredited labour—which involves retouching, printing, framing, mounting and other experimental interventions—carried out by a craftsperson, technician or the artist themselves.

When the original photographic image depicts representational subject matter, the aim of post-production is to serve the represented content of the image, maintaining the primacy of the action that occurred in front of the camera during the event of exposure. The fact that this temporal register is often overlooked is understandable, because if the post-production technician is carrying out their task well, their work *should* be undetectable. However, works that undergo major interventions and integral changes from the original photograph at the post-production stage sever the photograph's temporal link to the event of in-camera exposure more dramatically. Such interventions might include collage, photomontage, introduction of other media or other cameraless disruptions.

4. The Public Gaze or 'Time of Consumption'[24]

This fourth temporal register involves the gaze of others upon the completed image-object: 'the time-consuming act of looking',[25] which is not unique to photomedia, taking place whenever we contemplate any work of art. Peter Wollen defines the moment of looking as 'the spectator's "now"' which 'has no fixed duration. It can be extended as long as fascination lasts and endlessly reiterated as long as curiosity returns.'[26]

Once again, it is Rubinstein that breaks down the act of looking:

> When I look at a photograph I exist at an intersection: 1. I am fascinated by the content of the image, whether shocking, entertaining or arousing. 2. I am associating the spatial-motor-temporal dimensions of my world to the photograph, recognising it as situated in a specific chronological and geographical relation to myself. 3. I am

> also at the same time daydreaming, fantasising or thinking in ways that are only partially (if at all) triggered by the event of looking [at] a photograph.[27]

A threshold is crossed upon entering this temporal register—the time of the public gaze is no longer at the hands of the creator or the photographic apparatus, relinquished instead to the gaze of others. The act of looking is an embodied experience of time that occurs outside of the artwork and within the viewer.

5. The Dormant Archive

Even those photographs that have the good fortune of gracing a museum or gallery wall, many will inevitably spend time in storage, fluctuating between archived and presentation states. Then, there are those finished pieces that are *never* made public. The dormant archive also consists of those photographs that don't make the cut, either discarded at an earlier stage (after the second temporal register), or those killed darlings that are abandoned later.

By subscribing to Rubinstein's thesis[28] that the invisible latent image has a duration worthy of photographic theory, then the period of time a photograph simply *is*, even if hidden from public view, must also contribute to its time. The time of an image-object that nobody gazes upon (the time of the dormant archive) could be considered a second iteration of the *latent time-space*—as with the period of post-production, it has a duration but is invisible to the public. This time is significant because, although not strictly part of the image production process, it contributes to the photographic artwork's production of *meaning*. Should these photographs see the light of day in the future, this inert time will situate the work in an historical or canonical context.

The photographic archive takes a plethora of forms—contact sheets of images, family albums, artists' archives, historical documentary evidence, image databases, museum collections preserved in cold storage vaults, or photographic systems of taxonomy which later become indices of prejudice, providing evidence of colonialism or crimes against humanity; the list goes on. Each photographic archive has its own specificity, which is redefined and recontextualised, offering a new reading whenever it re-emerges.

A recent example can be seen in the work of Vivian Maier, whose photography only came to light after her death in 2009. Up until that point they had sat inert in a storage depot, crammed into suitcases which were eventually sold off at auction.[29] The *latent time-space* of Maier's photographs—the many years her negatives were hidden from view, 'undiscovered'—had an effect on the subsequent reading of her work and life.

The archive also provides a rich resource for artists working with found photography, who rummage through collections of vernacular photographs in order to repurpose them for new creative projects.

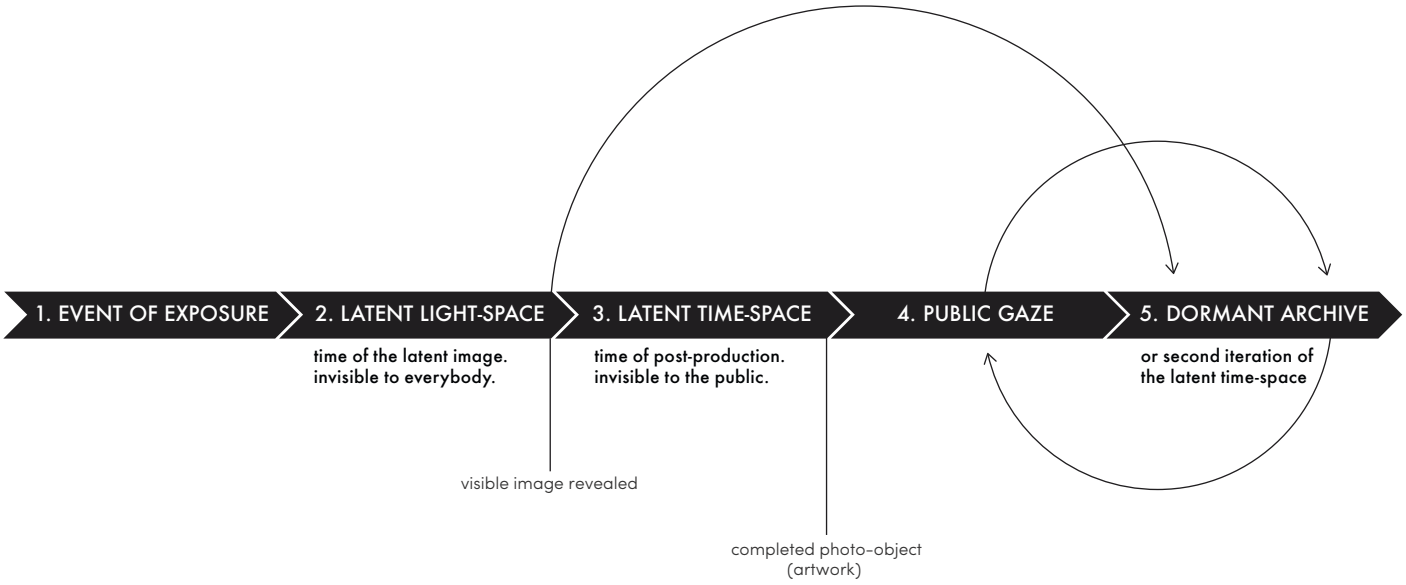


Figure 1.
Timeline of sustained exposure in photography

The above outlined temporal registers of the photograph make up the objective time that the material object *is*, progressing in a more or less linear fashion (Figure 1). This approach has its precedent in Jean-François Lyotard's 'sites of time' (1984), which, although applied to painting, are easily applicable to photomedia. Lyotard believes:

> A distinction should be made between the time it takes the painter to paint the picture (time of 'production'), the time required to look at and understand the work (time of 'consumption'), the time to which the work refers (a moment, a scene, a situation, a sequence of events: the time of the diegetic referent, of the story told by the picture), the time it takes to reach the viewer once it has been created (the time of circulation) and finally, perhaps, the time the painting *is*.[30]

However, a survey of the time of the photograph would not be complete without mentioning the time that the final work *evokes*; as well as its phenomenological time. According to Susana S. Martins '[a] particular picture can actually be shot in a precise moment of a given day, in a concrete year, but visually allude to another temporal moment or even evoke a certain "eternal" time, solid and almost surpassing temporality itself.'[31] Such experiences of time are still embodied—they are experienced in the body of the viewer—as different modes of time.

These more abstract temporal concepts can fall into a number of categories:

1. **Referential:** the photograph refers to a time in the past, regardless of whether the photograph was made in the period it evokes. e.g. a sepia-toned analogue photograph of people in period dress evokes a bygone era, even if produced recently.
2. **Expansive:** the subject matter of the photograph evokes a timescale outside of human biological time. For example, a processed image from the James Webb Space Telescope, or an abstract photograph that simulates a space-scape, alludes

to a cosmic timescale; or, an image of a fossil or the Earth's strata alludes to a geological timescale.

3. Subjective: a person contemplates a photograph situated in front of them. Their gaze engages the photograph for thirty seconds; however, for them it felt as though minutes had in fact passed. Here we encounter a mismatch between the objective time of looking and the viewer's subjective experience of that same duration. This feeling of time is what Henri Bergson referred to as *la durée*: described by Matyáš Moravec as 'the time of our inner subjective experience. This is time felt, lived, and acted.'[32]

4. Speculative: The content of a photograph might present a vision of an imagined past or future. In Laurie Anderson's words these could be the 'stories about time [...] that [speculate] about how we got here and where we're going; from the deepest past to the apocalyptic future.'[33]

5. Unbound: a photograph might evoke something that surpasses all traditional concepts of time. This is time unbound, expansive, sublime time; taking us into timeless (i.e. eternal), even atemporal (i.e. without time) dimensions.

SECTION 2: Phenomenological Time of Abstract and Concrete Photomedia

While representational photographs are almost always anchored to historical time through the event of in-camera exposure, nonobjective photomedia—as found in abstract and Concrete Photography—evoke more fluid experiences of time, transporting us into the realm of dreams and imagination. As Lyle Rexer states: 'The abstract photograph signifies not the given but the possible.'[34]

Here we are very far away indeed from the snapshot—that 'frozen gestalt that conveys very little [...] of the fluency of things happening in real life'.[35] Abstract photography falls under the definition of what Thierry de Duve calls *time exposure*—a picture or 'autonomous representation' which 'ceases to refer to the particular event from which it was drawn.'[36] For me, the distinction between snapshot and time exposure is highlighted most clearly in representational versus non-representational subject matter.

Representational photographs generally refer to a specific moment or event; whereas, through abstraction and concretion in photomedia, time is drawn out over a continuum, the resulting image loses its indexical link to an event and starts to enter a metaphysical realm. No single instant is represented: it is the presentation of a new kind of moment, one independent of chronological and historical time, which, through different forms of presentation, can connect to other timescales, as outlined in the previous section.

Abstract photography maintains a link, however tenuous, to objective time through the event of in-camera exposure, as the light from external reality inscribes itself onto a photosensitive substrate or sensor. But what happens to the time of the image if there is no event of exposure to link the image to an in-camera event? How can ideas of time and photography be reconfigured to incorporate experimental interventions and cameraless photomedia processes?

Concrete Photography was first introduced as a term around 2005, although its history can be traced to photography's beginnings. Its works place emphasis on the expression of the medium itself—often through the interplay of light, photosensitive paper and chemical processes—forgoing any reference to external signifiers altogether.[37] Its theories and establishment as a subgenre of photography and Concrete Art is due, in large part, to the efforts of Gottfried Jäger: a German artist, educator, curator and theorist who has expounded its principles through his writing and publishing activities, as well as his own artistic output.

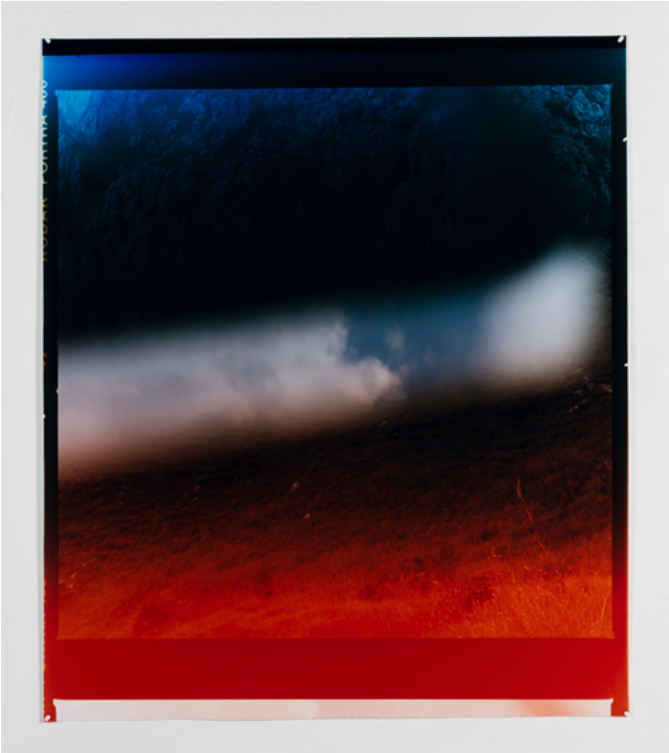
Concrete Photography works must be non-objective and self-referential to the apparatuses of photomedia, bear no relation to objective reality, and light should appear as an 'independent and self-referential, characteristic element'[38] of the work. Jäger is interested in the mechanical aspects of the apparatuses and processes of photomedia, and in his view, any metaphysical or emotional readings of the work are purely incidental. Jäger insists that Concrete Photography works are 'pure photography: not abstractions of the real world, but rather concretions of the pictorial possibilities contained within photography.'[39]

The distinction between abstraction and concretion as 'different modes of perception and representation'[40] is central here. While abstraction starts from a situation of complexity, it simplifies or minimises *deductively* to achieve an abstract result. Figure 2 and Figure 3 are examples of photographic abstractions, as they simplify or distort, yet still represent, elements from objective reality.

In contrast, 'concretion' is an *inductive* process; it starts from an invisible idea that manifests into a presentation of that idea, employing media that makes no reference to anything outside of itself. Essentially, Concrete photomedia works

Figure 2. [left]
Sonia Mangiapane, *Up in the Air*, 2020; from the series *Ambient, Aberrant*. C-print (photograph). 90 x 76 cm

Figure 3. [right]
Sonia Mangiapane, *Sliver*, 2021; from the series *Ambient, Aberrant*. C-print (photograph with darkroom intervention). 90 x 76 cm



'are not represented, but presented, not reproduced, but produced.'[41] Although the use of a camera is not prohibited *per se*—the works of Heinrich Heidersberger and Peter Keetman, for example, used a camera to capture the light traces of mechanical light pendulums—it is cameraless photomedia processes in particular—such as photograms, luminograms, chemigrams, light drawings and *cliché-verre*[42]—which flourish under the term. The luminograms in Figure 4 and Figure 5 are examples of concretion: prints produced entirely in the darkroom using light and photosensitive paper.

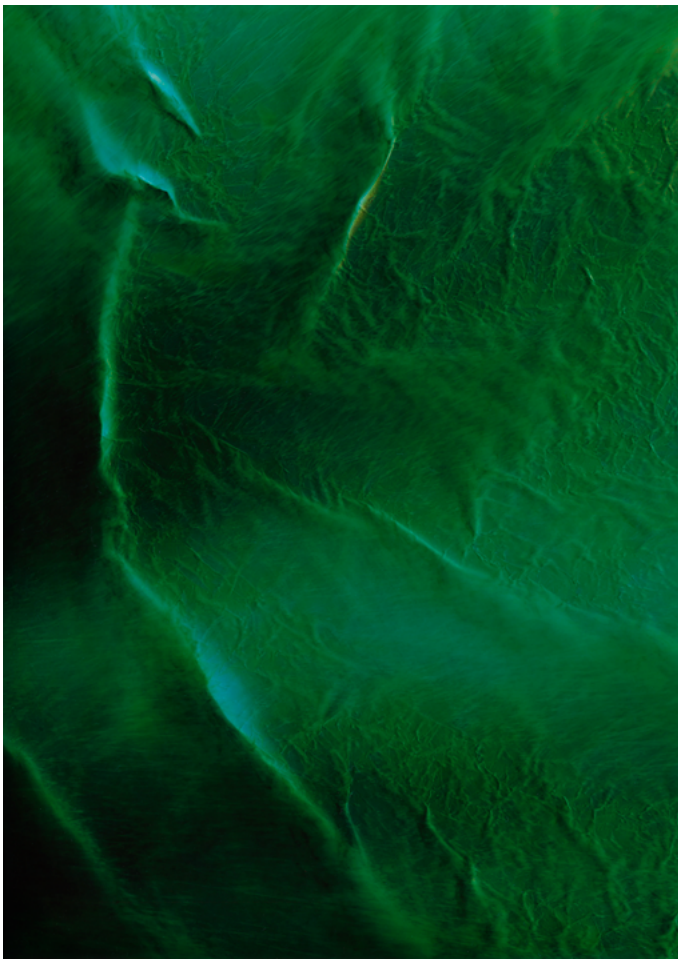


Figure 4. [left]
Sonia Mangiapane, *untitled*, 2019; from the series *Faux Topographies*. C-print (luminogram). 18 x 13 cm

Figure 5. [right]
Sonia Mangiapane, *untitled*, 2019; from the series *Faux Topographies*. C-print (luminogram). 18 x 13 cm

Cameraless photomedia practices remind us of the constructed nature of photography and its intrinsic link to light. By redirecting our attention to the artwork as object, Concrete Photography reinstates the central role of light in photomedia; it is photography as light-writing. Cameraless photo-based processes complicate the time of the image because they contain no temporal link to the event of in-camera exposure. If the time of the cameraless Concrete image cannot be tied to a camera shutter, then which 'event' during its creation holds the most currency?

The notion that photography can be used as an impressionistic rather than documentary tool is not a new one. In the absence of discernible subject matter in a photo-object, the viewer must reflect on the maker's production process and

contemplate the artwork as an object. Freed from representation, abstract and Concrete imagery expands our focus from the objective and rational to more subjective and poetic spheres.

Cameraless methods have been a steadfast feature of photography since the advent of the medium; famous early examples include the cyanotypes of Anna Atkins, and Man Ray's and László Moholy-Nagy's photograms. There are many contemporary photomedia artists who choose to forgo use of the photographic apparatus, preferring instead to incorporate light as a raw material into their work. Recent initiatives like *Tied to Light*,[43] a collective and online platform founded by UK-based artists Anna Luk and Lucy Kane, and Barcelona's annual *Experimental Photofestival*[44] provide a platform for such artists.

For experimental photomedia artists the time of production/post-production is, in many ways, the main event of their practice; the resulting artwork merely a remnant of their production process. By approaching photomedia as a performative and productive process, we disperse the 'event' of the image over an expanded and fluid timeline. The process itself becomes central to the practice, over and above the finished object. Our terms of engagement with the work changes—photography shifts from a mode of representation towards a mode of performativity.[45] This conceptual framing challenges the photography-as-representation ethos of conventional photographic practices.

Conclusion

In this paper I have attempted to chart a range of temporal events and concepts of time in photography and photomedia, in an effort to attribute equal temporal value to the many 'moments' that take place outside of the camera.

I have outlined two broad temporal groupings in photomedia image production. The first involves the *process* of photography—that is the material sequence of actions that occur along a chronological, linear and objective timeline. These include the temporal registers involved in image production, subsequent public consumption and inactive archival states. The second grouping involves more subjective and phenomenological concepts of photographic time—a much vaster temporal dimension limited only by our imaginations. This includes the viewer's experience of time while contemplating a photomedia object, as well as a range of concepts of time evoked by the artwork itself. Through the example of Concrete Photography, I have also investigated how cameraless photomedia challenges traditional notions of photographic time, which were established with the advent of the snapshot and the 'decisive moment'. I have argued for a reading of photographic time which no longer privileges the event of in-camera exposure.

I concede that much of my research draws on Anglo- and Eurocentric scholarship and concepts of time. I acknowledge that other voices ought to be amplified in this critical discussion—voices of makers and thinkers I have either not encountered in my research, or those whose contributions did not overlap sufficiently with my specific research interests; and finally, those who lack the means

to disseminate their ideas in the first place. As such, this survey of photographic time makes no claim to being exhaustive. However, by taking a discursive approach, I seek to invite different, non-Western conceptions of time which challenge Eurocentric norms.

Recent practices and theoretical approaches have problematised the notions of time that ruled the discourse of photography since its inception, shaking photography free. Perhaps the main conclusion to be drawn is that the time of the photograph is *complicated*—indeterminate, unstable, open to interpretation; and, for this artist/writer at least, therein lies its magic.

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1 The dictionary entry for 'photograph' has been cited instead of 'photography' as the latter's definition is self-referential. i.e. Photography: 'The process, practice, or art of taking photographs; the business of producing and printing photographs.' ('photography, n.'. *OED Online*. March 2020. Oxford University Press, accessed 5 January 2022, https://www.oed.com/)

2 'photograph, n.'. *OED Online*.

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4 Jai McKenzie, *Light + Photomedia*, 2014, 1.

5 Ibid.

6 William Jerome Harrison (1887) viewed impressioning as 'a process as ancient as tanning of human skin under the sun, or the bleaching of wax under the sun. In each case, the sun has created an impression on a body. For Harrison, this was the earliest and most basic form of photography.'(Adam Bobbette, 'Episodes from a History of Scalelessness: William Jerome Harrison and Geological Photography', in *Architecture in the Anthropocene: Encounters Among Design, Deep Time, Science and Philosophy*, ed. Etienne Turpin [Open Humanities Press, 2013], 47–58; quoted in Joanna Zylinska, *Nonhuman Photography*, 2017, 110.

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8 Johnny Golding, 'The Assassination of Time: (or the Birth of Zeta-physics)' in *Deleuzian Events: writing | history*, eds. Leyla Haferkamp and Hanjo Berressem (Berlin: LIT Verlag, 2009), 132-145; quoted in Daniel Rubinstein, 'Post-Representational Photography, or the Grin of Schrödinger's Cat', in *Photography Reframed*, ed. Ben Burbridge and Annebella Pollen, 2018, 9.

9 The original French version was entitled *Images à la Sauvette* which translates literally to 'Images on the Run', however the American publisher opted for the punchier sounding 'The Decisive Moment', which despite being 'a bit of a misnomer' is the term that stuck. (Magnum Photos. 'Images à La Sauvette Exhibition • Henri Cartier-Bresson', 2017. https://www.magnumphotos.com/events/event/henri-cartier-bresson-images-a-la-sauvette/; Colin Westerbeck quoted in Larry Thall. 'THE REAL MAN BEHIND THE MYTH OF THE DECISIVE MOMENT'. chicagotribune.com, 26 February 1988. https://www.chicagotribune.com/news/ct-xpm-1988-02-26-8804020685-story.html)

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12 Sean O'Hagan, 'Cartier-Bresson's Classic Is Back – but His Decisive Moment Has Passed', *The Guardian*, 23 December 2014, https://www.theguardian.com/artanddesign/2014/dec/23/henri-cartier-bresson-the-decisive-moment-reissued-photography

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