For the most part, photographers have applied their craft to the imitation of the real world. The camera has been used to capture a frozen slice of time, arresting a single instant from its place along the flow of the time line.

My photography examines the passage of time. With the aid of a digital slitscan camera of my own invention, the horizontal axis of the image is rendered as a time exposure. A single sliver of space is imaged over an extended period of time, with moving objects inserting themselves into the data stream at different speeds and directions. The result is an exchange of the dimensions of X (the horizontal) and Time. Counter to classic photography, still objects are blurred and moving bodies are rendered clearly.

Instead of mirroring the world as we know it, this camera records a hidden reality. The apparent “distortions” in the images all happen in-camera as the image is being recorded. There is no Photoshop manipulation. These “distortions” could really be described as a more accurate way of seeing the passage of time, although unfamiliar to our traditional concept of the depiction of time and space in art. In other words, this camera is recording a reality that exists, but one we cannot see without it.

In my series on water, the notion of access to a “second hand” reality is taken one step further. We don’t see the water, but what is reflected on it’s surface. Likewise, object under the surface are seen, but only as they move in response to the changing angle of the surface’s refraction.

The translation of my images into the medium of glass is a logical extension of this idea.