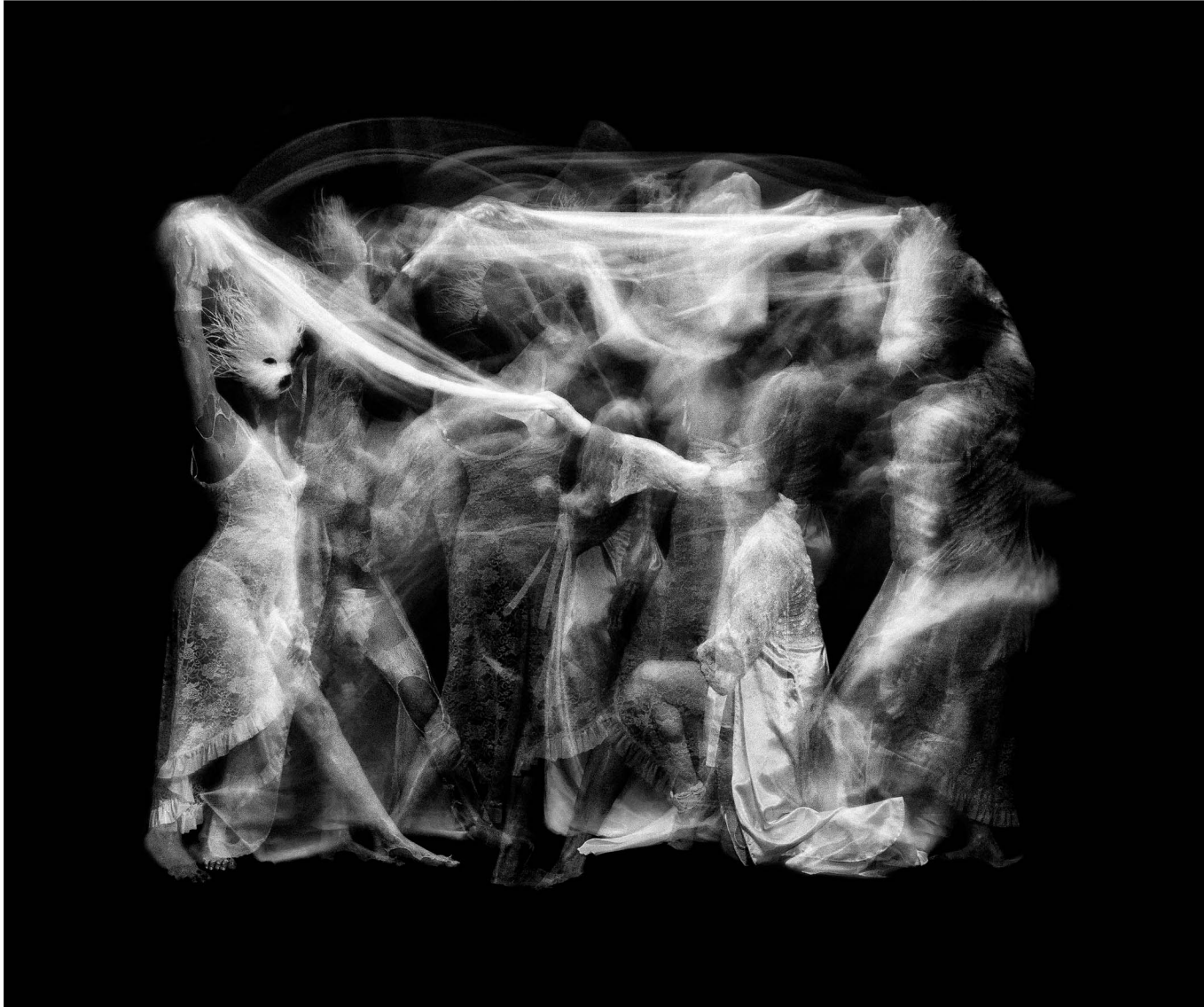


# John Singletary



*The Dance of Hades*, Archival Pigment Print, 28"x25.5"

John Singletary is a Philadelphia based photographer who trained at The Community College of Philadelphia, Drexel University and University of the Arts where he studied with such influential photographers as Geoff Berken, Michael Froio and Arthur Danek. He has also worked as the photographic assistant to prominent fine art photographer, Richard Kagan, for the past six years

Singletary's bodies of work cover a range of aesthetic and conceptual territory. "Synthesis" is a series of mural scale pigment prints created by combining ordinary darkroom chemistry with more exotic elements in solutions and using a 4x5 view camera to photograph the often unpredictable reactions that unfold. The resultant images are gestural, calligraphic forms whose textures and fractal-like patterns are reminiscent of the endlessly repeating structures in nature that exist on

multiple scale levels from the sub-atomic to the universal; a reflection of the complex architecture of our universe. "Eroticism and Emptiness" is a five piece series that utilizes surreal and unsettling imagery to probe the more disturbing aspects of human sexuality such as broken relationships, co-dependency and emotional sadomasochism. Heavily influenced by the technical aspects of cinema, this work pushed Singletary's process in the direction of complex set design and construction, assuming a more directorial role.

His work will be published in the upcoming Spring 2014 issue of "The Photo Review" and he has exhibited at Center for Fine Art Photography, CO, The Pennsylvania State Museum, PA, The Perkins Center for The Arts, NJ, The Seeds Gallery, PA, and other venues.

I started making photographs as sort of a side project. Up until my mid-twenties music was my main passion and creative outlet. I was writing songs and playing for my instrumental, orchestral "rock" project, "La Brea." My first photographic influences actually came from music. Thinking back, it was the fractured and apocalyptic visual aesthetic of the photographer/projectionist Karl Lemieux from the Canadian ensemble "Godspeed You! Black Emperor," as well as some of the beautiful work Tim Rutili from "Red Red Meat" and "Califone" was doing with Polaroid that first inspired me to explore photography.

My work has certainly evolved and changed shape over the years, and the creative process is one of constant reinvention. The series, *Synthesis*, began

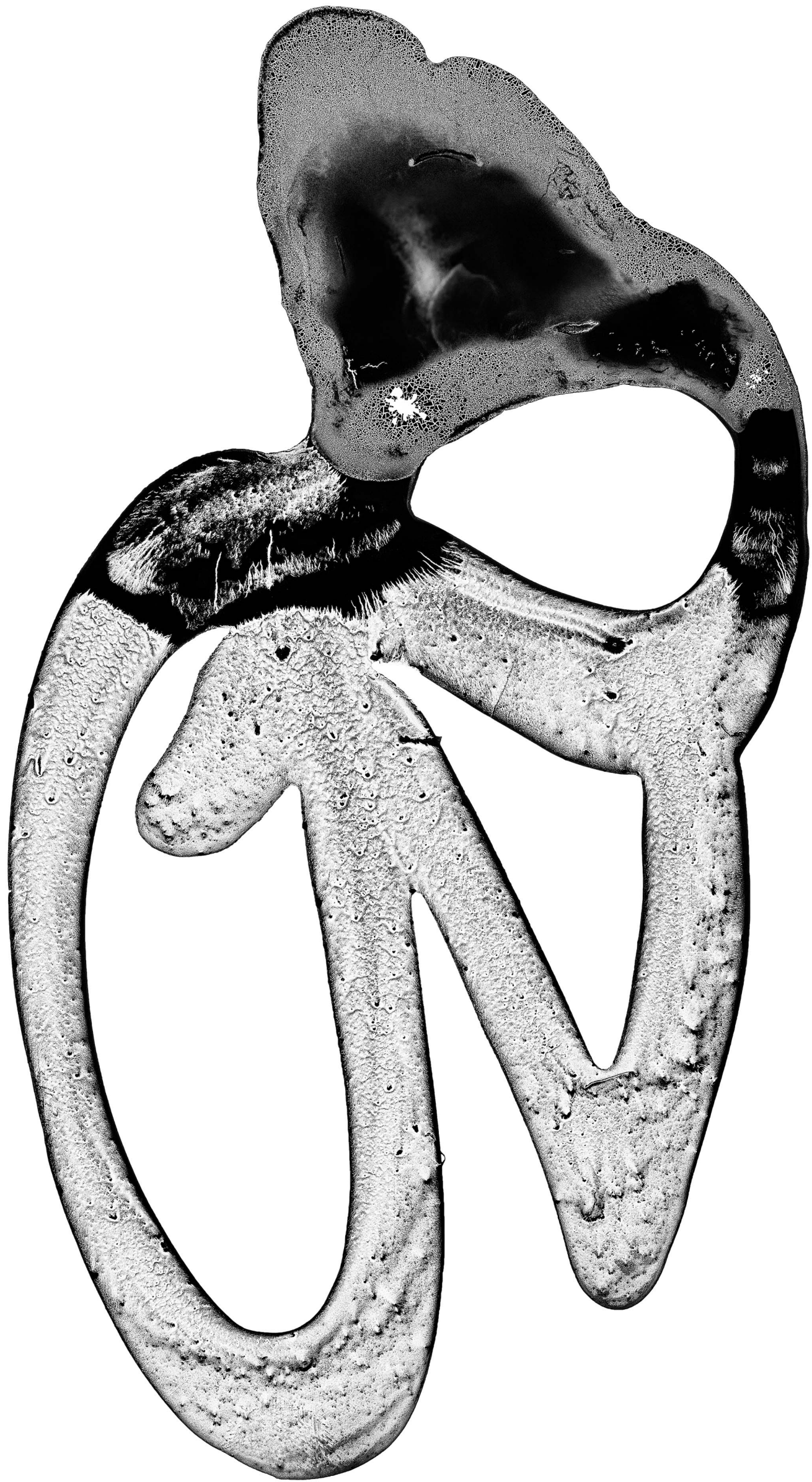
with a chance observation. I noticed and became fascinated by the chemical-born patterns and shapes that were forming in a portion of my darkroom sink as I printed. From a place of just pure curiosity, I began experimenting with various mixtures and dilutions of darkroom chemistry, as well as other substances in solution. There was and continues to be a lot of trial, plenty of error and refinement, as the work began and continues to grow. My interest is in exploring the interplay between essentially natural substances to form a cohesive visual statement. I think photography is just about as close as we've managed to come to true alchemy.

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While the photographs are of course "mine," they really have very little to do with me in a much broader sense. I think of the images more as methodically refined illustrations of naturally occurring phenomena whose laws and rules are determined by something much greater than myself. It's fascinating the way in which certain formal motifs re-occur throughout the universe at different levels of scale and complexity, like nesting Russian Dolls—such as a strand of DNA, cellular walls, a hip joint, topography as viewed from an airplane, a galaxy, it's all the same. The work has more to do with an undercurrent of what, dare I describe, as a sublime or a structural organizing force, which is very different from my carrying a camera and "photographing something." The "erotic" photographs have a much more personal bent since these images deal with loss, pain, deception, and a sort of "human drama." However, for me both series come from the same place, a place of not knowing and of using the medium simultaneously as a means of expression and discovery.



*Palo Santo*, Archival Pigment Print, 30"x24.5"

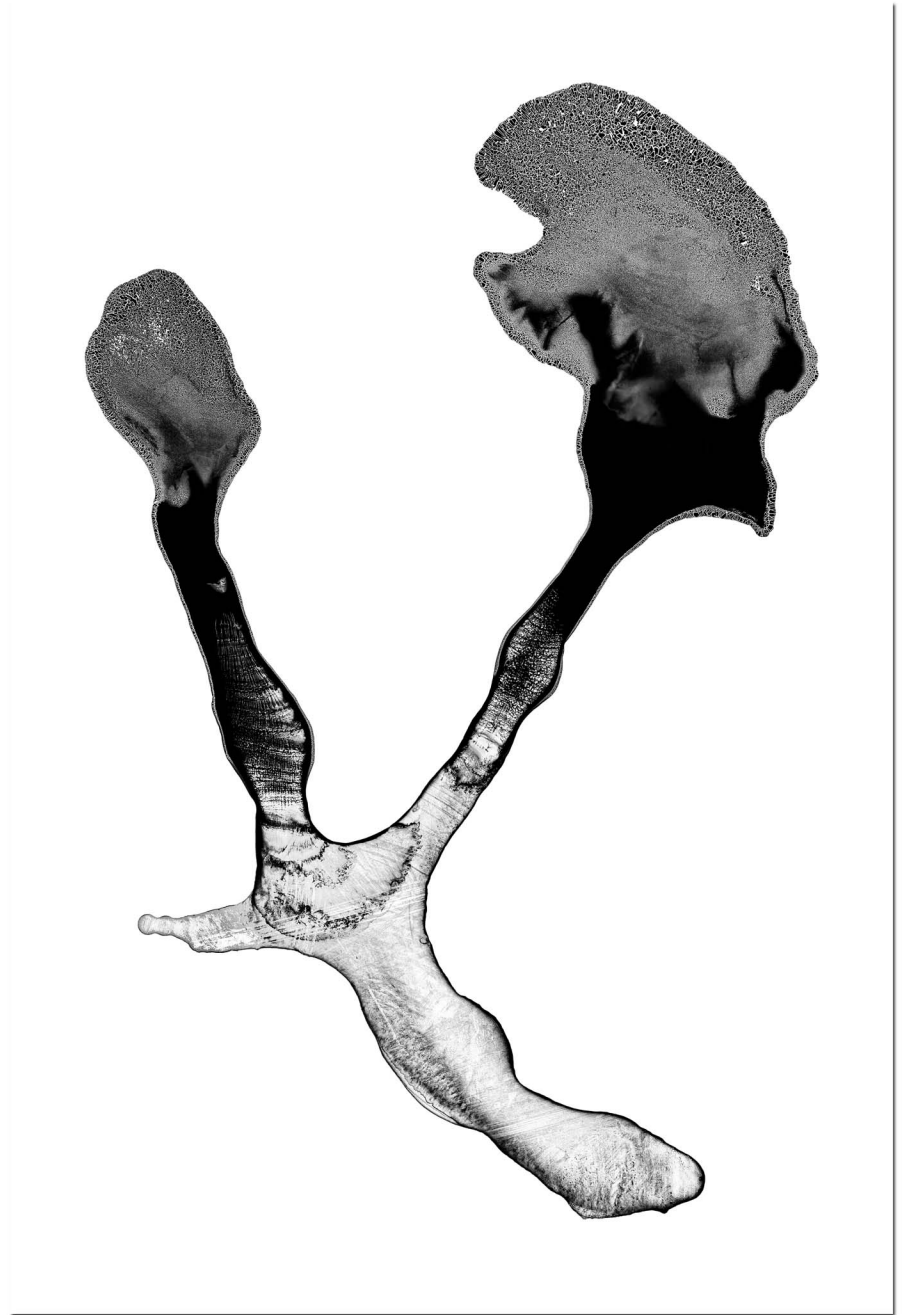




Synthesis #2, Archival Pigment Print, 54"x40"



*Synthesis #1, Archival Pigment Print, 56"x40"*



*Synthesis #5, Archival Pigment Print, 44"x36"*

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to be shown summer 2014

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