

## C. BAY MILIN

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A photographer by interest and practice, I have recently begun to incorporate more elements of illustration and collage into some of my work. Others are as taken, raw and unadorned. Regardless of technique, my photographs are celebrations of those moments where nothing at all may seem to be occurring, but an entire universe of a shared revelry quietly expands.

I provide the viewer a permission to linger longer; to extend an opportunity for their initial observation to wander at leisure, and without limit. From private enclaves to public spaces, these images are promises of attainable wonderment in the seemingly mundane.

It is by deliberate choice that I use mostly outdated manual equipment with expired and out-of-production often instant films, alongside the technical marvel of the modern digital camera. In this manner, I may honor the inherent slowed pace in which most things reveal their truer nuances. I remain influenced by fellow discreet street photographers, and intentional empathetic portraitists.

A successful image to me embodies the tone of a gleeful secret whispered to a confidant, or an appreciation of the momentary and fleeting sculptural convergence of visual lines and elemental textures. The results are collective reminders of our unspoken connections to memories, to places, and to one another.

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