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REVUE DE PRESSE

DAVID EMITT ADAMS

présentée par la VOZ'GALERIE

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AMERICAN CONNECTION

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David Emitt Adams' work mixes photography's past with a strong environmental message. He talks to Susan Burnstine

22
B+W



Arizona based photographer David Emitt Adams has redefined 19th century photographic processes by printing captivating tintype images on to discarded cans found in the Sonoran Desert.

I first met Adams while reviewing his work at the Medium Photography Festival in San Diego last fall and was instantly transfixed by the unique, contemplative, contemporary objects he has created by uniting tools and technologies of photography's past with global concerns of our contemporary culture.

Adams was born in Arizona, but his love for making things by hand began in childhood when he spent summers working with hand tools

on his family farm in Ohio. He also worked for five years in a bronze foundry fabricating the work of other artists, thus planting another seed that resulted in frequently thinking about sculpture.

Adams later studied photography at Bowling Green State University and Arizona State University then began teaching classes in experimental photographic techniques at the University of Arizona.

About four years ago he began his journey into the world of alternative photographic processes by learning wet plate collodion,

building a portable darkroom out of an old suitcase that belonged to his grandfather and constructing a camera to accompany it.

His first personal series, *36 Exposures*, consisted of 36 tintype portraits of students in his Introductory Photography class. The portraits were exposed on to flattened 35mm film canisters that his students deposited into a recycling bin when developing film for class assignments.

He recalls, 'This project really opened a door for me to explore what a photograph is and how it functions, to think about

photography in a whole new light. I started to think about what it meant to make these portraits on the canisters and what else I could make photographs on that speaks of the very nature of what it is that I am photographing.'

Soon after, Adams began his second body of work, *Conversations with History*, which depicts tintype images shot in the American West, exposed on to cans found within the Sonoran Desert.

He explains, 'I try to match images with cans that I feel speak to the shape or essence of that particular object. For instance, the airplane image, *Heading West over the Sonoran Desert*, is on a can that had been riddled with bullets. I found that can and photographed the jet on the same day, and for me,

'This project really opened a door for me to explore what a photograph is and how it functions, to think about photography in a whole new light.'



this was a perfect marriage between object and image. It is a terrifying combination really; I can't help but think of the hand of man and our destructive nature with that piece.'

At present, Adams has completed 30 unique pieces for this ongoing series. Concurrently, he has been working on a new project which involves creating tintypes on the lids of 55-gallon oil barrel lids. The images on the lids depict oil fields and refineries, but once he obtains additional funding, he envisions the project

encompassing power plants, solar, wind and other forms of energy production. This project is just beginning to germinate for Adams and he is inspired to marry these concepts into one vision as the dawn and demise of the collision process parallels that of the Industrial Revolution.

The undercurrent of Adams' work largely conveys a strong environmental message that effortlessly marries a seemingly identifiable scene with an inexplicable, elusive element that connects past, present and future.

He explains, 'My work is not a

protest at how we function as a society but we need to recognise our impact and lessen it. In the work there is a message of what our actions are doing to the places where we live or the world as a whole. If my work can function as a new look on this old but relevant subject and help to shed light on environmental issues then I feel like I have succeeded a little in contributing to a better world for future generations.'

Currently, Adams' first museum exhibition is on view at the Santa Barbara Museum of Art.

▣ davidemittadams.com



All images © David Elliott Adams

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▣ mfa.org

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ART INSTITUTE OF CHICAGO

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Abelardo Morell:

The Universe Next Door

▣ artic.edu

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CLEVELAND MUSEUM OF ART

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▣ clevelandart.org

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DELAWARE ART MUSEUM

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▣ delart.org

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DAVID EMITT ADAMS

APRIL 8TH, 2015

An affinity for finding inspiration in untamed desert landscapes led us to the unique artwork of photographer David Emmitt Adams. David superimposes his wet-plate collodion photography onto man-made objects, mainly old tin cans, turning them into remarkable works of art. His surprising approach to capturing the spirit of the desert awakened our curiosity and we had to share his story.



RUSTY RELICS TAKE ON NEW LIFE AS OBJETS D'ART

Growing up in Yuma, Arizona, David always had a fascination for the desert, yet never knew the landscape without the forgotten debris of urban sprawl. Rather than bemoaning "desert garbage," he began collecting old cans, some more than four decades old, with the idea of turning trash into art. Once shiny cylinders, these vessels have become twisted husks of rusty tin discarded and forgotten on the barren desert floor.



Look closer and you'll discover amazing tintype images captured on their surfaces, photographic tributes to the lost spirit of the American West. Using a 19th century process called wet-plate collodion, David produces images of his beloved desert on the metal, with the rich rust patina as his backdrop. The results are truly intriguing and quite beautiful.



Images of nature appear on the corroded relics, harmonizing the organic and manufactured forms. The pitted, rusty metal surface shows the effects of light and time, the two main components inherent in the very nature of photography. These objects have history as artifacts, which is only enhanced by the images connected to the place where they were found.



Today, David is represented by The Etherton Gallery in Tucson and is rapidly gaining attention. He calls his collection "Conversations with History" and it's easy to see why. By capturing moments on timeworn surfaces, he creates pieces people can't stop talking about.

To see more of David's amazing creations, visit davidemittadams.com or ethertongallery.com.

THE EYE OF PHOTOGRAPHY

NY Times portfolio review David Emmitt Adams



Preview

The making of objects by hand is a large part of my personal history. Whether that is the product of DNA or early childhood experiences – or a bit of both – it is deeply connected to my family's Ohio farm and its workshop full of tools. From my earliest recollection, this space has captured my imagination. It has been inhabited over the years by my great-grandfather, my grandfather, my father, and someday this space, as well as its treasure trove of hand tools, will become mine.

October 26, 2016

Episode 25: David Emitt Adams



© David Emitt Adams

David Emitt Adams recently won the 2016 Clarence John Laughlin award for his photography, and if you've ever seen it before, you know why. In his work, David uses the wet-plate collodion process to create images on objects from his students' used film canisters to discarded cans found in the desert to oil drum lids, and the interplay between the photographs and the objects on which they're exposed adds a whole new dimension. (No pun intended.) David and I had a great talk about his work, and then in the second segment we moved on to discuss the ideas of permanence and impermanence.

(Recorded August 7, 2016)

KEEP THE CHANNEL OPEN
Episode 25: David Emitt Adams

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Photographic Techniques Front And Center At The Wichita Art Museum

By SEAN SANDEFUR • FEB 6, 2015

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Unknown Maker, American. Gold Miners with Sluice, ca. 1850. Daguerreotype, quarter plate, image size: 3 ¼ x 4 ¼ inches. Gift of Hallmark Cards, Inc., 2005.27.116.

NELSON GALLERY FOUNDATION

The Wichita Art Museum has dedicated a large portion of its gallery space to highlighting photographic processes.

A collection of daguerreotypes, on loan from the Nelson-Atkins Museum of Art in Kansas City, officially opens Saturday night. KMWU's Sean Sandefur toured the collection of 82 images and has this report...

Listen 6:02

On the second floor of the Wichita Art Museum, curator Lisa Volpe stands just outside of a dark gallery, which houses "Photographic Wonders: American Daguerreotypes from The Nelson-Atkins Museum of Art."

The only light comes from dozens of dimly lit photographs, ranging in size from baseball cards to coffee table books.



Unknown Maker, American. Comic Dentist, ca. 1850. Daguerreotype, sixth plate, image size: 3 ¼ x 2 ¼ inches. Gift of Hallmark Cards, Inc., 2005.27.124

CREDIT NELSON GALLERY FOUNDATION

"Daguerreotypes are a really incredible thing that you have to see to really understand," Volpe says. "Because it's on highly polished metal, it almost has the look of a hologram."

As you make your way from one display to the other, the reflections in the copper plates change, giving the effect of movement.

A daguerreotype is an early form of photography. Its process is a complex and expensive one. It requires halogen and mercury fumes, exposure to light and lot of patience.

The result is a black and white image, which today provides a window into 19th-century America--there are faces of explorers, a circus clown and families posing for stiff portraits.

"The vast majority of daguerreotypes were portraits," Volpe says. "That's where these daguerreotypists--the practitioners--really made their money. But, this show proves that that's not really the end of the story."

This collection captures life--patrons waiting at a butcher shop, grizzly men sifting for gold in a mountain stream. Unlike photographs printed on paper, which fade and yellow over time, these images have remained crisp and still look perfectly polished. Volpe describes one of her favorites; an image by Robert H. Vance that depicts about dozen, sharply dressed men posing on a street corner.

"Great Man Has Fallen," Volpe reads. "This is in San Francisco" mourning the death of James King of William.

"I love this image because you can tell that the exposure was longer," Volpe says. "This guy in the corner, you can tell that he turned around and walked down the street. You can follow his white shoulder going down the road."



"The Great Man Has Fallen" - A Daguerreotype by Robert H. Vance

CREDIT NELSON-ATKINS MUSEUM OF ART

The exposure times for daguerreotypes depend on available light. But, even on a clear day it could've taken 10 seconds or more to capture an image. In the case of "The Great Man Has Fallen," it blurred the movement of a man in a white coat, leaving an eerie, ghostlike trail.

A Hobby For The Wealthy

The daguerreotype process was invented in France by Louis Daguerre in about to 1835. It traveled to the U.S. quickly.

"At the very beginning, it is a hobby for the wealthy," Volpe says. "When Daguerre first announces his process in France, within a month there are Americans trying it out for themselves."

"These are wealthier 'gentlemen of leisure' who can afford (mercury, halogen and copper plates) in order to try the process out."

Some of those who stuck with Daguerre's process eventually opened up studios with their names plastered on the front. These daguerreotypists were often known far and wide for their talents.

Photographic film can produce multiple prints from one negative, but daguerreotypes were one-of-a-kind. They were treasured personal tokens, often displayed in ornate carrying cases. Stitched velvet and gold framework envelope many of the 82 pieces in this collection.



Unknown Maker, American. Young Man on Chair Back, ca. 1850. Daguerreotype, sixth plate, image size: 3 ¼ x 2 ¼ inches. Gift of Hallmark Cards, Inc., 2005.27.123

CREDIT NELSON GALLERY FOUNDATION

"They were meant to be little objects that are held in the hand, and close to you," Volpe says. "They're meant to be a personal object that has a relationship with your physical body."

Clustered on a wall of the dimly lit gallery are a group of images of young children. A tragic, but common portrait to have done in the mid 19th-century is that of a deceased child. A girl, no older than a year, is seen in her crib. She lies on her back with her eyes closed.

"These are the post-mortem images, which were usually a smaller size so that they can be kept with the mother," Volpe says. "The idea was to show them asleep--not necessarily dead--to be able to have an image to keep with you."

"Before photography was invented, this was impossible."

Volpe says this collection of daguerreotypes presents a stark contrast to the way today's society interacts with photography.

"What I think is interesting about contemporary photography is that we've gotten so far away from the 'objectness' of a photo," she says. "The word 'photograph' meant an object at one point in time--something you could actually hold in your hand. Now, I would say the vast majority of digital images never make it into object form."

Contemporary Photographers, 19th-Century Techniques

Volpe's comment relates nicely to a different exhibition being unpacked two floors below. It includes the work of five contemporary photographers using techniques long forgotten.



Wichita Art Museum Curator Lisa Volpe holds up a piece from David Emitt Adams' "Conversations with History." Adams uses a photographic process called wet-plate collodion to print images on found objects

CREDIT SEAN SANDEFUR

Volpe unwraps the artwork to reveal work by David Emitt Adams, who hails from Phoenix, Arizona. He's made a name for himself by using a 19th-century photographic process called wet-plate collodion, which eventually replaced daguerreotypes because it was less expensive and a bit easier. Adams has found a unique way of using this process.

Volpe removes some of his artwork from inside the box.

"These are 55-gallon oil drum lids," she says, as she brings them under the gallery lights. "He's taking photos of oil refineries, power plants, stuff like that."



Another piece from David Emitt Adams' "Conversations with History." This tin can was found in the deserts of Arizona

CREDIT SEAN SANDEFUR

Beside these oil drum lids sit some of Adams' smaller work.

"These are rusty tin cans that he's collected from the Arizona desert," Volpe says. "And wherever he found the can, he took a photograph. And then he puts the photo on the can."

"What David really is a master of is (making photographs) in way that the object and the image speak to each other."

The desert landscapes, which feature a cactus, boulders and electrical lines, are printed in a way that they look like natural occurrences from rust and wear.

Adams' work will join the images of four other photographers. "Five Alchemists: Contemporary Photographers Explore 19th-Century Techniques" will run concurrently with the 150-year old daguerreotypes upstairs.

DAVID EMITT ADAMS: THE STATES PROJECT: ARIZONA

By Grant Gill September 5, 2016



©David Emitt Adams

Arizona, the Grand Canyon State, is home to breathtaking landscapes and some of the richest colors ever seen. It is almost impossible to think of Arizona and not think of its scenic views. **David Emitt Adams** certainly understands the importance of landscape as he melds the American West onto aged metals by way of wet plate collodion processing. Metals that have been left behind and weathered some decades old. His body of work *Conversations with History* depicts the western landscape in a different way, creating bonds by way of time and material. We are excited to reel in David this week as our Arizona guest editor. Today we highlight his work and discuss old processes in a new context.

David Emitt Adams is an artist whose current practice engages historical media to create an informed contemporary dialogue about photography's past and present. Born in Yuma, Arizona, David obtained his Bachelors of Fine Art from Bowling Green State University in 2002 and a Masters of Fine Arts from Arizona State University in 2012. His work is in the permanent collection of The Museum of Photographic Arts San Diego, Santa Barbara Museum of Art, The Center for Creative Photography, and numerous private collections. He has exhibited nationally and internationally including museum exhibitions at Wichita Art Museum, Santa Barbara Museum of Art, Phoenix Art Museum, and the Tucson Art Museum. David will be debuting his most recent series title *Power* in a solo exhibition opening at the Roswell Museum of Art in 2017.



Image of David Emitt Adams with his large format camera, photo by ©Daniel Leivick

LENSCRATCH STATES PROJECT

Conversations with History

As long as people have been in the American West, they have found its barren desert landscapes to be ideal for dumping garbage and forgetting. I was born in Yuma, Arizona in 1980 and I have never known this landscape without the forgotten debris of urban sprawl. Today, the notion of land untouched by the hand of man is so foreign it might as well be make-believe.

The deserts of the West have special significance in the history of photography. By the time I became an adult I began to see that the Arizona desert was far different from the scenery once photographed by Timothy O'Sullivan in the 1860s. I have explored this landscape with an awareness of the photographers who have come before me, and this awareness has led me to pay close attention to the traces left behind by others.

I collect discarded cans from the desert floor, some more than four decades old, which have earned a deep reddish-brown, rusty coloration. This rich patina is the evidence of light and time, the two main components inherent in the very nature of photography. For this body of work, I manipulate these found objects through a labor-intensive 19th century photographic process known as wet-plate collodion. I create images on their surfaces that speak to human involvement with this landscape. The results are objects that have history as artifacts and hold images connected to their locations.



©David Emitt Adams

Describe what it is like to be an Arizona-based photographer.

I can't speak for all Arizona photographers because the processes and concepts explored in the community are so diverse. In my experience Arizona's photographers are influenced by the entirety of what exists here whether it is the place, people, or politics.

I see you were born in Arizona. What is your history with the state? Have you always been here, or are you always being pulled back?

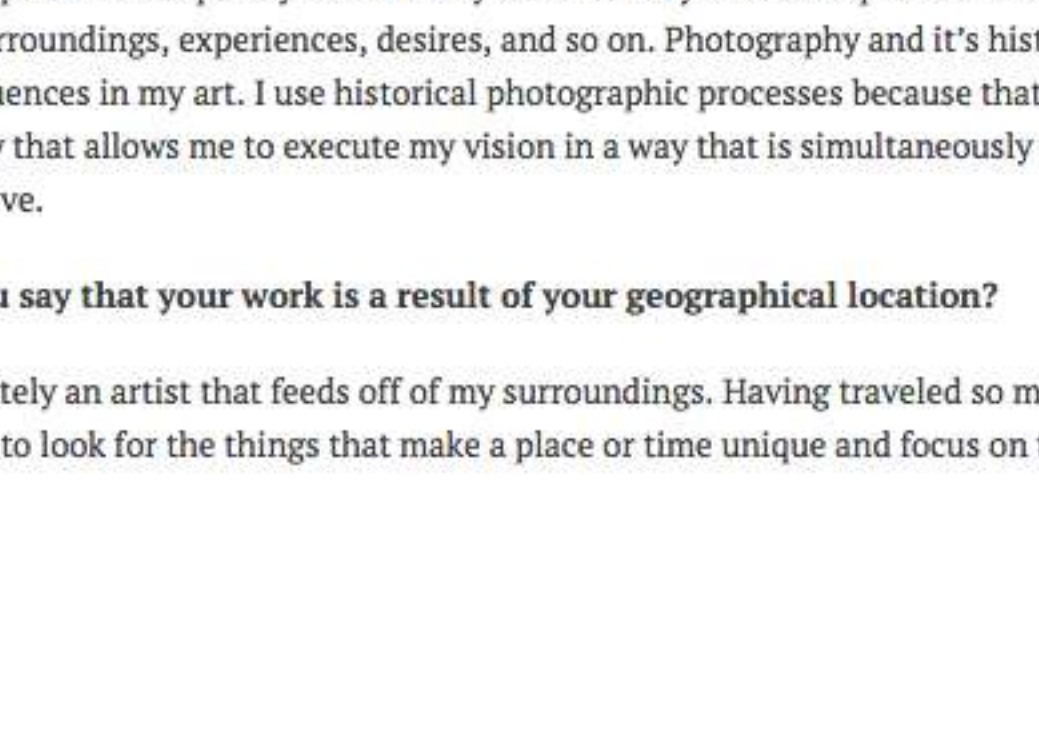
I was born in Yuma, Arizona but my family moved every three years of my life. I have lived throughout the United States, Mexico City, Buenos Aires, Argentina and Jakarta, Indonesia. I did not consider coming back until 2008 when I began researching graduate schools. At that point in my life there were two photographers that I admired and wanted to learn from, Mark Klett was one of them. If Mark hadn't been teaching at Arizona State University I would not have applied and I might have never come back to Arizona. Once I returned to Arizona and I started making work, I knew this was where I should be.



©David Emitt Adams

Other than specific interests about your practice, are there other reasons why Arizona is where you should be? Can you paint a picture about why you love the state?

Overarching beauty and natural wonders aside, I have a strong support system here. That is key for any artist anywhere. I am on the board of InFocus, which is the Phoenix Art Museum's photography support group. The group provides educational opportunities for the Phoenix and Tucson communities through a multitude of programs ranging from exhibitions to artist lectures, and panel discussions. I often teach workshops at Art Intersection in Gilbert. They are an art incubator with a top of the line facilities including a digital lab, darkroom and historic process labs. The Etherton Gallery who represents my artwork is in Tucson. They are a world-class photography gallery that works tirelessly to make sure I can pay rent and that my career is advancing. Most importantly, I surround myself with people that inspire me. Arizona has a wide spectrum of really incredible artists.



©David Emitt Adams

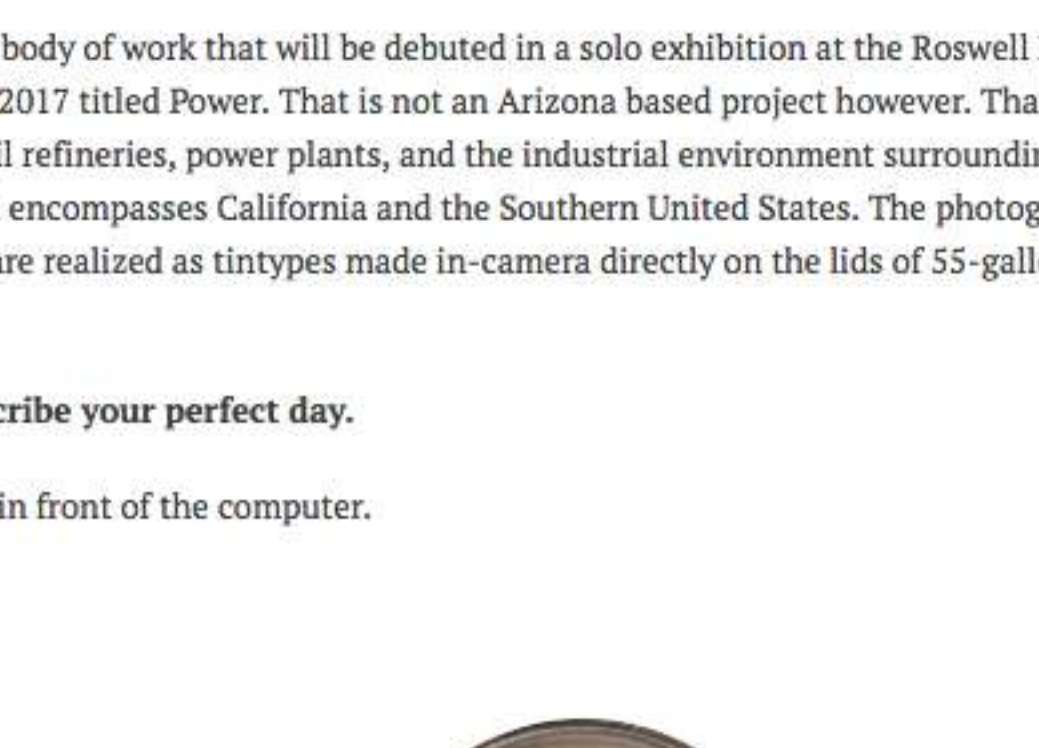
Your practice speaks to older traditions of photography. Would you say there is a desire to apply a contemporary spin in such rooted ideas?

I love history. I had an amazing ancient history teacher in the 9th and 10th grade in Argentina, Mike Austin. He made ancient history a very visual experience. Since then, I have I love history. I had an amazing ancient history teacher in the 9th and 10th grade in Argentina, Mike Austin. He made ancient history a very visual experience. Since then, I have mined past for inspiration.

As for photography I sought out historic process that I could help articulate the complex relationships of contemporary issues in my work. What you see is a product of who I am, my history, surroundings, experiences, desires, and so on. Photography and it's history are two major influences in my art. I use historical photographic processes because that is the technology that allows me to execute my vision in a way that is simultaneously present and retrospective.

Would you say that your work is a result of your geographical location?

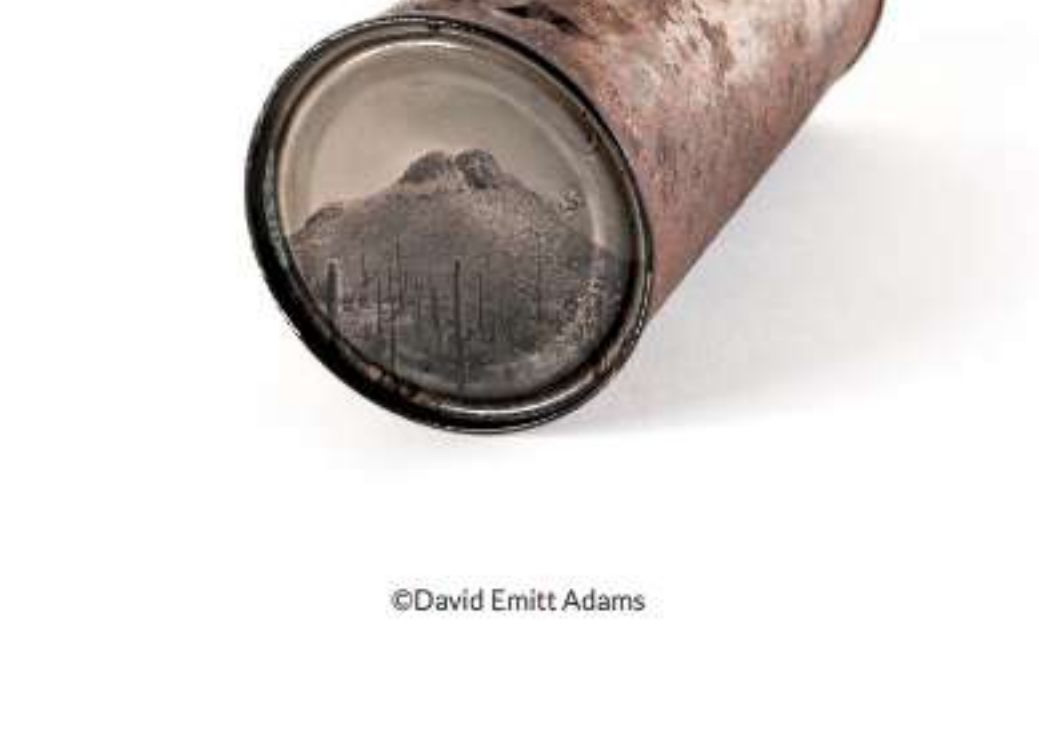
I am definitely an artist that feeds off of my surroundings. Having traveled so much in my life, I tend to look for the things that make a place or time unique and focus on that.



©David Emitt Adams

In your work, there is an effort in creating permanence to a very ephemeral medium. I am curious to this concept of immortalizing the American landscape, specifically the West, something that is theoretically ever changing.

Permanence in photography is a hard concept for me to wrap my mind around. We as photographers would like to believe that the moments we capture are now permanent but they are not. Which is more ephemeral: the subject of my photograph or the medium that I print on? I would probably say they are one in the same. It's not my intention to preserve a certain notion of the American West but to show what I encounter here I am here. I like the intersection of photography and sculpture because it allows another level of experience. I can now give you a piece of this environment instead of just showing you a picture of it.



©David Emitt Adams

Are you currently working on any Arizona-based projects?

Conversations with History is ongoing and evolving. I am working towards an installation rather than a singular image/object. I am also making pieces that are unique anywhere from three to fifty or more image/object in a single artwork.

I also have a body of work that will be debuted in a solo exhibition at the Roswell Museum of Art, January 2017 titled *Power*. That is not an Arizona based project however. That work focuses on oil refineries, power plants, and the industrial environment surrounding these structures, it encompasses California and the Southern United States. The photographs for this project are realized as tintypes made in-camera directly on the lids of 55-gallon oil drums.

Finally, describe your perfect day.

Any day not in front of the computer.



©David Emitt Adams



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HOME / ART

Wet-Plate Collodion Technique Applied to Old Tin Cans

By Katie Hosmer on May 23, 2013



Arizona-based photographer David Emitt Adams uses a unique, 19th-century process to create detailed photographs on the bottom of tin cans. The project, entitled *Conversations with History*, compares the past and present of photography as it relates to the desert landscapes of the American West. Adams collects discarded cans, some dating back to the 1970s, that have been scattered across the desert. The objects, rusty and corroded with the evidence of light and time, serve as a relic of our culture and a significant tie to our past.

He then creates images on their surface with an old fashioned photographic technique, called wet-plate collodion. The labor-intensive process produces a negative image on the surface of the metal. The artist says, "The result is an object that has history as an artifact and an image that ties it to its location. These cans are the relics of the advancement of our culture, and become sculptural support to what they have witnessed."



Photographer David Emitt Adams Creates Tintype Photos Using Rusty Old Cans

MAY 22, 2013

ERIC CALOURO

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10 COMMENTS



Using discarded tin cans found on the hot Arizona desert ground, [David Emitt Adams](#) has created timeless pieces he calls [Conversations with History](#). The cans are branded with tintype pictures, reflecting ties to the very locations the cans — some of which have been sitting out in the sun for over forty years — were found.

In the words of Adams, “The deserts of the West also have special significance in the history of photography. I have explored this landscape with an awareness of the photographers who have come before me, and this awareness has led me to pay close attention to the traces left behind by others.”



The cans “have earned a deep reddish-brown, rusty patina. This patina is the evidence of light and time, the two main components inherent in the very nature of photography,” he continues.

Creating the images on the surfaces on the tin cans involve a rather labor-intensive process called wet-plate collodion — which dates back to the 19th century and involves. It’s [an interesting process](#), and one that produces remarkable works of art.



“These cans are the relics of the advancement of our culture, and become sculptural support to what they have witnessed.”

David Emitt Adams is represented by the [Etherton Gallery](#) in Tucson, Arizona. See more of his work [on his website](#).

(via [JunkCulture](#))

FRIDAY, AUGUST 17, 2018

LIGHT + METAL: David Emitt Adams' Conversations with History



David Emitt Adams, *111 Degrees, Facing West*, 2014, Wet plate collodion tintype made on object found in the Sonoran Desert, 4x6.5" Image, Unique, \$2200

photo-eye Gallery is proud to feature works from David Emitt Adams' *Conversations with History* as a part of LIGHT + METAL. In *Conversations with History*, Adams photographs the Western American Desert landscape directly onto found tin cans using the antique Wet Plate Collodion process.

Principally, Adams is making a tintype on a tin can, which may sound cute, but the artistic intentions and social implications run deep. Adams is concerned with the American West, its rich photographic history, and the changes it has witnessed in the last 150 years due to urban sprawl. The tin cans Adams elevates to art objects are evidence of the waste created as civilization encroaches on the land, and the photograph is a reference for the land civilization displaces. As a project, *Conversations with History* is both well considered and immaculately executed.

We reached out to Adams' for insight regarding his works on view in LIGHT + METAL as well as how his practice has changed over time.



David Emitt Adams, *Eagletail*, 2014, Wet plate collodion tintype made on object found in the Sonoran Desert, 6x8" Image, Unique, \$2200

photo-eye: What inspired you to create the pieces that are included in LIGHT + METAL?

David Emitt Adams: The pieces included in this exhibition are from my ongoing series *Conversations with History*. This work came about through my exploration of the land that surrounds Phoenix, AZ. Although we have some of the most beautiful and pristine desert landscape, one can very easily find discarded remnants from those who have previously traveled through the desert. I began to collect the abandoned remnants that the desert had left its own marks on. These objects are decades old and are shaped by the two main components of photography: light and time. It is this history and the history of this place that inspired me to create this work.



David Emitt Adams on location in the Sonoran Desert. Image courtesy of the artist.

pe: What type of work did you make prior to the work you are making today, what inspired the change?

DEA: My earliest work was all made in a very traditional fashion with a large-format camera and darkroom-based practice. As my passion for photography grew so did my interest in the medium's history. This led me to work with the collodion process and out of financial necessity, I began to use discarded metal as a substrate for the image to sit on. I began to make tintypes on any metal I could find that I could flatten and put into my camera. It was this act of necessity that led me to think more deeply about the metal I was creating images on. The first series that really illustrated this idea is titled *36 Exposures* and can be found on my website: davidemittadams.com



David Emitt Adams, *Pickepost*, 2015 Wet plate collodion tintype made on object found in the Sonoran Desert, 8x6" Image, Unique, \$1800

pe: Do you have a story you can share about making one of the pieces in the show?

DEA: No one story comes to mind about a specific object in the show but many from *Conversations with History* do have interesting back stories involving wildlife encounters and the creatures that may have temporarily inhabited these found objects. Let's just say, I am very cautious that nothing is inside the found objects before I bring them into my studio now.



David Emitt Adams, *The Valley Between*, 2015 Wet plate collodion tintype made on object found in the Sonoran Desert, 6x6" Image, Unique, \$750

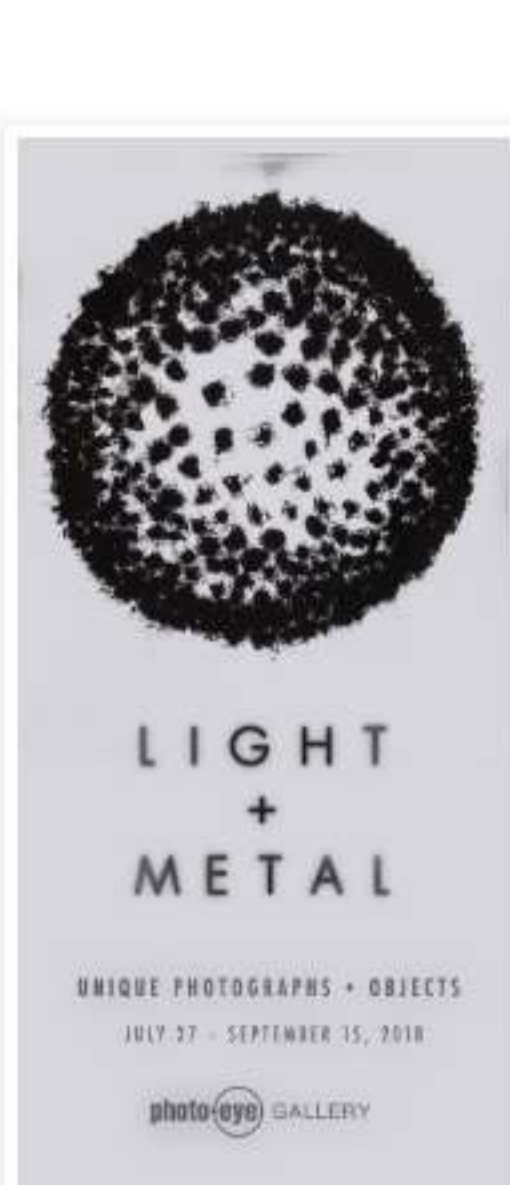
pe: Is there anything else you would like to add?

DEA: I would just like to say thank you to photo-eye, and if anyone is interested in seeing more of my working methods you can do so on my Instagram: [@davidemittadams](https://www.instagram.com/davidemittadams).



David Emitt Adams
Image © Michael Matthew Woodlee

David Emitt Adams is a Represented Artist at photo-eye Gallery appearing in numerous group exhibitions and art fairs since 2013. Adams' practice revolves around the creation of unique photographic objects utilizing antique processes, such as wet-plate collodion, made with items associated with each project, such as Kodak film canisters, discarded cans, and 50-gallon oil drums. Images are rendered directly on the objects, often on site, giving the work a complex relationship between historical reference, contemporary practice, and specific location. Adams has exhibited work nationally and internationally, including The Griffin Museum of Photography, Winchester, MA, the Phoenix Art Museum, and VOZ'Galerie, Paris, France among others. His work is also in the permanent collection of major institutions such as the George Eastman House, Museum of Photographic Arts San Diego, and Santa Barbara Museum of Art.



LIGHT + METAL is on view at photo-eye Gallery through September 15th, 2018.

For additional information on David Emitt Adams' work, and to purchase prints, please contact Gallery Staff at 505-988-5152 or gallerystaff@photoeye.com.

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