

## *How I Came to Photograph What I Photograph*

Having for nearly thirty years focused on self-portraiture in my painting and drawing, I bought my first computer and digital camera in 2009 so I could have JPEGs of my works for my then-new website. Although I had learned the rudiments of photography (including darkroom work) in the early 1970s, I was, in 2009, completely unfamiliar with digital photography.

Using my new digital camera, I began to photographically document my studio work beyond what I needed for my website -- for example, photographing works-in-progress and my studio furniture, palettes, and tools -- and to photograph whatever compositions or effects of light caught my eye throughout the rest of our home. I soon started carrying a camera whenever I went outside. In the street, after decades basing my paintings and drawings on my reflection in my studio mirrors (I never painted from photographs), I was initially enthralled by the possibilities of taking photographs of my reflection in whatever surfaces I saw it, with all the new, enticing, endlessly varying natural and artificial light, not to mention the unpredictable and varied settings in which my reflection might appear.

At the end of 2013, after four years dividing my work between painting and photography, I began to put all my creative energy into photography. My interests soon expanded into making photographs not related to self-portraiture, and although I was

aware of the role of defined projects, story-telling, and cultural, political, or social concerns in photography, I felt most naturally inclined to make photographs in the street image by image, individual works not intentionally related in any way except in their ability to stand independently -- without any supporting narrative -- as engaging compositions of ordinary sights of the street.

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