

## **American Standard**

My present body of work, “American Standard”, focuses on the individual within the American culture as a story telling animal. In addition, this work questions our culture’s acceptance of the photographic image and its relation to other media. Through the use of implied narrative in each photographic image, the viewer is left to question all accounts of their being. One begins to understand that, regardless of the form, all accounts or recounts constitute story. These stories we tell each other and ourselves are all in hopes of establishing a meaningful life-world. Such stories have within them a narrator, cast of characters, conflicts, and resolutions, all telling a bigger story of the American condition. The end question being; how much of ourselves is real and how much is hyper-real?

In my working process, my concerns are similar to those of a motion picture director. Location scouting, casting, lighting, directing, editing, and post-processing become intricate parts of the work, all leading to a single, solitary, frozen, moment in time that creates story. While this is not story in a fictional sense, it is a form of creative non-fiction. In presenting stories from a personal past, I allow the viewer to discern their fidelity, coherence, and narrative rationale. I have chosen to use the medium of photography to challenge prefabricated definitions of the frozen image. I believe when most people think of a photographic image, they consider it as some sort of symbolic report, truth, or record of an event. In response to this I believe most images are sponsored or authored in some way. Subject matter is manipulated to delineate or embellish story. These stories in turn create a hyper-real world in a set of stories from which we choose, and thus constantly re-create our lives.