

MARC MALIN

The photographic image has the ability to record a frozen moment in exquisite detail, to frame that moment in time and to create a document. I always see another dimension, another realm in those moments. Through my photographs I explore what exists between the lines, opening a small window into those other realms.

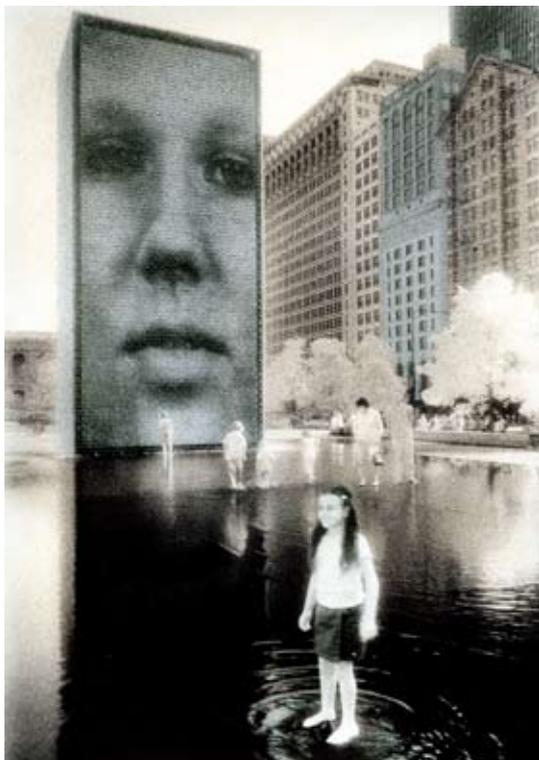
I remember a conversation with a Native American Storyteller from the Northwest, where he told me that it is through people sharing their stories with others and touching others with their experiences, that we grow and evolve as a people. My story is told in the "language of the dreamtime"; the photographs are translations of an energetic experience.

When I set out to photograph, I try to have little preconception about where I am going and what I will find. It is exploration for the sake of exploration. On a good day, something will organically transpire and I will have an experience. In my best work, the feeling of that experience is translated through the photograph to the viewer who tends to be sub-consciously responsive to the energy behind the finished piece.

An example of this is the "Buddha in the Garden" photograph. I was visiting New Orleans in the fall of 1997, and on the day I was going to leave I woke up to find my car gone. It had been stolen in the night. Needless to say I was shocked and feeling out of sorts but, at least, my camera had not been stolen. We decided that there was little we could do that day but wait to see if the police recovered it. So with the encouragement of my wife, we went out to explore and to try and enjoy the day. I was walking around, dazed and confused, while

processing what had happened. When I saw the Buddha statue I was drawn to it like a magnet. It did not register on a conscious level that the Buddha spoke to non-attachment of our physical experience here on Earth. It just felt calming and soothing in the moment to be photographing in that garden. After printing, toning and adding the finishing touches I realized that the final piece had been imbued with the totality of my experience. This can be said of all of my best work. I often sense energy and it is as though I have an internal Geiger counter that jumps into action when 'I am on to something'.

None of my images are contrived. They are truly 'captured moments', very much in the documentary tradition but with an impressionist twist to them. I use infrared film for most of my prints because it lends itself well to the dreamlike feel that distinguishes my work. When I began creating limited edition large-scale art prints using these techniques, I realized that the photographs became more accessible to the viewer, enveloping them in the experience. I lived and worked as a commercial photographer in the Boston area for twenty years. My work has appeared in a number of magazines and periodicals including *Town & Country* and *Boston Magazine*, has been shown in galleries, museums and private collections nationwide and is presently on display at Calvin Charles Gallery in Scottsdale, AZ and can be viewed on-line at www.marcmalinphoto.com. I currently reside in Santa Fe, NM where I am working on a number of projects including a body of work entitled *Greetings from Earth*. For print or any other inquiry directly related to my photography, please contact me 505.469.0758.



Ripples in the Pond



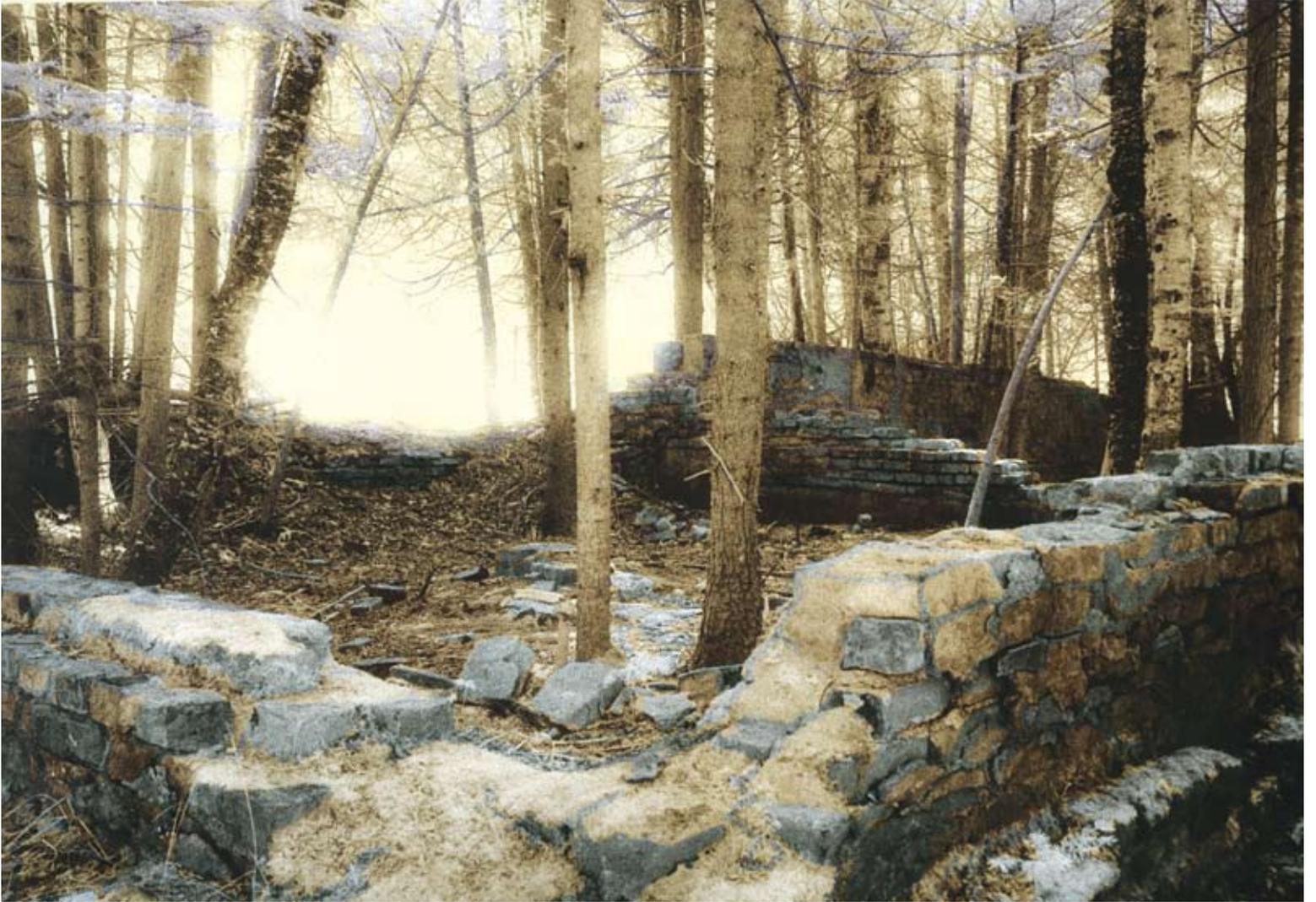
Bonaparte's Garden



Buddha Final



Fogged In Grand Canyon



Foundation, Camden, ME