



**CALIFORNIA**

**DEATH VALLEY**



Badlands, Death Valley 19/04/2025, 06.59-07.28





Red Cathedral, Death Valley 19/04/2025, 17.37-17.45





Golden Canyon, Death Valley 19/04/2025, 09.11-09.18





Manly Beacon, Death Valley 20/04/2025 06.30-07.00

**YOSEMITE**





Yosemite Valley 30/04/2025, 17.37-17.45



Basket Dome, Half Dome, and Tenaya Canyon 02/05/2025, 16.14-16.44





Bridalveil Fall 30/04/2025, 13.56-13.59

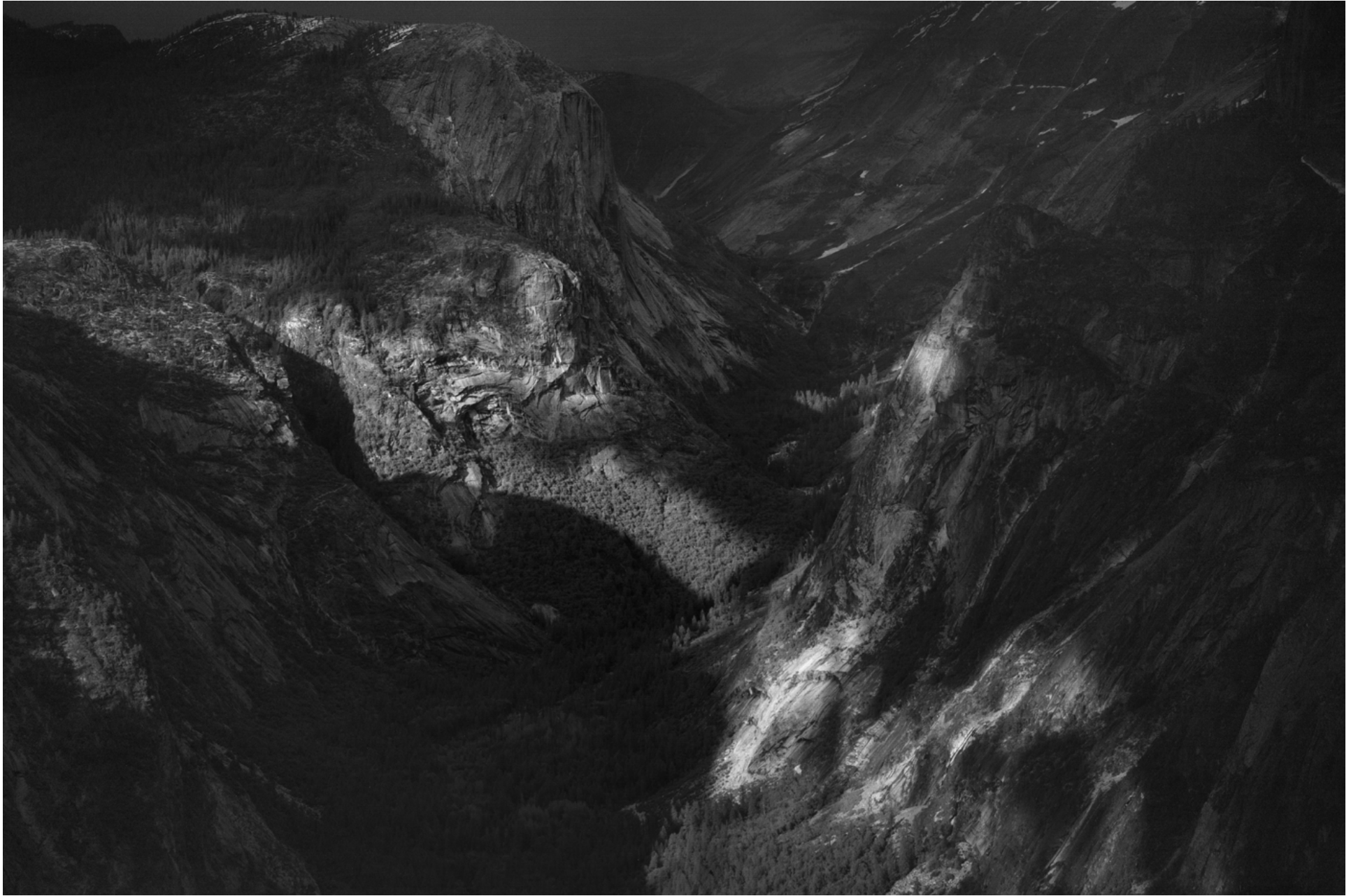


North Dome and Royal Arches 02/05/2025, 18.46-18.54





Half Dome and Mount Florence 02/05/2025, 17.05-17.35



Tenaya Canyon 02/05/2025, 17.40-17.48













Yosemite Falls 01/05/2025, 14.54-15.02

# **KINGS CANYON**





Kings Canyon 04/05/2025, 19.27-19.30







Sequoia-Kings Canyon Wilderness, facing the Great Western Divide  
05/05/2025, 18.46-18.53



These images were made using a bellows camera containing a modified digital scanner in place of a photographic plate.

Born digital, the works are materialised as glossy sublimation prints on reflective aluminium grounds. Depending on the light in which they are viewed their appearance can vary greatly; the image is both fixed and elusive, emulating qualities of early photographic processes such as the daguerreotype.

Each picture compresses into a single frame periods of time ranging from around a minute to somewhat over half an hour. The scans chronicle the changing conditions during which they were formed: the waxing and waning of the day at sunrise and sunset; the passage of clouds across the sun; the rise and fall of the wind. The slow accumulation of the image on the camera's ground-glass back recalls longer histories embedded within the land—the record of sunlight written into the trees over centuries; the trace of time inscribed into the rock by wind and water and glaciers over millions of years.

The history of photography and the iconic landscape scenery of California are intimately woven together. The mammoth plates of Yosemite and the Sierra Nevada produced by Carleton Watkins and Eadweard Muybridge in the 1860s defined an image not only of the American wilderness but of America, not least in Washington. The renowned of these prints led to calls for conservation even as the burgeoning photographic

industry they inspired led to ever more intense extraction of silver and gold from the mountain range itself. In the digital age these landscapes—Yosemite, Sierra, Sequoia, El Capitan—have become even more ubiquitous as both symbol and icon of successive generations of Apple operating systems. California as frontier, as wilderness; natural and innocent, before the fall.

Perhaps by short-circuiting these formative periods of photographic history—bellows, lens, and glass plate coupled with contact image sensor and computer, rather than wet collodion and sodium thiosulphate—the revised weave of time and space embodied in these familiar yet subtly unprecedented images may open new perspectives on how these legacies play out today.

