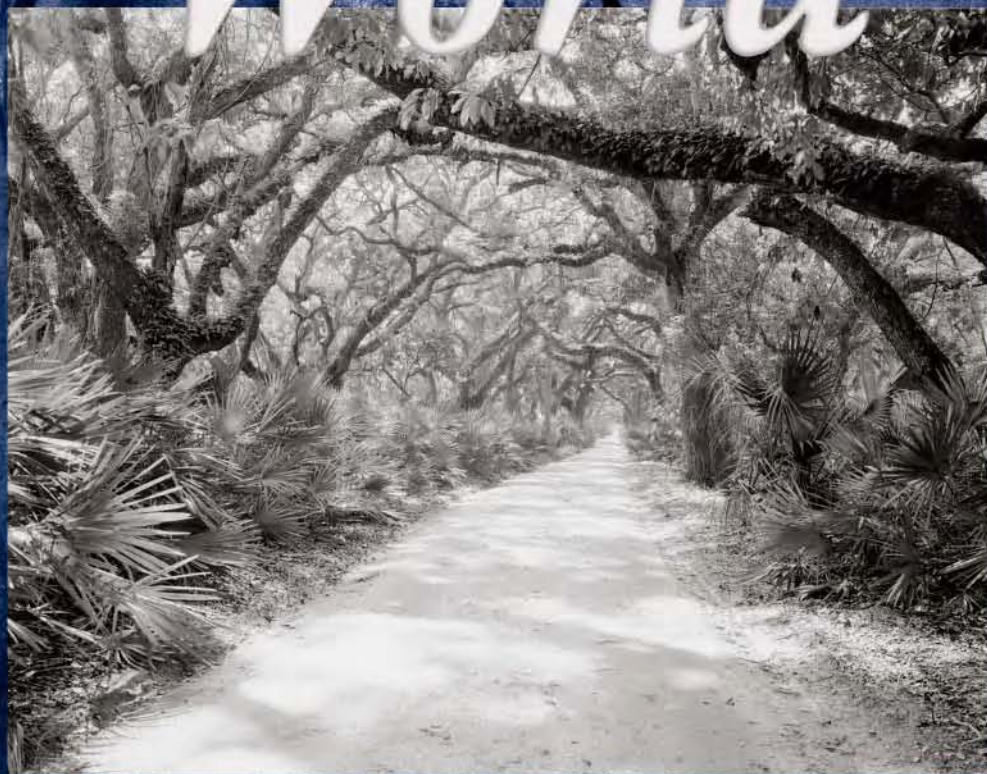


*The*  
*Intertidal*  
*World*



Photographs of Coastal Georgia

*Jan Kapoor*

## Introduction

I first experienced the intertidal world -- the live oaks, salt marshes and barrier islands -- of coastal Georgia when, in 1985, I participated in a photographic field trip to the Savannah area, including Meridian, Valona and Darien. At that time, I was photographing with an old 35mm camera; a few of these early images, which seem to me to have stood the test of time, are included in this collection of images.

I was immediately drawn to the beauty and serenity of this unique place; on subsequent trips, I traveled by ferry out to Cumberland Island and Sapelo Island. On one occasion, I was with a photographic workshop that was privileged to spend an entire week on Sapelo, staying in the Reynolds mansion. By this time, I had acquired a 4x5 field camera and was beginning to familiarize myself with alternative printing processes such as palladium and cyanotype.

The alternative photographic printing processes I currently use include historic 19th century techniques of cyanotype, platinum/palladium, Van Dyke brown and others. All of these involve the painstaking mixture of light-sensitive emulsions, their application onto acid-free fine art paper, and the contact printing of negatives under UV light. The nature of the contact process, which demands large negatives the same size as the final print, virtually dictates the use of a 4x5 or larger format camera, or great skill in the making of enlarged negatives, either digitally or in the traditional darkroom. Printing exposures are relatively long: the whole process can consume several hours, but the resulting images often have an incredible tonal range and beauty that I consider well worth the effort.

At some point, I discovered pinhole photography, probably through seeing some images in a magazine or book. I began experimenting with various simple cameras: to this day I am intrigued with the expressive and evocative images possible through the elegant simplicity of pinhole or lensless photography. Pinhole offers a vision of the world that cannot be seen with the human eye in “real time.” Because of the tiny aperture, the “pinhole,” which admits light into the camera and onto the light-sensitive material within, exposures can be very long. As the camera gathers light slowly onto the film or paper, time flows on, imbuing the final image with the fourth, invisible, dimension of time. To the photographer, the making of pinhole images is an unparalleled magical adventure: there is usually not a viewfinder; only long familiarity with a particular camera will let the artist form an idea of the final image, but the element of surprise is always there and always fascinating. Pinhole photography can also satisfy the craftsman in an artist, as many pinhole cameras are handmade by their users.

My hope is that this collection of images will not only give pleasure to the viewer, but will also convey something of my sense of reverence and wonder for this place that I call “The Intertidal World.” The massive forms of the live oaks with their twisting, writhing limbs; long grey airy strands of Spanish moss swaying in the slightest breath of wind; interlaced sword-like palmetto fronds lining a sandy road that vanishes into the distance; ruins of past grandeur being inexorably absorbed back into the earth; deer wandering silently across a field at dawn; the sudden bright expanse of the dunes, the beach, the ocean -- all these speak to me, and I could spend several lifetimes photographing them.



1. Dawn, Altamaha Swamp



8. The Main Road, Cumberland Island



16. Vine, Cumberland Island



21. Live Oaks and Setting Sun  
Hofwyl-Broadfield Plantation



23..Driftwood, Jekyll Island Beach



32. Organ, Midway Church



35. "New Hope," Valona



36. Deer Herd, Dawn, Sapelo Island



50. Cabretta Beach, Sapelo Island



58. Corinne Elliott Lawton  
Bonaventure Cemetery, Savannah

## Artist Biography

Jan Kapoor's "extraordinarily beautiful photographs," wrote Jerry Cullum in his review of her recent solo show, *Ephemerata: Fragmented Images of the Natural World*, are "an elegant evocation of Buddhist ideas of impermanence and of the way we never see more than a distorted part of reality . . . . The overall effect is quite wonderful."

Jan Kapoor has been involved in fine art photography for many years, her primary interests being landscape, natural abstraction and still life. She prints extensively in alternative processes including cyanotype and platinum/palladium. Computer technology is another important creative tool in her work. Kapoor uses medium and large format cameras, and has been drawn to specialize in pinhole imagery for the past several years. She finds that pinhole is most expressive of the imperceptible passage of time, making visible that which is invisible to the ordinary eye, and of the mystery of non-human life which surrounds us.



Kapoor's artistic expression has been greatly enhanced by her fine arts background, which includes studies in painting at the Museum of Fine Arts School in Boston; a two-year program in fine art photography at the Southeastern Center for Photographic Arts; and completion of a BFA summa cum laude in photography at Georgia State University. In addition, she cites influences on her work such as Imogen Cunningham, Clarence John Laughlin and John McWilliams, among many others.

In January 2003, she was invited to participate in an important exhibition entitled "Pure Light: Southern Pinhole Photography," shown at the Southeastern Center for Contemporary Art in Winston-Salem, NC. In 2004, Kapoor participated in an international exhibit of pinhole photography in Norway, entitled "Slow Visions." In the spring of 2005, her work was accepted into another international pinhole exhibit in Houston, "Circles of Confusion," which also included work by well-known pinhole photographer Eric Renner. In addition, her work is in private and corporate collections throughout the world.

# *The Intertidal World*

This portfolio of images from coastal Georgia is selected from images made over a period of many years, all of which express my love and sense of wonder for this primal place.

The presence of the sea is felt everywhere,  
down to the smallest details . . .

The massive forms of the live oaks, their twisting limbs festooned with long grey strands of Spanish moss that sway in the slightest breath of wind . . .

Interlaced sword-like palmetto fronds lining a sandy road that vanishes into the distance . . .

Ruins of past grandeur slowly being absorbed back into the earth . . .

Deer wandering quietly across  
a field at dawn . . .

The sudden bright expanse of the salt marsh,  
the dunes, the beach, and the limitless ocean . . .

All these speak to me, and, I hope, to you,  
who hold this book in your hands.

Jan Kapoor