

**DISRUPTED MEMOR
IES and ASSORTED HAIKUS**

hamilton pedrick

(most haikus will be in purple)

chapters:

0 emily dickinson

0.1 wtf is it

1 intro

2 photo cool

3 photo suck

4 _____

5 reprieve

6 fever

7 screensavers

8 infinity

9 outro

10 bibliography

readers

Abby Donovan,

Amy Hicks, Aaron Terry

(the A team)

(I don't think Abby would at all mind me using her not-full name in order to get an extra haiku in.)

0

I'd like to start

with a quote by Emily Dickinson:

**"By homely gift and hindered
Words**

**The human heart is told
Of Nothing--**

**"Nothing" is the force
That renovates the World--"**

~~~~~

~~~~~

~~~~~

~

# 0.1

be empathic and efficient

i

n

t

ro

~~~~~


(aka)

"1"

-

I have found it di

fficul

t

to maint

ain

a consi

st

ent

text do

cument in

suppor

t

of my th

esis

wor

k. At

present, I fe

el it

is best to cu
rate various wri
tings of mine from the p
ast few

years, take
n from digit
al sticky no
tes on my phone, te
xt doc
uments on m
y

computer, and hand-written notes jotte
d

down in my marbl
e-cover n
otepads and compli
mentary mi
ni notepads fro
m chari

ties seek

ing

financ

ial sup

port.

this d

ocument shoul

d be viewed as

an expl

oration of my

evolut

ion of though

t, primaril

y in regar

ds to maki

ng "ar

t".

there are a few things

that I

live by

1. air conditioning sucks--

open the windows

and give me fresh air

(get used to fans and cold showers)

cold showers

.....

writin

g things do

wn is the best way t

o remember them

photos help but a

re more vague

I would forget s

o much if it wer

en't for writing

=====

==

(I've read a dozen of these things;
most are self-indulgent masturbations)

I mean...

***At the end of the day
we** just make pretty* things***

that are veiled in activism

**most of us

*(even if the prettiness is non-traditional)

*we should be out there on the **frontlines***

culture jamming

protesting

Fighting

(not that I really want to do that)

(I'm just an idealist)

...

but what do we do

but make work that is consumed

by so few

or maybe

best case (for sellouts)

bought and hung on a wall

in a house

that exceeds

the average artist's

lifetime

accumulation

of

net

worth

.....

2

i am doing we

ll

(that's prim

arily a lie)

(i am terr

ible)

how are y

ou doing

i hope be

tter than

i am

these are

two hai

kus

>>>

>

Yesterday mornin
g, when I droppe
d
my daughter of
f at her mom's,
we sat on the fl
oor and put toget
her a 24-piece

children's puzzl
e of a mermaid
and her farm-hou
se themed mermai

d friends. They w
ere all undersea,
and the water wa
s a brilliant blu
e, the kind of bl
ue of distance

.

>>>>>>>>

>>>>>>>>

[

Rebecca Solnit talks about

the blue of dista

nce

in

"A Field Guid

e to Getting Lo

st"

]

I like this

idea

of using only long (telephoto) lenses

they create a perceived distance

+ force the photographer to be far away from subject

not a lot of people use long lenses like that

I remember watching Richard Avedon shooting portraits out the back of his van
like 200 feet from his subject
must have felt awkward for those people

++++++
++++
++++

It began with a prin

t I mad

e that moved me incred

ibly, to t

he point where I br

oke down and cri

ed.

That was a breakth

rough for m

e.

I remember thinking something like,

"Wow, I need to make

more photos tha

t do this." During th

at emotional an

d cathartic sobbing, many he

avy thing

s hit my all at once

.

[It felt so good to feel

something so strongly again.]

*The photo
is blurry,
but I can make out
my daughter's
smile,
distorted
by
the
camera
movements
and slowe
r
shutter spee
d.*

A
dicho
tomy
of
happiness

and s

ad

ness.

.....

canc

e

r

where's

my

dad

we

're

here

to s

upport

you

the

worl

d is

a mes

s and we--

How can I ma

intain? What do I

even hope to gain from this an
ymore?

3

////////////////////

[AKA the death of my respect
for photography as a medium]

By allowing lig
ht
waves to shin
e through heat
ed and formed
silica
to hit
pieces
of plastic
emblazoned

with
gelatin
and silver,
I am ab
le to create
latent, tonally inve
rted two-dimensional repr
esentations of fragm
ents in time. The
n, after I viole
ntly agitate th
ese strips of pla
stic in separate
baths of disgust
ing, toxic chemi
cals and was
h them thoro
ughly, the m
emories go beyond
the latent stage
, allowing me to t
hen shine light thro
ugh them again t

o "bu
rn" these images ont
o light-sensitive ma
terial (again, plas
tic, gelatin, and silv
er-based), forming
a positive image
(i.e., a photogra
ph), but not afte
r yet another dis
gusting series of t
oxic chemical baths.

This is the bas

is of

everything I do.

For over a cent

ury, billions of

people have been ma

king photographs in the

same or similar way (the vast m

aj

ority of which a

re

now

made with a flat r

ectangle of silico

n and never shown out

side of a liquid crys

tal display that fits in the huma

n palm). I attempt to

make photographs th

at go beyond a typica

l visceral response

-seeking (erotic

, nostalgic, etc.) tha

t is found in 99.

9

99

99

% of all p

hotogr

aphs made t

oday.

experiences

to

put me

in

the

right places

at the

right time a

nd to docum

ent the rig

ht things

<<<<<<<<<<

th

ese phot

os in a smal

I

format in a

n attempt to retai

n an intimate qu

>>>>

>>

ality of the imag

es. By contrast, to

extrapolat

e the scale of

these photos would

be to do a disservice

to them,

to make a spectacle

of them.

and

t

hat is simply

not what these

are.

,<<<,,<<

I began **scratching** into
my old black and whi
te prints with a util
ity blade.

Not

hing but

curse wor

ds.

"CUNT" "DOUCHEBAGS" "SHITHEADS" "EAT SHIT AND DIE"

4

redacted

Cages

mainta

n us.

Undec

isiven

ess rap

es us.

Neutrali

ty immobili

zes us.

Too long ha

ve I sat by.

Goodne

ss will

prevai

I.

Only at
the end
of the worl
d will we be
enlightened.

Fear c
ontrols us.
United w
e fail.

Contr
ol the ma
sses.

Kill yo
ur elders.

Youth s
hall lead us.

Only th
en will w
e be freed.

Upend the
system.

Retali

ate.

System

ic colla

pse.

Eat you

r protein.

Live i

n

the present.

Fuc

k

i

t.

5

(whew)

Seeking p

ease in a

crazy wor

ld.

I like th

is idea o

f a non-mater

ial element, someth

in<

g of an indescribable

power.

=====

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....

Roland Barthes

describes

punctum as an element

that "pricks"

the viewer, making it difficult

for them to look

away. I see this as

a more universal element-

-beyond photography, that

is--an element, that at its

central and most

basic structure, is simply

there to present more

questions than it does

answers. And perhaps in doi

ng so, if one is

lucky,

the viewer is left p

ermanently al

tered after experienc

ing

the work. This may be in t

h

e viewer's life philosophy, so

cial views, or what

ever it m

ay be--the po

int is we ca

(ideally)

produce

chang

e

6

fever

I w

as c

oughing up

44

44

444

4

Time and sp

ace.

What are

the effects of th

ese

things?

Spend

a long e

nough time in o

ne place in order

to get a sense of

connection and unde

rstanding to the space

. Then what happens

? What is revealed?

d?

[like music]

ic]

Photo

graphy--

documents

the conscious and subc

conscious through visual forms;

written language fills in e

very

thing

in

between.

Thoughts mov

e quickly. Slow them

down. Be present. Acce

pt the space. Let the s

pace accep

t you. Learn fro

m the m

oment. What does the

place

represent? Where

will you

r sub

conscious ta

ke y

ou? Don't

think t

oo hard in

this stag

e.

[the

se words

need

to be

spli

t up]

..

.

\

666

6

I ha

ve active

ly made an eff

ort to “live in the present” th

is past year [

2019]. In do

ing so, it may ha

ve made me a less thoug

htful artist. Because, rea

lly, it is difficult to mak

e conc

eptually based work when one

does not concern ones

elf with

the past or the fu

ture.

[aka fuck u Alan Watts]

\\

my dad is fighting

stage four lung cancer today

not much time left here

...

dad drinks his coffee

his face obscured by shadow

darkness consumes light

[I cannot d

rink coffe

e without thi

nking about h

im.]

..

.

\\\\\\

to be honest here

sometimes I never want to

make another print

/////

an angsty 23 year-old me (9 years ago), regarding capitalism:

"

the money'

s good,

but you'll h

ave to sel

l your sou

l

dreams

of

the f

utu

re,

but

how l

ong w

ill i

t be

a mea

n cy

cle,

that

force

s you

to wo

rk

when wi

ll you be

free*

"

*free was originally happy

on your way out

don't forget to say goodbye

then lock the door tight

[Everdred says this haiku before he runs off to die alone in Earthbound.]

<

"The wo
rld is falli
ng apart, and
Ansel Ada
ms
is photogr
aphing rocks."

<<<

Fu
ti
li
ty.

a love po

em!

starin'

down the bar

rel of a gun

bugs bun

ny plays

I cry int

o your pict

ure

I'll see yo

u later

[I wrote this, narrating a scene from Lethal Weapon]

<<<<

<<<

<

7

I was at m
y mom's today

We playe
d cards al
I day. The screen
savers were o
n her
tv while music play
ed, and I wondered
if you were watching
them too. (Or had th
em on in the
backgrou
nd.)

8

[aka infinity]

Toward the en

d of Mother (Nin

te

ndo Entertainment Sys

tem, 198

7), the protago

nists must wad

e throug

h a c

av

e maze filled al

most exclusively w
ith various forms of “Star
men.” The
re also exists in
these caves an

enemy that app
ears as a b

rain in a gla
ss cag
e. This enemy is render

ed useless with a certain
psychic attack that bloc
ks
psyc
hic
atta
cks on
its t
arget.

After this Star

men cave, one mu

st traverse a treache

rous series of cliff-sides, en

countering creatures that,

in numbers, easily out-power

the player-

characters. The most effec

tive course of action in thi

s section is simply fl

eeing

these remain

ing battles, u

tilizing the main p

layer-c

character's "4th d

imension s

lip" psychic abili

ty, which,

while incredibly power in

effici

ent, ensures a 1

00

% fl

ee rate upon cas

ting, effectively

protecting the

par

ty from any damage.

Some ways through the c

liffs,

the player encounte

rs a powerful, gigantic robot whi

ch joins the player's party.

This robot, named "Eve

", makes the rest of t

he mou

ntaintop a breeze. Eve is des

troyed when the part

y is ambushed b

y another, hostile giant robo

t. [bu

t the main c

harac

ters are sa

ved]

I read somewhere
e that rewatchin
g movies helps p
eople with depre
ssion or other

issues because i
t is comforting to
go through stories wher
e you already know what
hap
pens.

I think a lot

about
the idea
that vid
eo games ar
e all about
preparing the play
er for the bo
sses

I think about the
repetition
of words
a lot a
nd wha
t happens
to

their meaning

through

that

repetition

and degradat

ion. Do t

hey become some

thing els

e? What are the e

ffects of this repe

tition? Why do certa

in words, phrases,

or songs get stu

ck

in my head, and

wh

at does that mean

I do b
est when
I'm left alone

(AK
A I do
best with l
ittle interfer
ence.)

(But che
ck in on m
y every once in a while.)

am working on a huge project that will span many years time, perhaps even a lifetime. Although I have several completed bodies of work, I currently see them as chapters in the grand scheme of things, that, once the final chapter is written, all will be revealed. Then I can move onto the next thing.

He asked t
o take a pi
cture with he
r to post on Face
book

8888

888

8

8

88

88

8

You're

it

Wareh

ouses and hou

sing developments taking o
ver farmland that I used to se
e all the time driving around
the county; changing land
scape

Animal r

ights

Gresham's

law

I don't wan

t to write these things

because that would make them real.

A stitch

in time

n kitsch an
d whatever th
e opposite of kitsc
h would be.

Trucks are
excessive

Unful
filled

Wanting

The gyration

g leaves

Tin roof

f burns my retina

nas

My daughter

er hiccups

.....

Writing

on a ph

oto

Is like

getting a

tattoo

Nothing

worth pe

rmanence

Painti

ng fro

m photos

If you can commun

icate natur

ally and gen

erously, all else will fol

low

I thi

nk I

resent photog

raphy

Because

it brought

me her

e

And I am mo
st often misera
ble

>>>>>>''''''''''

Whitey Bulge
r said that if
he had ever gotten ser

iously ill, he would have gone dow
n to Arizona and into a mine to die and d

ecompose so that no one would ever know he die
d and the FBI would keep looking for
him.

A life wel
I lived

A death w
ell lived

<<

Villian

All pow
erful

Doesn't
want the po
wer but enjoy
s it for a
time

Becomes bor
ed with pow
er

Wants it
gone

<<<<<<<<<<>>>>

Absurdit

y of lif

e

Coincid

ences

Things ali

gning in sp

ace and time

Imart

Unfin

ished

Testicles han

ging off a l

ifted truck

In co

ncl

usion

After
thought

On second
thought

In summary

Happiness?

A body cover

ered in oil

Returning t

o the earth

Or maybe

it is becoming oil

A body dis

membered

Perhaps a

bused

If not by

humans

it has d

efinitely seen

the abuse of time

Ending

s

Transitiona

ry period in f

inal moment

Systems fai

ling

Last gra

sp

Burst of

tension i

n that mome

nt

Printing e

rror

Loses mos

t of the information

Can bar

ely make out

my nam

e

Taking

on

persona of n

onchalant wh

ite

bro but not

like f

rat

bro more l

ike just gene
ric white dude as
I imagine th
ey would be p
erceived by no
n-white dudes

But this f
ucking [insert monste
r name] k
eeps killing m
e.

Aurora said,

“I think this so

ng with this post

er.”

Song: appcolyspe by c

igar

ete after se

x; po

ster:her artwo

rk on els

ewhere postcard

Add ric

ky and o

llie to work

[my ferret

s fro

m childhood]

Love me

at my w

orst

Work sma

rter, not h

arder

As a kid, m

y action figur

es would always wake up

with no memory of where they were or w

ho they were.

, I started thinking

about how my house is basically filled with all of these thing that people didn't want/left beh

ind...

I wonder if t
he park is getting
smaller
or if
it was
just
the
wide
angl
e len
s i us
ed to use

Dad bit
ing insi
de
of his ch

weeks

Grind

ing his te

eth

Got wo

rse toward the end

Was it the t

reatments

Or anxi

ety of

death

Did he kno

w he was

declining

so

badly?

The last time

I saw him

(outside of the ho

spital)

, we were on the por

ch at Aunt Marie

's where he was staying

He was different,

It seemed like,

in retrospect,

that he had accepted

his fate,

Even though

he remained optimistic

We talked for a bit

He asked me

what I had been

up to

He was on

oxygen a

t this p

oint

I put num

bing patc

hes on his b

ack where he was

in the most pa

in

And left him wi

th some pie

It was lemon mir

angeue [h

ow the fu

ck do you spe

ll thi

s]

Sadn

ess

I want to

convey sadne

ss (possi

bly)

Proba

bly

How do diff
erent places
make us fe
el and beha
ve
?

It is a new day

And here is a new haiku

This haiku is done

Awkward

ness

Possibi

lities

sometimes just n

eed to make the wo

rk and then figure it

out

later

9

outro

if

i have learned anything in my (MFA) time here

10

bibl

iogr

aphy

(Abby sugge

sted this be a

*list of media t
hat I was into/inf
luenced by during
my studies here, a
s opposed to a more
traditional, forma
l
bibliogra
phy.)*

[movies]

akira

bottle rocket

natural born killers

barry lyndon

ferris bueller's day off

[photo books]

cruising by chad states

america by andres serrano

holy works by andres serrano

alphabet book by tierney gearon

way far by ryan mcginley

[word books]

a field guide to getting lost by rebecca solnit

hope in the dark by rebecca solnit

on photography by susan sontag

regarding the pain of others by susan sontag

camera lucida by roland barthes

ways of seeing by john berger

how to do things with video games by ian bogost

persuasive games by ian bogost

the ongoing moment by geoff dyer

[video games]

mother trilogy

chrono trigger

[music]

soul music

todd rundgren

the smiths

You put all of th
is time and ene
rgy into this gre
at big thing, and
then you move on fro
m i
t.

