

Here, you will find a series of ten photographic grids, each of which contains between nine and twenty-five photographs stitched together to make a single statement. Photographers for a long time have used grids to recognize visual similarities and create a common association between images, from Eadweard Muybridge's *Animal Locomotion* series of 1887 to Bernd and Hilla Becher's *Typologies* of the mid-twentieth century. The grid holds equal importance in the illustrated and painted works of countless studio artists like Ellsworth Kelly's *Colors for a Large Wall* and Chuck Close's grid portraits composed of small, abstract squares.

Inspired by the works of the above-mentioned artists, I seek to make a statement about the conditions of life in rural middle-America. Some of the grids presented are composed of multiple images taken in the same location, however, others have no immediate and obvious relation. In two of the grids, several spaces are intentionally left empty, in one case to allow the eye to fill in the blanks and in another, to hint at something usually left unseen. These ten grids and their accompanying text join together to constitute a series I call *Private Land*.



On April 24, 2021, I attended an antique car show in the town of Abilene, Kansas - Population 6,362 (2019). There, I captured multiple images of a 1971 Oldsmobile Cutlass. I know nearly nothing about cars, but I had a long discussion with the owner about his wife who picked out the green color. The Oldsmobile was one of ten cars present. The nine photographs join with this text to constitute the form of this grid.



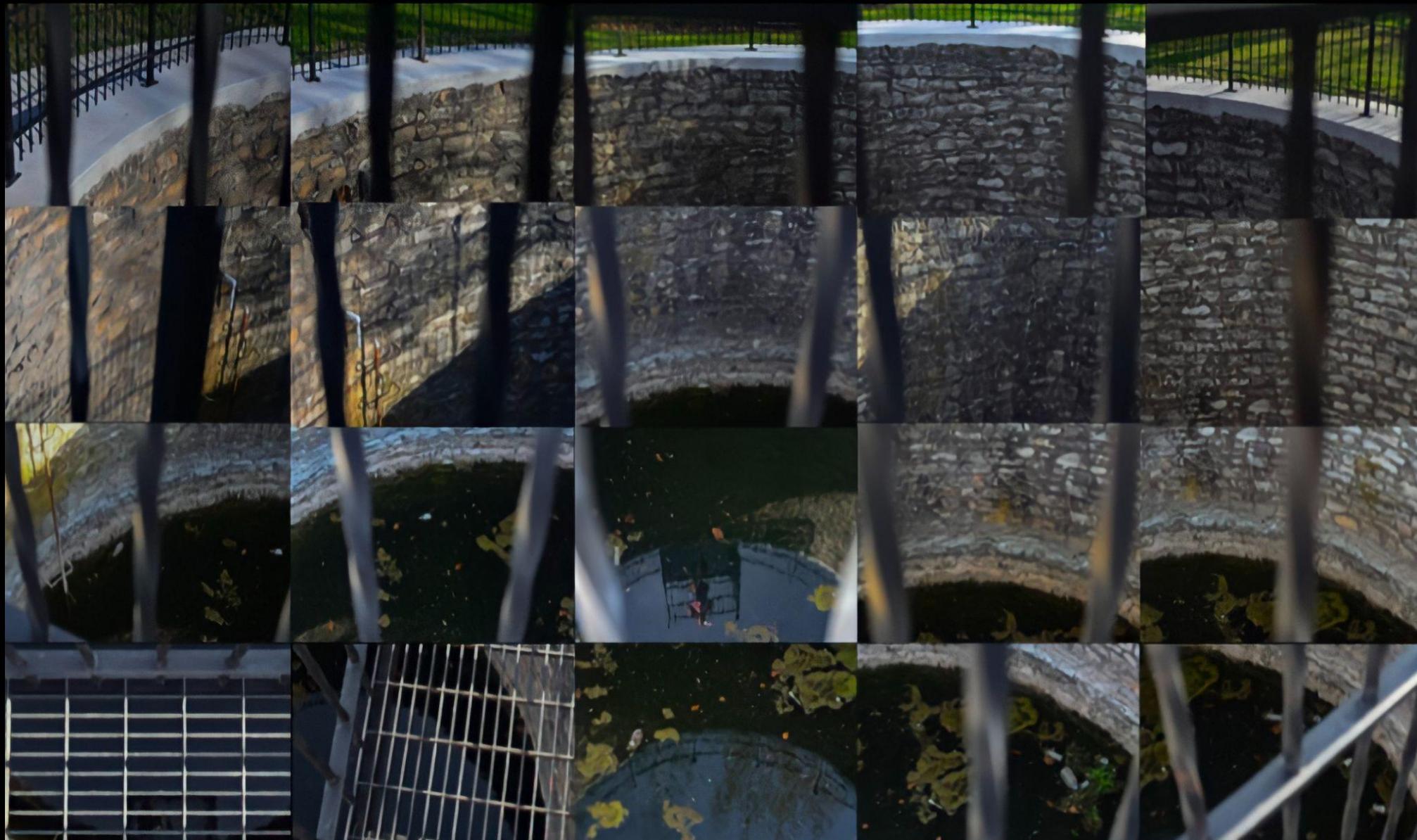
These images were all captured within a two week period between late April and early May, 2021. They were made as I stood in front of non-mirror reflective surfaces. The store fronts, windows, and glass in the images are all located in small towns across Kansas. The nine photographs join with this text to constitute the form of this grid.



On May 1, 2021, just outside of Westmoreland, Kansas, I took twelve photographs of a bridge that leads to the grave site of an unidentified girl who was traveling with her parents on the Oregon Trail sometime between 1840 and 1869. I captured these images from both ends of the winding bridge. The twelve photographs join with this text to constitute the form of this grid.



On the morning of April 24, 2021, I visited a small photography museum in Abilene, Kansas. There, I made several pictures of a model darkroom from behind a thick piece of glass. The darkroom was once functional, as the museum was historically a photography studio and camera store in the early twentieth century. The only light available was the red safe light, which visitors could turn off and on using a light switch beside the thick glass. The twelve photographs join with this text to constitute the form of this grid.



In the early evening on May 1, 2021, I stood above the world's second largest hand-dug well, located in Westmoreland, Kansas - Population 763 (2019). The twenty-nine feet wide and thirty-eight feet deep well has a metal grate for visitors to stand on directly above the water. Before becoming a historical site, the well was used as a personal trash dumping site and more than a dozen junked automobiles were removed from the water once it was purchased from its owner for a token price of \$1. The twenty photographs join with this text to constitute the form of this grid.



In the afternoon of May 1, 2021, I visited the rural town of Westmoreland, Kansas. While walking through the small center of town, I was asked by a trio of Westmoreland Elementary School students to take their photograph. Positioned in the center, the boys are surrounded by pictures of houses and buildings that I took in their town. The nine photographs join with this text to constitute the form of this grid.



On May 2, 2021, I stopped in the unincorporated town of Flush, Kansas - Population so slight that I was unable to find any information about the current number of residents. Here, I took several pictures of the flat Kansas skyline and the surplus of power lines that connect to a four-hundred and ninety-nine feet tall radio tower. The twenty-five photographs join with this text to constitute the form of this grid.



Close to midnight on May 1, 2021, I stumbled across an abandoned building in Randolph State Park, located in Olsburg, Kansas - Population 239 (2019). The park is named after the old ghost-town of Randolph which once sat at the edge of the park at Tuttle Creek Lake. With only the headlights of a car and a flashlight to illuminate the building, haunting shadows appear on the walls, ceilings, and figures in the images. The twelve photographs join with this text to constitute the form of this grid.



The images in the above grid were captured in Kansas during a two week period between late April and early May, 2021. Some of these photographs were taken in rural, residential areas. Others were taken in seemingly endless natural prairie land. The nine photographs join with this text to constitute the form of this grid.



The majority of the photographs in this grid were taken on May 2, 2021 in Council Grove, Kansas - Population 2,260 (2019). Because these photographs were made on a Sunday, almost no businesses in the town were open during the day of my visit. Two of these images were made in Abilene, Kansas on April 24, 2021. The twelve photographs join with this text to constitute the form of this tenth and final grid.