

CK: This is an important question. Color is a significant factor in the picture conceptualization. Looking at color blends leads me to focus on material space where the colors naturally/choreographically line up. Color shooting is wonderful – going out in the world delighted in playing with the richness of color that is everywhere, like when I’m cooking and being struck with the immediate feel of how the colors of each ingredient will combine.

To shoot in color is to respond to the world in a very different way. The color work in most cases would never be shot in black and white. I’d be drawn to very different picture signifiers. In fact, I’m oblivious to facts of color when shooting in black and white. There I’m looking at tonal range, but in some more fundamental way, at the underlying picture, the x-ray reality.

Black and white will always appear abstracted from the world, which is in moving color. My black and white images make use of the presence of shadows, contrasting light, gradations of black, gray and white as well as subject matter that feels to many as if taken from the dream world. You know how Jerry Uelsmann’s work sandwiches negatives to approximate this world or Ralph Gibson isolates certain particulars to do it his way? I feel I am able to see mov-

ing space in a way similar to how it is used by the night mind.

Whether I shoot in black and white or color really depends upon the film in my camera. Normally I just shoot one or the other so my mind is digesting the external world based on that element as its lead. And this defines what and how I see and photograph. They are really different languages that on rare occasions overlap.

RR: One of your recent series of color images involves extremely blurred, out-of-focus imagery. What are you after with that?

CK: The objective of my blurred/out-of-focus color work is to respond to the acid streams of light we learned about in the ‘60s that combine the light we both see and don’t see consciously. To put it another way, so much goes by and is not just lost, but is not even experienced. There’s an essential sadness in this for me.

The out-of-focus images are entirely about feeling and memory. Call it shot through a jazz lens, where the music is rearranged. The magic in photography is the ability to reshape the notes – which is why, as image, most documentary photography bores me. •