



What is it about art and science that feels so intertwined? Photography is rooted in the natural sciences. By experimenting with elements and compounds, like carbon, oxygen, water and photosensitive mixtures, one is able to attain a wide range of results from the same raw materials. As I progressed in my photographic career, I found more overlap in the very core of both practices. The scientist and artist are often motivated by the same questions: What am I making? What tools do I need? Will this work? If it doesn't, what else can I try? Both the scientist and the artist are driven by an inherent need to solve problems that may remain unsolvable.

The process of the cyanotype starts with a combination of ferric ammonium citrate and potassium ferricyanide mixed together with water, which becomes a light-sensitive solution that I then brush onto thick paper and let dry overnight. Although the drying process requires the dark, it does not need the same level of complete darkness required by traditional photographic paper. Once dry, I stack and seal the treated papers into a black photographic bag for storage, to use when the sun is just right. I wait, assessing the sunlight, looking for just the right clarity and intensity.

Meanwhile, I forage for plants, studying the specimens for their form and dimensionality, learning their names and the seasons during which they appear. I bring my specimens home and set up shop on my kitchen counter, curating and arranging the plants on the coated paper before bringing them out into the sun's direct