

Minor White - Quotes

One should not only photograph things for what they are but for what else they are.

When you approach something to photograph it, first be still with yourself until the object of your attention affirms your presence. Then don't leave until you have captured its essence.

Often while traveling with a camera we arrive just as the sun slips over the horizon of a moment, too late to expose film, only time enough to expose our hearts.

Some of the young photographers today enter photography where I leave off. My "grandchildren" astound me. What I worked for they seem to be born with. So, I wonder where Their affirmations of Spirit will lead. My wish for them is that their unfolding proceeds to fullness of Spirit, however astonishing or anguished their lives.

I'm always mentally photographing everything as practice.

...all photographs are self-portraits.

When I look at pictures I have made, I have forgotten what I saw in front of the camera and respond only to what I am seeing in the photographs.

...innocence of eye has a quality of its own. It means to see as a child sees, with freshness and acknowledgment of the wonder; it also means to see as an adult sees who has gone full circle and once again sees as a child – with freshness and an even deeper sense of wonder.

A very receptive state of mind... not unlike a sheet of film itself – seemingly inert, yet so sensitive that a fraction of a second's exposure conceives a life in it.

At first glance a photograph can inform us. At second glance it can reach us.

Be still with yourself until the object of your attention affirms your presence.

Before he has seen the whole, how unusually perceptive and imaginative the person must be to evolve the entire sequence by meditating on its single, pair, or triplet of essential images.

Camera and eye are together a time machine with which the mind and human being can do the same kind of violence to time and space as dreams.

I have often photographed when I am not in tune with nature but the photographs look as if I had been. So, I conclude that something in nature says, «Come and take my photograph. » So, I do, regardless of how I feel.

It is curious that I always want to group things, a series of sonnets, a series of photographs; whatever rationalizations appear, they originate in urges that are rarely satisfied with single images.

No matter how slow the film, Spirit always stands still long enough for the photographer It has chosen.

Often while traveling with a camera we arrive just as the sun slips over the horizon of a moment, too late to expose film, only time enough to expose our hearts.

Photographers who come up with power never get accused of imitating anyone else even though they photograph the same broom, same street, same portraits.

Photography is a language more universal than words.

Reaching a «creative» state of mind thru positive action is considered preferable to waiting for «inspiration».

The photographer projects himself into everything he sees, identifying himself with everything in order to know it and to feel it better.

There's no particular class of photograph that I think is any better than any other class. I'm always and forever looking for the image that has spirit! I don't give a damn how it got made.

To engage a sequence, we keep in mind the photographs on either side of the one in our eye.

Vision without association - pristine vision

We could teach photography as a way to make a living, and best of all, somehow to get students to experience for themselves photography as a way of life.

When gifts are given to me through my camera, I accept them graciously.

When I looked at things for what they are I was fool enough to persist in my folly and found that each photograph was a mirror of my Self.

When the photograph is the mirror of the man, and the man is the mirror of the world, then the Spirit might take over.

While we cannot describe its appearance (the equivalent), we can define its function. When a photograph functions as an Equivalent we can say that at that moment, and for that person the photograph acts as a symbol or plays the role of a metaphor for something that is beyond the subject photographed. In putting images together, I become active, and excitement is of another order – synthesis overshadows analysis.