

My photography is concerned with how humans can engage with nature's contradictory attributes: timelessness and temporality, immensity and intimacy. I engage with these issues by creating large (8' by 4') black and white panoramas of natural scenes.

By expanding my images to this size and capturing them as panoramas, I hope the viewer can feel both the granular beauty of the moment, and the sheer scale of the natural world as they approach, scan, and move away from these photographs. These images are all captured on film, and the visible grain, as well as the inclusion of the edges of the film strip, remind the viewer that they are always looking at a representation of the world, not the world itself, alluding to the nature of photography as being only able to capture a partiality of experience. By using a swing lens panoramic camera, my images also often contain blurs and other imperfections that emulate real experience of the world better than digital perfection can, and display the hidden subjectivity of photography. This reminds the viewer the natural world is too large for any single medium to fully capture, and encourages them to engage with it themselves, and seek out their own moments of beauty, both sublime and small, both eternal and, in the blink of an eye, gone.

Each image is untitled, originally printed and displayed at 96in x 48in, and taken by a scanning lens panoramic camera on Ilford 200 B&W film.





