

Rock. Water. Air.

Artist Statement

These photographs are the result of close attention and considered response. When photographing I attend to objects and light, finding a still point in their presence, and then respond emotionally and technically. The process continues through work in the darkroom. These images are also an acknowledgment of interconnectedness in my surroundings. As landscapes, generously interpreted to include details, man-made objects, and scenes, they are in what is sometimes called the West Coast Rocks-and-Roots tradition of black-and-white, film-based photography.

The work is highly formalist, a somewhat old-fashioned approach, in that I use the subject matter as the basis for meticulously crafted prints that refer to the subject but are separate objects in their own right. The form of the finished print is its own content. Composition, shape, and tone trigger emotional responses in the viewer. The image may be *of* rocks, water, or clouds but is *about* my feelings as I was making the photograph. The viewer is not expected to have the same emotional response, but I believe that, when I do my work well feeling is communicated. This approach, proposed by Alfred Stieglitz in the 1920s and codified by Minor White in the 1950s and 1960s, is sometimes called *Equivalence*. The photograph serves as an equivalent for my response and prompts viewers to their own equivalent response.

My approach does not require travel, but I find that shifting my setting interrupts habitual thinking and prompts fresh recognition of how objects, light, and form relate to one another. Generally, even in picturesque areas, the images I make attend to the small and overlooked rather than the big vista. They are not travel pictures in the usual sense.