John Szarkowski’s enduring theoretical framework posits a fundamental dichotomy in photographic practice: a spectrum defined by two distinct approaches—the Mirror and the Window. This analogy provides a critical lens through which we can distinguish between the romantic and the realist traditions in visual art.



For the “Mirror” photographer, the camera serves primarily as an instrument of introspection. The objective is not to document the physical reality of the subject with fidelity, but rather to utilize it as a malleable metaphor for the artist’s own interiority. Conversely, for the “Window” photographer, the camera operates as a vehicle for external exploration and rigorous observation. This approach seeks to systematically minimize the artist’s ego, aiming to present the world with clarity and objectivity, thereby revealing nuances often obscured by the chaotic flux of daily life.

My practice aligns resolutely with Szarkowski's "Window," though it is refined by a specifically contemporary focus. I do not pursue the Romantic "sublime" of untouched wilderness or the idealized pastoral. Rather, I investigate the cultural landscape—the space where the natural world meets human interaction. My work examines the friction between the organic environment and the imposition of human infrastructure, viewing this interaction not merely as an intrusion, but as the defining characteristic of our modern existence.

This philosophy extends to my compositional technique, where I actively seek out framing devices within the environment itself—whether architectural or organic. While composition is often viewed as a deliberate act of construction by the artist, I frequently find that the built environment presents its own inherent structures—doorways, overpasses, or clearings—that organize the visual field, provided one is observant enough to recognize them.



Furthermore, I view the manipulation of physical perspective as an exercise in empathy. Altering one’s vantage point—shifting between high, low, or eye-level angles—serves as a metaphor for stepping outside one’s own lived experience. It is a method of challenging routine perceptions and acknowledging alternative viewpoints, effectively forcing the viewer to reconsider their relationship to the subject.

Ultimately, my motivation is evidentiary rather than poetic. I do not seek to flatter or idealize the natural world; rather, my goal is to bear witness to the reality of our occupation of it, documenting the indelible mark we leave upon the land.