



[signal-to-noise](#)

The collection reveals a version of Durham's self. The ones seen and forward-facing, and the ones which are enmeshed within multiple layers of difficult history. These facets converge upon, through, and overlap alongside modern narratives in the making. When we find ourselves in front of these scenes, we can almost perceive the unseen connective energies linking places and memory.

We are in a very specific era of disconnection and disarray, and being a witness to these places, allows us the opportunity to be a part of the transformation of everyday scenery. Seeming chaos explodes all around, re-forms into connection, then sinks into contemplation, and perhaps even hopeful conversation. We ourselves mirror this unease in a time of uncertainty and reimagining, in a world who has no choice but to move forward, no matter the discomfort of the present moment.

This will be for people who follow their curiosities with intention; who look between the slats of construction fences, who have an appreciation for past histories and landmarks, and who possess the ability to see what lies beyond the façade of the modern. For those who have the chance to experience the work, I would love them to be able to feel an immersion into a world of observation, place, memory, and connectivity.

To me, the initial images in the series “signal-to-noise,” represents an arrival. Each one is the culmination of multiple hours; equal parts active curiosity, dream-making, and practical technical craft.

Finding locations takes me months of scouting, returning many times to the same places, as I seek out specific shapes and work out themes. Then observing the patterns of sunlight to time out optimal shadowplay, every aspect of the process requires a deliberate slowing down. I feel that good images are the reward of moving through the world with observation and intentionality in order to find those perfect moments.

Even though we now exist in a world of digital capture, I work with near-archaic analog equipment and materials. My camera is an out-of-production Polaroid model NPC195 which always “blesses” me with ill-timed mechanical errors, sometimes resulting in completely blank frames. The film format of choice is the coveted black-and-white instant FP-3000b Fujifilm, years past expiration with chemistry increasingly fickle.

Once the editing of images is finished, my workflow goes from analog to digital, and finally back out into the world as a physical object. Upon hours of testing many professional papers, I decided to use a double weighted archival paper with a toothy surface texture to illustrate a full BW tonal range. Printing my own work requires a lot of time, but it gives me the technical and creative control needed to make optimal prints.

After allowing the prints to off-gas, I set about the slow creation of shapes and patterns with tools and archival-quality gel pens. With each line and stroke, it all comes together. This is the how and why of our movement through the world, where everything has a purpose. Now we may see the connectivity between all things, however permanent or in fleeting moments.

This series is a form of dreamcraft, and I feel very proud of the final pieces.

C. Bay Milin

Email: bay@cbaymilin.com

IG: [@heybay](https://www.instagram.com/heybay)

Please contact regarding available reproduction prints.

