

On The White Wall ••••

## On the White Wall

There is an old joke that asks: Is a zebra a white horse with black stripes, or a black horse with white stripes?

## Answer: It is, of course, an invisible horse with both black stripes *and* white stripes; how else could we see it?

Every white wall starts as a coat of clean, pristine paint — and the hopes of its painter that the purity will last. But as every photographer knows, a perfectly pure-white object is a blank spot. (Not coincidentally, the word blank is from the Late Latin *blancus*, related to the Spanish *blanco*, Italian *bianco*, and French *blanc* meaning *white*.) How would one photograph an entirely blank, white wall? Without some break in the purity, without some flaw in the surface or some texture in the blank, a white wall is perfectly invisible, perfectly featureless, without character, without life. At its essence, a wall of white is a *tabula rasa* where a history is written with the character of age. Just as one drop of ink taints the entire bucket of pure water, so the smallest mark makes the white wall visible; the speck of mud, the crack in the plaster, the weather that peels, the sun that scorches, the pen that mars — and the white wall is suddenly *alive* with a history, each mark a tale like a wrinkle in an elder's face. We often muse, "If these walls could talk..." — oh, but they do! The question is, are we listening?















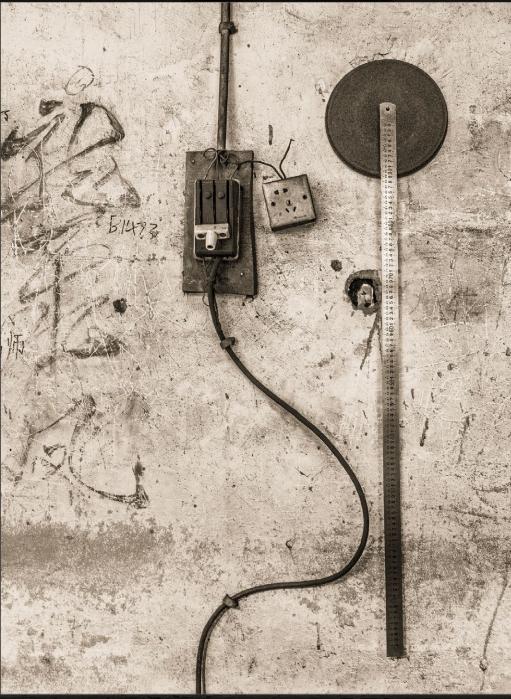




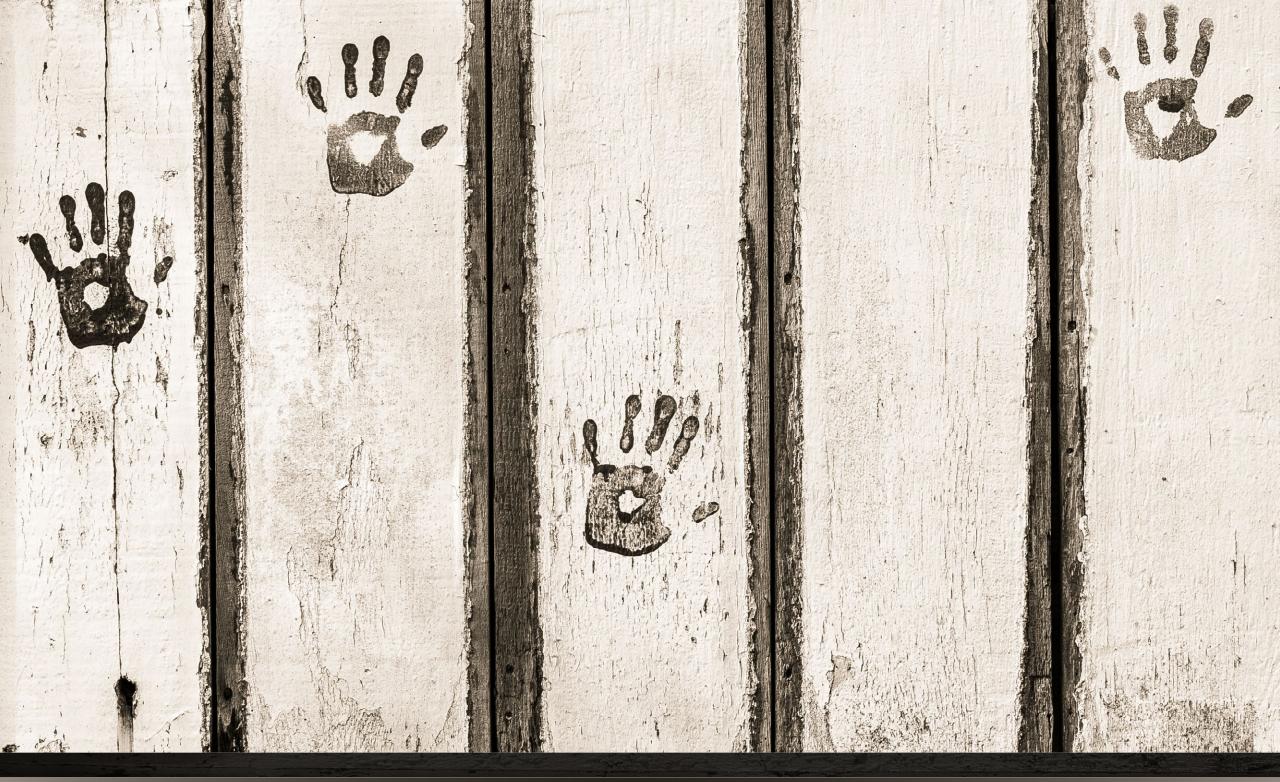
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## Sketches

An ePublication Series by Brooks Jensen

On the White Wall First Edition, August 2013

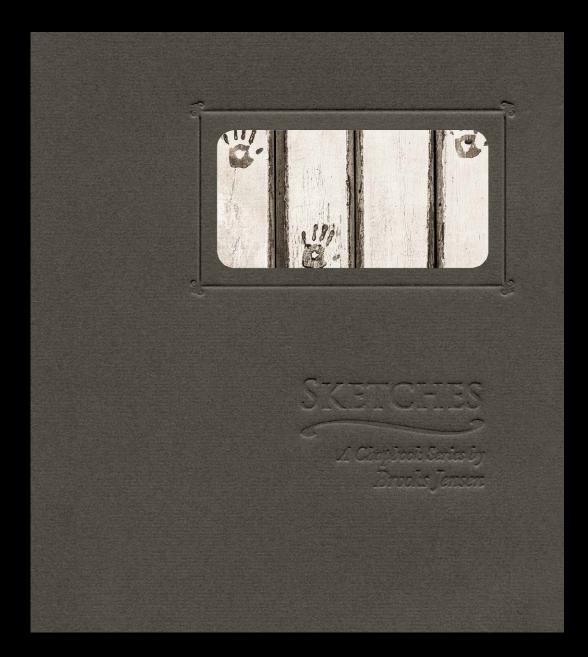
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> Published and produced by Brooks Jensen Anacortes, Washington, USA

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Layout and design completed during August 2013.



A printed, handmade and sewn artist's chapbook of *On the White Wall* is also available for purchase at <u>www.brooksjensenarts.com</u>.