

SURREAL, ABSTRACT OR ABSTRACTION

“The phenomenology of the poetic imagination allows us to explore the being of man considered as the being of a surface, of the surface that separates the region of the same from the region of the other.”¹

In the reflective surfaces, space is compressed, a mysterious unresolved dimension, merging the space in front, the exterior reflected in the mirrored surface, with the space within, the interior visible through the glass. The regions become one, the dimensions at times continuing in the opposite direction, bring a ghostly presence from the interiors out, making visible an other worldly apparition, mocking our ability to differentiate the real world from that magical surreal world of the “Looking Glass”.

The warping of the reflected surface that occurs from the imperfections in the glass acts to bring out a Jungian archetypical memory. As our ancestors looked into a pool of water and saw in those lapping waves, a being that they, not recognizing their own reflection, could but believe as inhabiting some other world similar to their own. Beings that lived below that surface, mirroring their every move, forever beyond reach.

The surface region, an inquiry into the refabrication of the urban landscape as mirrored in the skyscrapers that are its definition, skyscrapers echoing skyscrapers. Exploration as a theme and as a process.

“Josef Albers used to say that art inhabits the gap between the factual and the actual.”² The photographs positioned right in that gap, inhabit both the factual and the actual, allow our vision to see a flattening of the perspective, a surreal world, an abstract world, abstraction.

¹ “The Poetics of Space” p. 222

² ArtForum Magazine Oct.03 2003, p. 11