

time, vulnerability, expectations and space

These are copperplate etchings of photographs I made using a process called photogravure. I love the meditative quality of this process and it has not changed much since its development in the 1820s.

These pieces are part of a body of work that I began in 2015. Around this time I was thinking about my life up to that point, as well as our linear construction of time, how we divide it into distinct ideas of past, present and future. As always, I was also making a ton of photos of architectural forms, lightplay, shadowplay, reflections and writing and reading as a way to process my thoughts. In my reading, I came across Deleuze's theory called the "the-anyspace-whatever". This is the notion that when a cinematic moment is divorced from its narrative it becomes free floating and full of pure possibility; free of all previous constraints and limitations and loyalty to this decided narrative.

I thought about my own narrative and when I had felt most free, times when I grew the most as a person, times when I had taken risks and invited change and disruption and I realized that those times were filled with profound loss. In this disturbed state I became more able to be able to reevaluate what is most important. In absence there is room to long for what is missing but there is never a moment when an absence fails to leave room for something else.

These prints are presented to you both as a reward and an upheaval because in this absence you are charged with the task of deciding what to do with that emptiness. In this vacancy you have choices. You can fill it with your imagination or leave it open and empty—full of the possibility that comes with the unknown.

I have often thought of them as poems, stripped of all excess except the most vulnerable details. Thinking of them as poems means that they need a reader and also points to a world that relies heavily on language as a means to understand, construct and deconstruct our world. These prints are the poetry of an image stripped down and suspended in an environment of pure potential. The absence becomes a marker for our fleeting lives and memories, the voids that inevitably happen and allow for space to change. In the end, this work is not really about architecture, it is about using architecture as language to investigate time, vulnerability, expectations and space.