

BALZ BIETENHOLZ

ARTIST'S STATEMENT

A work usually begins with an attraction to one element, an object or image. I then look for other elements that will “fit” with it. This “fit” is the heart of the creative process for me because it is primarily intuitive, with the intellect acting more as a mentor — suggesting general directions and minor details. Once I have the different elements, I combine or arrange them aesthetically within the limitations of the materials and my ability to use them.

For example, the portrait with the solitary figure on the seawall superimposed on the torso came out of testing a new infra-red film. After making a contact sheet, I was intrigued by the emotion the film created in what was essentially the blank expression of the sitter. I searched through my other contact sheets for something I could pair with this image and found what I was looking for when I came across the solitary figure captured on the horizon of a vista.

The act of fusion and the mutation which results is a constant in my work that mirrors the process of making the work itself. For I’ve always been more interested in *making* pictures than in *taking* pictures. I try to avoid simply representing what is present by using two or three negatives in separate enlargers to create a non-realistic result. For a still life, I combine unlikely elements; however, in the simpler still lifes, I often focus on the fine, and somewhat contradictory, line between the appetizing and the repulsive or the fickle interplay between our sense of vision and our sense of taste.

























