

**Hyphenated**



# Hyphenated

Lily Healey



*for Mommy, Daddy, and 外婆*



## Introduction

In mathematics, a function is defined as “a variable quantity regarded in relation to one or more other variables in terms of which it may be expressed or on which its value depends”. This definition can be used to describe the text of this book, which is derived from my readings for my classes this semester. For each text, I found all of the hyphenated words that spanned two lines, and split those words into their respective parts. The result is a continuing column of words surrounding negative space in an irregular shape. This shape is itself a function of the setting of the text on which it is based, the amount of hyphenation, the size of the typeface, margins, etc. In that way, I think of this book as a mapping of my readings this semester to abstract, somewhat organic shapes.



I  
ART 248

15 September 2011

under	stand
photogra	phy
comprehen	siveness
daguerreo	types
back	ground
photo	editing
under	stand
expec	tations
photo	graphic

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Louis	Jacques-Mandé
illusion	istic
cen	tury
sci	entific
pre	history
repro	duction
tradi	tions
biog	raphy
politi	cal
cen	turies
con	cludes
Photog	raphy
nineteenth	century
tra	ditions
pro	ceeded
paint	ing
pre	photographic
tautol	ogy
bas	tard
techni	cal
man	agaged
appear	ance
com	parison
Fran	cesca
man	made
symmet	rical
ear	lier
his	torical
representa	tive

van	guard
Saen	redam's
con	ception
cru	cial
cen	tury
con	tinuous
organiz	ing
representa	tion
tangi	ble
uni	versal
Gom	brich
grow	ing
fif	teenth
con	ceptions
per	fectly
imag	inary
visi	bility
ani	mals
con	ception
suffi	cient
art	ist's
persep	tive
pro	cedure
trans	formation
paint	ings
cho	sen
discard	ing
hypotheti	cal
repre	sentation
pic	ture
incohe	rent
accu	rate
Fried	rich
interven	ing
loom	ing
art	ists
pic	torial
conven	tions
Particu	larly
perspec	tive
cen	tury
observa	tion
Jacques	Louis
How	ever
elabo	rate
increas	ingly
imagina	tion
artis	tic
land	scape
land	scape
coin	cided
transcrib	ing
unacknowl	edged
artis	tic
con	cern
astonish	ingly
imagi	native
seven	teenth

pre	cisely
phe	nomenon
ambi	tion
Con	stable
vig	orous
obvi	ous
sig	nificant
inher	ited
Per	haps
rep	resented
profes	sional
Con	spicuously
compa	rable
spe	cial
land	scape
cho	sen
discontin	ous
singu	lar
rot	ten
nineteenth	century
origi	nal
isola	ting
fea	ture
Con	stable's
nineteenth	century
appar	ent
Valen	ciennes
pic	torial
immedi	acy
com	posed
analyti	cally
sugges	tion
Was	mann's
photo	graphed
smooth	leaved
com	plained
draw	ings
percep	tions
inde	pendence
com	pounded
tradi	tion
chang	ing
uncertain	ty
begin	ning
photo	graphy's
bib	liography
pub	lications
Associa	tion
lec	ture
par	ticularly
con	cerned
fifteenth	century
interdepen	dence
land	scapes
Salzkammer	gut
Waldmül	ler's
Photo	graphy
Uni	versity

pro	vides
Berke	ley
Cor	respondence
synthé	tiquement
origi	nal
commen	tators
histori	cal
sec	ond
pho	tography's
photogra	phy
histori	cal
Gerns	heim
an	nounced
dis	tinct
ex	tract
dictionar	ies
con	firmed
re	assessment
photo	thinker
photo	chemistry
experi	ments
out	lines
investi	gation
up	to-date
note	books
experi	ments
dur	ing
Eliza	beth
writ	ten
ex	periments
solu	tions
exper	iments
pre	venting
circum	stances
communi	cated
specula	tions
dis	tinguished
under	take
evi	dence
mo	ment
impres	sed
imag	inings
evi	dence
li	thography
colla	borate
Re	publique
announce	ment
repro	duction
ex	perimental
sam	ples
histori	ans
pho	tographic
there	fore
regular	ity
appear	ance
examina	tion
Da	guerre
require	ment

im	provement
Al	brecht
prac	tice
emer	gence
Eng	land
journal	ists
offi	cial
pub	lished
him	self
in	cluded
Philo	sophical
re	flection
perma	nent
remem	bered
Da	guerre's
pro	duction
experi	ments
al	though
antici	pated
ful	fillment
pub	lished
profes	sional
pos	sible
neces	sary
photo	graph
Wat	bles
par	ents
know	ledge
under	taken
instanta	neous
ques	tioned
as	sistant
Hip	polyte
through	out
preoccu	pied
Cam	pinas
con	firm
stroll	ing
photo	graphic
ac	centuating
dis	advantages
experi	ment
Per	mit
mono	chromatic
re	cord
an	nounced
ex	periments
neces	sary
knowl	edgeable
an	nouncement
anony	mous
photo	graphic
daguerreo	types
unsuccess	fully
reiter	ated
discov	ery
atmo	sphere
repro	duced

Some	one
ex	ample
com	mercial
ac	customed
under	taking
in	vented
Insti	tution
Eng	land
photog	raphy
mem	ory
indi	cates
continu	ing
dis	courage
liter	ally
can	not
na	ture
tim	ing
proto	photographers
Eng	land
Ar	ago
every	one
impera	tive
Gerns	heim
light	sensitive
Buck	land
Photogra	phy
Ger	nshheim
remark	able
re	produced
Photogra	phy
be	fore
experi	ments
connec	tion
pub	lished
thereaf	ter
with	out
novel	ties
Docu	ments
Chlo	ride
ex	hibiting
re	produced
His	tory
cre	dence
Ac	count
Da	guerre
unpagi	nated
dem	onstration
Brew	ster
im	ages
inspi	ration
demon	stration
Brit	ish
Photograp	phy
sexu	alized
Jour	nal
hav	ing
Ham	mond
re	markable

Fa	ther
photogra	phy
photogra	phy
Wedg	wood
Photog	raphy
exempli	fied
Photogra	phy
Da	guerre
Govern	ment
Photogra	phy
pa	tents
discus	sion
in	volving
Pa	tent
Sci	ence
Wil	liam
Cam	bridge
Pan	theon
Re	assessment
En	glish
de	vised
becom	ing
cam	era
Da	guerre
in	vention
Septem	ber
photo	genic
Novem	ber
Ura	guay
Institu	tion
Nat	ural
na	turale
Miner	alogie
Janu	ary
Experimen	tal
Pho	tography
Brew	ster
De	cember
Ac	cum's
Da	vy's
pre	history
in	significant
Ac	count
in	vention
state	ment
How	ever
oth	ers
im	ages
bro	chure
appar	ently
Da	guerreotype
Anony	mous
Spec	tator
exper	iments
re	searches
re	sults
mo	tion
pub	lished

subse	quently
Dis	coveries
Amer	ican
An	drews
Da	vy's
Wedg	wood's
conclud	ing
re	ferred
Sil	liman
signifi	cantly
Silli	man
Experi	ments
Experi	ments
Put	nam
un	published
His	tory
Forma	tive
Cro	well
as	sistance
Her	cules
Bra	zil
Ci	dades
descob	erta
authen	ticity
Ger	nsheim
Har	mant
informa	tion
Photog	raphy
Photo	graphy
Fonta	nella
Ver	non
Photogra	phy
Da	guerre
Im	age
Uni	versity
La	tent
Sci	ences
Depu	ties

21 September 2011

ques	tions
im	portant
dif	ferentiating
ques	tions
stric	tures
walk	ing
ac	cepted
representa	tions
ma	terials
consen	sus
prin	ciples
Refor	mation
sim	ply
de	tailed

representa	tions
satisfy	ing
im	ages
funda	mental
paint	ing
documen	tary
con	nection
envi	able
pres	ence
photog	raphy
photo	graph
con	trolled
per	fection
authen	tic
Colling	wood
photog	raphers
photog	raphers
tradi	tional
Gom	brich
similar	ity
photo	graph
as	sumptions
cam	era
large	format
some	thing
characteriza	tions
snap	shot
charac	terizations
charac	terizations
pic	ture
mher	ently
acci	dent
posi	tion
deter	mine
ma	nipulate
photo	graphic
inter	preted
usu	ally
charac	teristics
il	lusionistic
im	mobile
di	rectly
cele	brated
addi	tional
con	fronted
coun	terparts
Perma	nent
cam	era
tradi	tional
repre	senting
dé	veloped
pre	photographic
en	forced
hypnot	ic
pos	ture
in	stead
ex	tended
labyrin	thine

under	stand
univer	sally
in	stantaneous
characteriza	tion
dis	play
mo	ment
inter	pret
conven	tional
photo	graphs
mechani	cal
explain	ing
ac	ceptable
aug	mented
de	grees
accept	able
indica	tion
photo	graph
non	manipulative
tradi	tional
accept	able
representa	tion
vari	ety
ap	propriate
snap	shot
Further	more
picto	rial
in	possible
photo	graph
pub	lished
deter	mine
ex	tremely
Al	though
experi	ence
some	thing
em	ployed
photog	raphers
trip	ping
ex	posures
com	promise
them	selves
inven	tion
estab	lish
evi	dence
portrai	ture
Cartier	Bresson
mass	circulation
audi	ence
paint	ing
authen	ticity
Cer	tainly
consid	ered
photog	raphy
isola	tion
paint	ing
prop	erty
con	tent
photog	raphy
con	trary

25 October 2011

15 November 2011

Electri	cal
électric	que
brother-in	law
pseudo	patient
pseudo	patient

29 November 2011

knock	off
re	envision

13 December 2011

brother	hood
establish	ment
anti	establishment
documen	tarian
film	subsidy
particu	lar
accom	modating
Broad	casting
film	making
story	lines
enthusias	tically
interna	tional
signifi	cant
film	maker
impres	sive
d'Or	winner
reïnven	tion
experi	mentation
self	torture
avant	garde



## **A Note on the Text**

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