



KELLY SENA

MASTERS OF PHOTOGRAPHY (S)PACINGS

MICHAEL HUEY



МАЙСТОРИ НА ФОТОГРАФИЯТА
ОТСТОЯНИЯ
МАЙКЪЛ ХЮИ КЕЛИ СЕНА

Куратор: Владия Михайлова

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(S)PACINGS
MICHAEL HUEY KELLY SENA

Curated by Vladiya Mihaylova

ОТСТОЯНИЯ

Поставени в едно и също пространство, изглежда така, сякаш работите на Кели Сена и на Майкъл Хюи отговарят на две различни представи за фотография: от една страна, ролята ѝ да бъде следа, отпечатък и документ на действителността, който остава и трае във времето, и от друга, възможността ѝ да създава условия за различно възприемане на света, да поражда образи недостъпни за човешкото око. Тази стара дилема за осмислянето на фотографията обаче само привидно разделя произведенията на двамата автори. Независимо дали чрез художествения подход на Майкъл Хюи, или пък в реалистичните пейзажи и портрети на птици на Кели Сена, фотографиите, включени в изложбата, се занимават много повече с образите и много по-малко със самата технология на тяхното създаване. Кое е околото зад обектива на камерата, какво възприема то и какви са начините видяното да бъде споделено, са въпросите, които, изглежда, занимават авторите. Сближава ги не апаратът, който използват, и самата медия на фотографията, а именно осмислянето на разстоянието между око и света, което за тях, изглежда, е пространство, изпълнено с възможности, с памет, с време, с избори, с ориентири и различни налични рамки и гледки. Мисленето за това разстояние формира критически подход към самата фотография, превръща се в авторефлексивно питане за нейните

условия, които същевременно са и условията за пораждането на един или друг образ.

В книгата си „Визуална антропология“ историкът на изкуството Ханс Белтинг изследва възможността да мислим образа освен в рамката на медията, чрез която той достига до нас, също и като динамична ментална структура, свързана с човешкото тяло. Образите според Белтинг са едновременно извън и вътре в нас, те се пораждат и възприемат чрез телата и различни посредници в конкретния свят, в който се намираме; мигрират, появяват се и изчезват, а медии като фотографията или пък живописата предлагат само временна рамка, краткотрайно вместилище, чрез което да придобият видимост и форма.

Подобно усещане за изминат път на образите, за гистанция и време, за различни обстоятелства и начини на възприемане предлагат работите на Майкъл Хюи. Серията от фотографии *China Cupboard* представлява заснети рафтове на бюфети, в които са подредени прибори за сервиране, дребни порцеланови фигури и странни предмети от бита и ритуалите на домашното пространство. Чаши и чинии, чайници и кани са наредени едни до други в редици и купчинки така, че приличат едновременно на музейни експонати и на артукули от лавиците на магазини или кориците на рекламни каталози. Авторът работи с дигиталните негативи на фотографиите, като по този начин постига

специфична естетика: цветовете се променят, сенките придобиват плътност, изчезва дълбочината на пространството, изпъкват формите и силуетите, за сметка на детайлите, което още повече подчертава присъствието на предметите. Художествената работа с фотографията, превръщането на кадъра в странен натюрморт изважда обектите от всекидневната среда и така ги отчуждава едновременно от техните притежатели и от зрителя. Предметният свят е оставен сам на себе си. За Майкъл Хюи тази серия от фотографии е продължение на работата му с архивни обекти и снимки, принадлежащи на собственото му семейство и вписани в неговата лична родова памет, какъвто е проектът *Archivaria*. Въпреки този интимен момент, който присъства и в серията *China Cupboard*, обаче нито един от намерените и показани от автора „документи“ не е оставен при себе си; всички те са извадени от конкретния контекст на индивидуалните спомени, от шума на реално отминалото време и са превърнати в естетически артефакти, принадлежащи към пространството на една сякаш споделена човешка памет и минало. Естетическият подход създава откъснатост за предметите и именно тази тяхна чуждост ги прави споделими отвъд сантимента. Личната памет се превръща в колективно въображение за миналото и за конкретен начин на живот, форма на семейство, традиции и представа за домашно пространство.

В книгата си Ханс Белтинг обръща внимание върху различни фотографски подходи, които правят видимо присъствието на медията и я разграничават от образа; това според автора са точките, в които двете (образът и

медията) са едновременно свързани и разделени, доколкото, възприемайки очевидността и рамката на медията, зрителят си създава представа за своите нагласи и очаквания, за менталния характер на образите, с които живее и които наслажда, открива, разпознава в предложените му от фотографията рамки. Такива подходи според Белтинг са различните техники за заснемане или внушаване на усещането за време във фотографиите, използването на мизансцени, сценография и др., а също скриптата и текстът.

Именно текстът е това, което въвежда зрителите в историите и цялостната концепция, стояща зад проекта на Кели Сена *For the Wild*. Авторката се занимава най-вече с природна фотография, като работите ѝ са свързани с философията на движенията за защита на околната среда и зеления активизъм. В серията от фотографии тя изследва емоционалните и психологическите връзки с природата, които мотивират действията на активистите. Проектът ѝ се базира на разговорите ѝ с различни природозащитници, излежаващи присъди за т. нар. зелен тероризъм в американски затвори. Социалните и политическите аспекти на проблема в случая са разгледани през иеята за вътрешна свобода и възможността за споделяне. Серията от фотографии е направена на базата на техни разкази за онези гледки и места, които ги крепят вътрешно и за тях представляват спомен и образ, който ги успокоява. Сена пътува до тези места – от Атлантическия океан, през Аризонската пустиня до Северозападния Пасифик, заснема ги в определено време на годината и час от деня и изпраща фотографиите на активистите,

от които те избират една, доближаваща се най-много до тяхната собствена представа за мястото. Така зад вълнуващите и красиви пейзажи прозират човешки истории и съдби, а самият фотографски образ е вписан в структурата на разказа за тях. Той е посредник, средство за комуникация между авторката и хората, с които общува; между тях и зрителя, изправен пред фотографията; посредник, чиято роля в случая е не да репрезентира само природната красота, но да предаде определен ментален образ. В случая този образ е натоварен с допълнителни значения; той е свързан със свободата, широтата, усещането за кауза, етиката на съхранение, внимание и „битка“ за запазването на природата.

Критическото отношение към природната фотография, превръщането ѝ в територия, свързана с философията на активизма, е налице и в работата *Birds of North America*, която е направена в непосредствена връзка с едноименната фотографска историческа книга на Елизабет Портър от 1972 г. Птиците, заснети от Портър, който е един от пионерите в работата с природната фотография, внушават свобода и представата за свят, сякаш недокоснат от човека. Това се дължи и на начина, по който самият той осмисля работата си, а именно като средство за документиране и показване на красотата на света, за заснемане на богатството на природата, на всичко, което е там, отвън, и което фотографията може да приближи до човека. Кели Сена обаче се интересува от една друга гледна точка, която се дистанцира от тази представа за обективност на фотографията и използването ѝ като чисто огледало на видимия свят, както и

от съпътстващото всичко това усещане за ненамеса на човека и за невидимост на камерата. Тя изследва възможностите за работа с жанра на пейзажната фотография и заснемането на дивия свят, като подхожда критически едновременно спрямо медията и спрямо структурата на образа. В своята серия от фотографии Сена заснема птиците през образа на капана; те са оплетени в различни мрежи, които орнитолозите използват в практиката си. По този начин авторката акцентира върху присъствието на човека, а също така и на фотоапарата. Самият Портър използва в работата си различни методи за привличане на птиците, така че те да могат да бъдат заснети, като целият този процес на подготовка непременно влияе на естествената им среда и същевременно остава изцяло скрит за погледа на зрителя, възприемащ само фотографския образ, крайния продукт. Чрез мрежата и усещането за капан, който тя извиква в съзнанието на зрителите, работите на Кели Сена отправят коментар към самия фотографски процес, като по алегоричен начин правят видимо присъствието на камерата.

Изложбата (S)Pacings - чието заглавие е свързано както с думата за отстояние „spacing“ между части на изречението или пък елементи, включени в общ механизъм, така и с думата „racing“ като походка, вървеж и т.н. - е свързана именно с осмислянето на това присъствие на камерата и с начините, по които критическата рефлексия върху него определя характера на образите и позициите на самите автори.

Владия Михайлова

(S)PACINGS

Displayed together, the works of Kelly Sena and Michael Huey seem to represent two different notions of photography: on the one hand, its pivotal role in leaving a long-lasting trace, imprint, and document of reality, and on the other, its capacity to create conditions for a different perception of the world, to produce images otherwise inaccessible to the human eye. This old dilemma in making sense of photography only seemingly divides the works of the two artists, though. Be it through Michael Huey's artistic approach or in Kelly Sena's realistic landscapes and portraits of birds, the photographs included in this exhibition are concerned much more with images than with the technique of their creation. Whose eye is behind the camera lens, what does it perceive, and how can what is seen be shared: those are the questions the two artists seem to be concerned with. What unites them is not the camera they use and the very medium of photography, but precisely their conception of the distance between the eye and the world, which they seem to perceive as a space full of possibilities, memory, time, choices, signposts, and different frames and sights. The very reflection on this distance forms a critical approach towards photography itself, turning into a self-reflexive enquiry about the conditions of photography, which are also the conditions for the production of one image or another.

In his book *An Anthropology of Images: Picture, Medium, Body*, art historian Hans Belting explores the possibility of conceiving of images not just within the framework of the medium in which they are embodied, but also as a dynamic mental structure linked to the human body. According to Belting, images are both outside and inside us, they are produced and perceived through bodies and various media in the concrete world we are in; they migrate, appear, and disappear, while media such as photography or painting provide only a temporary frame, a transient receptacle through which they acquire visibility and form. A similar feeling of a path traversed by the images, of distance and time, of different circumstances and

ways of perception, is conveyed by Michael Huey's works. His series entitled *China Cupboard* consists of photographs of cabinet shelves filled with tableware, small porcelain figures, and knick-knacks of the everyday life and rituals of domestic space. Glasses and plates, teapots and pitchers are arranged side by side in rows and piles, in a manner resembling both museum exhibits and items on shop shelves or covers of advertising catalogues. The artist works with reversals – the digital “negatives” of the pictures, thus generating a specific aesthetic effect: the colours change, the shades become more intense, the depth of space disappears, the shapes and silhouettes stand out at the expense of the details, which highlights even more the presence of the depicted objects. This artistic approach to photography, the transformation of the photograph into a strange still-life painting, removes the objects from their everyday settings, thereby estranging them both from their owners and from the viewer. The world of objects is left to itself. For Michael Huey, this series of photographs is a continuation of his work with archival objects and photographs that belong to his own family and are inscribed in his familial memory – as seen in his project *Archivaria*. Yet despite this intimate moment, which is also present in the *China Cupboard* series, none of the “documents” found and shown by the artist is left in its original setting to itself; all are removed from the specific context of individual memories, from the noise of the real past time, and they are transformed into aesthetic artefacts belonging to the space of an as-if shared human memory and past. The aesthetic approach creates a sense of beyondness of the objects, it estranges them, and it is precisely this that makes them shareable beyond sentiment. Personal memory turns into collective imagination of the past and of a specific way of life, form of family, traditions and notion of domestic space.

In his book Hans Belting examines different photographic approaches that make visible the presence of the medium and distinguish it from the image; according to him, those are the points at which the

two (the image and the medium) are simultaneously connected and separated, insofar as in perceiving the image and framework of the medium, viewers get an idea of their own attitudes and expectations, of the mental character of the images they live with and which they superimpose, discover, recognize within the framework provided by photography. Such approaches, according to Belting, are the different techniques of shooting or conveying a sense of time in photographs, the use of *mise-en-scène*, sets, props and the like, as well as scripts and texts.

It is precisely through text that viewers are introduced to the stories and overall concept underlying Kelly Sena's project *For the Wild*. Sena is interested mostly in nature photography, and her works are connected to the philosophy of environmentalist movements and green activism. In her series of photographs *For the Wild*, she examines the psychological and emotional bonds with nature that motivate activists. Her project is based on her correspondence with environmental activists convicted of so-called "eco-terrorism" and serving time in American prisons. The social and political aspects of this problem are viewed through the inner freedom and the possibility of sharing. The photographs in the series are based on the incarcerated eco-activists' descriptions of the sights and places in nature that keep them sane, and the memories and images of which give them peace of mind. Sena travelled to those locations – from the Atlantic to the Arizona desert to the Pacific Northwest – photographed them at a specified time of day and year, and sent the photographs to the activists, asking them to pick out the one closest to what they see in their mind's eye. Thus, these stunning, dramatic landscapes actually represent human stories and fates, and the photographic image itself is inscribed into the structure of the narrative about them. It is a medium, a means of communication between the photographer and the people she communicates with; between them and the viewer standing in front of the photograph; a medium whose role is to represent not just the scenic beauty but also a particular mental image. This image is laden with additional meanings; it is associated with freedom, breadth, the sense of a cause, the ethics of preservation, attention and "battle" for the conservation of nature.

The critical attitude towards nature photography, its transformation into a realm connected to the philosophy of environmental activism, is also seen in Sena's series entitled *Birds of North America*, inspired by Eliot Porter's now-classic eponymous book of bird photographs, published in 1972. The birds photographed by Porter, one of the pioneers of nature photography, evoke a sense of freedom and of a world seemingly untouched by humans. This is also due to the way he himself conceived of his work – namely, as a means of documenting and showing the beauty of the world, of capturing the richness of nature, of everything that is there, outside, and which photography can bring closer to humans. Kelly Sena, though, is interested in another perspective, which distances itself from this notion of the objectivity of photography and its use as a pure mirror of the visible world, as well as from the concomitant feeling of human non-interference and of invisibility of the camera. Thus Sena explores the reviving the genres of wildlife and landscape photography by taking a critical approach both through the medium and the structure of the image. Her series of photographs represents birds through the image of the trap; they are snared in mist nets used by ornithologists in their research. In this way, the artist emphasizes the presence of humans as well as of the photo camera. Eliot Porter himself used various methods of attracting birds in order to photograph them, but this whole process of preparation inevitably affected their natural environment while remaining completely hidden from the gaze of the viewer who perceives only the photographic image, the end product. Through the net and the image of a trap it conjures up in the viewer's mind, Kelly Sena's works offer a commentary on the photographic process itself; they make visible, in an allegorical manner, the presence of the camera. The exhibition (S)Pacings – whose title plays upon the ambiguity of "spacing" and "pacing" – seeks to make sense of this presence of the camera and to explore the ways in which critical reflection on it shapes the character of images and the positions of the artists themselves.

Vladiya Mihaylova



FOR THE WILD

Келу Сена / Kelly Sena

Kelly, 01.25.00

Thank you for getting in touch. I appreciated you letter and your positive images very much. Powerful ones.

I realize that my time table is short and this will be a little less than the letter you were kind enough to send, when the letter I would like it to be. I want you to know I finished your artwork late my phone about about 11 am has a moment here.

I am interested in learning more about your project, as well as the experience from other projects. May I ask you your question as the photo I want to be my first's eye as that will be the same words of mine, I have time to a couple of minutes what I will share with you.

There is nothing that seems to what more than the one setting over the Pacific. I have lived most the most part of my life, first being here and finally moved to Illinois while not knowing me the what more and more. After living in Seattle, from the age of 9 to 23, and so to the last months in the free world. I was on the beach as the end of a few days just out of it, then on the beach, one beach. If I had to choose, I would choose the northern Oregon coast of the beach state of Santa Barbara.

Next, I think of the Indians in the way, the mentioned the Indians, but that is the way I'm not sure about it. The Indians to the rest is a general statement.

Seattle Times National Park in Seattle to also among my favorite places anywhere. There is a road that runs through a great field of the sea (about which direction), and it is one of my favorite places anywhere.

Finally, Nature's Beauty Mountain. Nature.

Unfortunately this letter is closing and I am sorry to not hear. Please let me know if you would.

like very detail and I will respond.

Best go now. Thank to be reach and hope to be informed on the project's progress. Be advise to be on the website.

The Illustration,

 Peter Young



Питър Йонг, Дяволската кула, Уайоминг, 2007
Архивен пигментен печат
84x69 cm

Peter Young, Devil's Tower, WY, 2007
Archival pigment print
84x69 cm

Ляво/Left:
Питър Йонг, Сухите земи, Южна Дакота, 2008
Архивен пигментен печат
84x69 cm

Peter Young, Badlands, SD, 2008
Archival pigment print
84x69 cm





Даниъл Макговън, Духовните водопади, Орегон, 2008
Архивен пигментен печат
84x69 см

Daniel McGowan, Spirit Falls, OR, 2008
Archival pigment print
84x69 cm

Дясно/Right:

Даниъл Макговън, Плажът Рокавей, Ню Йорк, 2008
Архивен пигментен печат
84x69 см

Daniel McGowan, Rockaway Beach, NY, 2008
Archival pigment print
84x69 cm





10-13-07 Kelly! hi, i just got your letter about photos and i have to say, i love your idea! when I started looking at the photos, i recognized the shot of the Oceanview Guesthouse was pretty to them and was 'happy' from the former photo credit to me. (are they getting out from under the table? the table is not all called. still there - was really offensively used to be in the table) I have a few places that I can suggest but first, i have a few questions.



For the photos - we've got all of them are good? but they are places that around me if you can help me:

- ① Petaluma, California - the summer house of the best coast which strikes from Petaluma down south to... i can't remember. I can see for a while there with people trying to buy old-growth trees, some by Pacific Lumber/Plantation. The trees is beautiful sections, different, it found my wife & I saw some by old-growth forest. You can find it via google earth.
- ② Longy Creek, California (Longy Creek, CA) - Beautiful old growth, old, mostly as tall as ever. In Oregon's upper reaches forest south of Eugene + west. But if you have service + you don't (or you) really come change a little.
- ③ South of the coast, ridge, Redding Beach, NY - Take the ② train to the Shasta from Redding. half-hour from Redding. This is when I grew up - the place I can be a writer, spend my summers - a nice place to live. The ridge is a nice design, to protect our view and you can see the sea - it is surrounded by waves.

So this will be an art book or a show? Needs of art. Do you want to include stuff that I've written or want me to write something specific for the photos? If so, lets correspond that + plan to be specific as possible.

Thank you for including me in this project. I will ^{entirely} wait

Tell me, Kelly. Sincerely, *Del*
 P.S. I'll be sure to get you all mail coming my way! Thanks.



Джонатан Пол, Езерата близнаци, Орегон, 2008
Архивен пигментен печат
84x69 см

Jonathan Paul, Twin Lakes, OR, 2008
Archival pigment print
84x69 cm

Journal
622
7200 N. 46th St
Phonix Az 85018

PHOTOGRAPHY
27 MAY 2007 08:57

PHOTOGRAPHY
27 MAY 2007 08:57

URGENT CORRESPONDENCE
YOUR UNIT

Kelly Poe
RtB 363
Topanga CA
90290

Dear Kelly,

11/18/07

I got your letter and I decided to write because as a photographer myself I love your lakes and I wanted to share my love, but before one message from whom I can right now.

I can say I love water, I do love the ocean but I am into fresh water lakes rivers and creeks are my favorite. A combination of all of those is my thing though I wish upon a pond would unscathed by the human creature.

In 1988 I was one of the organizers of the 28 Round River Landmarks (RRR) in Canyon. The RRR is led by Earth First! every year in order for us you to bond together and communicate and bond with each other about the issues we work in and helping our lake together. This year 1988 the RRR was to be held in the Sycamore National Forest east of Roshary Oregon. This area of land was once Virgin forest Douglas and Cedar trees 6-7 feet thick and 20-25 feet high. Now has logged this area as timber what left environmental as is our ultimate goal. This place is paradise at its best when you hike in about 2 miles you come up to a alpine lake surrounded by snowed forest with Copsey's fishing all day long. The water is crystal clear and you can see all the way to the bottom. If you hike to the

-2-

to the other side you will find a little creek flowing into the lake surrounded by ferns and around it you will find a little creek and you can see another smaller lake again surrounded by ancient forest. It is absolutely breathtaking.

What I see in this area I see what I strive for as an activist. Here is the end of the road. The final place that inspires us to fight with everything we have. Twin lakes for me represents everything about the wilderness of the earth all the beauty and what life is all about. Twin lakes is my heaven, my paradise and a place that keeps the fire of rebellion lit inside my soul.

To get there on Hwy 5 to Roshary Canyon

Go east on 133 for about 50 miles (Copper River on your right (left))
Take a right on Twin Lakes Road (left) for 20 approx 7-8 miles to where you want to. There is trailhead. Hike on the lake are 2 miles in. You will never forget this place.

* Twin Lakes rd. is better Diamond Lake Area
about 30 miles

Smiles



Родни Коронадо, Залез, Каньонът Сабино, Аризона, 2009
Архивен пигментен печат
84x69 см

Rodney Coronado, Sunset, Sabino Canyon, AZ, 2009
Archival pigment print
84x69 cm

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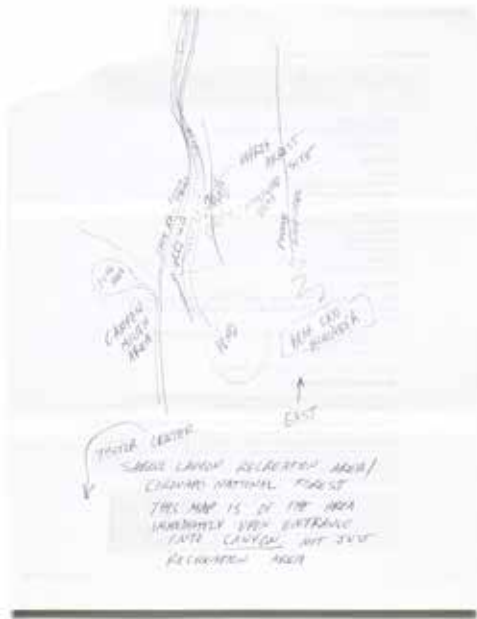
00000000

Dear Billy,

12-14-16

Received your letter regarding the project but did have
wonder if you can be available to help you find
the exact location of any road in Indian Canyon
Way. I have been in my previous survey person will be
out of town until the 31st. If I had a map of Indian
Canyon I could show you a location but all that
I found - it may have a fence. If you were to enter the
canyon, just past the first retention on the town end
on the south side of the creek in when (or near when) I was
stopped. The stream had stopped swept out side of the road
into the canyon (yep!) and it has not to be fully repaired.
So I imagine the landscape has changed since my visit in
March '09. You see Indian, a private place in a short
hike from Fresno Park, a somewhat steep the mountain. If
you follow the creek west that mountain through the clearing
it will lead to some spectacular views. I often go to the
park or gather birds. There is then trail and then you have
the chance a rocky hillside to get to the best viewing
points. It looks beautiful but that's why the view is
such a reward. You could also hike the side of the project.
Two old staked out a rough map of Indian Canyon to
include with this letter. You can also try to reach [redacted]
at the 857 journal on the way to help you [redacted]

Best luck! Paul





Джейк Конрой, Езерото Озет, Вашингтон, 2007
Архивен пигментен печат
84x69 см

Jake Conroy, Lake Ozette, WA, 2007
Archival pigment print
84x69 cm

Дясно/Right:

Джефри Лверс, Щастие, Фол криук, Орегон, 2007
Архивен пигментен печат
84x69 см

Jeffrey Luers, 'Happy', Fall Creek, OR, 2007
Archival pigment print
84x69 cm



Dear Kelly,

Thank you for your kind letter of 12/6/88. And especially, thank you for the wonderful pictures! They were a huge hit in the unit, and I really appreciate them. You do beautiful work; the soul of those gorgeous places shines through.

I apologize again for my lack of trust. Thank you for understanding the strangeness of my situation. The FBI just recently re-visited my mother's house (after they had searched it when they re-arrested me when I was on tetter confined to her house). They took correspondence of mine and all of my photos of friends and family that I had left behind there.

But I really love your work →

① tireless and constant love. The story: A mother bear swims with her two cubs across Lake Michigan. A storm comes up and tosses them all in the waves, separates them. At last, the mother bear alone cub make it to shore. They wander up and down the shore calling to the lost cub. They curl up on the shore and fall asleep waiting. They stay and never give up hope - finally the sands cover them never as they wait forever. Such love, such patience, such constancy and hope inspires me that change will come and we, as a species will do better to love and reverse all life on this Earth, the Earth herself for all her many gifts to us.

Your work is beautiful and if I can help with your project, I'd be glad to. Enjoy the holidays. Please write if you have any questions and thank you for keeping the memory of places I love and fight for preserved forever.

For Earth,
Mia



② and would be so happy to have the beautiful natural places I love so much be honored and remembered as part of your project.

I am not a photographer, but an enthusiastic amateur. So often I feel that I am taking pictures of places that are in danger of disappearing forever (like the land slated for development in Cincinnati, Ohio). Some may only change, losing much of what they are to human exploitation. I would appreciate so much having your artistic skills used to capture and honor the unique beauty of the places I love.

I am asking friends of mine in Cincinnati to help you find both the place in the photo and the other proposed development site by my former home in Cin. They are not old growth, by any stretch of the

③ imaginative - but they are important for use as connective corridors for wildlife to travel through. And they are home to so many beings, including so many of the oldest trees to be found in the area. There are ④ Sycamore trees down by the creek that runs (probably "trick") at the bottom of the wooded ridge by my house that you can climb through. There is an enclosed oak at the top of the ridge, right at the beginning of the proposed neighborhood expansion/development. We were also organizing against this when I was arrested in March '08.

I worked for years with Suckadee Alliance in Michigan to protect MI's water from international predation and contamination. There is a phenomenon known as the "green flash" that happens during the sunset in Europe, MI. It looks like a green flare just as the sun goes below the lake. Local residents can show you. This would be beautiful to capture. Also, there is a native American story about how the dunes came to be and that moves me so much, as it is a story about

BIRDS OF NORTH AMERICA

Келли Сена / Kelly Sena



Забулена сова, хваната в капан за птици, 2002

Лайтджет принт

84x69 см

Untitled (Barn Owl caught in Verbaal trap), 2002

Lightjet print

84x69 cm



Мушигрънче, хванато в мрежа за птици
2004
Лайтджет принт
84x69 см

Untitled (House Wren caught in mist net)
2004
Lightjet print
84x69 cm



Черноопашат ловец на комари, хванат в мрежа за
птици, 2005
Лайтджет принт
84x69 см

Untitled (Black Tailed Gnat Catcher caught in mist net)
2005
Lightjet print
84x69 cm



Западна тангари, хваната в мрежа за птици
2004
Лайтджет принт
84x69 см

Untitled (Western Tanager caught in mist net)
2004
Lightjet print
84x69 cm



Червеноопашат мишелов, хванат в капан за
грабливи птици, 2004
Лайтджет принт
84x69 см

Untitled (Red Shouldered Hawk caught bal-chatri trap)
2004
Lightjet print
84x69 cm



Мексиканска чинка, хваната в мрежа за птици
2004
Лайтджет принт
84x69 см

Untitled (House Finch caught in mist net)
2004
Lightjet print
84x69 cm



Петниста овесарка, хваната в мрежа за птици
2004
Лайтджет принт
84x69 см

Untitled (Spotted Towhee caught in mist net)
2004
Lightjet print
84x69 cm



Жълтогърла дървесница, хваната в мрежа за птици
2004
Лайтджет принт
84x69 см

Untitled (Common Yellowthroat caught in mist net)
2004
Lightjet print
84x69 cm



Мушигрънче, хванато в мрежа за птици, 2003
Лайтджет принт
84x69 см

Untitled (Wrenit caught in mist net)
2003
Lightjet print
84x69 cm



Жълтогърла дървесница, хваната в мрежа за птици
2002

Лайтджет принт
84x69 см

Untitled (Common Yellowthroat caught in mist net)
2002

Lightjet print
84x69 cm



Петниста овесарка, хваната в мрежа за птици
2003

Лайтджет принт
84x69 см

Untitled (Spotted Towhee caught in mist net)
2003

Lightjet print
84x69 cm



Червеноопашат ястреб, хванат в капан за
зrabливи птици, 2004
Лайтджет принт
84x69 см

Untitled (Red Tailed Hawk caught in bal-chatri trap)
2004
Lightjet print
84x69 cm



Жълта сървесница, хваната в мрежа за птици
2004
Лайтджет принт
84x69 см

Untitled (Yellow Warbler caught in mist net)
2004
Lightjet print
84x69 cm



Американска траурна скадия, хваната в мрежа за птици, 2001
Лайтджет принт
84x69 см

Untitled (Goldfinch caught in mist net)
2001
Chromogenic print
84x69 см



Червеноопашат ястреб, хванат в капан за грабливи птици, 2004
Лайтджет принт
84x69 см

Untitled (Red Tailed Hawk caught in bal-chatri trap)
2004
Lightjet print
84x69 см

CHINA CUPBOARD

Μαϊκъл Хю / Michael Huey



Касапин 2007
Хромогенен печат
112,5x150 см

Slaughterman 2007
C-print
112.5 x150 cm



Колекция стъкло (no. 1) 2005
Хромогенен печат
112,5x150 cm

Glass Collection (no. 1) 2005
C-print
112.5x150 cm



Китайски бюфет (no. 1a)
2005
Хромогенен печат
40x53 см

China Cupboard (no. 1a) 2005
C-print
40x53 см



Китайски бюфет (no. 2a)
2005
Хромогенен печат
40x53 см

China Cupboard (no. 2a) 2005
C-print
40x53 см



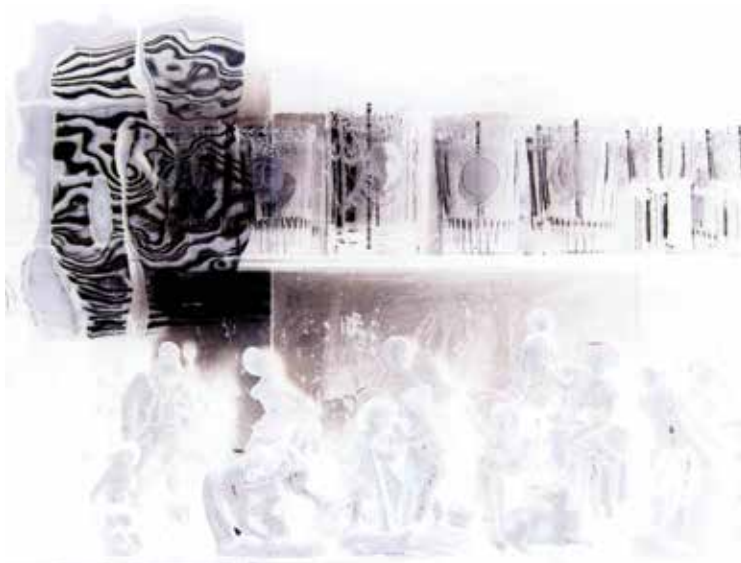
Китайски бюфет (no. 2d)
2005
Хромогенен печат
40x53cm

China Cupboard (no. 2d) 2005
C-print
40x53 cm



Китайски бюфет (no. 4a)
2005
Хромогенен печат
40x53 cm

China Cupboard (no. 4a) 2005
C-print
40x53 cm



Китайски бюфет (но. 5)
2005
Хромогенен печат
40x53 см

China Cupboard (no. 5) 2005
C-print
40x53 cm



Китайски бюфет (но. 7)
2007
Хромогенен печат
40x53 см

China Cupboard (no. 7) 2007
C-print
40x53 cm



Китайски бюфет (no. 12)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 12) 2010
C-print
40x53 см



Китайски бюфет (no. 13)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 13) 2010
C-print
40x53 см



Китайски бюфет (no. 19)
2010
Хромогенен печат
40x53 см



China Cupboard (no. 19) 2010
C-print
40x53 см



Китайски бюфет (no. 24)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 24) 2010
C-print
40x53 см



Китайски бюфет (no. 25)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 25) 2010
C-print
40x53 см



Китайски бюфет (no. 36)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 36) 2010
C-print
40x53 см



Китайски бюфет (no. 37)
2010
Хромогенен печат
40x53 см



China Cupboard (no. 37) 2010
C-print
40x53 см



Китайски бюфет (no. 38)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 38) 2010
C-print
40x53 см



Китайски бюфет (но. 39)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 39) 2010
C-print
40x53 cm



Китайски бюфет (но. 40)
2010
Хромогенен печат
40x53 см

China Cupboard (no. 40) 2010
C-print
40x53 cm



Китайски бюфет (no. 44)
2011
Хромогенен печат
40x53 см

China Cupboard (no. 44) 2011
C-print
40x53 см



Китайски бюфет (no. 48)
2011
Хромогенен печат
40x53 см

China Cupboard (no. 48) 2011
C-print
40x53 см



Китайски бюфет (no. 67)
2011
Хромогенен печат
40x53 см

China Cupboard (no. 67) 2011
C-print
40x53 см



Китайски бюфет (no. 71)
2015
Хромогенен печат
40x53 см

China Cupboard (no. 71) 2015
C-print
40x53 см



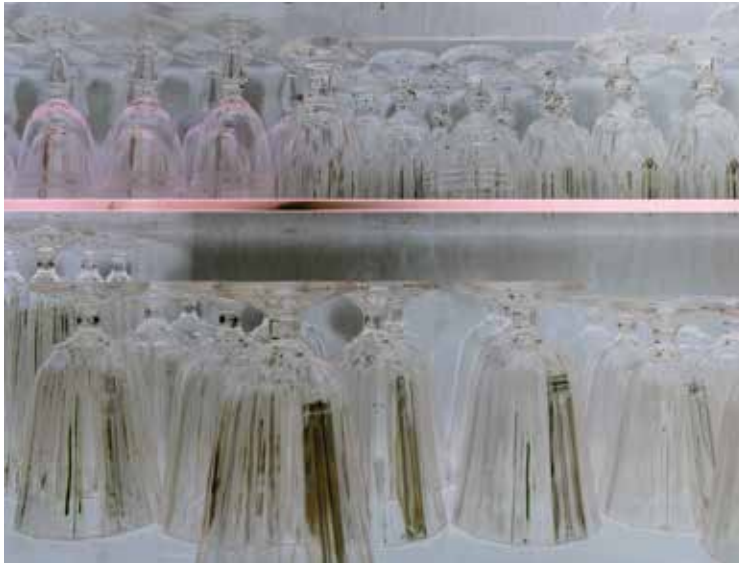
Състклен бѳфет (но. 2)
2010
Хромогенен печат
40x53 см

Glass Cupboard (no. 2) 2010
C-print
40x53 см



Състклен бѳфет (но. 3)
2011
Хромогенен печат
40x53 см

Glass Cupboard (no. 3)
2011
C-print
40x53 см



Състелен буюет (но. 11)
2013
Хромогенен печат
40x53 см

Glass Cupboard (no. 11) 2013
C-print
40x53 cm



Колекция стъкло (но. 2)
2011
Хромогенен печат
40x53 см

Glass Collection (no. 2)
2011
C-print
40x53 cm



Нарязани
2005
Хромогенен печат
112,5x150 см

Shredded
2005
C-print
112.5x150 cm

Органзатори



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MASTERS OF PHOTOGRAPHY (S)PACINGS

MICHAEL HUEY



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