

Probably somewhere between your outer ear and the location of the voice in your head as you read this is a chamber of fluid in your inner ear known as endolymph. That liquid is crucial for your sensations of hearing, balance, and orientation. It gives you an indescribable sensation of which way is up. It tells you whether you are upright, laying on the ground, or swimming in the ocean. If the world turned upside down, you'd be the first to know.

Tributary is my exploration of stillness, turbulence, and the tension that photography creates between the two. The spark for this project was Jeff Wall's essay "Photography and Liquid Intelligence," which explores how liquids used to create images are abstractly reflected in photography's ability to capture complex, organic forms, such as liquid itself. In my work, this concept extends outward from the visual to the physical, represented not just in images but in the unique forms their prints take.

As such, **Tributary** has its own liquid origin, in the milk-white melted silver gelatin, or home-brewed blood-red bleach-fix bath sloshing nearly silently in its wide, shallow tray. Turbulence itself is expressed in the uncontrollable variables in my work. The steel subsurface of **geography I**, rusted by rainfall, acid etched, and stained with steel bluing, is one such example.

My goal is to explore this liquid turbulence through its contrasting and complimentary form, stillness. The species of stillness on display here range from the undisturbed morning air in **geography II** to the balanced tension of **w/r/t**. The moments rest between inhale and exhale. But what looks like a placid surface has a pulse underneath, waiting for the stillness to break.

Cassidy Clark

Cassidy Clark (she/her) is an artist and photographer looking at circumstantial artifacts of images, such as (finger)prints. For her, the key to understanding images is to look around them at what isn't usually visible. Her work is usually based in portraiture and story, with an interest in how gaze and touch can be carried through physical media. More recently, Cassidy has been working to describe the various architectures of visual and visualized data that moderate the 21st century.

geography I (corn picture), 2025

Inkjet print on tracing paper,
corroded steel

48 x 60 in (print 30 x 40 in)

\$150

centerfold, 2024

Hand coated silver gelatin photograph
on canvas, steel, plywood

48 x 48 x 6 in (flat print 30 x 40 in)

\$300

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the door that held back the rocket at the post-attack command and control system facility, hadley, 2025

picture of my dress, 2025
Chromogenic print, plywood

Hand coated silver gelatin photograph
on tracing paper, sewing needles,
thread, fake pearls

40 x 86 in (print 30 x 40in)

100 x 75 in (variable) (print 30 x 40 in)

\$150

\$200

geography II (foggy morning w/
cobwebs on misc. equipment), 2025

w/r/t, 2025

Hand coated silver gelatin photograph
on tracing paper, thread, fake pearls

Chromogenic print, plywood

48 x 58 in (print 30 x 40 in)

30 x 40 in (height variable)

\$150

\$200