



TIM CHANDLER
PHOTOGRAPHS
1975-2019





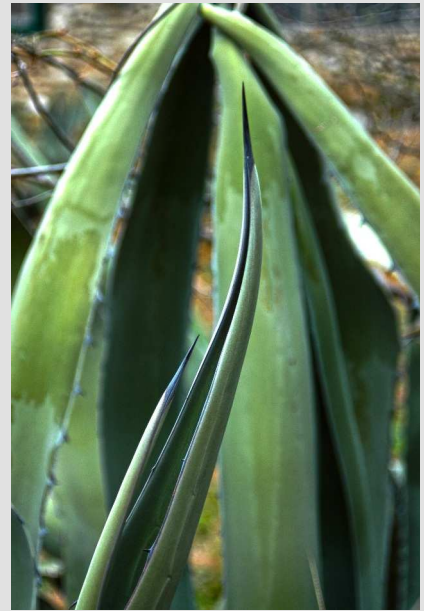
Henry David Thoreau –
"The question is not what you **LOOK** at,
but what you **SEE**."

Exhibition Frost Art Gallery
Hardin-Simmons University
Aug. 26 - Sept. 20
2019





Watching



Pointer



Buck



Mist

TIM CHANDLER

PHOTOGRAPHS

1975-2019

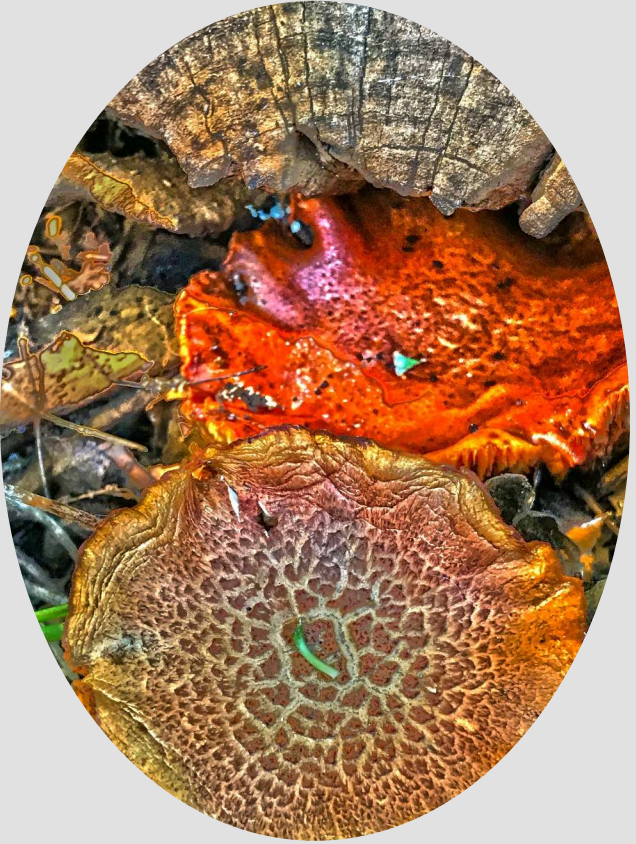


LOOK
SEE

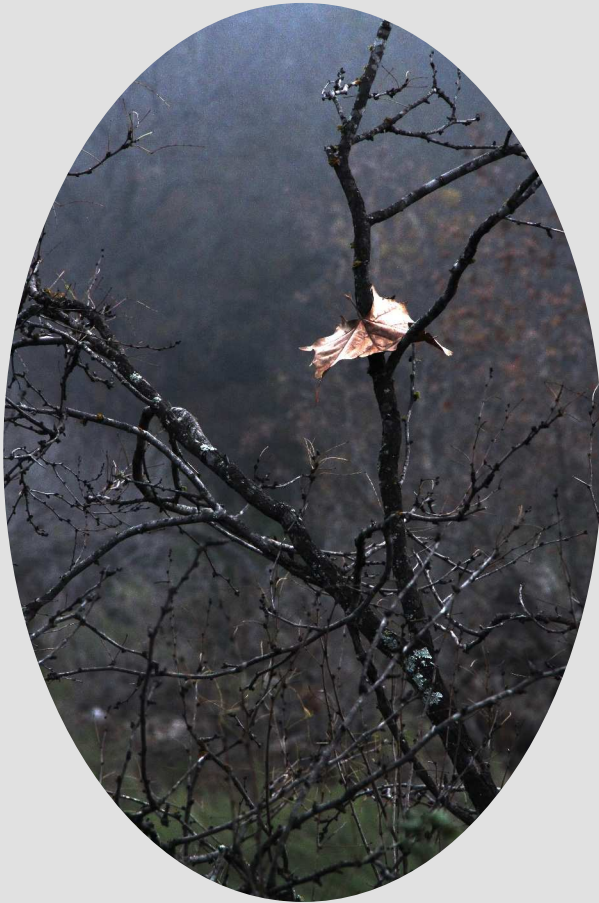
[www.https://timchandler.wixsite.com/looksee](https://timchandler.wixsite.com/looksee)



Chief



Fungal



Chute



New Year

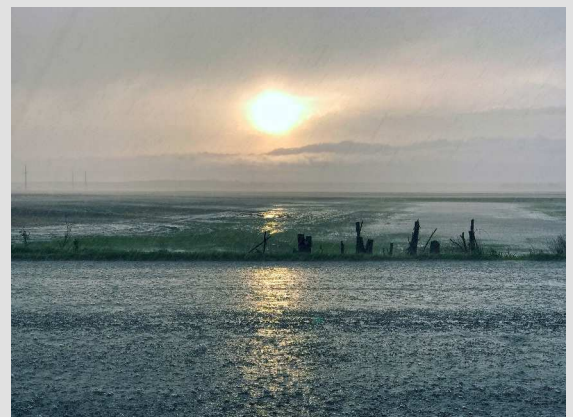
Look / See

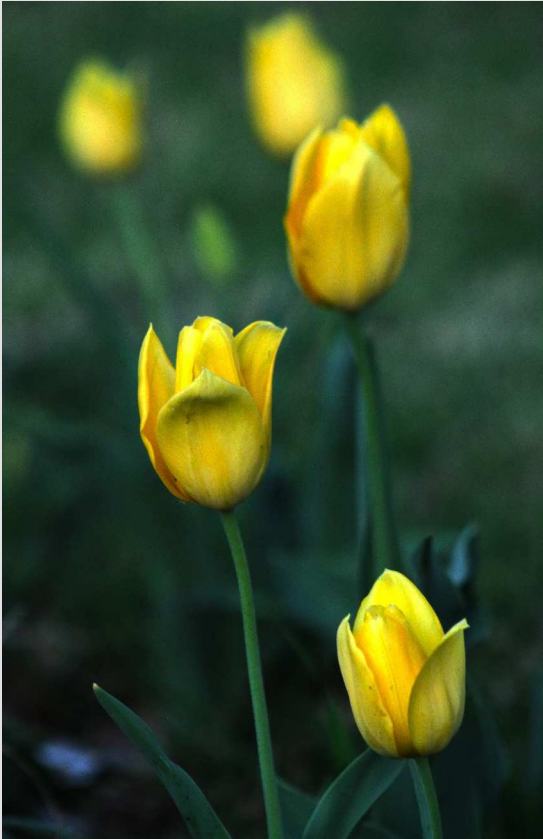
Any experience with the world begins with looking. In *Practices of Looking*, **Sturken & Cartwright** note the proliferation of digital photography, has become a daily habit and in one hour more images are shared than were produced in all of the nineteenth century. Looking engages the world with not only your eyes and hands but also with technologies like your glasses, your camera, your computer, and your phone. Media theorist **Marshall McLuhan** called these technologies “extensions of man” that extends our eyesight to allow a new or different way of looking at the world. Looking may consist of glancing, peering, staring, and looking up or away and you may or may not give much thought to that at which you look.

Roland Barthes uses the term *studium* in describing both the truth function of a photograph as well as its ability to invoke an appreciation for what the image holds. Photographs can be imbued with subjective, emotional value and meaning, and even a sort of magic for the way they can affect the viewer. Barthes coined the term *punctum*, a Greek word for trauma, to describe this affective element of photographs that allows them to serve both as emotional object as well as documentary evidence of facts.

According to **Paul Lester**, in *Visual Communication*, photography has become the world’s most popular medium for creating visual messages in terms of actual users. It is this ubiquity that emphasizes the psychological effect of the images we look at which reminds us of our own state of mind at a particular time and place. We use photographs to show where we have been, what we possess, who we love or have loved and as reminders of the important people, places or things in our life.

On the Road





Sentry



Post



Load



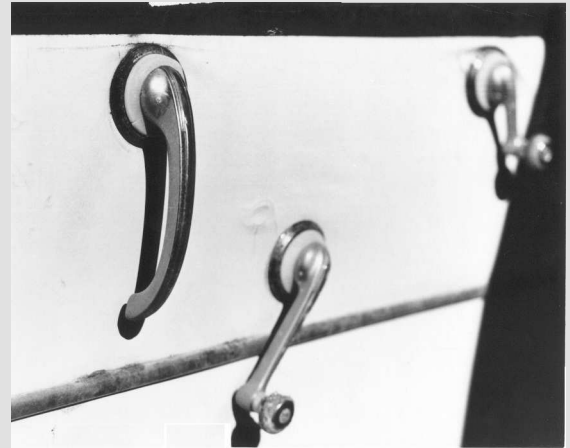
Gravel Bar



Quilted

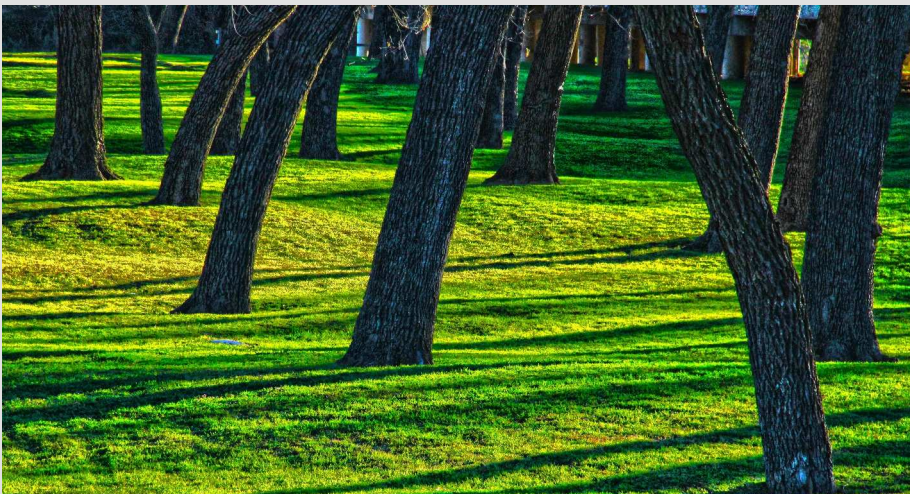


Nuts



San Saba

Trio





Fall Creek



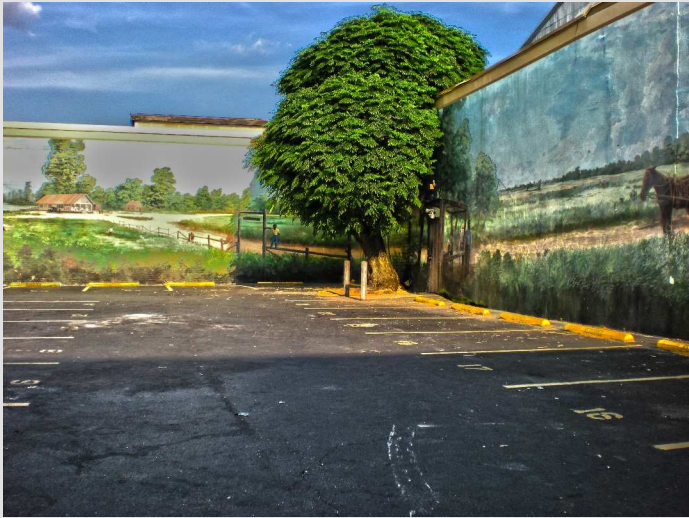
Craftsman



Looking

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Park

Frame



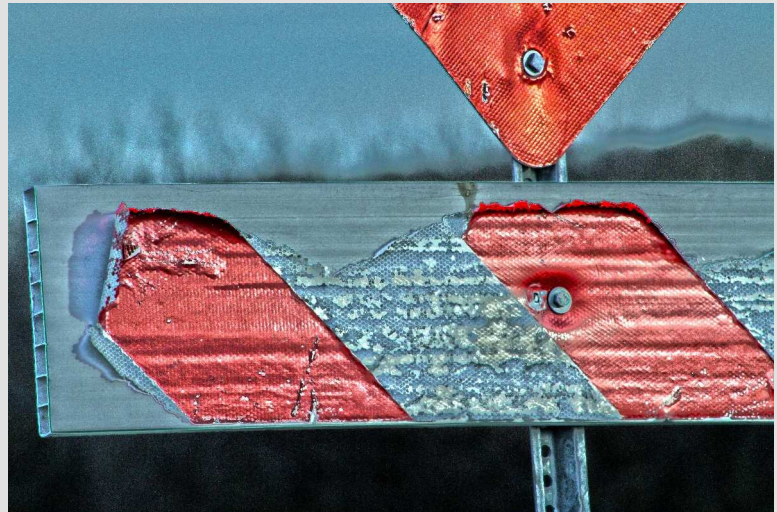
Trifol



Falcon



Custom



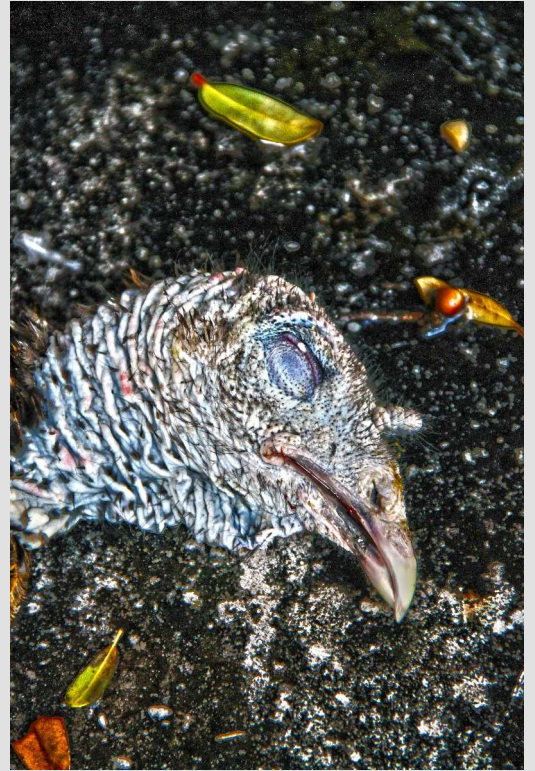
Block



Twins



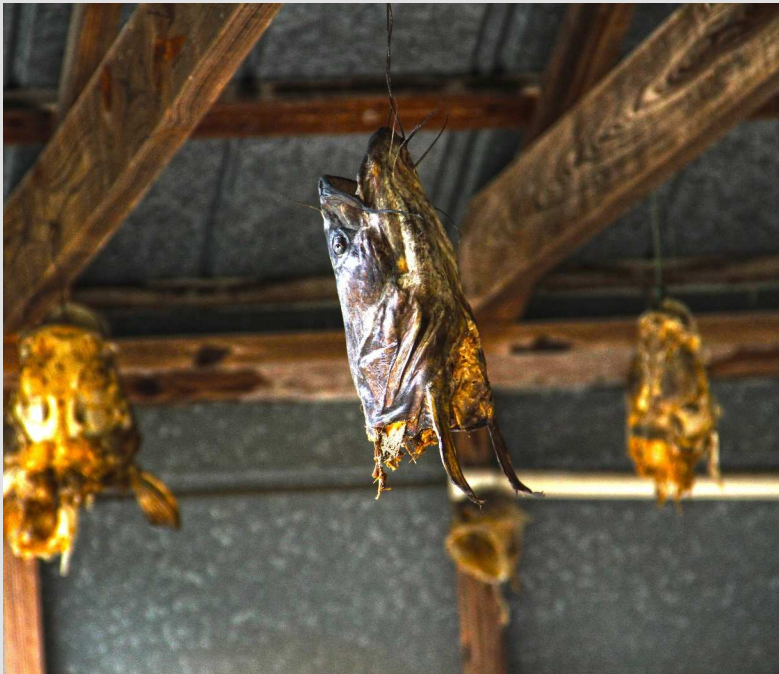
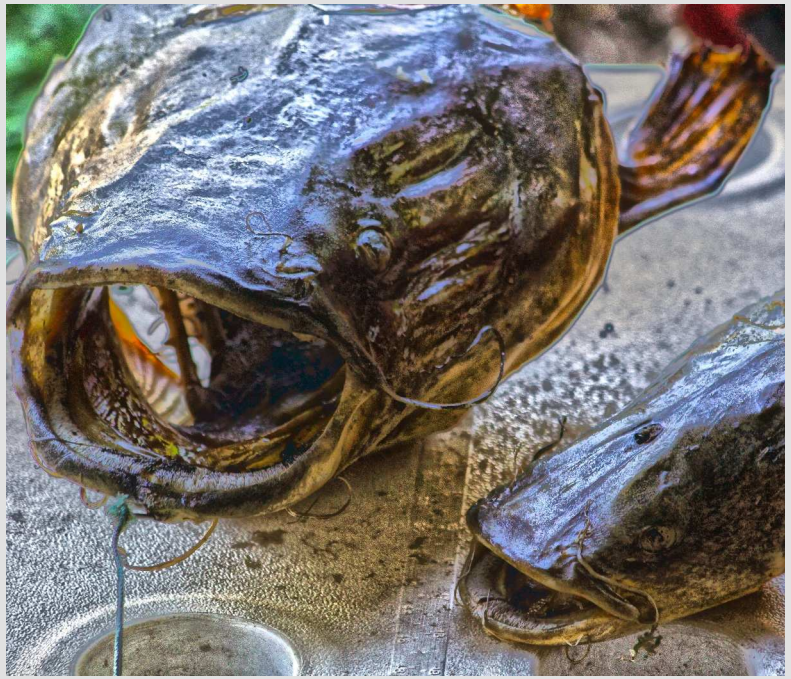
Beach



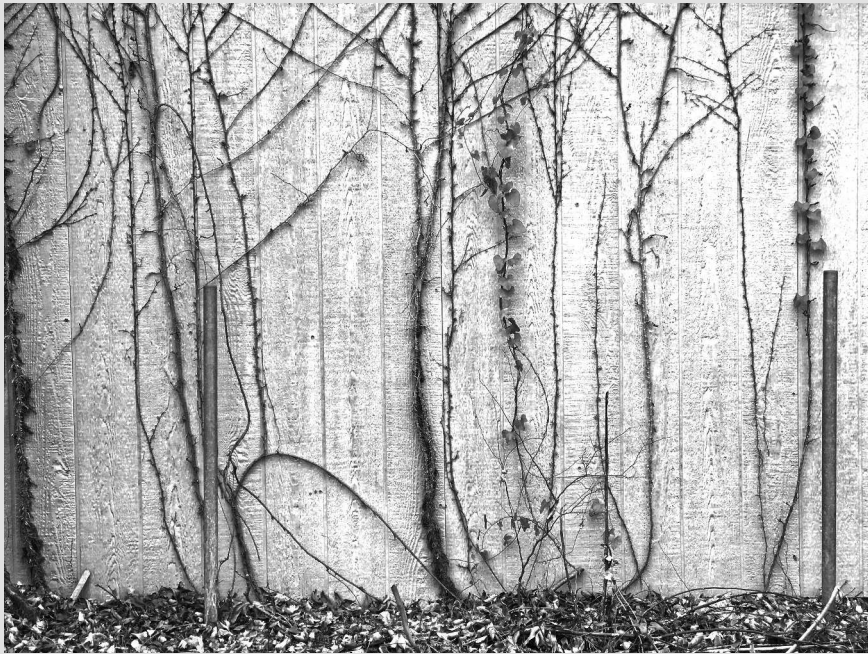
Turk



Shell



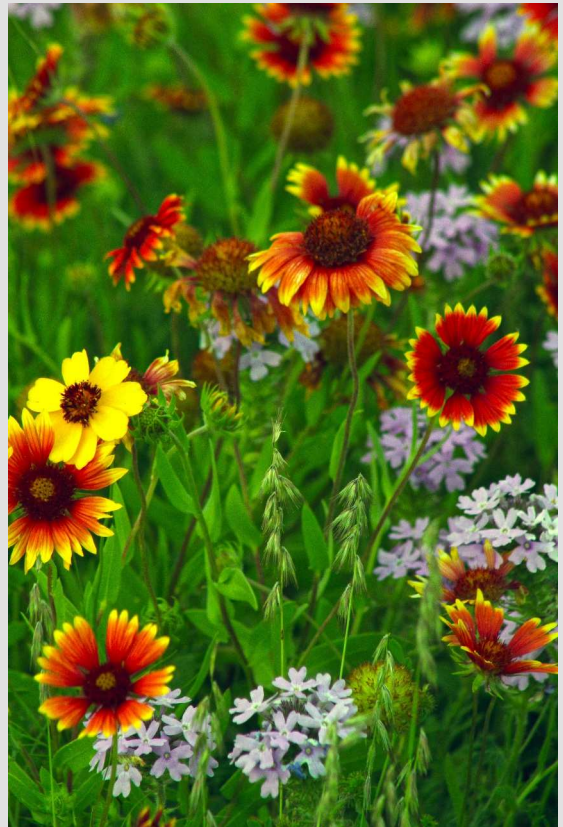
The art and artistry of **Catfishing** permeates this collection. Years of familiarity with some subjects breed not contempt but rather fascination



Vines



Last Light



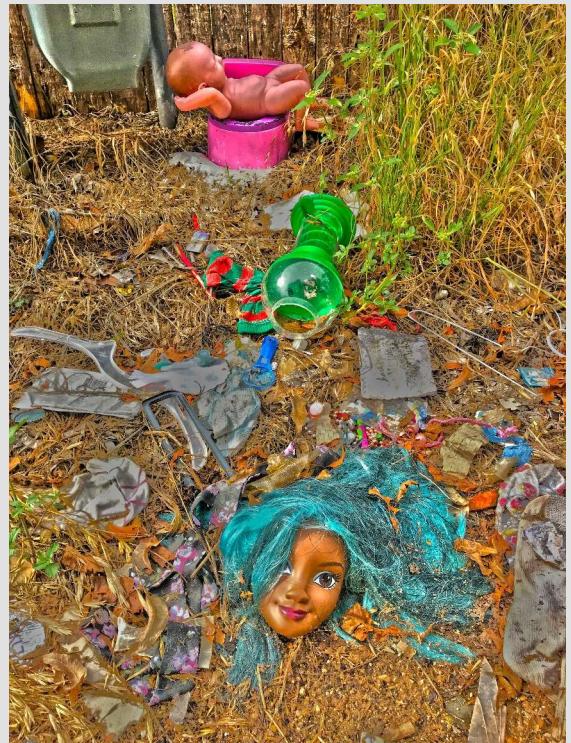
Tricolor



Holidays



Wired



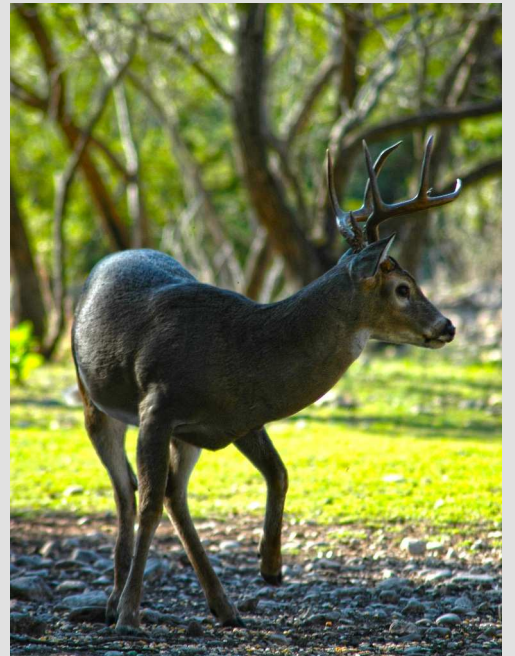
Madonna



Empty



Construction



Steps



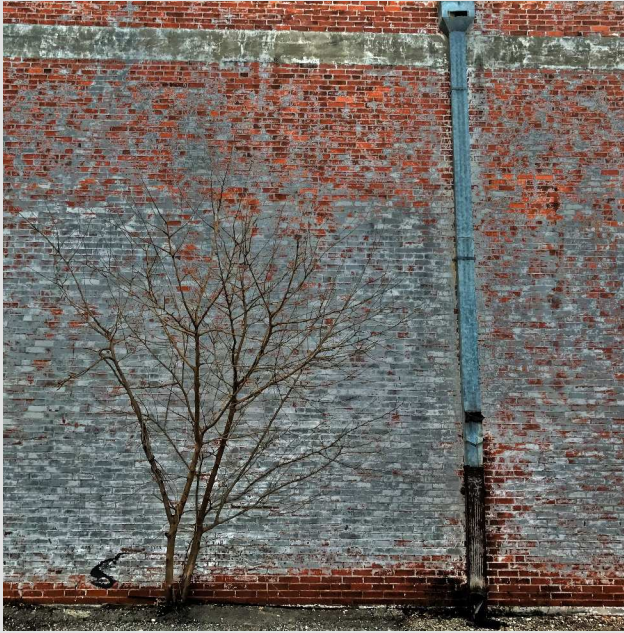
Fluff



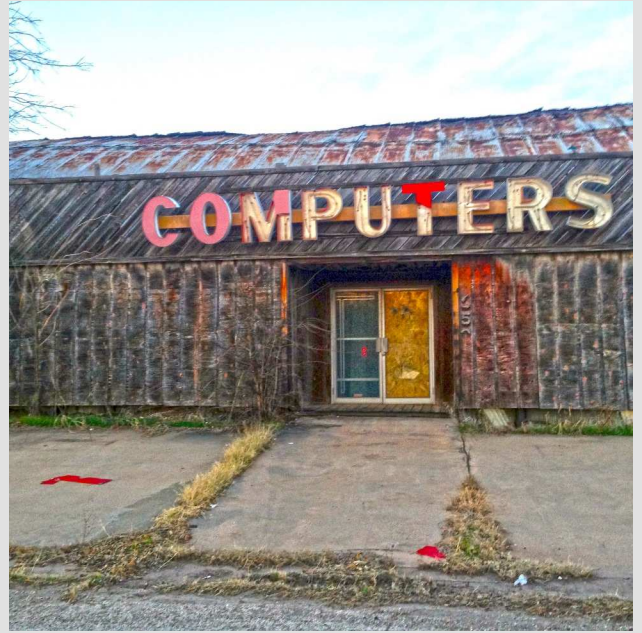
The South Llano River is a theme running through this collection. In many ways a figurative undercurrent both in image and imagination.



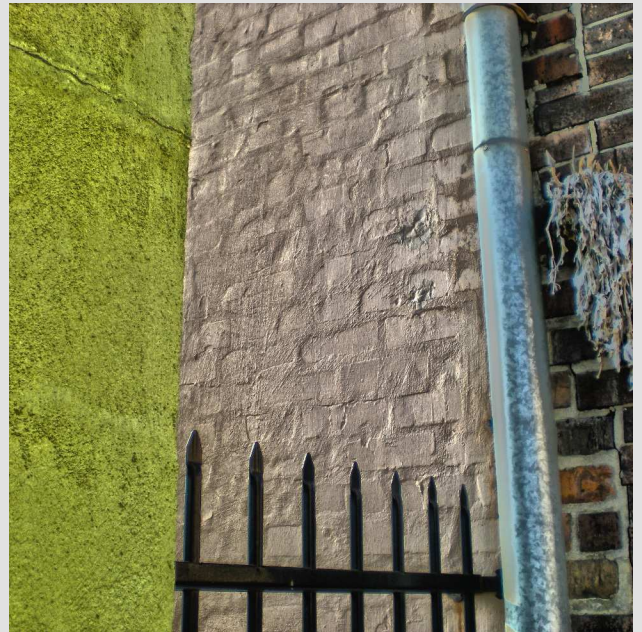
Up



Compute



London



Corners

Seeing

Our brain processes three types of visual messages: *mental* – those that you experience from inside your mind such as thoughts, dreams and fantasies; *direct* – those that you see without media intervention; and *mediated* – those that you see through some type of print or screen medium. What you experience and what you remember are products of a mind that actively thinks, with images and words; the *mental*, *direct*, and/or *mediated* visual messages you imagine or experience in your life. This is the act of “seeing” that which you have looked at and it involves the viewer beginning to impose meaning on the subject. Looking and seeing are not passive acts of consumption but rather a way of engaging with the world and by so doing to influence the meaning and use of the images.

Aldous Huxley, author of *Brave New World*, detailed his efforts to teach himself how to see more clearly in his 1942 work, *The Art of Seeing*. From the age of 16 he suffered from a degenerative eye condition that inflamed the cornea of his eyes; in one eye he could only perceive light and in the other he could only read an eye charts largest letter from a distance of ten feet. His main idea in the work was that seeing clearly is mostly the result of thinking clearly and from that he derived a formula: “*Sensing plus selecting plus perceiving equals seeing*”.

Huxley wrote that “the more you know, the more you see.” We have all heard and used phrases such as “I’ll believe it when I see it” or “Seeing is believing” or even “A picture is worth a thousand words”, all of which speak to our unquestioned belief in the power of sight and image



Demons

Viewing



Crossing



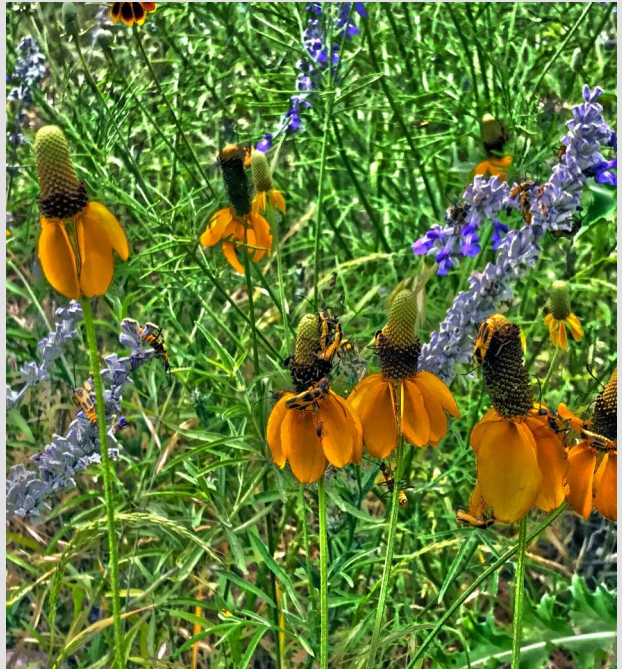
Flight



Sphinx



Pinned



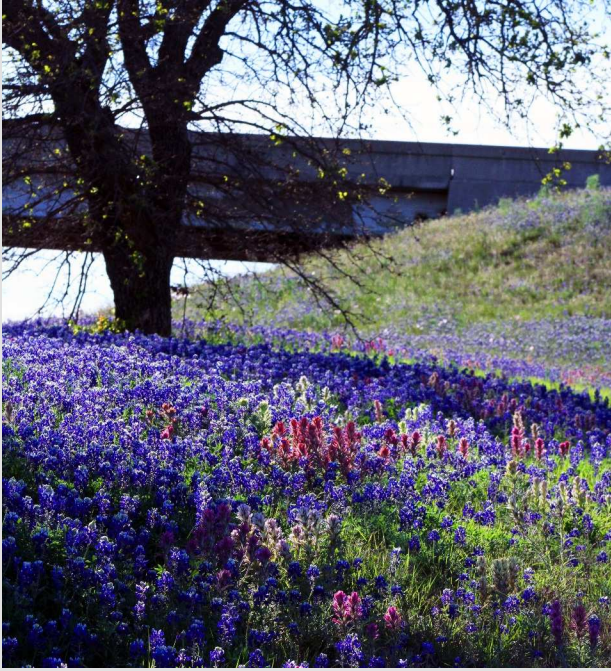
Working



Phone Home

Appealing





Look



Camo



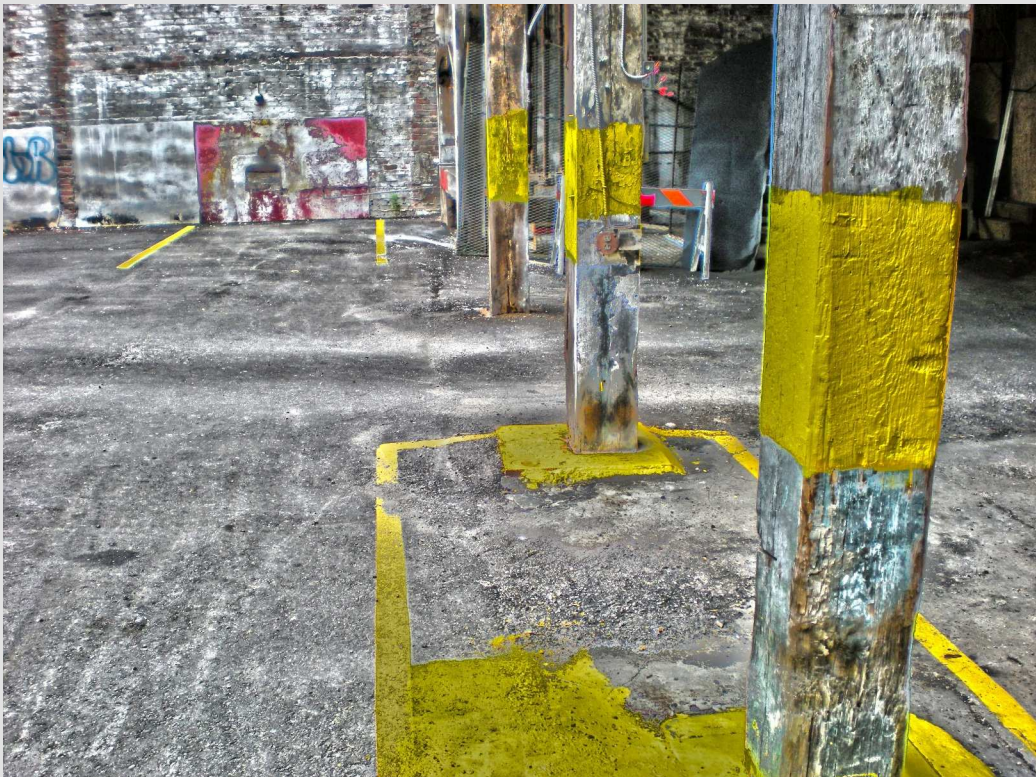
Catch



Hang



Trophy



Bays



Elements



Skateland

Meaning

Any meaning imposed on a photograph must come from the viewer even though that meaning has been influenced by a number of variables most of which are beyond the control of the viewer. The creator of the photograph had reasons for why it exists most of which are again, unknowable to the viewer beyond any stated record attached to the viewing experience.

Images generate meanings, yet the meanings of a photograph do not, strictly speaking, lie in the work itself, as if placed there by the images producer for viewers to find. Rather, these meanings are produced through complex negotiations between viewers and image texts, they are shaped by the social practices through which images are interpreted, shared, and produced. This meaning production involves at least three elements besides the image itself and its producer: *codes and conventions* that structure the image, which cannot be separated from the images content; *viewers* and how they interpret or experience the image; and *exhibition*. The meaning(s) we assign to images is affected by a number of influences including our assumptions about time and place, formal aspects of the image, cultural and socio-historical references and the contexts in which they are displayed.



Past



Core



Ghost



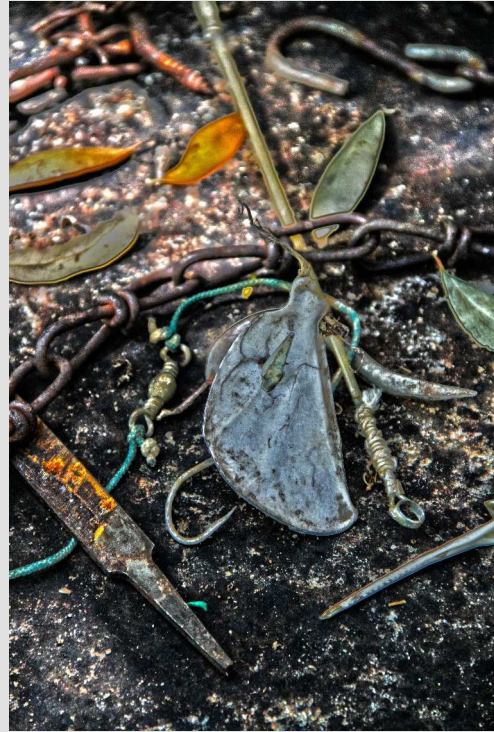
Altar



Spire



Distribute



Tools



Haunt



Monkey Paw



Autumnal



Root

Media World

Communication, according to media scholar **George Gerbner**, is "social interaction through messages." More plainly put, communication is how we interact with our entire world, whether through spoken words, written words, gestures, music, paintings, photographs, or dance. The important point is that communication is a process, not a static thing. Communication is an interaction that allows individuals, groups, and institutions to share ideas.

Media literacy refers to peoples understanding of what the media are, how they operate, what messages they are delivering, what roles they play in society, and how audience members respond to media messages. Media scholar James Potter writes that people with high levels of media literacy have a great deal of control over the vision of the world they see through the media and can decide for themselves what the messages mean. Potter identifies four basic dimensions of media literacy: cognitive, emotional, aesthetic, and moral.

Visual Communication

Six Perspectives for analyzing images –

Personal – your gut reaction to the work based on subjective opinions

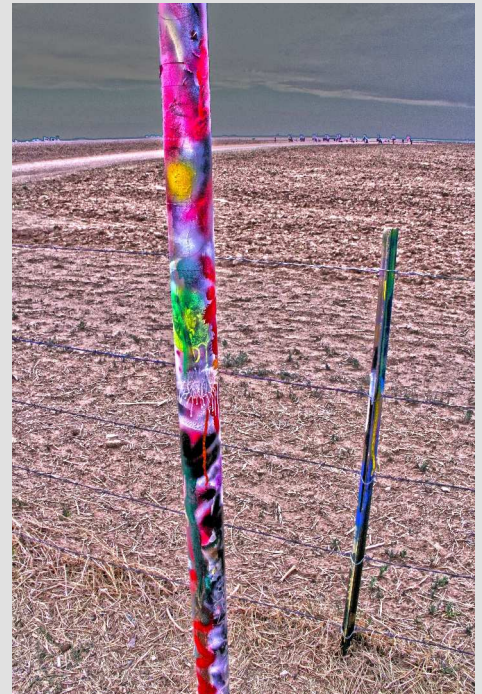
Historical – a determination of the importance of the work based on the mediums time line

Technical – the relationship between light, the recording medium used to produce the work, and the presentation of the work

Ethical – the moral and ethical responsibilities that the producer, the subject, and the viewer of the work have

Cultural – an analysis of the symbols used in the work that conveys meaning within a particular society at a particular time

Critical – the issues that transcend a particular image and shape a reasoned personal reaction



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Yard Signs
Vinyl Outdoor Banners
Magnetic Car Signs

Plans
Mounted on Foamboard
Scans up to 36"
60" Lamination
Canvas



LOOK
SEE