

## LensCulture Review - June 4th 2020

Critic's Choice 2020 (singles)



You have some very strong work in your submission. You are clearly quite invested in your overall process, and how your multiple exposure approach de-familiarizes subject matter, in a way, that estranges the viewer's traditional sense of perception from the photograph. Your quite thorough artist statement makes this plain and I certainly applaud the nature of your words. I sense affinities between your photographs and that of the Russian Constructivists of the early 20th century - this roots your pictures within an art historical continuum. Of course, you are not merely following in the footsteps of previous artists but are incorporating your own unique vision to the approach.

For example, I am drawn to the estrangement of seemingly traditional architectural objects in images 1 through 3. Via multiple exposure and abstraction, you remake and recast the forms of these buildings in a compelling manner. Interestingly, there is a continuity to your use of subject placement and apparent subject scale in your making of new forms. Each picture features a rather strident degree of radial symmetry that, in my opinion, recalls both the elegant structures of flowers and also the underlying design of many galaxies. These are quite strong photographs.

A similar but different approach is evident in image 4. Here you take a somewhat traditional landscape - type view of a cityscape which is overlaid with more detail-oriented descriptions of the same or similar view. Seemingly, visual chaos is undergirded by a sense of form and control, most evident in the horizon lines that occupy the margins of the frame in an orderly fashion. This is a quite compelling photograph in which elements of disorder are mitigated by an overlying degree of unity.

Image 5 is quite different, of course, in terms of subject matter, but the radial symmetry employed in images 1 through 3 is again evident. This is a sound photograph but I'm more drawn to your creation of entirely new forms and compositions via multiple exposures as in images 1 through 4.

In terms of your project statement, again, I applaud your thorough and thoughtful words. However, I suggest you write more specifically upon your photographs. Much of your language can be applied to many types of abstract and collage - oriented photographs.

What about the specific choices you make in creating these five photographs?

What compels you to study architecture, for example?

Is it important for the viewer to know where these pictures were created?

For example, as your photographs tend to estrange the visible and the everyday, perhaps you could hone in upon this tension by relating your geographically unmoored photographs some specificity. For example, I'm not suggesting that you necessarily provide a specific geographic locality, but perhaps you could reference the type of industry that is produced or managed in these buildings. Or maybe you could provide geographic coordinates which might lend specificity, to be sure, but only for the very small fraction of your viewing audience which might take the time to research said coordinates. In other words, a different approach to your titles and your captions might emphasize and exacerbate the gulf between reality and the perception of the audience.

I hope you can tell that I found your pictures entirely compelling overall and I thank you for allowing me the opportunity to consider your work. Thank you for submitting your photographs to LensCulture.

## **Additional Recommendations**

### **Books (monographs)**

[The Photograph as Contemporary Art, by Charlotte Cotton](#)

[Ways of Seeing, by John Berger](#)

### **Photo Competitions (general & other)**

[LensCulture Emerging Talent Awards](#)