



My photographic work often finds its inspiration and sources in roaming, in nomadic travel, on periodic roadrips, and in what I call "camera walks" that I make closer to home: a meditative process that begins with seeing what is actually present, when out wandering, without expectation or pre-planning. On a typical camera roam, I may make only one image per day, or several dozen. Yet I rarely make more than one photo of what presents itself at any given moment. Experience has taught that the process does not require making a hundred photographs to capture a single good image, as so many photographers do, but that one or two frames are often enough.

Like Ansel Adams, I was formally trained in classical music before I took up photography. Adams often spoke of photography in musical terms, and described printing from a negative as a "performance," comparing the execution of a master print to a

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concert pianist playing a great classical composition. Although I work in Photoshop rather than the darkroom, I agree with Adams'

viewpoint, and have been influenced by him in that way. Other photographers who I can cite as influences on my approach and work include Edward Weston, Jerry Uelsmann, Minor White, Galen Rowell, and Eliot Porter. As a visual artist, though, I am just as influenced by certain artists and graphic designers as by photographers: Piet Mondrian, Andy Goldsworthy, Georgia O'Keeffe, Howard Chaykin, Ron Fricke, Alex Grey, the cave painters and petroglyph makers of prehistory. And there have been entire bodies of photographic work inspired by poets such as Robinson Jeffers, Gary Snyder, Jim Harrison, Walt Whitman, and the old haiku masters. I don't make a strong distinction between making a photograph, creating music, or writing a poem; to me, these are all aspects of the same creative process, and work in one medium often cross-pollinates the others.

My photography is ultimately about light. About location and time of day, certainly, but also about the light that shines through the world from beyond. I prefer to work outdoors in natural light whenever possible, for landscapes, portraits, or visionary art. I am aware that many of my photographs, no matter what the foreground subject matter is, are really about the sky, about the quality of light that fills the air.

I have been fascinated by the numinous, liminal, otherworldly qualities of infrared photography for some time, and have recently added IR to my photographic palette alongside B&W and color photography. I am building a body of work in infrared of Beloit and Rock County that is a new vision of the ordinary, to see the familiar in new ways. I currently make infrared photos using Canon digital cameras, with near-IR and deep-IR filters; because of the technical requirements for working with long light wavelengths, all IR photos are long exposures.

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