

I burn negatives because damage does not dictate worth. A damaged negative still holds the same memories and emotional values as one that is untouched. The physicality of burnt negatives does not necessarily hinder access to the memories within them because the negative is merely a vessel for those memories; it is a trace that remains long after the decision to click the shutter has been made. Both negatives and memories are fragile. Negatives however, are much easier to protect, but not always.

Photography relies on society's need to protect and 'keep' things that are considered important. Negatives from years past are archived in historic collections to ensure that they will be visually available. However, if something were to happen to them, this would not change the memory cued by it. It may irreparably change the photo and its perceived meaning, but it would not change the memory itself since that is something that cannot be altered by damaging the negative.

By burning negatives that hold some important meaning to me, I hope to open a new way of looking at what has been written off as useless. To me, the photographs I produce from damaged negatives are just as capable of illiciting emotional responses and triggering memories from the viewer as undamaged ones. Even though I have burned negatives of my memories, their importance for me does not change. They will still be valuable and the fact that their 3D vessel has been damaged does not reverse the reality that they happened.

In the contemporary world of art it is a struggle to find new and interesting ways to express ideas and the way I have chosen to produce my works has not been done before. Finding

these new ways of reworking ideas and topic that have already been done is what keeps them from becoming stail in the eyes of the viewers.