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Chlorine

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John Oliver Hodges

Chlorine

Artist's Statement

When you're into photos, photos hang around with you. You put your life into making them, using fibre-based papers, none of that throwaway resin-coated stuff that would insult your subjects, whose flattened dimensions first appear in negative on wet strips of film. You hold the strips to the light, are pleased with what you see. The people that you have deemed worthy of saving are now safely condensed. You mix more chemicals. Your people emerge in pools of Dektol, are soaked in stop bath, and fixed, and you wash them according to archival standards. By morning you are dizzy. Your hands have absorbed a lot of the chemicals and you go to bed exhausted, a caustic flavor in your lungs. The pictures make their way into boxes, small communities of silver, proofs of the places you have been and the people you have known or cherished. Years later you decide to color them in order to extend the process, to hold on longer to a thing irredeemably lost. The oils and turpentine sting your eyes, but this only emphasizes the hold of the original moments, when your shutter was released and a home was made for an unreasonable burden.



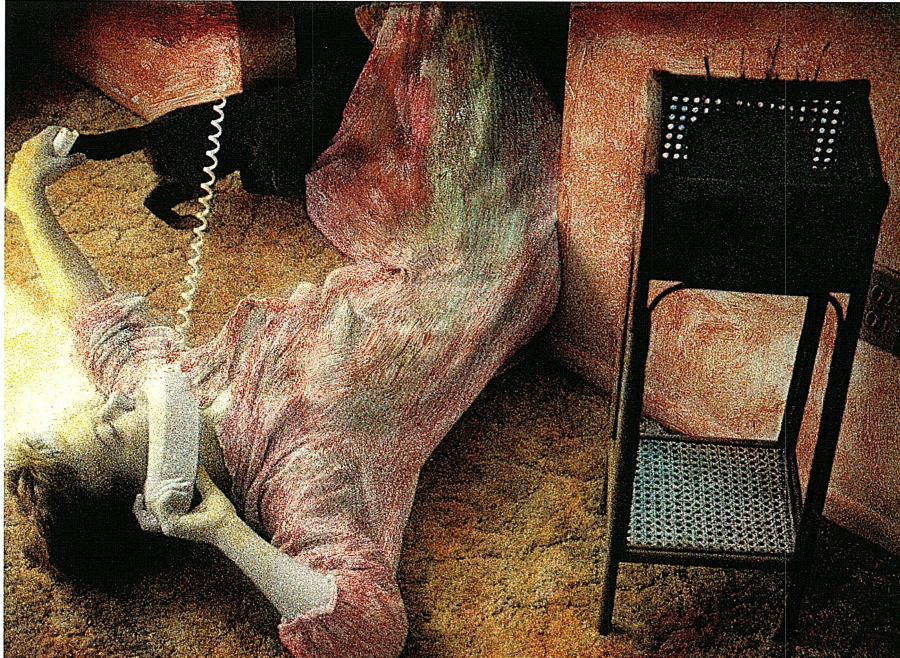
Why So Sad?



Sissy's Catch



Beer Getter



Carefree Morning



Country Children



Linoleum