

The darkroom is a rich ecosystem.

A *choreographic*¹ structure, a system of function dedicated to the realisation of the ephemeral.

A system of interrelations.

Processes of which by nature are necessary to eternalise captured shifts in light and expression,
links between shape and form.

Groupings of syncopated actions, reinforced in the necessities of the process, machine like.

Automated.

*Body-tool-object machine.*²

The suspension of cognisance, in exchange for a pre-determined process.

A relationship incongruous and artificial;

a diminution of the self.

The site in its brutalist austerity, overshadows the nuance of the participant.

An intuitive, regimented choreography,

where the lab's apparatus,

impose well-practiced routines,

resulting in a calm reverence.

A state of focus.

¹ W. Forsythe, 'Choreographic Objects', <https://www.williamforsythe.com/essay.html>.

² A. Goodman, *Gathering Ecologies: Thinking Beyond Interactivity*, Open Humanities Press, London, 2018, p. 142

In this state, the body adapts.

The canister is cracked and hands execute syncopated shifts³, assigning the film to the agitator.

*Senses are drawn to the fore.*⁴

A gossamer haze arises in the space, inside this vacuum of *potential[ity]*.⁵

There is an immense vulnerability at this stage of the process, we have arrived at a crucial nexus.

Where the ephemerality of the captured image is put at risk,⁶

the reversed celluloid fragment is **unsettled**.

³ A. N. Whitehead, *Process and Reality*, Free Press, New York, 1978 as referenced in Goodman, p. 145.

Affiliation with the idea explored in relation to Lygia Clark's *Caminhando*, 1964:

"[t]he work demands a slowing down, a care towards the developing relationships between hands, paper and scissors, and how their potentials begin to merge and interact: sympathy with their own particular capacities."

⁴ Goodman, p. 145.

⁵ A. Murphie, 'Affect—a basic summary of approaches', *Adventures in Jutland*, 2010, p. 16.

⁶ Arakawa and M. Gins, *Architectural Body*, University of Alabama Press, Alabama, 2002 as referenced in Goodman, p. 145. Relating to the concept of 'tentativeness'.

An ecosystem of *delicate and fragile value-realities*⁷ emerges,
with a sparkling volatility.

Hand, canister, and agitator, perform in *concrecence*.⁸

In this atmosphere of orange-tinted darkness,
this artificial gloaming.

Perhaps the *elusiv[ity]*⁹ of a light-beam, a shadow, or a breeze will reveal itself on the negative.

Perhaps Not.

It is this unknowing which fuels the process, which charges the negotiation.¹⁰

The anatomy and essence of time is captured and stored in reverse.

Its extraction, exposure, and chemical development, labours toward the reconstruction of reality.

The final image is a *temporal hallucination*¹¹ a composition of mechanical, physical, chemical, and
temporal gestures.

An assemblage of forces, mirroring the aesthetics of reality.

⁷ J. Jones, *Intensity: An Essay in Whiteheadian Ontology*, Vanderbilt University Press, Nashville, 1998, as referenced in Goodman, p. 146.

⁸ Whitehead, as referenced in Goodman, p. 146.

⁹ *Tacita Dean on The Green Ray*, Film, Parkett Art, 2019.

¹⁰ Goodman, p. 146.

¹¹ R. Barthes, *Camera Lucida: Reflections on Photography*, Vintage, London, 1993 [Reprint of 1981 ed.], p.115.

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