Abstract:
What embodies an artist’s imperceptible tentacles and psychic antennae? How does the intangible materialize, and how does one reveal their innate ability to sense and intuit? For photographer James Smith, the answer lies in the choice of angle. His distinctive images aren’t solely defined by the objects captured but by the angle’s transformative power. Placed on flat fields, lawns, or derelict terrains, they confront wintry weather, save for one—a Guggenheim-like structure. Smith’s angles imbue the images with both representation and orientation. They hint at secret locations on an eccentric map known to the artist alone. Time and space intertwine, blurring past and future. Smith’s photography is evidence of the impossible, an enigmatic testimony that retains art’s essence.
