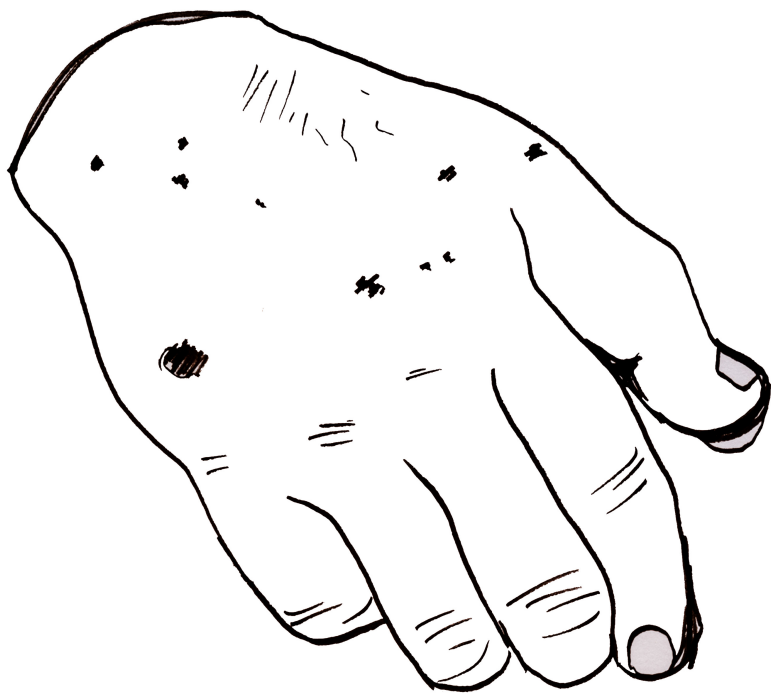



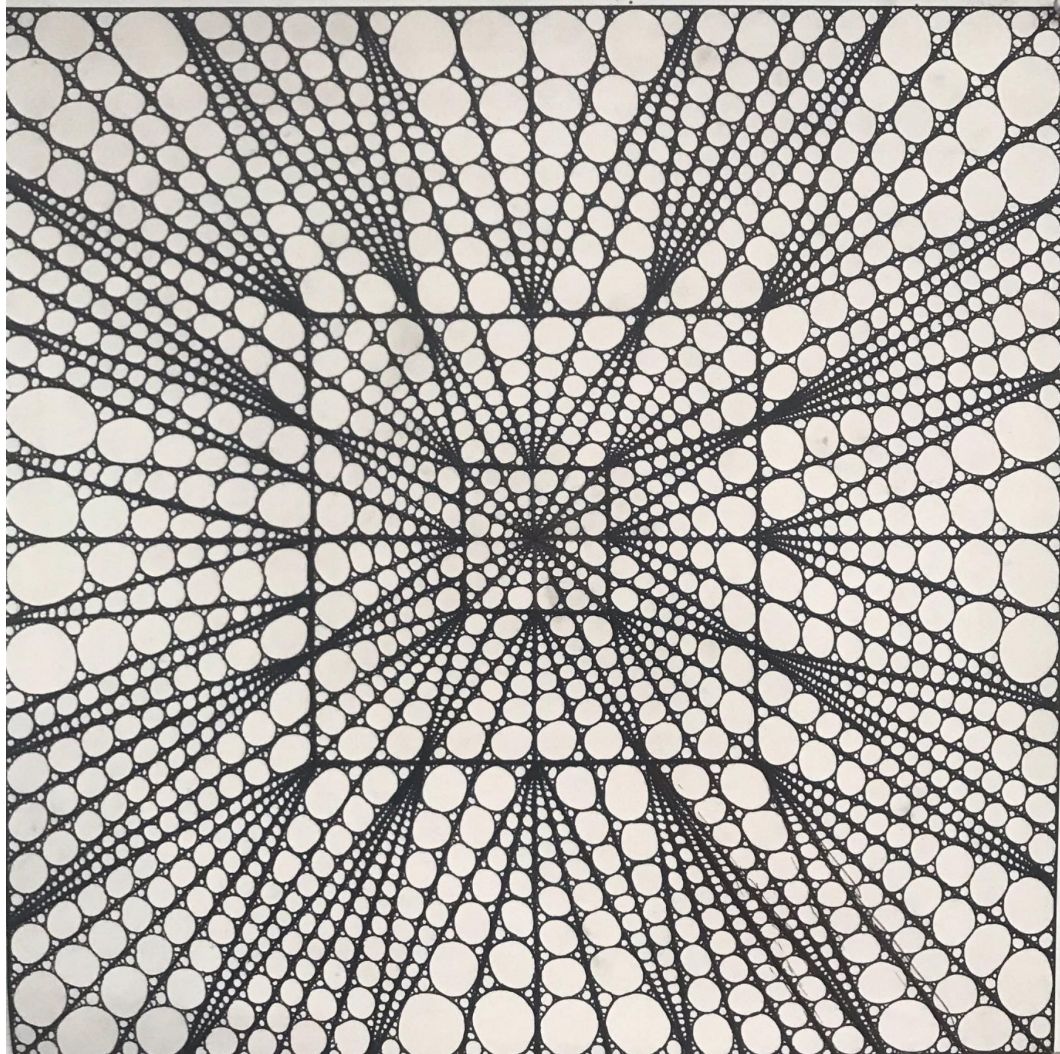
circle triangle fractal sequence, Audrey Adamchak, pen on paper

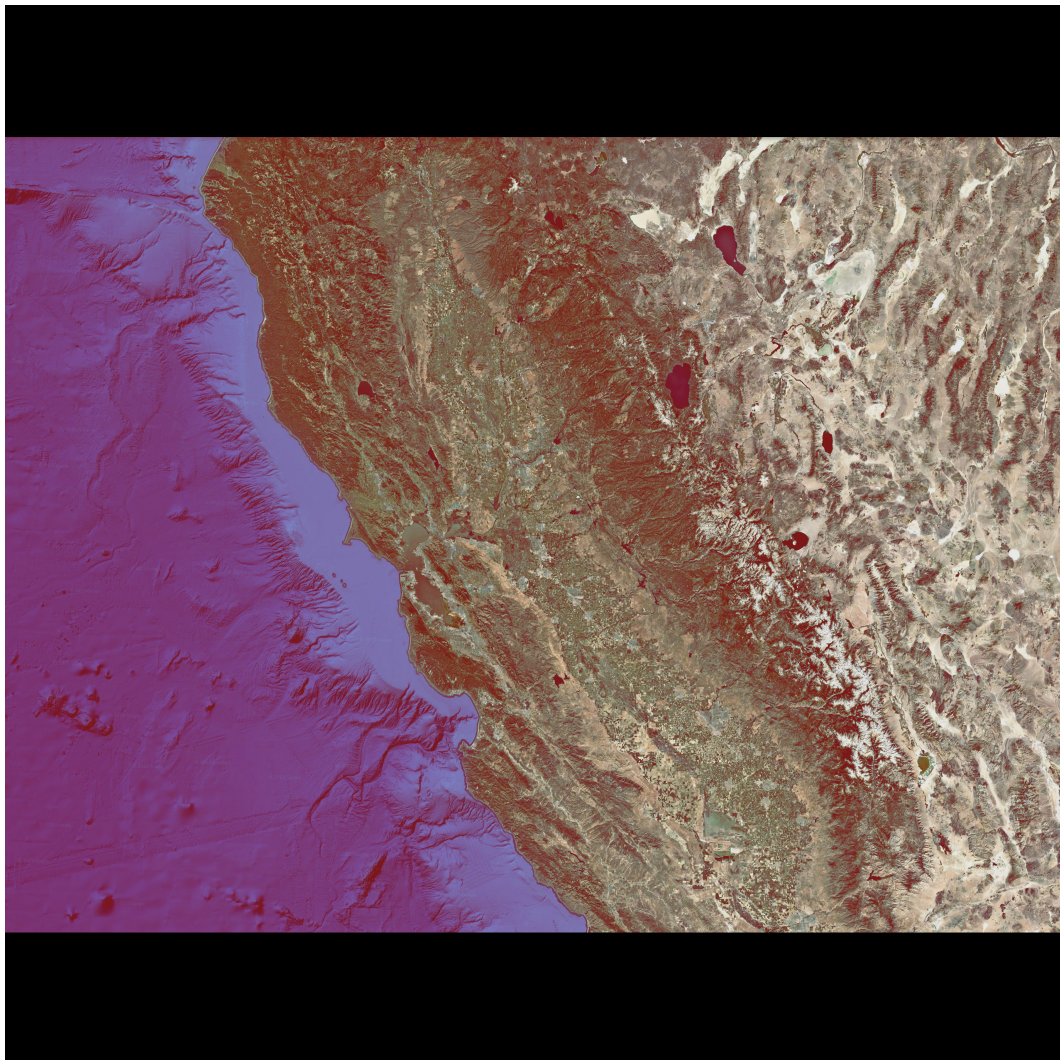




flaws, spurs,
 wilts and freezes
halting progress,
 killing growth
i cannot see the life
 quiet below
the cold of death
 makes me turn away
it makes me crave
 the rot of warm

the violent heat
 of life and decay





will of the earth, K. Stalker, digital photo





light coming through, Audrey Adamchak, oil on paper



On Process

Hayden Wilkinson

In the discussion of process, I often get lost in the literal and technical. I find it very easy to dive into technical details and process optimization and focus, primarily, on polishing my work as much as possible. In many ways, this has served me well - I find having a technical understanding to be a useful foundation to build upon as both an artist and a craftsperson. But in art (and food, and beer, and a dozen dozen other facets of life) I find myself increasingly drawn to the imperfection that only the hand of the maker can introduce, that unmistakable fingerprint that tells the audience, “This was created with feeling”. See, it’s my belief that - as an audience - we can taste and smell and see when something has been created with care. It’s why mass-produced food, light beer, and AI-generated images all feel off - grinding up the pieces of something in a massive machinery and producing more identical copies than can ever be used leaves the resulting item, be it food or beer or an “art-like image”, with a sense of soullessness that we can feel radiating off of it. It gives a sense that, whatever the object might be, it spent more time in the hands of machines than of humans. That its existence and character are not dedicated works of craft and care, but vast averages churned out with the intent of producing the *most possible* things, not the *best possible* things. (con’t.)

(con't.) Technical process, then, is only part of the whole - because something light beers, mass-produced food, and AI images all have in common is an extensive technical process. At the beginning of my journey in photography, when I was most focused on the technical aspect of the work, it was at its least developed emotionally. The process work that has yielded the greatest results for me has been intuitive, not technical - developing my ability to see not just subjects in photographs, but feeling. This act of looking beyond the immediate, of turning process into ritual, of creating art, or food, or beer with intention leaves the fingerprint of the creator on their creation and introduces an imperfect humanity that we find irresistible. It's the feeling of a meal cooked with love, a photograph that perfectly evokes a mood or tells a story, and a beer altered *just so* each time to meet the brewer's vision. It is dedication, and perseverance, and practice, and the process of developing a process. That method, that unique fingerprint, cannot be bought or sold or mass produced. Process is not a metric to be met but a living thing, a journey - it grows and breathes and sheds parts of itself and grafts on new ones. It is inspired by our experiences, by the people we meet, and what suits us best as artists and craftspeople. This sense that something has been intimately shaped by human hands, that it was made through an emotional process, through ritual, calls to us in a way that mass-production never can. Perfect uniformity, once a wonder of manufacturing, has come to signify a certain lack of character that is repellant to us. A perfect technical process can excel at producing many objects, but it is the process of feeling that sets apart those created with real caring.

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