

# ARTIST STATEMENT

My pictures typically intentionality and deliberateness. I try to control everything in the image; things are visible because I want them to be, and the background and its relationship to the subject must be in service to the narrative. This kind of photography appeals to me because I believe it is the photographer's job to show the viewer exactly what they should be seeing.

Printing images with alternative processes gives me an opportunity to explore something I've not been able to do in the past: while an inkjet print or a silver print will show everything on the paper, something like cyanotype will only show information where the emulsion is applied. I don't want to give up the kind of photography I like the most, but what if I can introduce randomness which exists in service of the image?

For the images in this series, I chose to use cyanotype because it allows for high contrast and clarity, which become more important if parts of the image become hidden. Working with only a mental image in mind, I added chemicals to where I think information ought to exist, and in a way that echoed the subject matter.

Chaotic brush strokes reflect a chaotic tangle of legs. Drip marks—caused by gravity—follow strands of hair. I had only a vague idea how the images would turn out, and that was exciting.

For any art form, I believe the outcome must be produced with the correct medium. Otherwise, why bother? I want to see art that is aware of its own process. I hope these images show that cyanotype was integral to narrative they present.

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