

photographing I looked closely at all the 80-some odd photographic artists' books in the Berkeley library. It was always an enormous pleasure finding work that bore a similar sensibility to my own, seeming to come out of the same gate despite time and/or place.

Today I rarely see new photographic images that move me.

RR: You worked for many years exclusively in black and white, and eventually developed what I think of as a signature "dreamy" look: warm brown tones, soft focus, slight vignetting. Tell me about this work.

CK: Starting out, the pictures on the contact sheet talked back to me and let me see my vision, rather than my having a vision and then going out and taking pictures of it. That came in time, in that there was certain subject matter that I found easily and repeatedly out in the wander world ... and part of that was a growing assurance that I knew, technically and instinctively, how to respond.

The "look" came about through using old equipment, a not-terribly sharp camera lens, the wrong-sized lens in my enlarger, the additional depth selenium toning gave the print, and subject matter rendered often with a limited depth of field.

The vision became reinforced through the constant shooting I did for years and the immediate feedback of getting the contact sheets back the same day. I shot often in and about the routines of my day: as a parent, an educator, a meanderer, a sometime traveler, always looking at shadows, reflections, con-

trasts of light, the emergence of unknowns, the elements of a whole. The camera was a joy in that it gave me the practical tool to stop time or blur it, to shoot in or out of focus at whatever depth of field I felt, at any hour of the day. Simply put, I love to look at the ordinary world and find a new entry point to the extraordinary.

In time I chose certain kinds of images to print from the contact sheets. Real time and other factors allowed me to print at best one of out every 20 images I felt taken by. Many im-

ages I printed were of individuals in the privacy of their world where often the environment had a physical resemblance and connection to the individual. It was as if the environment dictated the protocol of gesture.

RR: The images of Oakland school children in particular seem to capture reflective or expres-

sive moments. This series strikes me as very different from the typical "documentary" approach, although in a deeper way, the images feel like they capture the lives of these children. How do you see your work in relation to documentary photography?

CK: Thanks for asking about the images of children, which I took at work. As you know, there's the straight-work mindset and the artistic response. When working as a teacher there are certain parameters of focus that come with the job. I had to learn when I could shoot and in doing so not jeopardize my immediate responsibilities. Once I'd attained this ability to detach and be "on" photographically, I had this unique, more anthropological than

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