

TOPOGRAPHY
CLOUDS & SHADOWS
HAND OF MAN

IR

INFRARED EARTHSCAPES

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Photography and design by A. Cemal Ekin
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Light, the essence of photography, has a broad spectrum. Yet we photograph with a small, narrow sliver of this that we call the visible light. Images captured using the normally invisible part of the spectrum present us with views that offer distinctly different characteristics compared to the visible spectrum photography.

The infrared light has been captured on film for many years, and more recently on digital sensors. Although the photographed segment of the infrared spectrum is still a narrow sliver, it yields a dramatically different rendering of the world either in false colors, or more commonly in black and white. IR photography requires a different way of seeing, a different sensibility since the results are surprisingly different from what we see and are quite dramatic in their own right.

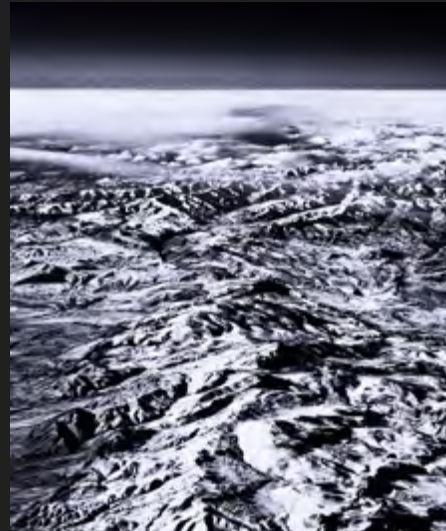
Using a Canon G7 camera converted to be sensitive to the IR spectrum I have taken many photographs, landscapes, objects, people, etc. But the most satisfying results came when I took hundreds of such photographs from the window seat of airplanes as I flew between Providence and Salt Lake City in the last few years. I call them "Earthscapes" as they are too grand to be landscapes. The IR spectrum

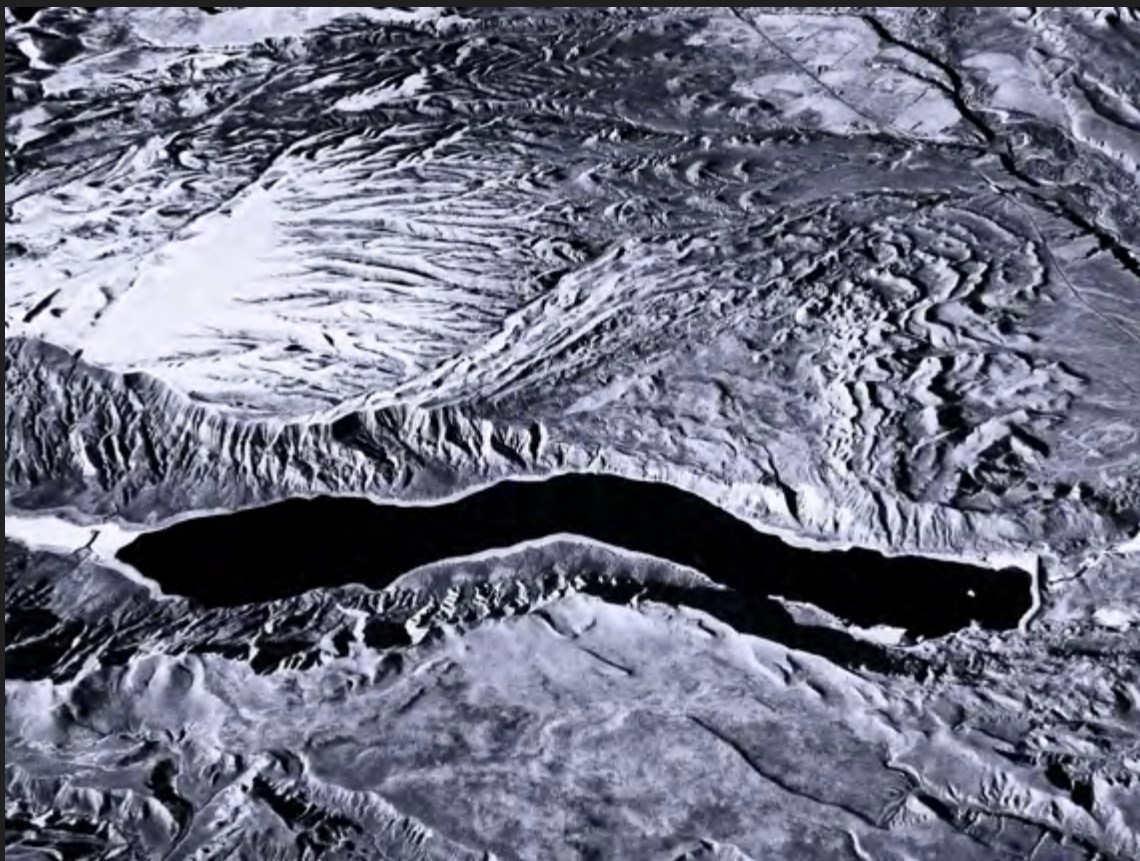
sensitivity cuts through much of haze and responds to the light below in unexpected ways. Results are at once awe inspiring and yet abstract, amazing in detail yet anonymous, massive in scope yet almost microscopic in appearance. They can be screaming and be meditative at the same time. They invite close inspection as every minute detail we see may be as large as a farm field in reality.

The photographs have no titles, I want them to stand on their own and I want them to remain the anonymous places that they are. Although a quick look at these images may be satisfying, a more contemplative, meditative look will likely offer greater satisfaction as the images may be perceived at different levels.

These are aerial photographs; that quickly becomes obvious. I would like to invite you to seek out "what else they are" to paraphrase Minor White.

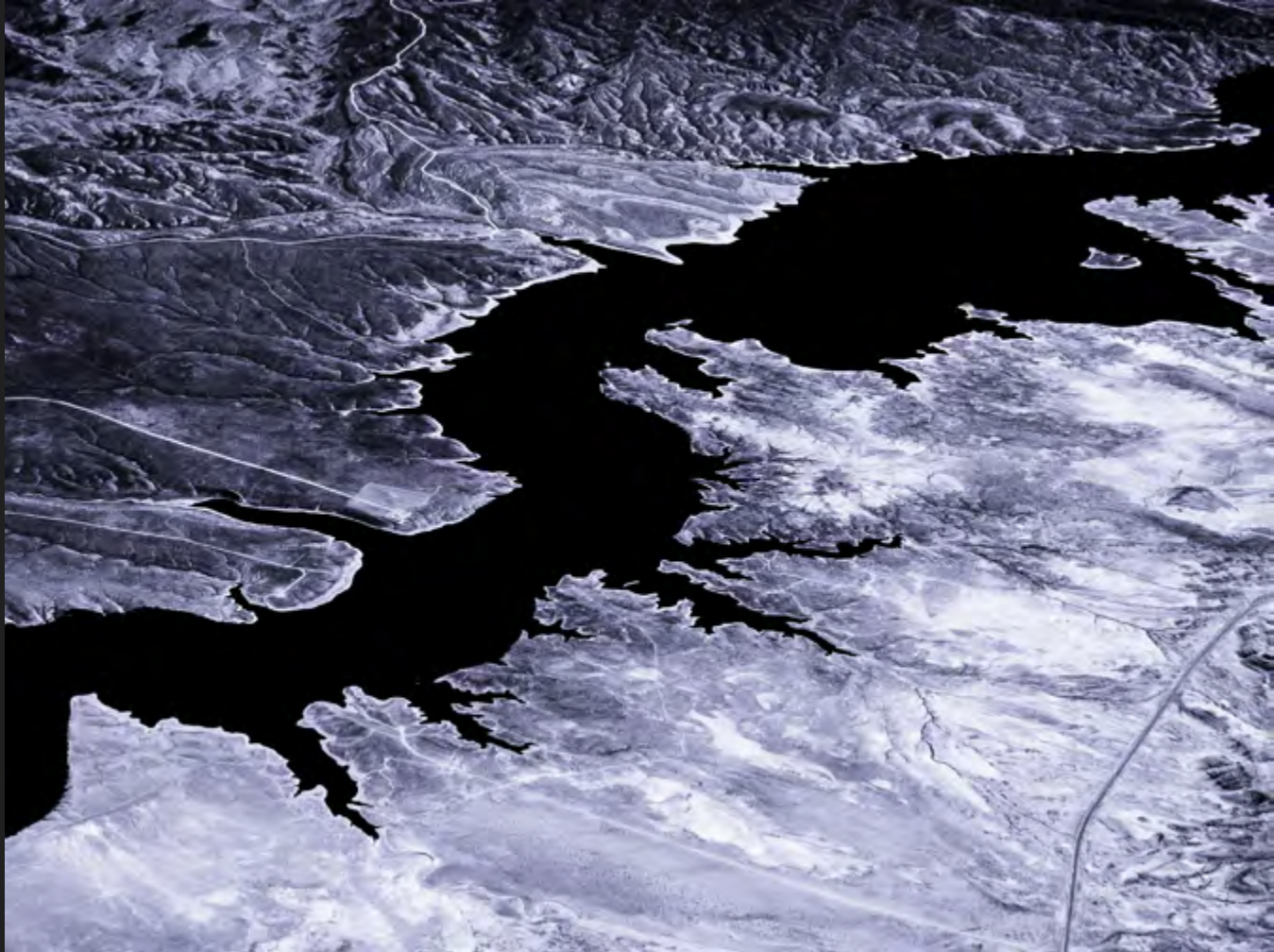
ACE





TOPOGRAPHY

The unique vantage point of high altitude tends to transform the view below to some kind of abstract work. The unfamiliar sensitivity of infrared photography heightens this feeling and helps to create unexpected vistas. Massive bodies of water become mere dark spots and patches, mountain peaks small bumps, and other man-made features insignificant scratches on the already rough surface. Miles of distance fit on half a page, and challenging heights turn into minor textures. Welcome to the world of infrared aerial photography.



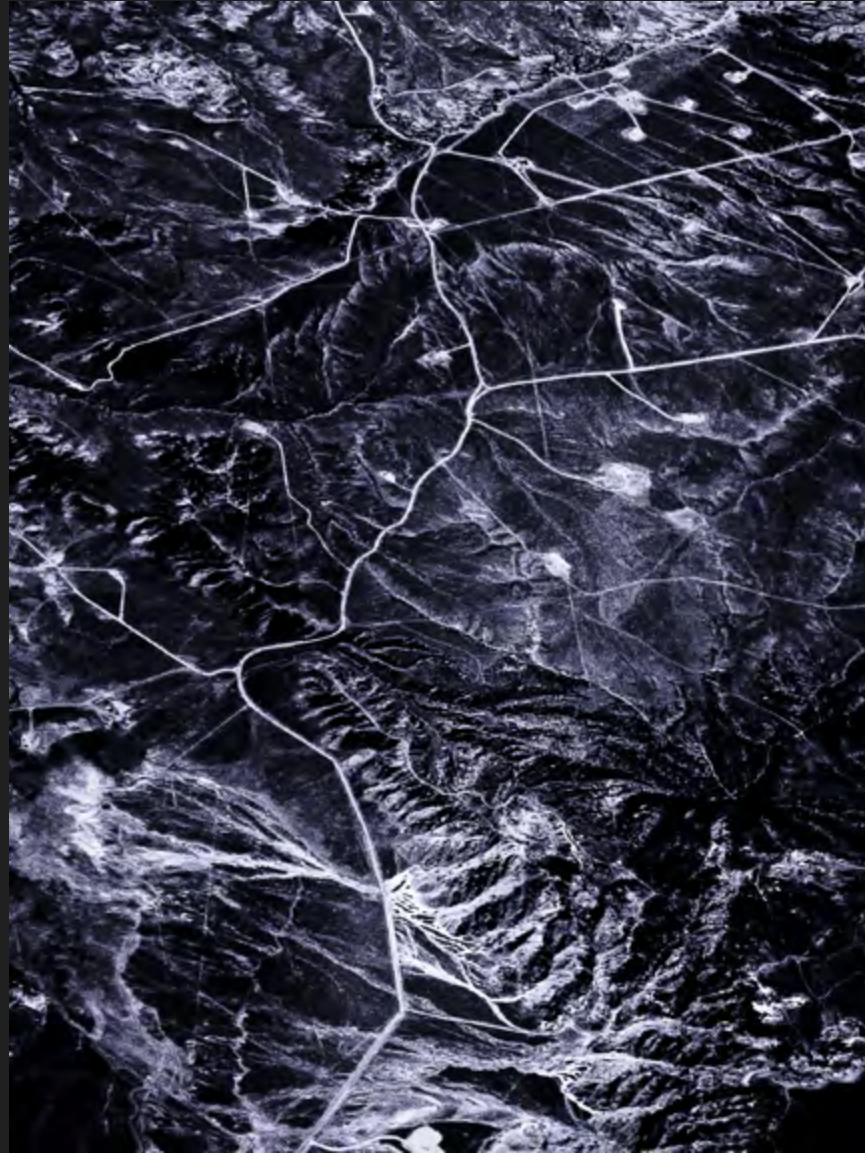
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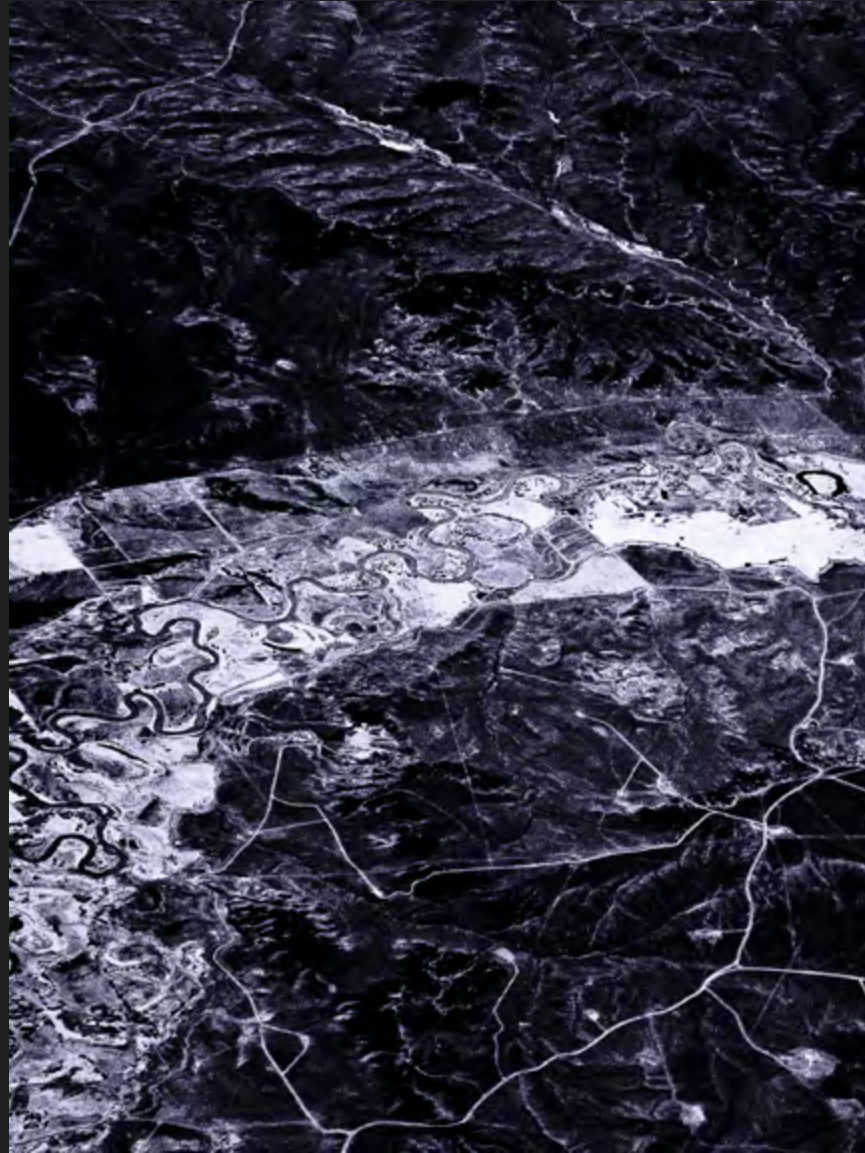
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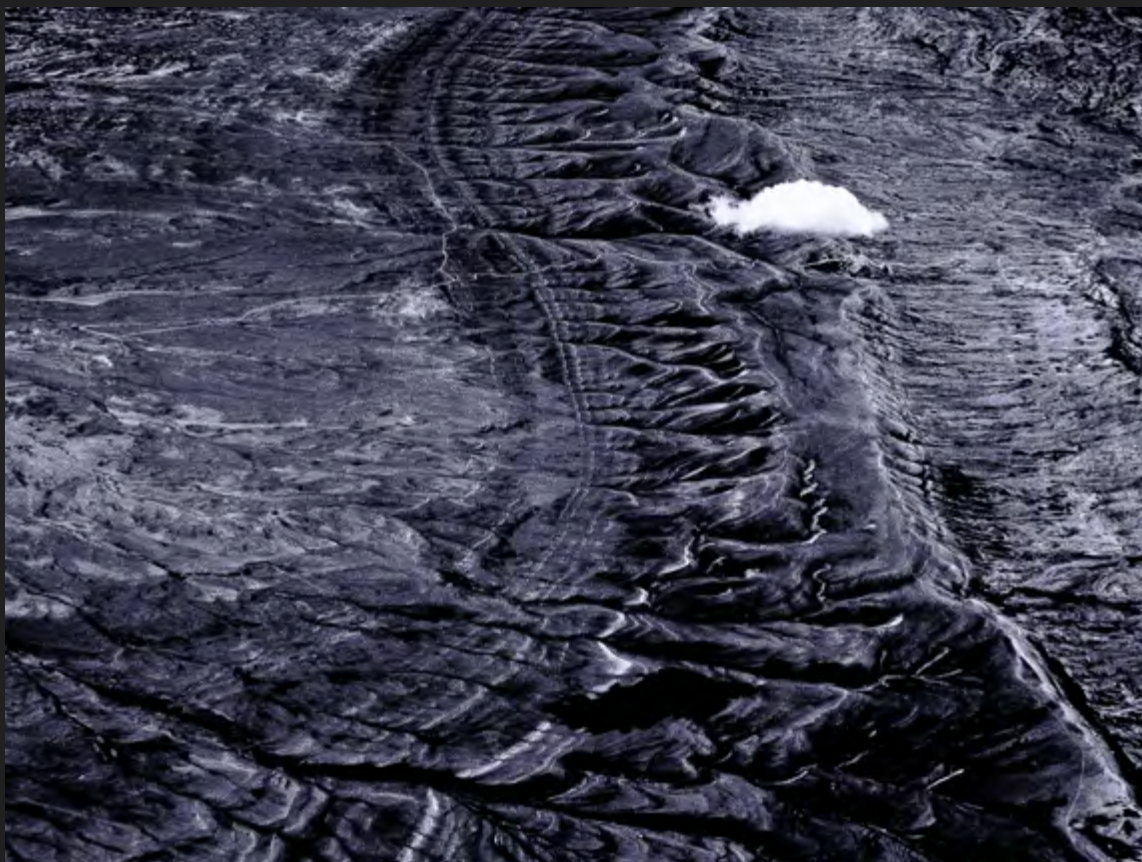
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CLOUDS & SHADOWS

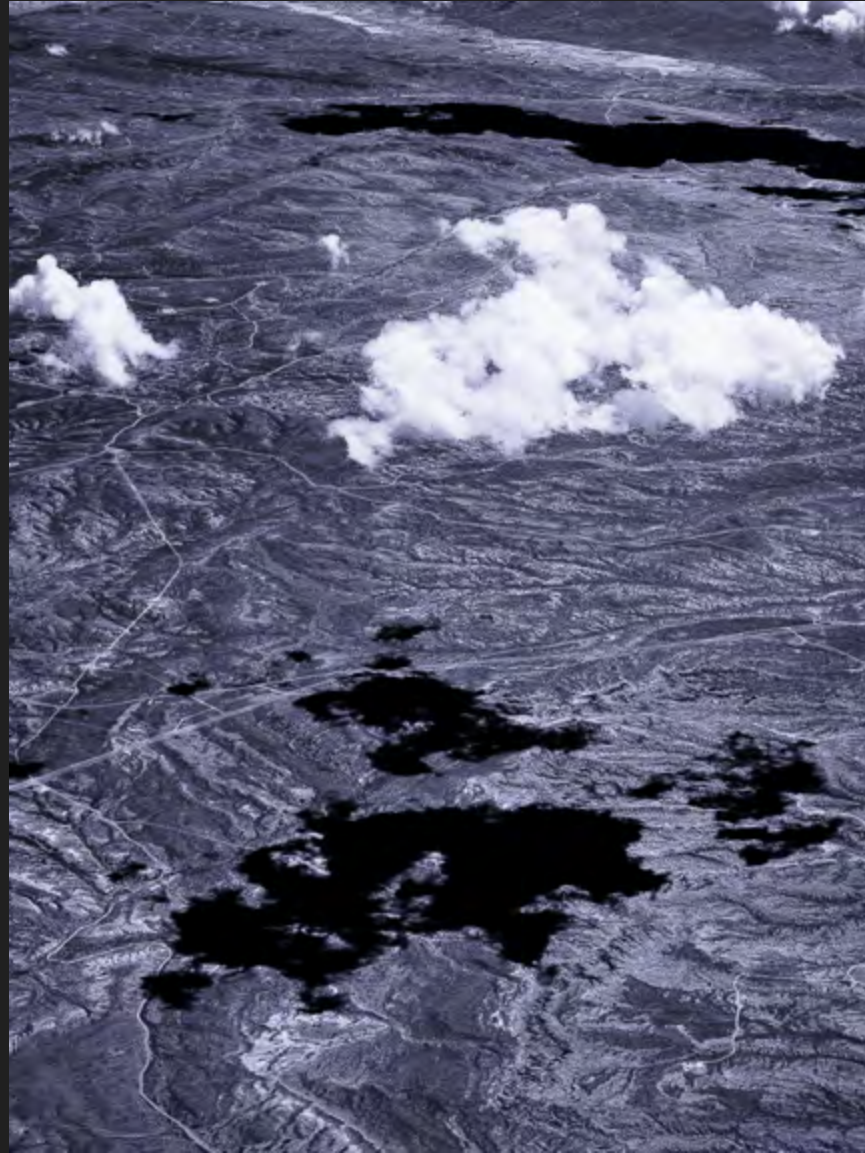
Clouds are one of the most transient entities, they are in a constant state of change and motion. These attributes make them elusive, ethereal, and unique to photograph. We rarely look up to see the clouds, yet when in flight they are almost unavoidable from the window seat. Looking down at or through the clouds provide a very different experience compared to seeing them in the sky above us everyday.

Shadows, especially those cast by the clouds are ethereal, almost surreal. They follow the light and the cloud, always being there, yet never becoming something on their own, perpetually changing and destined to disappear in short order.



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HAND OF MAN

Man has been scratching the face of the earth for millennia. These signs are a testament to man's capacity for both creativity and destruction.

The following section features photographs mainly focusing on the marks made by man on the natural terrain. From the air, lines drawn by roads, land peppered by houses, fields covered, in measured scales, with trees create visions that are difficult to see, or perceive from the ground.



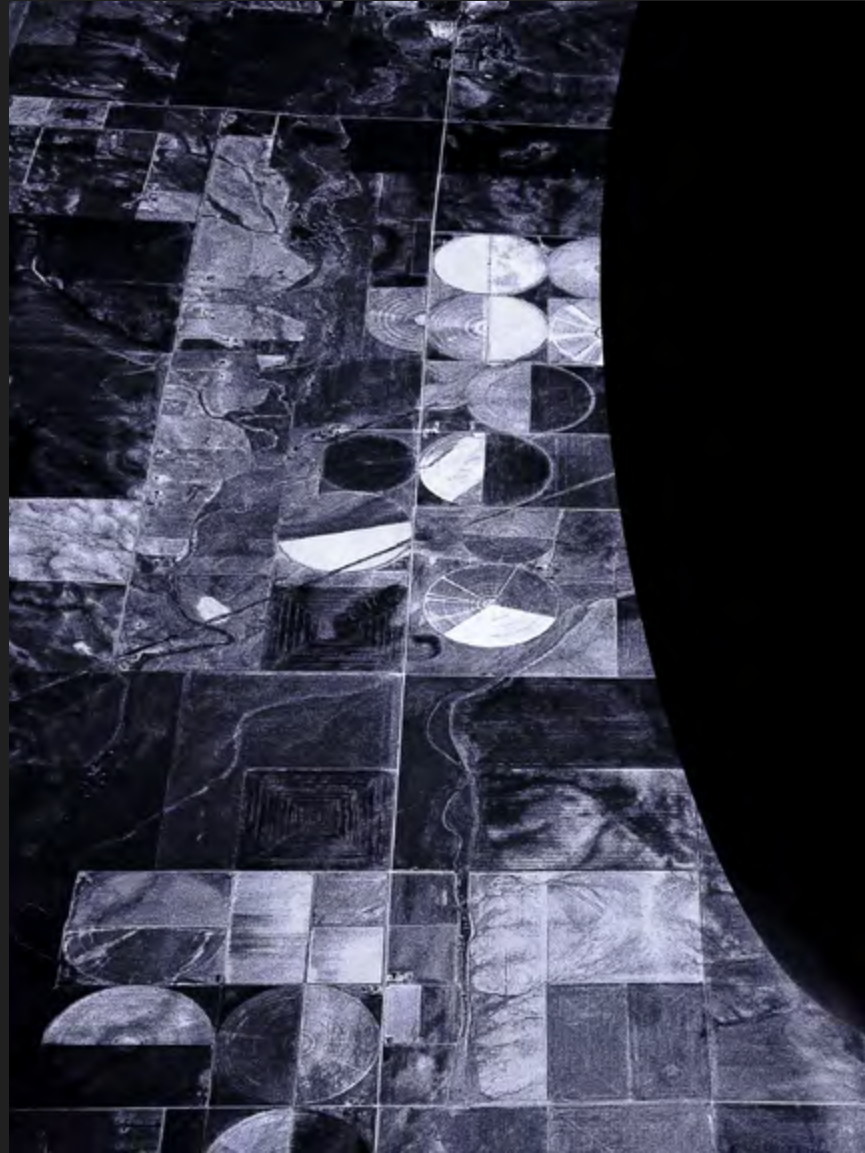
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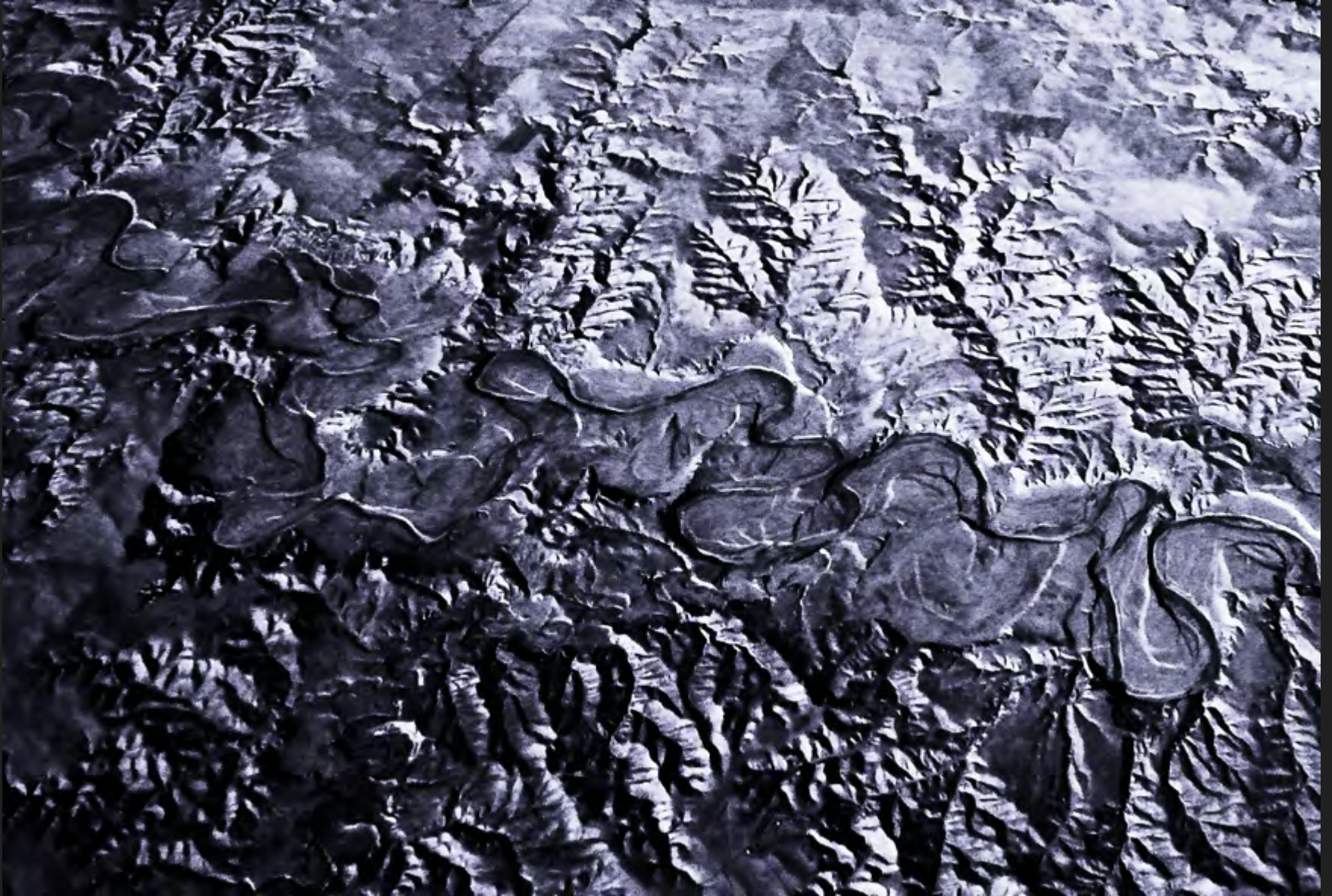
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