

Visual recognition begins when our mind processes and interprets visual cues. Perception is defined as the act of apprehending by means of the senses; an immediate or intuitive recognition; a single unified awareness. To perceive is to be aware, to sense, to recognize. I can look at an object, observe its shape, color, volumetric form, and begin to discern more information about the object – how much space it occupies, its texture, its weight – and then begin to formulate a relationship with it based on how much I understand what I see. This process of perception becomes meaningful to us when we move beyond the visual front and interact more intimately and directly with our surroundings. If I were to pick up the object to hold it, I could feel its weight in relation to my own strength. Similarly, I could move around the image to view it from a different perspective and begin to experience its presence in a variety of ways that would allow me to understand how its size is different than the size of my body. It is a process of observation and discovery, of understanding and utilizing. If I can perceive, I can recognize, and thus react based on this knowledge. This is how humans relate on the most basic level with our surroundings. As a photographer, I consider the human process of visual perception and reaction as integral content that informs how one experiences my abstract photographs.

In general, photography inherently relies on the human process of visual perception to convey meaning. The simple photographic process of translating light and dark particles from the surrounding world into a flat image that is then illuminated, enlarged, and recorded onto paper is one that gives the photographer full control of what the viewer sees. Through the process of capturing the world onto paper, the photographer

can build a context for the viewer to see something they consider important, and then work to place the viewer within that context by manipulating if and how the viewer understands what they see. Photographs are most commonly used to portray things as they are, as we see them and know them in reality. However, it is perhaps my most direct intention to dismiss the notion that a photograph represents an accurate rendition of something as we normally see it in reality.

I am interested in the abstract image because it involves removing something from its normal context, consequentially disrupting one's ability to quickly recognize and discern its characteristics. Abstract is defined as “apart from concrete realities, specific objects, or actual instances.” In the realm of art, abstraction refers to anything that emphasizes formal qualities – lines, colors, and general geometric forms – especially with reference to their relationship to one another. I think of the abstract image as a kind of visual puzzle, one that has to be closely examined and separated bit by bit, then reconfigured as a whole.

My current interest in photography is to exploit the notion of perception. Wherever I point my lens, I choose what a viewer will see by controlling how and when I capture the image. I also decide how much contextual information to include within the frame. As a result, I have the power to dictate how a viewer will perceive what they see. For example, when only part of an object is not visible in an image, a viewer can only recognize the object if there are a sufficient amount of visual cues that are visible in order for the viewer to discern its identity. When I photograph, I think constantly about the power of the photograph's frame. By cropping part of an object out of the frame, I am lowering the chances of someone being able to understand its identity. This photographic

technique is a direct and obvious way to majorly skew one's ability to perceive something accurately.

I photograph to challenge the viewer's ability to visually orient themselves within their surroundings by inviting them into the space of the image by constantly varying my p

The level of recognition that someone experiences when viewing an image also depends on the subject matter being photographed. If a shot of a person's face is cropped and enlarged so that only the nose and part of one eye is visible, the image still has full potential to be understood as a photograph that shows someone's face. The same would be true for a strategically cropped image of something with the same level of specificity. Humans are particularly attuned to recognizing such specific visual details without even thinking, like the features of a face or the wheels of an automobile. Our recognition of objects is based on how we associate with them, our physical relationships to what appears in front of us. This is visual orientation of perception. I crop to affect recognition. Visually orienting oneself with their surroundings means seeing clearly and being able to discern a sense of three-dimensional space, and to understand one's own physical relationship to what sits in front of them. and figure out the visual information I provide, and hopefully force them to experience a level of confusion or disorientation along the way. I'm drawn to the state of confusion that results from being disoriented, and how this confusion often leads one to explore something from a fresh perspective, free from any preconceived notions or understandings.

By photographing objects in non-traditional ways, I try to create abstract images through the manipulation of unique vantage point, intentional cropping, and

Can one discern a sense of three-dimensional space in one of my photographs?
When I photograph object X, I think about the object and its parts, but I also consider the space around the object as being equally influential to how one perceives the image as a whole.