

WILL PACE photography

artist statement

My work although varied in technique, subject matter, and medium has always been about trying to remember things forgotten. How does one pick what to remember in a world saturated with imagery? Much has been written about the belief that the camera possesses the ability to immortalize anything the observer desires and that photography has the eerie ability to capture the mortality of time. I believe that act of the camera is to help the photographer harness vision not time. A photograph is actually a mere channeling of the almost untamable force of light. Light above all controls and manipulates how we perceive the world around us. Many photographers believe they have mastered light, I believe we photographers merely work with what the light gives us and hope we are happy with the final vision it has in mind. My work borders on the inevitability of staving off light, or holding the darkness at bay. The general themes of time, loss, and memory have been at a constant struggle of expression through my photography. Using concepts about light being the central part of all our memories and vision, I produce haunting work that is often chaotic and violent but always fragile and passing.

Roland Barthes called photography a “counter-memory” in *Camera Lucida*, meaning a photograph isn’t actually the memory we relate it to, but actually a new memory created by the image. I believe the role of the photograph is violent in that it is the killer of the actual memory. Photographs fill our minds eye by force, replacing our memories and causing the counter-memory. What type of metamorphosis do these counter-memories make and what do they look like? I have attempted to show my reluctance to this inevitable process in my work. First showing a violent struggle to not give up my memory, and eventually giving up to the inevitability of time and loss.