

The experience of winter is central to people in Minnesota; we often talk about the weather. The photographs in *A Field Guide to Snow and Ice* invite viewers to look at the winter that surrounds them in a new way, abstracted from the vast landscape—the winter of my imagination. Combining images of true snow and ice with forms reminiscent of these substances initiates conversations regarding personal winter experiences, truth in photography, and recurrent forms throughout nature, as well as suggesting and encouraging a wider and more open way of looking.

The images in this series are not meant to be studied individually, but rather considered as part of a larger collection. Thus the ideal way to install and exhibit the photographs is in a horizontal line spaced several inches apart, so that the body of work wraps continuously around the four walls of gallery 265. Filling the entire room, the photographs will encompass the viewer and the repetitive forms that occur within the vastly varied substances can be contemplated and appreciated.

Installed in this way the photographs loop around the room. There is no implied beginning or end. On one wall the viewer will encounter close up images of Minnehaha Falls, frozen in winter. Elsewhere in the sequence of images, photographs of stalagmites deep inside Carlsbad Caverns (a place that has never seen ice) appear. The dripped calcite accumulations from the water that created the stalagmites will remind the viewer and echo the form of the frozen waterfall. Instead of absorbing each image individually, this installation forces the viewer to consider the images in relation to each other – as a single artwork.

At this point in time, the size of the photographs will be 15 inches high by varying dimensions, so there will be approximately 85 photographs displayed. The photographs will be adhered, unframed, directly to the wall (the adhesive is easily removable from the wall afterwards) and will be hung about 6 feet off the ground, above eye level, so the viewer will have to stand back a bit to view the works, which will also aid in seeing the installation as a single piece. This number of images will fill the space horizontally and the vertical height of the gallery can be contained with lighting.

This installation would be the culmination of three years of work, which I will finish this winter, and would allow the viewer to experience the installation in its ideal presentation. I had the opportunity to show the beginning of this work in my McKnight exhibition in the summer of 2009 with smaller prints in just a corner of a gallery. An exhibition in the MAEP gallery would allow me to exhibit the entire, finished body of work installed the intended way.