

Bill Vazan - Clip 7

Grid Works

Sometimes if I want to accent, and make more evident, that we are living in a finite place, and that means creating something of a globe or a planet or an oval, then I sort of angle more the scans that I make about me. By scanning – that is, taking a series of photos over my visual field before me – I can alter the direction of the horizon line in each one of these photos, so that when they are put together, I do create this image of a globe or a planet. Sometimes I don't do any sort of twisting in the scans I make, I come on straight on, and that is how you come up with a single photo, but with many photos making up that single photo. Pieces make the whole. What is great about that, for me, is that I am able to often times expand the width and the height of what I am dealing with.

In my sort of mosaic or composite photos, grid works that I have come up with, there is a deliberate intent to show the white spaces in between, simply to highlight the fact that this is done by photo means. It also shows that it is a conceptual exercise on my part. And also, it is a device for me to actually curve space and curve form. Because if you notice, each of these photos - when I am dealing with a horizon line - does contain a still, straight line in the horizon, and the way that it seems to be curved, it's an illusion. Because as you go from photo to photo, although the line is straight, you in your mind will create the curve, because you are

allowed to use the mental intervention in the white spaces between the photo, the visuals.

