My practice references photography through the reduction and manipulation of photographic materials.This work focuses on the use of gelatin silver photographic paper as the subject matter and the ephemeral intersection of light and time upon surface.
Usually the physical properties of a photograph are secondary. I am directing attention to the materiality of photography and making it the subject/object, creating an abstract language based on the beauty of various vintage gelatin silver papers as they react to daylight.
The papers are exposed to daylight and unprocessed for hours or days and photographed at a specific hour when the reflection off the silver is most optimal.I tear, layer and curl the papers allowing for ghosting or a temporary photogram, which later is incorporated into some of the images. The color shift and ghosting are transitory and I work quickly, shaping and creating sculptural spaces.
The final image retains the surface trace of what once occurred. Long shadows from the curl of the paper create forms that reference abstract painting.
It is my preoccupation with photographic materials that inspires me to elevate and romanticize the purity of these materials that become more than just its surface.

This work reflects on impermanence as I become more mindful to enjoy life by appreciating and recognizing fleeting moments. I think about the people fading out of each other’s lives even though they were once an integral part, as I watch the shadows of the winter’s light deepen, heightening the sense of time passing.