

Recently, my experience with photographic decisions has been one of experimentation within the camera. The behaviors in which one consumes and processes photographic imagery on a daily basis have become more prevalent as overstimulation of entertainment and content overtakes our waking hours.

Does the repeated consumption of media have an effect on personal experiences?

Are remembrances of past events susceptible to clash into each other?

Can pieces fuse together- or disintegrate to recollections?

Multiple exposures of a negative can be seen as a disorderly mistake; as a destructive muddying of an otherwise correctly exposed balance of light, midtone, and shadow. Trying to control a rhythm from disorderly grain creates a conversation between the limitations of the image-making apparatus and the unforeseeable gifts of exposing multiple places and times directly on top of one another.

The emulsion of a single negative can only hold so much, albeit through this drastic pushing of capacity, new realities are fabricated. This phenomenon can only be appreciated once the understanding of losing the clarity of singular moments is reckoned with. By blurring a discernible time, place, and position, collections can start to appear. Though overlapping and fluid, fragments of one's time within a given day still exist somewhere on the singular surface.

*Collection of Noise* is an investigation into the physical layering of images, each one taken with contemplation and patience, and the transmogrification that occurs when they are asked to share space. In working to bend the capabilities of the camera apparatus and negative, an abstracted index of my experiences materializes from the surface. My process acts as a kind of net that collects the cacophonous noise of daily life and sets it down, still swirling and alive, in my pictures.