

While living and building a studio practice in the city center my work has become a survey, embracing a sense of place. I am surrounded by an incredible renaissance of change, watching a former industrial capital become a metropolitan center: multicultural neighborhoods emerging as gentrified. My travels have taken me through parks, alleys, vacant lots, train and shipyards. In the process I have photographed aging, of architecture as well as a variety of industrial and other natural settings by weather and the human hand. My work, while not documentary, alludes to the rapid change at the core of this development. I look at my surroundings as an ever-shifting and deconstructed topographical map. The practice of looking, my gaze, is patterned in real time with the camera and then digitally recomposed like a musical score. This is where nature often emerges as geometric and mechanical. I am often discovering uniquely awkward relationships, between the organic and the fabricated - visually recording and virtually mapping the intersection between the experiential and the concrete. While shooting pictures I am collecting source material for multimedia projects that evolve from this ongoing process: both in collaboration with sound composers in an installation format and sculpturally as well. Like an archeologist, I observe nature's quintessence and digitally transpose its fragile ecosphere. When my objects and images are observed/confronted in a gallery or museum setting a subtle shift in the viewer's immediate sense of place occurs, causing a contextual repurposing of public space. Shooting the environs in this way draws parallels between micro (surfaces, textures) and macro (scale, depth of field) – all seen in the epicenter of the city. In the studio I analyze and develop my sources, presenting new work that is partly encoded by a fabrication of reality, both tangible and peppered with an inferred conceptual narrative.

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