

ABOUT ROADTRIP

The 14 photographs in ROADTRIP are the culmination of a creative journey that has best been described as a marriage of formalism and sentiment. It's this contradiction that describes the images best.

ROADTRIP encompasses the 10-year period between 1995 and 2005. This was a time of intense creative growth for myself and the output of images was prodigious. Many miles traveled and many frames of film shot.

My subjects were chosen for a variety of reasons. I'm attracted to 'postcard destinations', as well as architecture and landmarks containing strong geometry and symmetrical compositions. I also like to incorporate strong shadows and text into the composition. I'm drawn to the lonely and overlooked; places that once resonated with life and have long since been abandoned.

The first image of the series, 'Soldiers', was shot just prior to this period and was the cornerstone image of a new photographic style on which I was embarking. My work prior to this point was evolving in this direction but 'Soldiers' fully realizes the shift in style.

This style was born of many elements. Firstly, all cropping and most of the technical work was done in-camera. I chose not to alter the framing of the image in the darkroom, allowing me to print full frame, nor would I greatly influence the exposure. If I couldn't achieve what I wanted stylistically on site, I didn't photograph it. The images were always about being in a chosen moment, whether that be lighting, framing, focus, or exposure.

I used only one length of lens, a 28mm. To me, a 28mm best represents what both the eye and the mind see when viewing an image.

All the images were photographed with the now discontinued Kodak High Speed Infrared Film. This film creates a high contrast negative, which appealed to my sense of composition. It strips away unnecessary tonal information and intensifies the shadows and highlights which add an ambiguous and surreal quality to the images.

I photographed all but two of the images head on, which diminishes (or eliminates) much of the depth. Much like the use of higher contrast film, this approach allowed me to capture the essence of the subject while at the same time creating ambiguity by limiting visual information.

My goal was to create a timeless ambiguity in the images, which would be betrayed by a human presence. I included no people in the images, primarily because they are peripheral to the subject. Excluding them would prove to be a challenge, as it often became a battle of capturing light versus the intended composition.

The body of work I produced during this period is immense, thousands of frames of film, all shot within my stylistic framework. The photographs in ROADTRIP represent important moments of emotional and physical pause. The places that start as circles drawn on maps, only to become so much more.