

Photographer's Statement

My work always exists at an intersection between science and art. With child-like curiosity, I examine the world with the determination of an explorer and the eye of a would-be scientist.

Walking through the scattered remains of past civilizations, I feel like a surveyor of long extinct civilizations. The areas photographed exist as remnants of a potential past. Stepping over and through the artifacts strewn about, I am a discoverer, a documenter of sorts.

Alone, in the solitude of night, I am a collector of raw materials. Shadows, Light, Textures, Colors. From these, I sculpt what my imagination envisioned, and present the results as printed images.

With these, I invite you to share these experiences overlaid with my imagination.

About the Photographer

I grew up an only child among the trees and rivers of southern Louisiana. An early experience with photography sparked a lifelong interest in viewing the world around me in an intense, calculating manner. It was seventh grade and I was taking art classes every chance I got. We made a pinhole camera and made a few paper negatives with it. By the time I got my hands on a real camera near the end of the semester, there was no stopping me!

Regardless of the tool at hand, I always had an intense desire to create. Originally a graphic design major in college, I would skip classes to stay in the darkroom and print. The process of transforming a negative captured hours/days/weeks prior into my current memory/imagination of the scene was of immense fascination to me. This led to an obvious change in major and also to an MFA in photography.

Vivid imagination and a desire to explore what's around the corner or over the next hill directs my nocturnal wanderings, which began in the mid 90s. I began with film, a stopwatch, notebook, and lots of patience. Exposures usually ranged from twenty minutes to an hour or two. After a while, I had enough experience so that I no longer required bracketing my exposures.

A switch to digital technology around 2004 led to new avenues of creativity, bringing the darkroom transformation experience to color work. This switch happened rather pragmatically, using a digital camera to shoot "Polaroid proofs" of my long film exposures at night. When I found the quality/speed/experimentation of digital capture excited me more than film, I simply left film behind. The medium of choice is just a tool serving my creativity.

Digitally, I expose my scenes in multiple segments and then stitch them together in the computer. This provides two important things: the ability to print very large, and also flexibility in how the scene is rendered (the relationship of the space depicted and its constituent parts).

Beau Comeaux
December, 2010

Beau Comeaux
Remnants

Irene Carlson Gallery of Photography
January 31 through March 25, 2011

An exhibition of photographs

Miller Hall, University of La Verne



Cliff



Column



Courtyard



Levels



Pipes



Planks



Ramp



Rubble



Trench



base



Conduits



tower



Pillars



Border



Guard House



island



Bricks



Ledge



loop



stockpile



monolith



Pit



playhouse