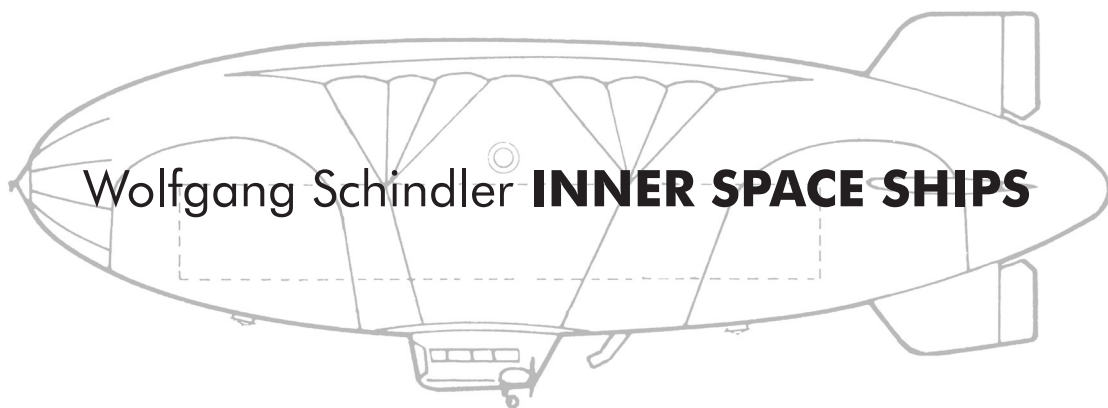


A photograph of a large ship, possibly a cruise ship, on the ocean at sunset or sunrise. The ship is silhouetted against the horizon. The sky is a pale, hazy blue-grey. A large, bright, yellowish-white sun is positioned directly above the ship, creating a strong lens flare. Two smaller, reddish-orange suns are visible in the upper left and upper right portions of the sky. The overall mood is serene and atmospheric.

Wolfgang Schindler **INNER SPACE SHIPS**





INNER SPACE SHIPS



A TIMEBALLBOOK HAMBURG 2011



INNER SPACE PHOTOGRAPHY

I lived beneath the flightpath for more than twenty years, during which countless airplanes passed overhead. I did not see them all, but probably heard every single one of them, even while I was asleep. Sometimes the noise of their engines created images in my dreams. When I was ten years old, I began to photograph airplanes from the window of my room. Soon I realized that every time I took a picture of an airplane, I took a picture of the atmosphere and sky. My photography expanded to all

the predictable wonders of wind and light, but still it missed the sound of the small advertising airship that I had seen a long time before I could handle a camera. So I started searching for photographs which could have been taken by me. In bins and old books I found them, photographs dismissed or forgotten by photographers unknown. Later, friends and relatives gave me pictures of airships flying over their homes, and I incorporated them into my empty skies to make them sound again. After gaining access to my lost images, memory returned and soon the therapy was over. Though the adult will never fly to the moon, the child does not stare at the airship anymore. Emptiness is the purest form of imagination. My name is Wolfgang Schindler and I was born in Hamburg in 1962 and have lived there ever since. I want to thank my father Helmut Schindler for his support, Elinor Jarvis for her help with the texts, and William Kramer for hosting most of the pictures included in this book, and much more of my art, on his website www.eclipse-chasers.com.

Hamburg 1911, photographer unknown

Found in *Chronik Flughafen Hamburg*, published in 1980 by Flughafen Hamburg GmbH. Caption: Das erste Luftschiff über dem Hamburger Hafen. Die unstarre und durch Überdruck in Form gehaltene Konstruktion von August Parseval war auf Dauer der Konkurrenz der Zeppeline nicht gewachsen.

Julian Jaynes: Metaphor and Language

[...]

Because in our brief lives we catch so little of the vastnesses of history, we tend too much to think of language as being solid as a dictionary, with a granite-like permanence, rather than as the rampant restless sea of metaphor which it is. Indeed, if we consider the changes in vocabulary that have occurred over the last few millenia, and project them several millenia hence, an interesting paradox arises. For if we ever achieve a language that has the power of expressing everything, then metaphor will no longer be possible. I would not say, in that case, my love is like a red, red rose, for love would have exploded into terms for its thousand nuances, and applying the correct term would leave the rose metaphorically dead.

[...]

From *The Origin of Consciousness in the Breakdown of the Bicameral Mind*, published in 1976 by Houghton Mifflin Company, Boston.



London 1916, photographer unknown

Found in *Auf Luftpatrouille und Weltfahrt* by Ernst A. Lehmann, published in 1936 by Wegweiser-Verlag, Berlin. Caption / Credit: Zeppelin im Scheinwerferlicht über London / Phot. (aus englischen Kriegsarchiven) Justizsekretär Pitt Klein, Ffm. Höchst.

Roland Barthes: Flat Death

[...]

A paradox: the same century invented History and Photography. But History is a memory fabricated according to positive formulas, a pure intellectual discourse which abolishes mythic Time; and the Photograph is a certain but fugitive testimony; so that everything, today, prepares our race for this impotence: to be no longer able to conceive *duration*, affectively or symbolically: the age of the Photograph is also the age of revolutions, contestations, assassinations, explosions, in short, of impatiences, of everything which denies ripening. —And no doubt, the astonishment of “*that-has-been*” will also disappear. It has already disappeared: I am, I don’t know why, one of its last witnesses (a witness of the Inactual), and this book is its archaic trace.

[...]

From *Camera Lucida: Reflections on Photography*, published in 1981 by Hill and Wang, a division of Farrar, Straus and Giroux, New York. Translated by Richard Howard from *La chambre claire. Note sur la photographie.*, published in 1980 by Éditions de l’Étoile, Gallimard / Le Seuil, Paris.



Hamburg September 17, 1929, photographer unknown

Published in 1929 as postcard Nr. Z. 9. by Verlag Hans Andres, Hamburg.

James Jerome Gibson: The Unaided Perceiving of Objects in the Sky

Objects in the sky are very different from objects on the ground. The heavenly bodies do not come to rest on the ground as ordinary objects do. The rainbow and the clouds are transient, forming and dissipating like mists on earth. But the sun, the moon, the planets, and the stars seem permanent, appearing to revolve around the stationary earth in perfect cycles and continuing to exist while out of sight. They are immortal and mysterious. They cannot be scrutinized.

Optical information for direct perception of these bodies with the unaided eye is lacking. Their size and distance are indeterminate except that they rise and set from behind the distant horizon and are thus very far away. Their motions are very different from those of ordinary objects. The character of their surface is indefinite, and of what substances they are composed is not clear. The sun is fiery by day, and the others are fiery at night, unlike the textured reflecting surfaces of most terrestrial objects. What they afford is not visible to the eye. Lights in the sky used to look like gods. Nowadays they look like flying saucers.

From *The Ecological Approach to Visual Perception*, published in 1979 by Houghton Mifflin Company, Boston.



Hamburg August 1959, Helmut Schindler

Alfred North Whitehead: The Primary Feelings

[...]

Owing to the vagueness of our conscious analysis of complex feelings, perhaps we never consciously discriminate one simple physical feeling in isolation. But all our physical relationships are made up of such simple physical feelings, as their atomic bricks. Apart from inhibitions or additions, weakenings or intensifications, due to the history of its production, the subjective form of a physical feeling is re-enaction of the subjective form of the feeling felt. Thus the cause passes on its feeling to be reproduced by the new subject as its own, and yet as inseparable from the cause. There is a flow of feeling. But the re-enaction is not perfect. The categoreal demands of the concrescence require adjustments of the pattern of emotional intensities. The cause is objectively in the constitution of the effect, in virtue of being the feeler of the feeling reproduced in the effect with partial equivalence of subjective form. Also the cause's feeling has its own objective datum, and its own initial datum. Thus this antecedent initial datum has now entered into the datum of the effect's feeling at second-hand through the mediation of the cause.

The reason why the cause is objectively in the effect is that the cause's feeling cannot, as a feeling, be abstracted from its subject which is the cause. This passage of the cause into the effect is the cumulative character of time. The irreversibility of time depends on this character.

[...]

From *Process and Reality. An Essay in Cosmology.*, published in 1929 by Macmillan Publishing Company, New York.



Federal Republic of Germany, 1967, photographer unknown

Thomas Pynchon: In the Zone

[...]

“The Moon ...” as if he were going to tell her a story. When none followed she made up her own. The engineer in the next cubicle had a map of the moon tacked to his fiberboard wall, and she spent hours studying it, deciding where she wanted to live. Passing over the bright rays of Kepler, the rugged solitude of the Southern Highlands, the spectacular views at Copernicus and Eratosthenes, she chose a small pretty crater in the Sea of Tranquility called Maskelyne B. They would build a house right on the rim, Mutti and she and Pökler, gold mountains out one window and the wide sea out the other. And Earth green and blue in the sky. ...

[...]

From *Gravity's Rainbow*, published in 1973 by Viking Press, New York.



Federal Republic of Germany, August 1982, photographer unknown

Carl Gustav Jung:

[...]

Such an object provokes, like nothing else, conscious and unconscious fantasies, the former giving rise to speculative conjectures and pure fabrications, and the latter supplying the mythological background inseparable from these provocative observations. Thus there arose a situation in which, with the best will in the world, one often did not know and could not discover whether a primary perception was followed by a phantasm or whether, conversely, a primary fantasy originating in the unconscious invaded the conscious mind with illusions and visions.

[...]

From the introductory chapter of *Flying Saucers: A Modern Myth of Things Seen in the Skies*, published in 1964 by Princeton University Press. Translated by R. F. C. Hull from *Ein moderner Mythos: Von Dingen, die am Himmel gesehen werden*, published in 1958 by Rascher Verlag in Zürich and Stuttgart.



Hamburg July 29, 1998, Wolfgang Schindler

Athletico Spizz 80: Airships

Airships

Airships riding high

Airships

Airships

Airships

Music and lyrics written, composed, and arranged by Spizz / Solar / Coalfield and published by Orwell-Endwell / Chapell Music Ltd. Produced by Dave Woods and Athletico Spizz 80, and released in 1980 on LP record *Do A Runner* by A&M Records in Santa Monica, California.



Dublin, OH, May 31, 2007, William Kramer

William Gibson: Little Boat

[...]

However many hours in the air now, her watch tucked ritually out of sight, dinner served, lights dimmed, she imagines her soul bobbing stupidly, somewhere back over the concrete of Heathrow, its invisible tether spooling steadily out of her. As does a certain degree of fear, she notes, now that she knows they must be far out over an ocean, where no human agents threaten. For most of her life, flying, she'd felt most vulnerable right here, suspended in a void, above trackless water, but now her conscious flying-fears are about things that might be arranged to happen over populous human settlements, fears of ground-to-air, of scripted CNN moments.

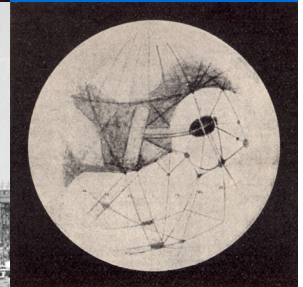
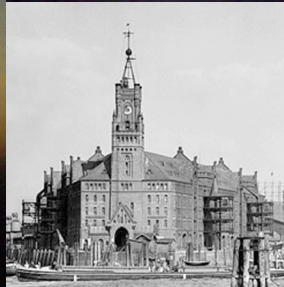
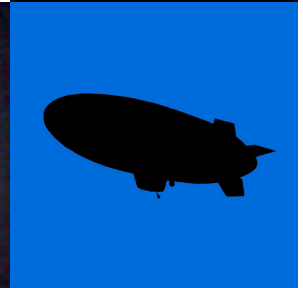
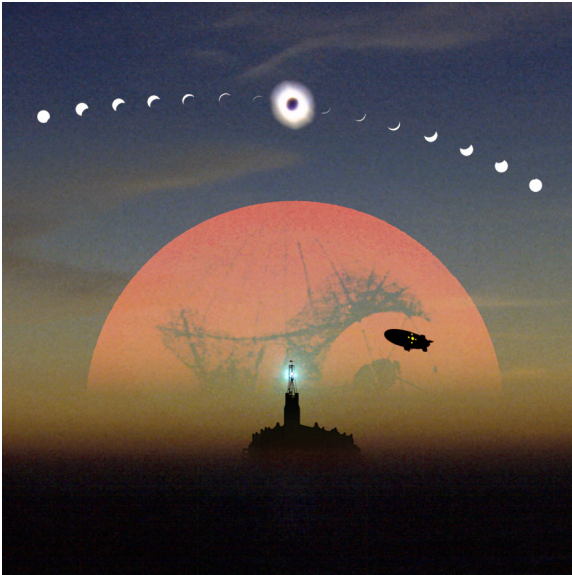
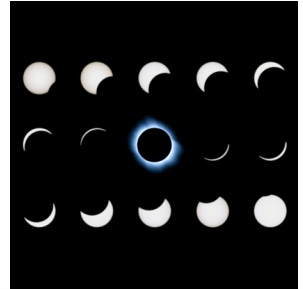
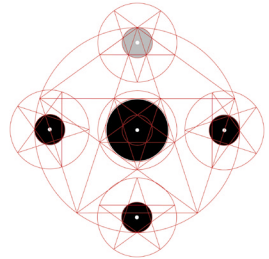
[...]

From *Pattern Recognition*, published in 2003 by G. P. Putnam's Sons, New York.



Apophenia 3 10.03.07

Total solar eclipse photographed by Wolfgang Schindler on the 29th of March 2006 at 1.56 pm EEST. Phases of partial eclipse photographed by Peter Shaw on the 29th of March 2006 between 12.38 and 3.13 pm EEST. Silhouette of the airship Goodyear G1 *Defender* copied from *Jane's Pocket Book 7: Airship Development*, published in 1976 by MacDonald and Jane's Publishers Ltd in London. Diagram of five crop circles produced by Jan Schwochow and Wolfgang Schindler on the 12th of July 1999. Drawing of Mars taken from *Mars* by Percival Lowell, published in 1895 by Houghton Mifflin Company in Boston. Photograph of the warehouse *Kaispeicher A* in Hamburg taken by Gustav Werbeck in 1932.





Blimp Elephant 26.08.07

made from

Das Quadrat der Distanz: Elephant in Zimbabwe 15.06.01

Das Quadrat der Distanz: Airship somewhere over Germany 00.08.82





Balloon 09.09.07

made from

Das Quadrat der Distanz:

Blue Goals 09.06.06

Das Quadrat der Distanz:

Transit of Venus 08.06.04

Vom Haus aus:

Captive Balloon 20.09.05





Ship 24.10.07

made from

Das Quadrat der Distanz: Anna Maersk 16.05.07

Vom Haus aus: Aida Diva 20.04.07



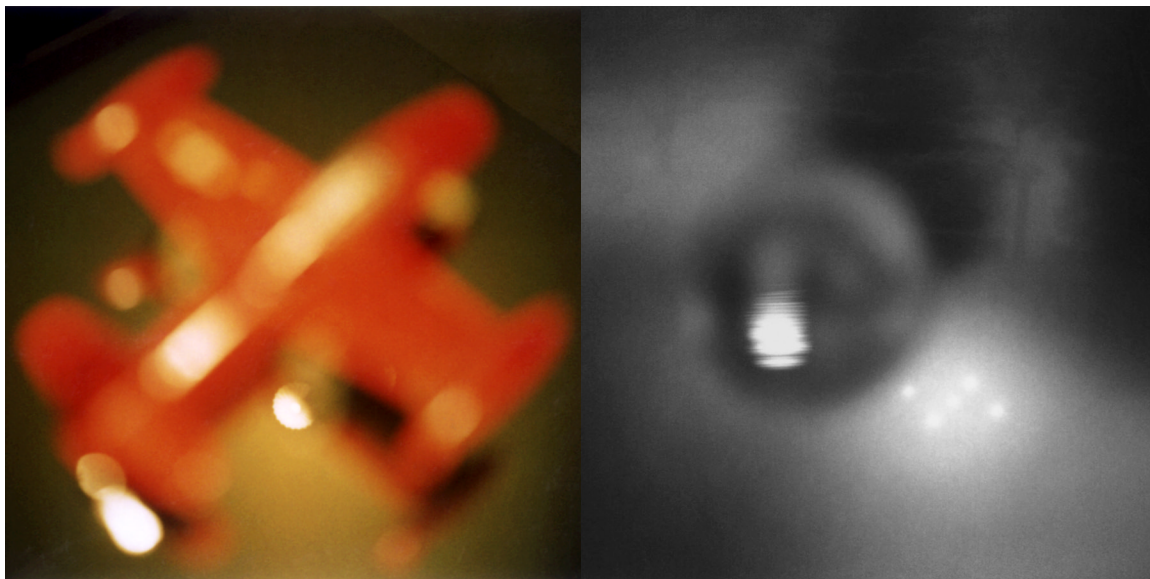


Quincunx 17.08.07

made from

Das Quadrat der Distanz: Wind-Up Toy Plane 23.06.98

Das Quadrat der Distanz: Mirrorball with Five Candles 12.01.99





Jet Labyrinth 28.08.07

made from

Das Quadrat der Distanz: Starfighter over the Baltic 12.09.73

Das Quadrat der Distanz: Mediterranean Labyrinth 01.04.06





Polaris in Scorpio 01.09.07

made from

Das Quadrat der Distanz:

Polaris 17.06.98

Das Quadrat der Distanz:

Super Constellation 16.06.98

Inner Space Ships:

Mars in Scorpio 16.06.01





Street 12.08.07

made from

Das Quadrat der Distanz:
Meteorological Office 28.08.05

Das Quadrat der Distanz:
Leipziger Strasse 10.02.94

Das Quadrat der Distanz:
Hamburg Backyard 00.03.87





Clock 17.10.07

made from

Vom Haus aus: St. Michaelis 23.07.06

Das Quadrat der Distanz: Queen Mary 2 24.08.07





Child 02.09.07

made from

Vom Haus aus:

Balcony Child 01.07.06

Inner Space Ships:

Side Eclipse 29.03.06

Das Quadrat der Distanz:

Zambian Sunset 20.06.01





Girl 02.09.07

made from

Schiffe im Dock: VOC Galaxy 26.06.05

Das Quadrat der Distanz: Girl with Two Candles 01.07.98



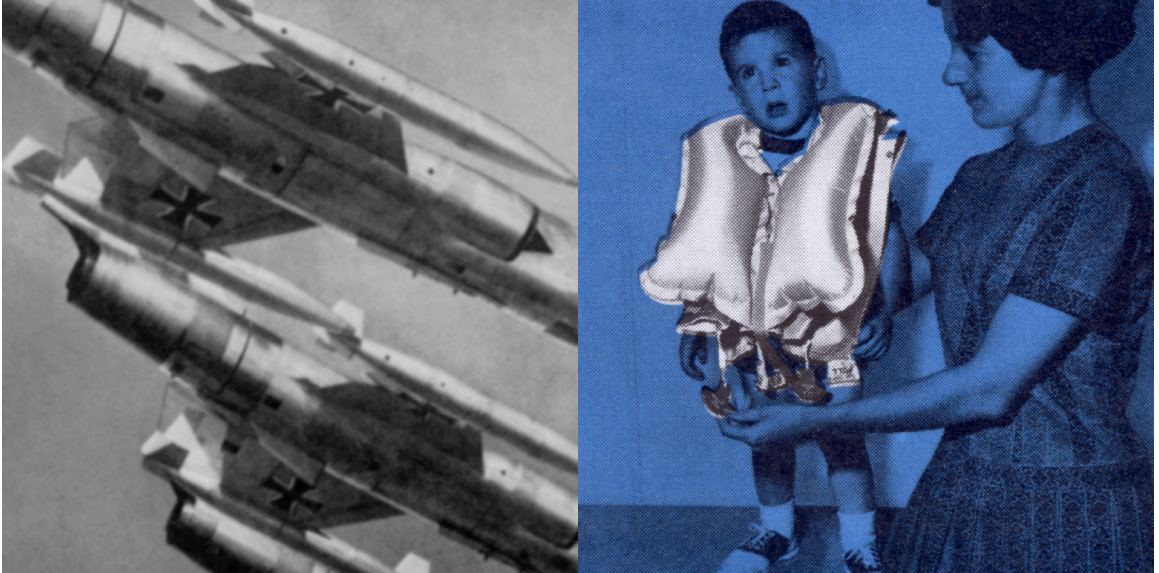


Family 07.01.08

made from

German Starfighters in Echelon, photographer unknown. From *Jahrbuch der Luftwaffe*, published in 1964 by Wehr und Wissen Verlagsgesellschaft mbH, Darmstadt.

Life Jacket Inflation, photographer unknown. From *Emergency Instructions Boeing 727*, published in 1976 by Pan American World Airways, New York.





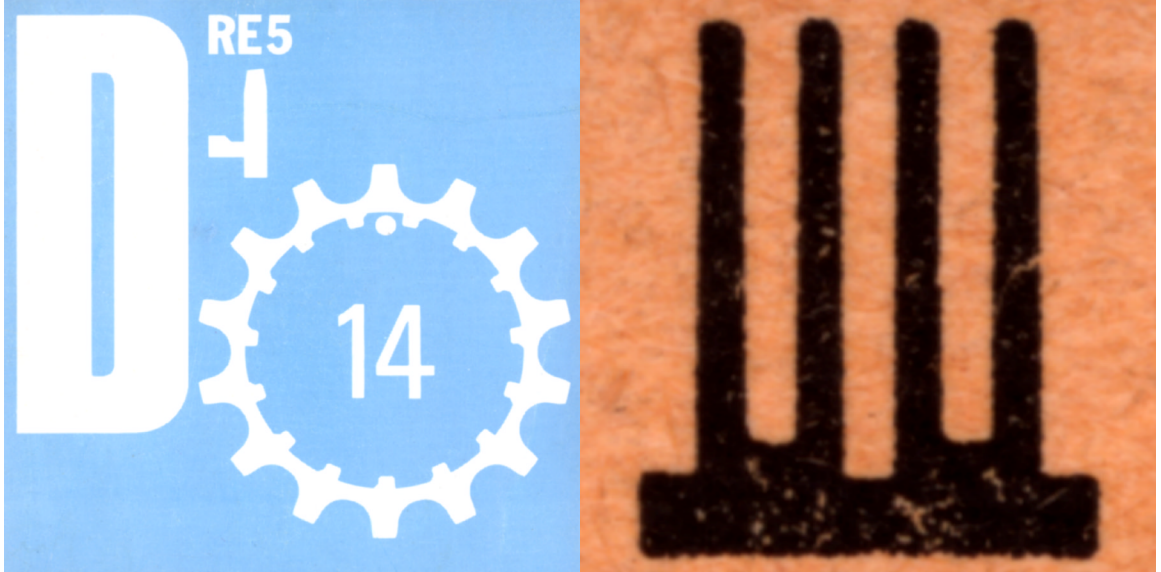
Plane Death 04.01.08

made from

Bicycle Spare Parts Chart, late 20th century

Coat of Arms of the Fighter Bomber
Wing 33 in Büchel, Germany, 1962

Logo of the Hamburgische Electricitäts-
Werke AG, 1923





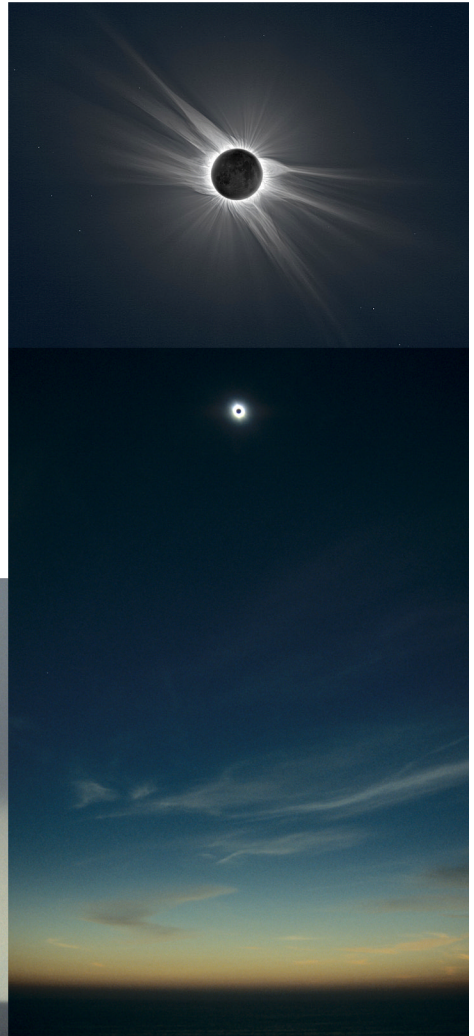
Eclipse 26.06.09

made from

Wohnung weit weg: Anna Maersk 16.05.07

Composition of 231 images taken by Miloslav Druckmüller and Peter Aniol in the Libyan Desert on the 29th of March 2006.

Zwei gute Dutzend: Side Eclipse 29.03.06





Kitchen Plane 08.01.08

made from

MiG-1. From *Kriegsflugzeuge: Ansprache, Erkennen, Bewaffnung usw.*, published in 1942 by Dr. Spohr-Verlag, Dresden.

Kitchen Lighting. From *Spannung Widerstand Strom: Eine Einführung in die Elektrotechnik*, published in 1931 by Deutscher Ausschuss für technisches Schulwesen, Berlin.





Gasoline Angel 00.10.92

made from

Pump Jack, photographer unknown

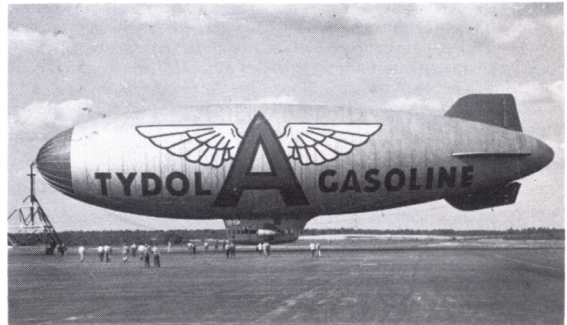
Astronaut Bruce McCandless walking in space untethered on the 7th of February 1984. NASA Photo-ID S84-27017.

Airship K28 *Puritan II*. *Jane's Pocket Book 7: Airship Development*, published in 1976 by MacDonald and Jane's Publishers Ltd, London.



electronic detection equipment. The envelope of these airships served as a radome for a 40-foot internally-mounted radar antenna system, and the cars were supported by a system of steel cables laced through the top and bottom of the rubberised-fabric envelope.

The cars of the large navy airships of the 1950s were all constructed from a sandwich-type material known as "Bondolite". This material was made by facing a balsa wood core with sheets of aluminium-alloy; the "Bondolite" was then fixed to the metal framework of the car, which was built in several assemblies and then joined together.



Ex-K28, sister ship to *Puritan II*



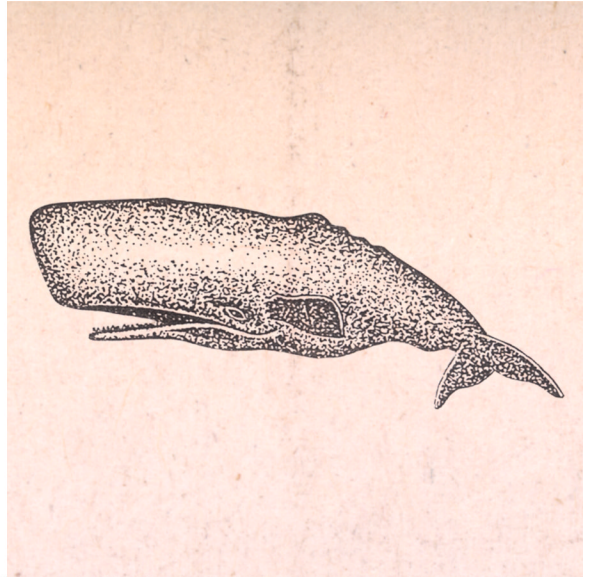
Whale Moon 00.00.88

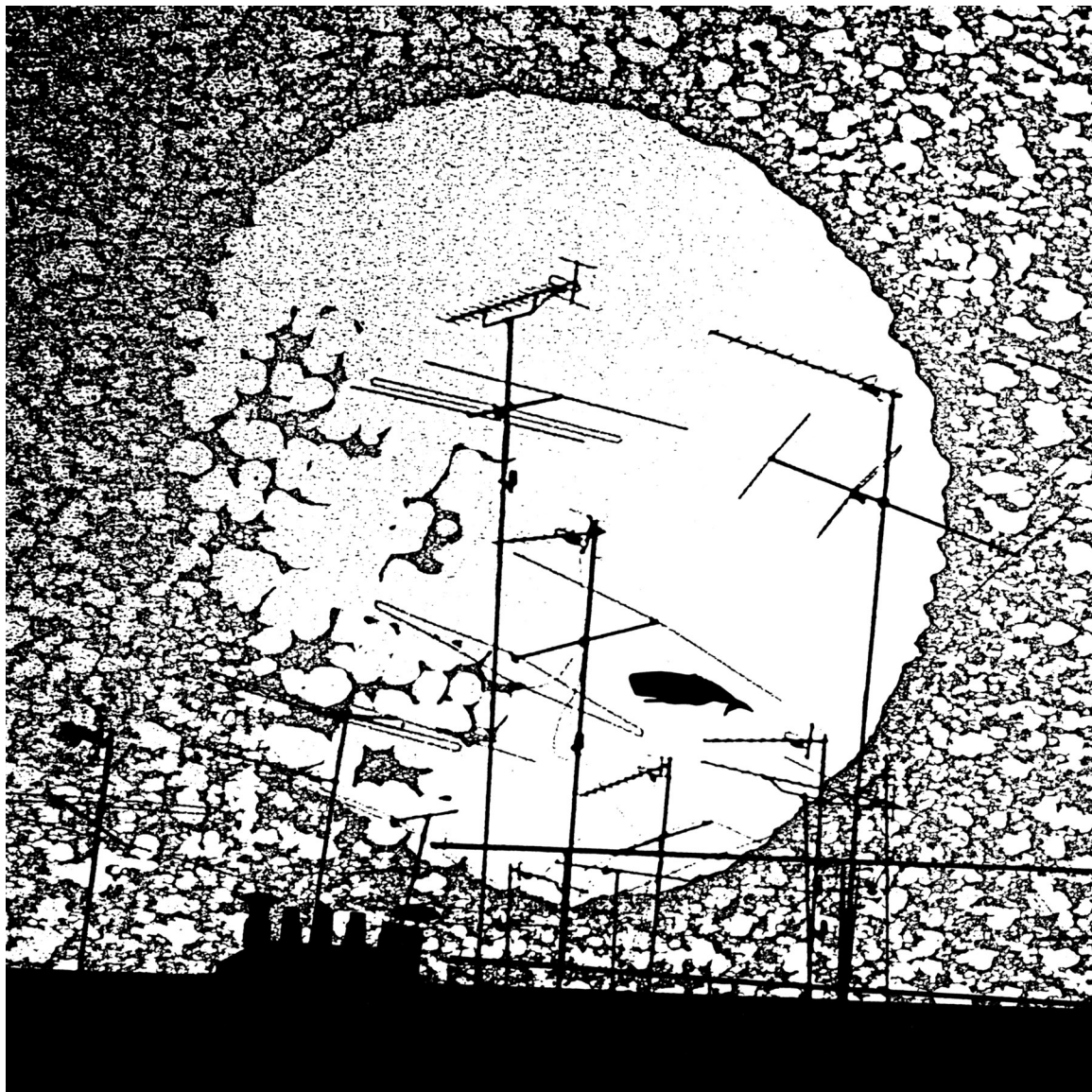
made from

Waxing Moon, photocopied from *Moonrise*,
Hernandez, New Mexico, photographed
by Ansel Adams in 1941.

Sperm Whale, newspaper cutting, 1988

Das Quadrat der Distanz:
Madrid Antennas 00.09.88





Pilot Error 17.04.10

made from

Douglas DC-7 (1956)

Sud-Aviation Caravelle (1956)

Boeing B-52 Stratofortress (1956)

Myasishchev M-4 (1956)

Tupolev 114 (1962)

From *The Observer's Book of Aircraft*, published by Frederick Warne & Co Ltd in London and New York.



DOUGLAS DC-7

Country of Origin: U.S.A.
Type: Sixty-four/ninety-five-seat Commercial Transport.
Power Plant: Four Wright R-1550-10WA. Turbo-Cyclone engines rated at 2430 h.p. each.
Performance: Maximum speed (165,000 lb.), 441 m.p.h. at 42,000 ft.; maximum cruising, 385 m.p.h. at 24,200 ft.; initial climb rate, 1,533 ft./min.; absolute range at 15,000 ft., 4,440 mile.
Weights: Empty, 71,025 lb.; maximum, 122,200 lb.
Development: The main external difference between the DC-7 and the DC-6 series is in fuselage length. Several versions of the DC-7 have been developed, including the DC-7B in which gross weight has been increased to 122,000 lb., and the DC-7C "Seven Seas" (ultralight) which has increased overall dimensions and 150,000 lb. loaded weight. The DC-7C-45 Wright R-1550-B4A engines give 20% more power and loaded weight is increased to 140,000 lb. The DC-7D is a projected version powered by 4,000 e.s.h.p. Rolls-Royce RB.170 turboprops.



SUD-EST S.E.10 CARAVELLE

Country of Origin: France.
Type: Seventy-passenger Commercial Transport.
Power Plant: Two Rolls-Royce Avon RA.29 engines rated at 10,000 h.p. each. Production: two Avon RA.29 engines rated at 11,000 h.p. each.
Performance: Cruising speed, 478 m.p.h. at 31,400 ft.; range (with 20,942 lb.), 1,472 mile, (with 15,433 lb.) 2,010 mile.
Weights: Empty, 42,552 lb.; loaded (production), 86,700 lb. (prototype), 85,775 lb.
Development: The S.E.10 Caravelle was flown for the first time on May 27, 1955, and is the first of two prototypes ordered by the French Government. The Caravelle utilizes the complete nose section of a de Havilland Comet, and its most radical feature is the mounting of the two turbojets at the sides of the rear fuselage. This feature is claimed to increase safety and reduce cabin noise level.



BOEING RB-52B STRATOFORTRESS

Country of Origin: U.S.A.
Type: Long-range Heavy Reconnaissance Bomber.
Power Plant: Eight Pratt & Whitney J57-P-3 engines rated at 5,000 h.p. each.
Estimated Performance: Approximate maximum speed, 650 m.p.h.; service ceiling, 40,000 ft.; normal range, 2,000 mile, (with 75,000 lb. bomb load); maximum range, 6,000 mile, (with 55,000 lb. bomb load).
Approximate Weights: Empty, 175,000 lb.; normal loaded, 200,000 lb.; maximum loaded, 230,000 lb.
Defence Armament: Two 20-mm. guns in radar controlled and directed tail position.
Development: The Stratofortress is in production in two variants: the RB-52B reconnaissance bomber and the B-52B bomber. The YB-52 first flew on April 15, 1952, followed by the XB-52 one month later, reverting to normal production. The prototypes were followed by three B-52A pre-production bombers, but major production orders are for the B subtypes. Five hundred RB-52B and B-52D bombers are to be delivered before 1958. The latter has 40-ft. tail tanks on the outboard wing sections.



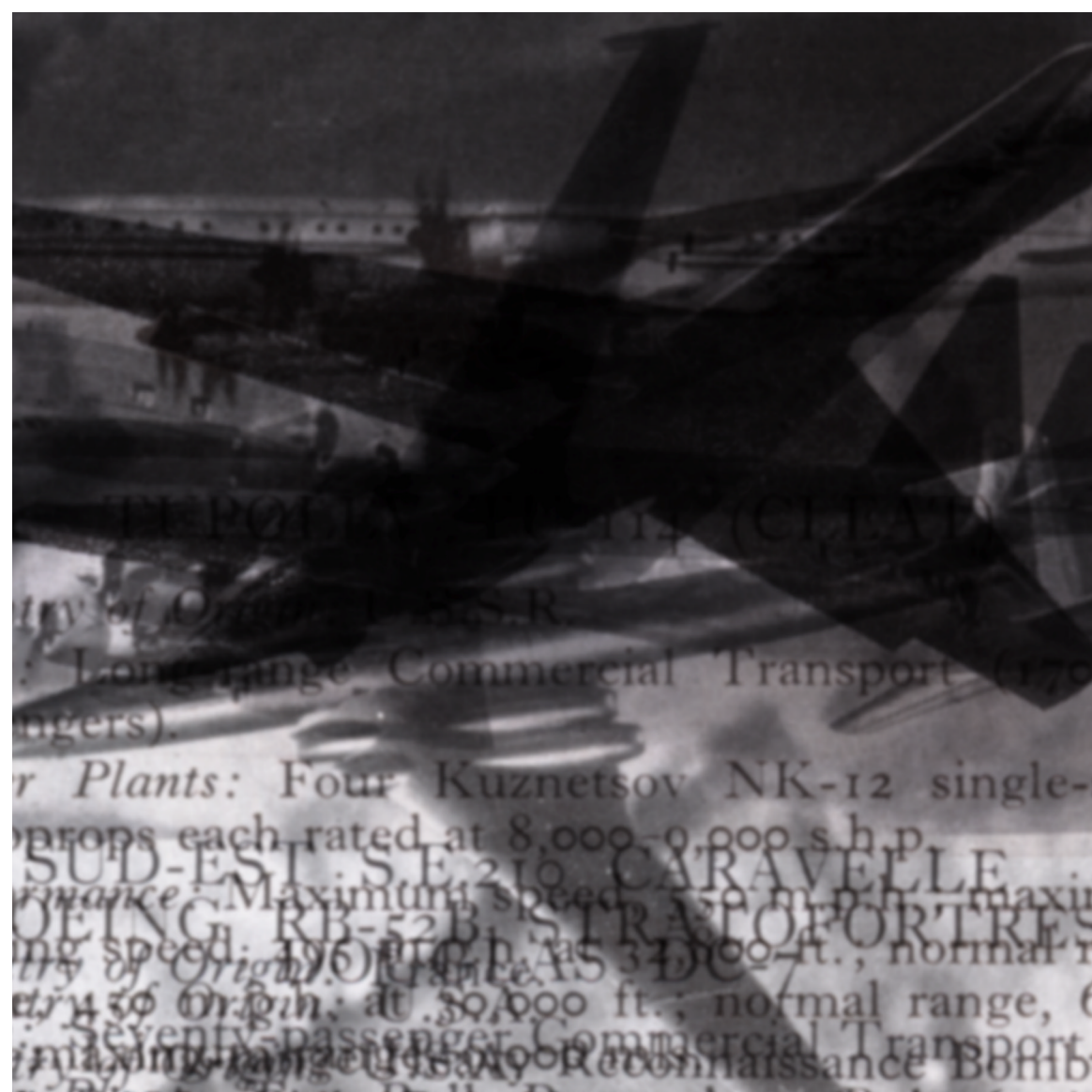
HAVSHIN (TYPE 37) BISON

Country of Origin: U.S.S.R.
N.A.T.O. Identification Name: Bison.
Type: Long-range Heavy Bomber.
Power Plant: Four axial-flow turbojets estimated to provide 15,000 h.p. each.
Performance: Approximate maximum speed, 610 m.p.h.; range, 4,000-6,000 mile, (with maximum bomb load) 3,000 mile. Service ceiling, 40,000 ft.
Weights: Approximate loaded, 230,000 lb.
Armament: Defensive armament includes several remotely-controlled dorsal and ventral positions and a (probably radio-controlled) tail position.
Development: First shown in public on May 1, 1954, the Bison may possibly be the bomber referred to by the Russian sources as the B-15B.



TUPOLEV TU-114 (CLEAT)

Country of Origin: U.S.S.R.
Type: Long-range Commercial Transport (170-220 passengers).
Power Plant: Four Kuznetsov NK-12 single-shaft turboprops each rated at 8,000-9,000 h.p.
Performance: Maximum speed, 450 m.p.h.; maximum cruising speed, 405 m.p.h. at 31,800 ft.; normal range cruise, 445 m.p.h. at 30,000 ft.; normal range, 6,000 mile, maximum range, 6,000 mile.
Weights: Normal loaded, 370,000 lb.; maximum loaded, 380,000 lb.
Development: The largest commercial transport in the world at the present time, the TU-114 was flown for the first time in the autumn of 1957 and entered production in 1959. Unexpected testing troubles encountered at a late stage in the test programme, including difficulties with the Kuznetsov engines, have delayed its introduction on scheduled Aeroflot services, however, and it is unlikely to appear regularly on the long Trans-Bering routes and international services to such points as Peking, Delhi and New York until late in 1959. During 1958, the TU-114 established a number of international records by flying 3,997 mile, with a 55.1-ft./lb. load at an average speed of 447.7 m.p.h. The TU-114 employs the wings, undercarriage and much of the tail assembly of the Tu-95 (Bear) bomber, and the engines are derived versions of those used by the bomber. The Tu-114D is a direct transport conversion of the Tu-20 which retains the basic bomber fuselage.



Timetable 19.04.10

made from

Air India International Flugplan gültig ab 1. Juni 1957

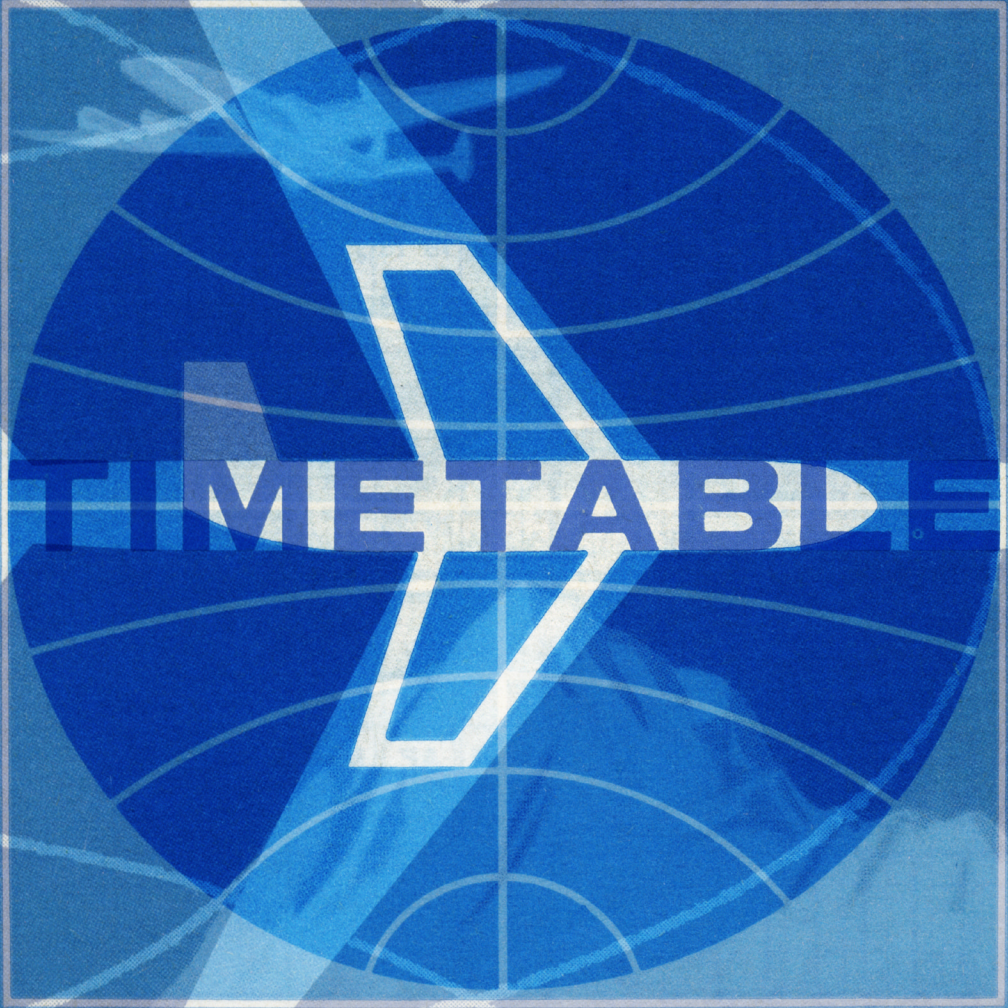
Lufthansa German Airlines Advance Timetable Information effective April 1, 1960

Pan American Airways Deutschland-Flugplan gültig ab 1. Januar 1965

Air France édition préliminaire horaires d'été applicables à partir du 1er Avril 1965

British European Airways Flugplan Ausland gültig 1. 4. – 31. 10. 1965





Agent Orange 23.04.10

made from

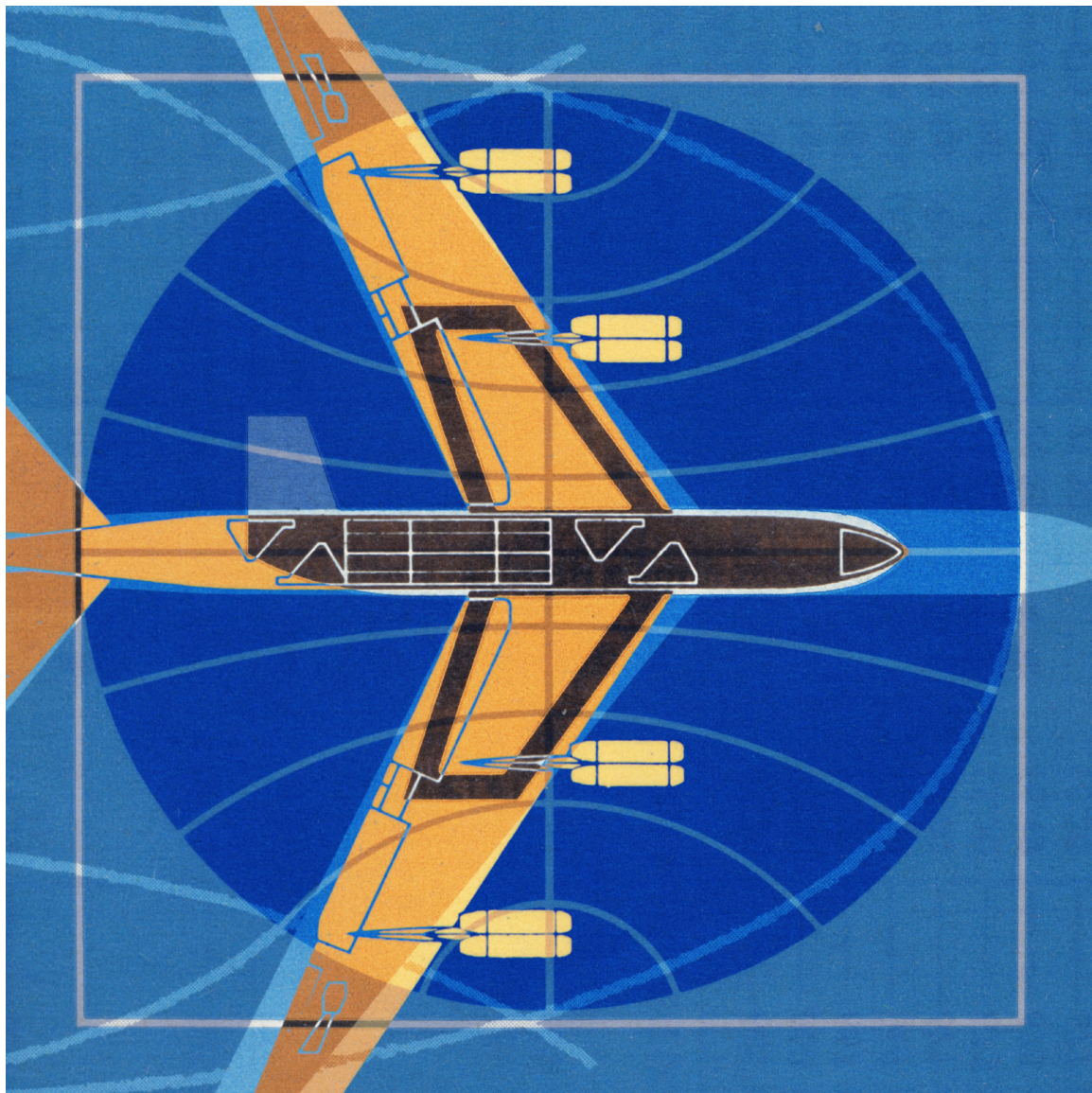
Boeing B-52 Stratofortress. From *The Observer's Book of Aircraft*, published in 1956 by Frederick Warne & Co Ltd in London and New York.

Air France édition préliminaire horaires d'été applicables à partir du 1er Avril 1965

British European Airways Flugplan Ausland gültig 1. 4. – 31. 10. 1965

Pan American Airways Deutschland-Flugplan gültig ab 1. Januar 1965





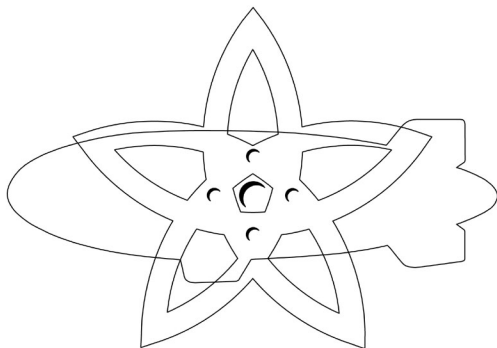
Original Airship 08.07.06

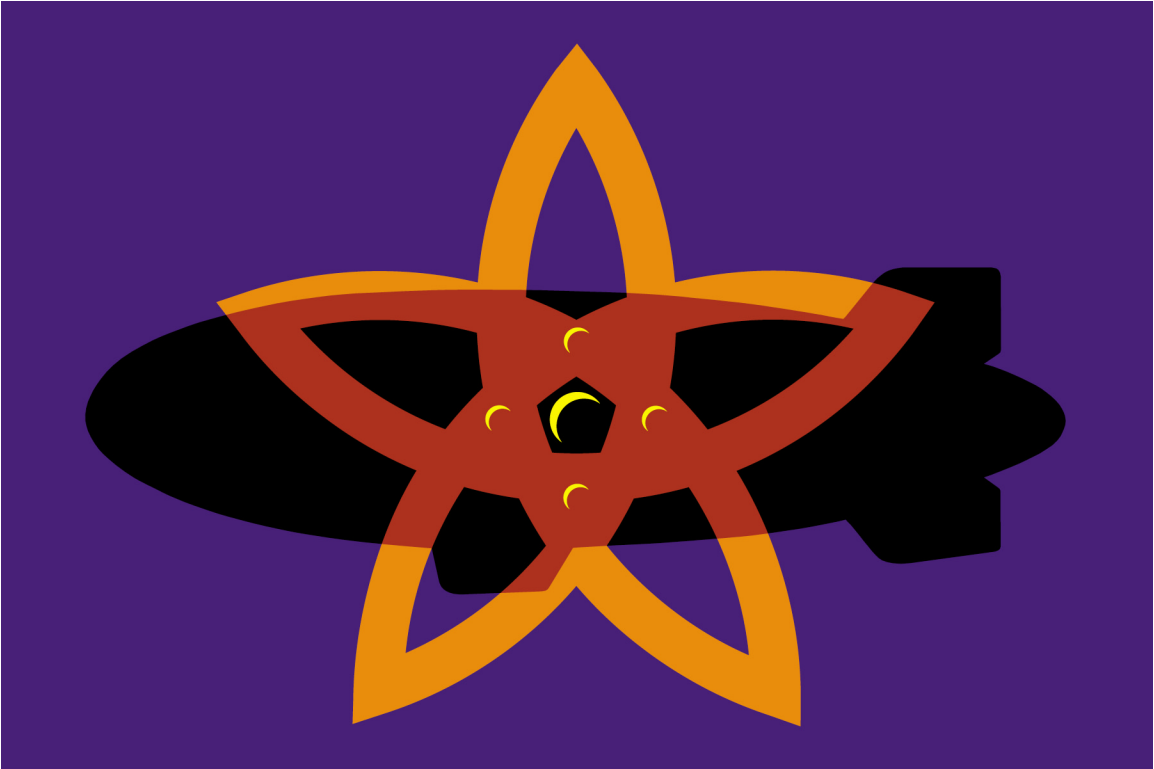
made from

Goodyear Blimp

Lotus Pentagram

Partial Solar Eclipse Quincunx



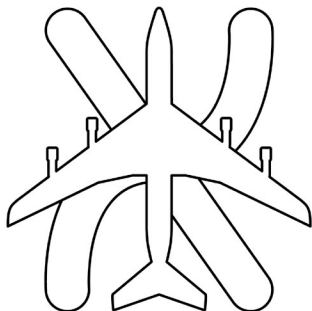


Original Airplane 30.07.06

made from

Boeing 707

Aleph



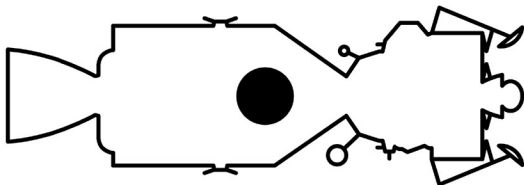


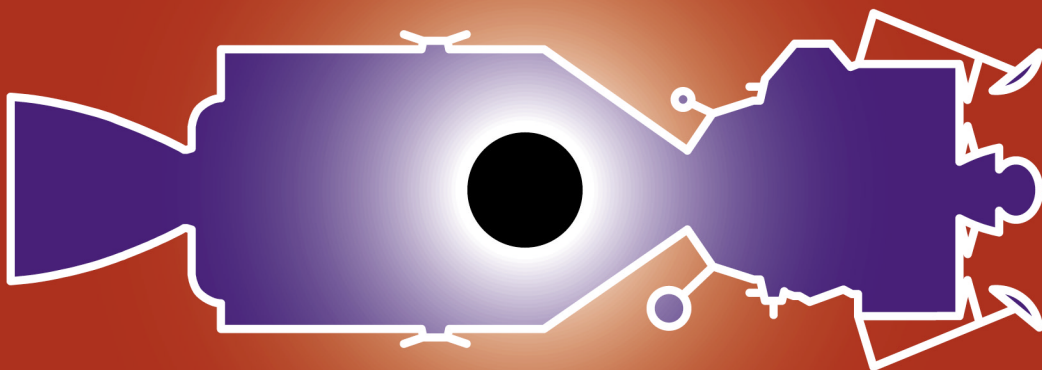
Original Spacecraft 03.08.06

made from

Apollo Command Module and Lunar Module

Total Solar Eclipse





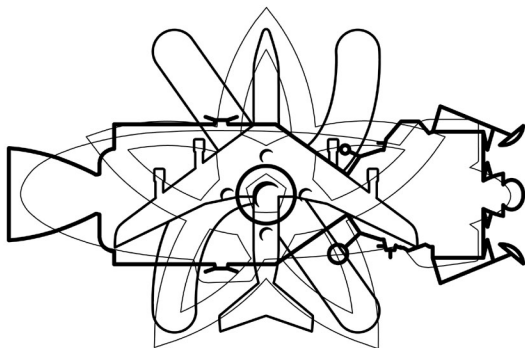
Original Flag 1 19.08.06

made from

Original Airship

Original Airplane

Original Spacecraft



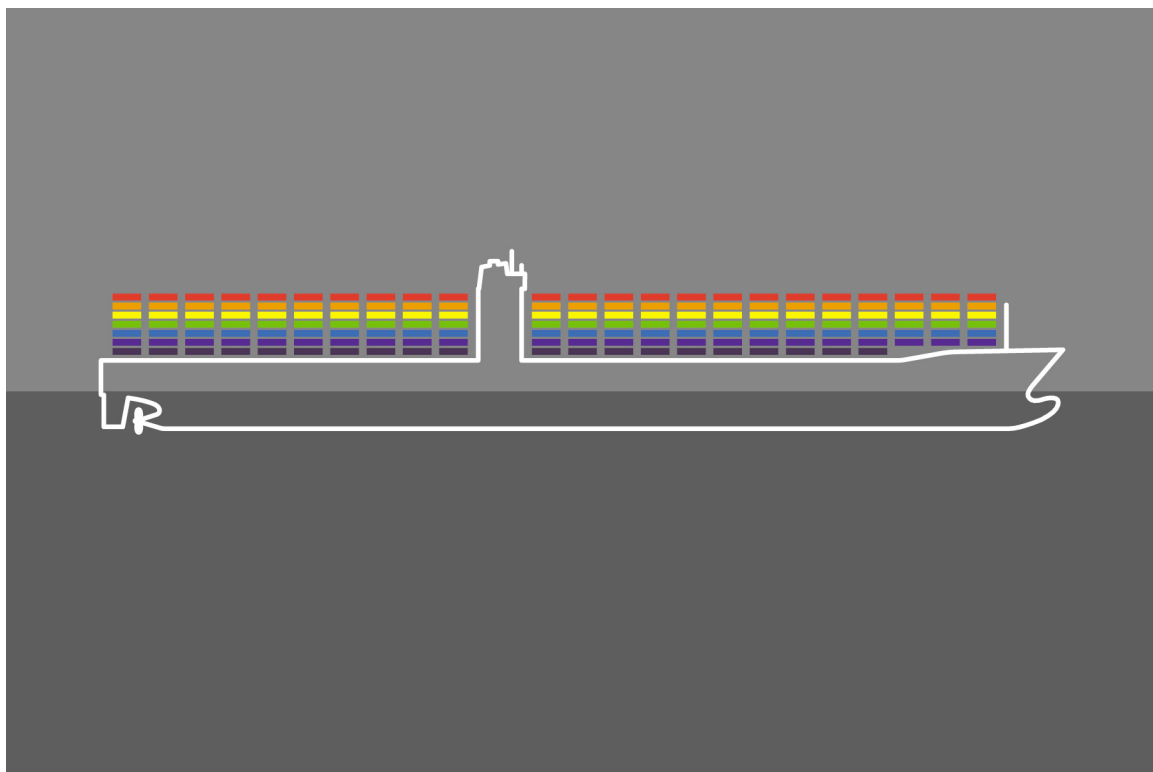


Original Transport 15.08.09

made from

Maersk E-Class Container Ship





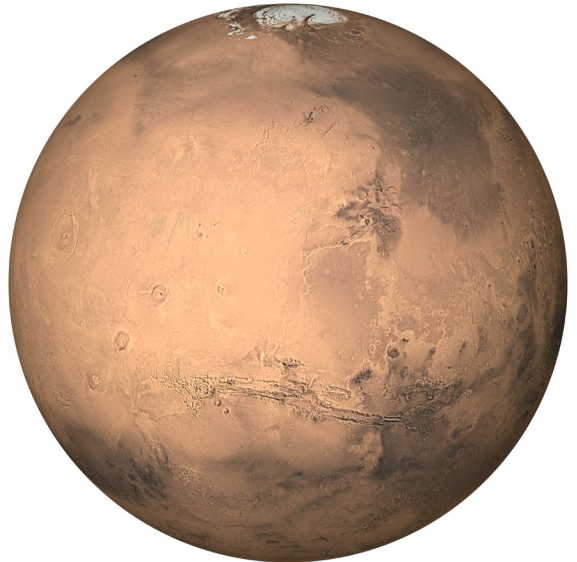
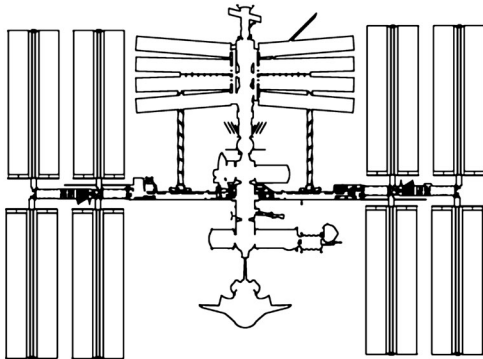
Original Orbiter 16.01.09

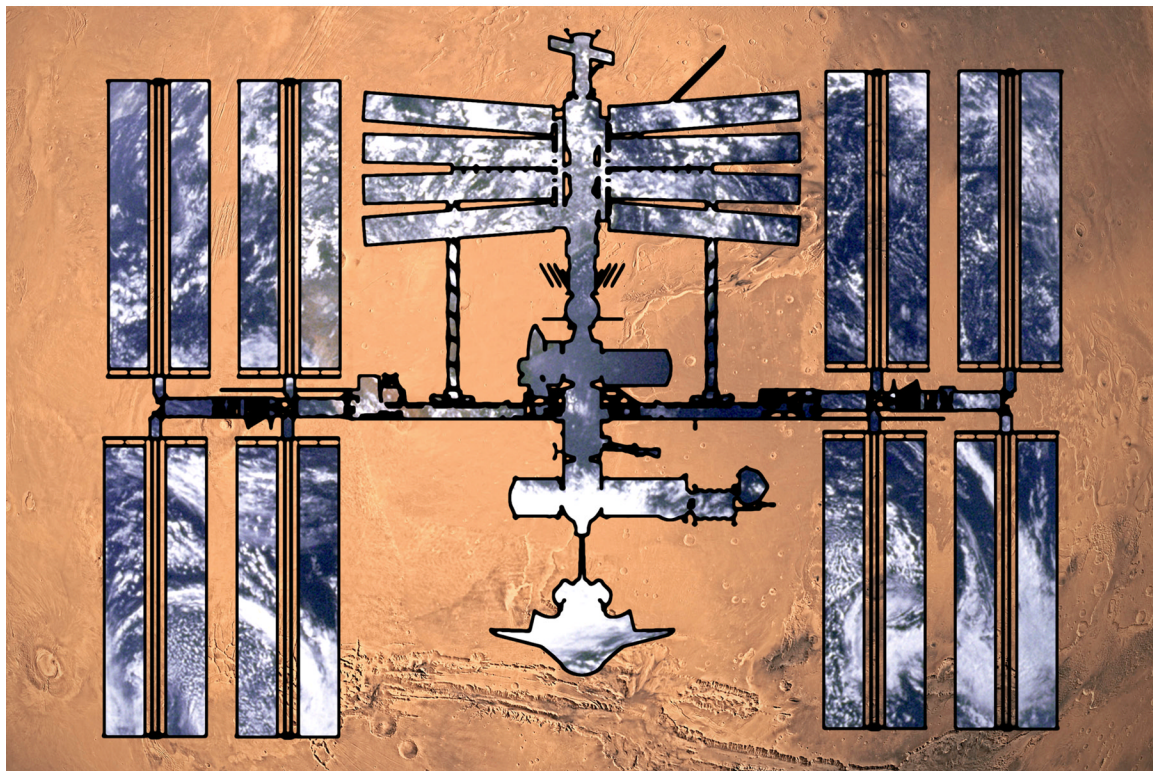
made from

International Space Station

Earth seen from Apollo 17, photographed by Harrison Schmitt on the 7th of December 1972. NASA Photo-ID AS17-148-22727.

Global mosaic of Viking 1 Orbiter images of Mars taken in February 1980. Produced by Calvin J. Hamilton in 2005.





Sunrise Eclipse 30.05.09

made from

Total Solar Eclipse

Durga, Goddess of Victory of Good over Evil.
From a box of Indian Green Tea by Teehandels-
gesellschaft Wordtmann mbH, Hamburg.

National Flag of the Republic of India

Ashoka Chakra



SUNRISE ECLIPSE INDIA 22 JULY 2009



Original Flag 2 20.08.09

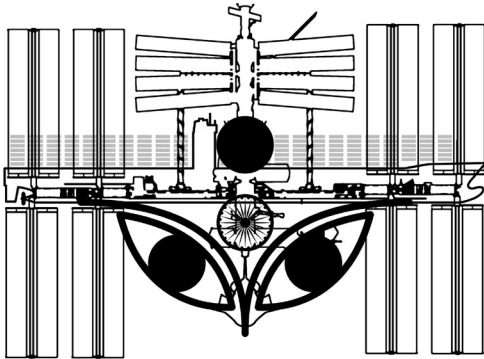
made from

Original Transport

Original Orbiter

Sunrise Eclipse

Earth seen from Apollo 17, photographed
by Harrison Schmitt on the 7th of December
1972. NASA Photo-ID AS17-148-22727.



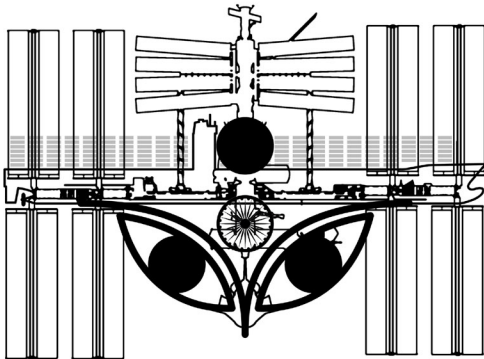


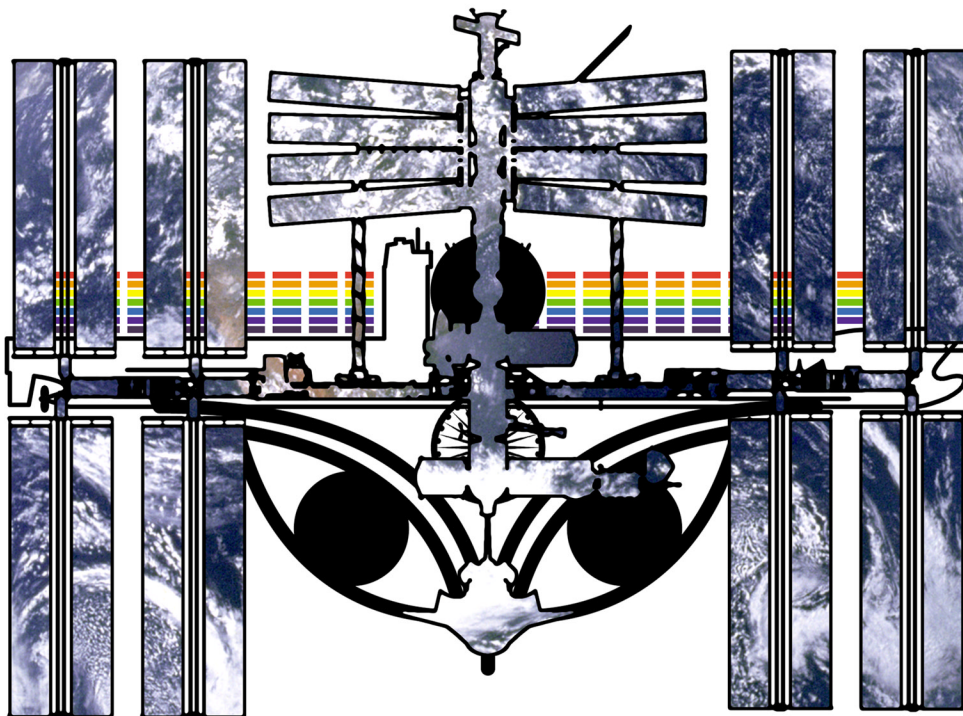
Durga's New Hat 03.06.10

made from

Original Flag 2

Earth seen from Apollo 17, photographed
by Harrison Schmitt on the 7th of December
1972. NASA Photo-ID AS17-148-22727.



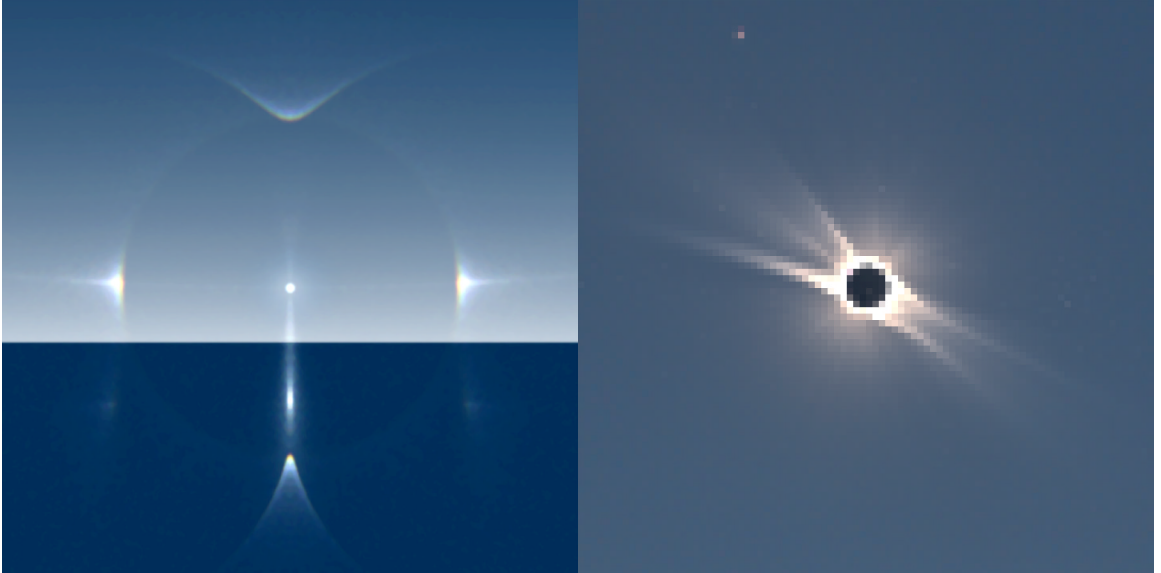


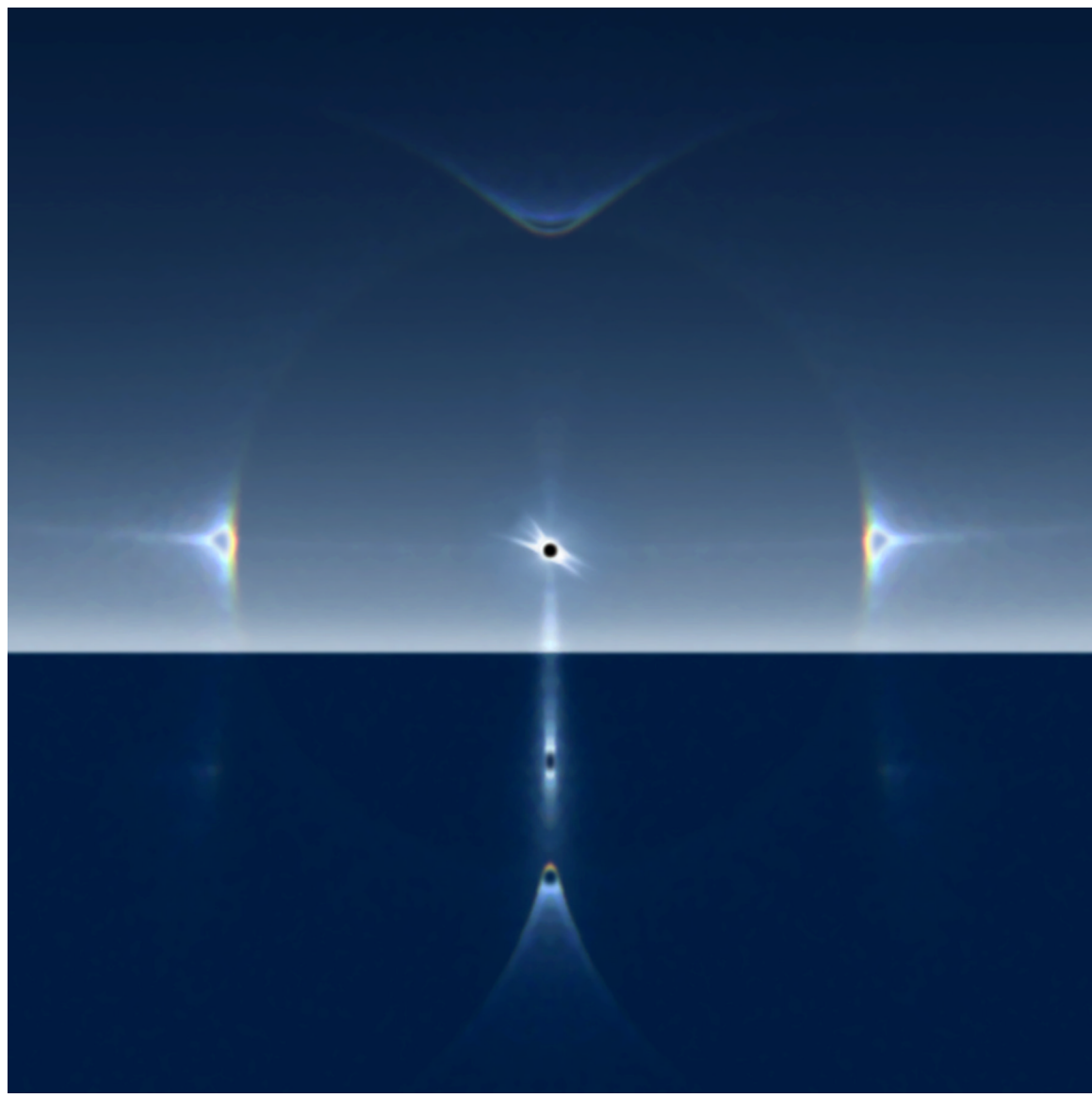
Parhelia Eclipse 06.07.09

made from

Parhelia, produced by the *HaloSim3* software written by Les Cowley and Michael Schroeder.

Total Solar Eclipse, copied from a composition of 85 images taken by Kris Delcourte in the Gobi Desert on the 1st of August 2008, and produced by Miloslav Druckmüller.



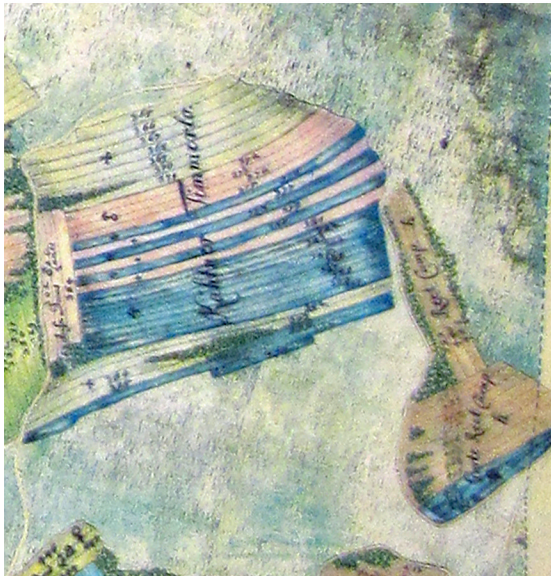
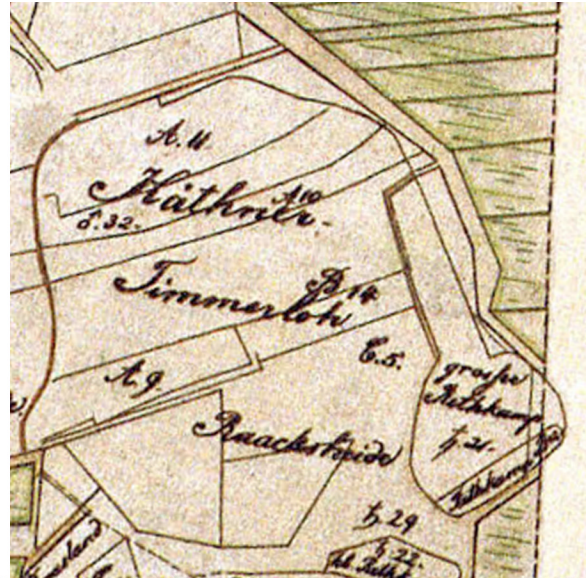


Original Map 1 15.08.10

made from

Three maps of Hamburg-Langenhorn, showing the area *Käthener Timmerloh* with its forests and meadows, fields and tracks, streets and houses in the years 1750, 1804, and 2009.

Coordinates of my parents' living room table:
N 53° 39' 31.68" E 10° 1' 44.43"



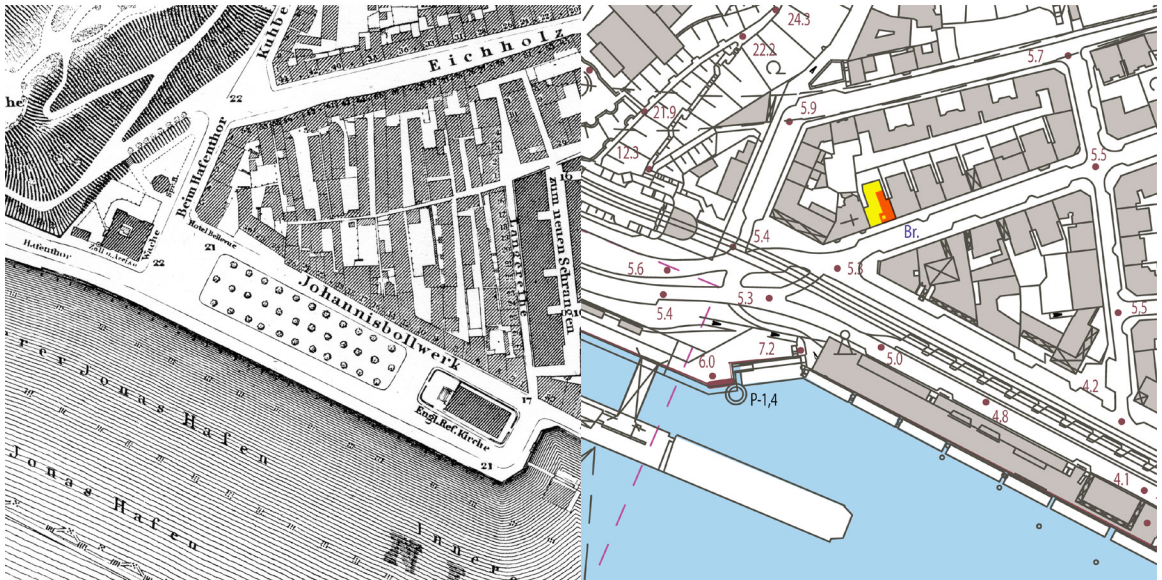


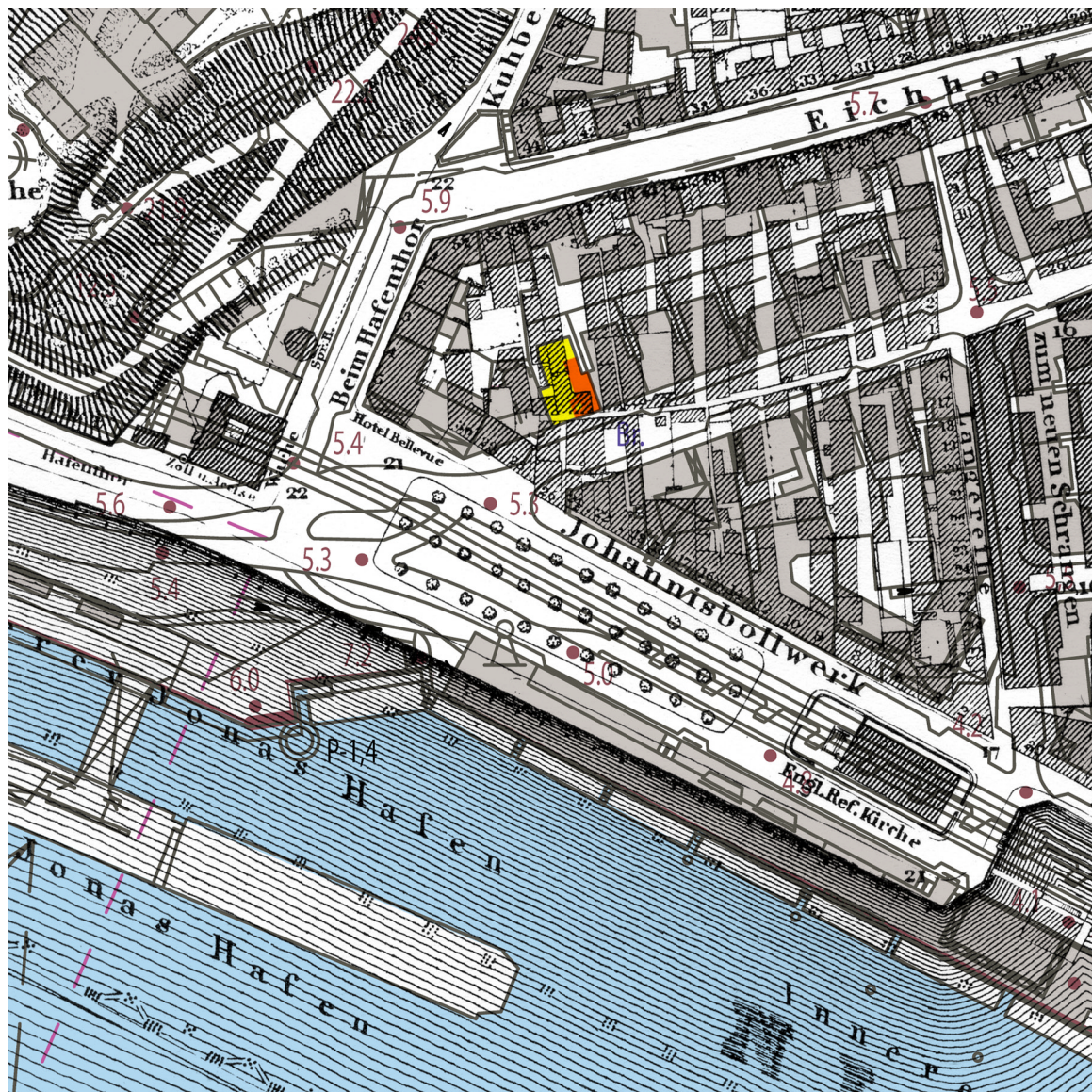
Original Map 2 09.08.10

made from

Two maps of Hamburg's Neustadt, showing the area north of the *St. Pauli Landing Stages* at the river Elbe in the years 1868 and 2006.

Coordinates of my own living room table: N 53° 32' 44.40" E 9° 58' 24.77"





Planespotting 05.06.08

made from

Vom Haus aus: Airbus A380 27.08.05

Das Quadrat der Distanz: Planespotting Sculpture 05.06.08





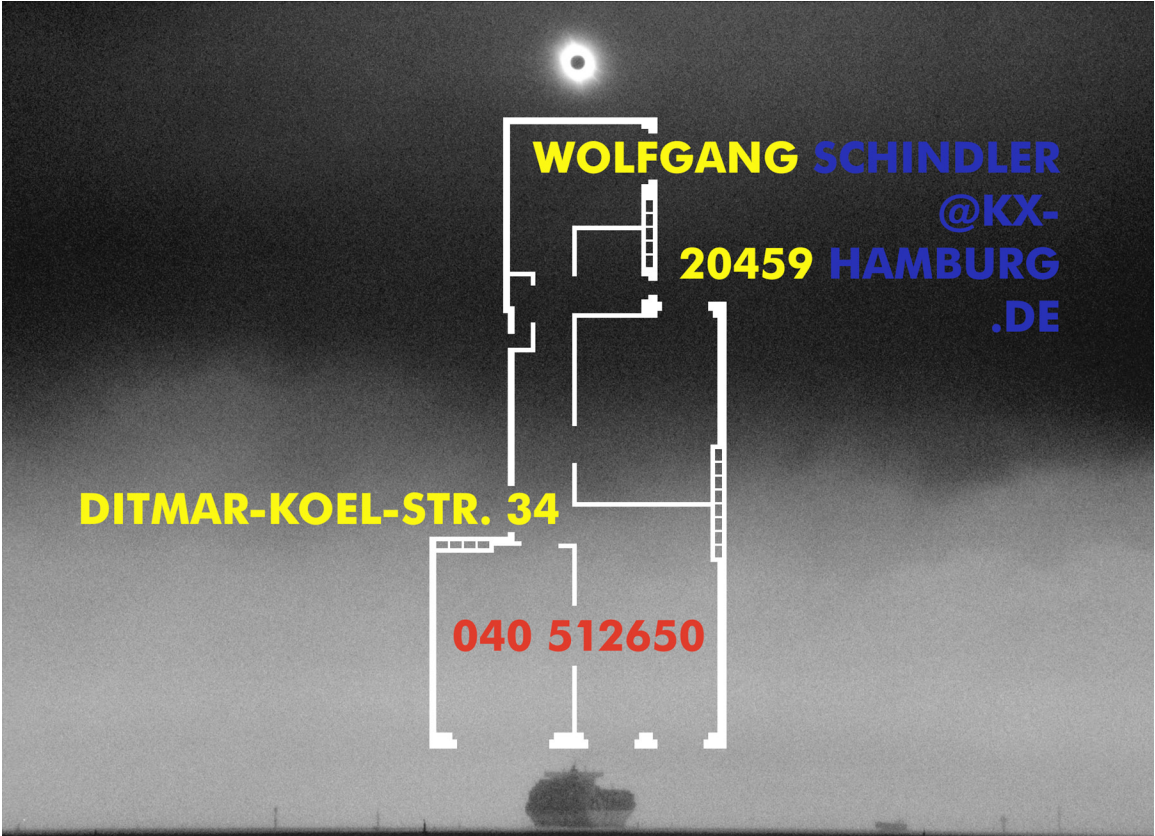


OUTER SPACE PHOTOGRAPHY

Technically, photography is the projection of focused light in various intensities and frequencies onto a surface made of sensitive material inside a dark chamber. This process usually results in a two-dimensional image which can be kept for storage, so anyone who is able to abstract from pure perception may view a certain part of the universe as it once has been, and from a certain angle. Since this angle does not represent the actual perspective of the photograph's observer, but the viewpoint of another

alert or blind eye in the past, we are seeing the world with different eyes whenever we look at photographs, and it does not matter whether they were taken by us or by others in far away places and a long time ago. So every time we look at a photograph, we enter ourselves through the backdoor of someone else's impression. This process changes the photograph: it is no longer the mark of a fixed space-time coordinate, but the timeless and worn-out gate to every person's blurred phantasy of memories unreal. The crosses flew over my house on my forty-seventh birthday, but they are flying over their beholder on any other day. And the girl that my father photographed one day in May 1982, after he had bought the camera from her that he used to take her picture, has continued with her life now for many years. But we still see her captured in the very second her imagined life began for us, and we are forever waiting for her to turn her head, as if her past could be our future. So photographs change the flow of time, thus allowing us to travel at the speed of imagination.





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