

Artist's Statement

I have several bodies of work in progress - Landscapes, Interiors, Surfaces, and Panoramic Work.

Interiors

When shooting interiors I look for beautiful light in places that aren't generally considered beautiful. I am fascinated by the ongoing consumption and abandonment of the landscape by commercial, military, and industrial processes. The literal and visual debris they leave behind in the form of structures and alterations to the landscape provides tremendous conflict and contrast. An abandoned and deteriorating industrial interior space in the midst of a vast expanse of untouched high plains is startling. I look for this contrast between the quality of light and the nature of the space it is in. Serene light in the gas chamber observation room of a shut down prison, in the changing room at a long abandoned mine, or in the light coming through the high windows of a wrecked mill. The design and function of a space can be jarring, utilitarian, even brutal, yet the light in the space open and subtle and inviting.

Landscapes

The landscape work I do currently makes "something out of nothing". I will usually not be photographing National Parks, or if so I will obscure their identity. This forces me while photographing to really see the scene, and not identify it or bring memories and external influences to bear. It also forces the viewer of the photograph to do the same, especially if the location is known. I love being told "That's beautiful, where is it?" or even better being asked "That's beautiful, what is it?"

Surfaces

I regard the "Surfaces" I shoot as close to abstract paintings. They are all about composition and color and texture and form. In these I do as much as I can to obliterate clues to the actual subject matter. I find it meaningful to only partially identify these pieces and their location. All of this work is without a horizon or any other context. Again it is fascinating to make "something of nothing", especially in an unremarkable but remote and wide open landscape. There is a contradiction in the

process of photographing a small horizonless "sheet metal scape" in the middle of an enormous landscape. I enjoy this contradiction and presenting it in the form of a photograph of seemingly very small scale, but with location information that indicates distant horizons.

A part of the "Surfaces" work is an ongoing sequence of "shot up cars". The beauty of the oxidizing automotive enamel contrasts sharply with the violence of the bullet and shotgun pellet holes and the scratched and twisted metal surfaces.

Panoramic Work

My panoramic work is intended to be the least cluttered and the least informative as to place. This is the format that I use to push minimalism as far as I can. Quite often they are meant to be as close to pure color as possible. An ongoing theme in much of this work is "The Earth's Shadow", which is seen only where there is a huge horizon and an arid landscape. This shadow is real and is visible from the moment of sunset until 15 to 30 minutes afterwards, when night has fully fallen. The color of the landscape and the sky changes dramatically at this time, and often there are deeply saturated fields of color present. It is sublime to see the detail in any landscape fall away into this deep color and then blackness.

I have started shooting some panoramic interior work, and intend to develop this into another ongoing project.