

For best results use Adobe Reader
in full screen mode. Download here:

<http://get.adobe.com/reader/otherversions/>

Use Spacebar to advance, Escape Key to quit.

J o h n C h e r v i n s k y

P h o t o g r a p h s

An Experiment in Perspective

All Images © John Chervinsky, 2004 - 2010

“A point of view can be a dangerous luxury when substituted for insight and understanding.”

-Marshall McLuhan

An Experiment in Perspective

Artist Statement

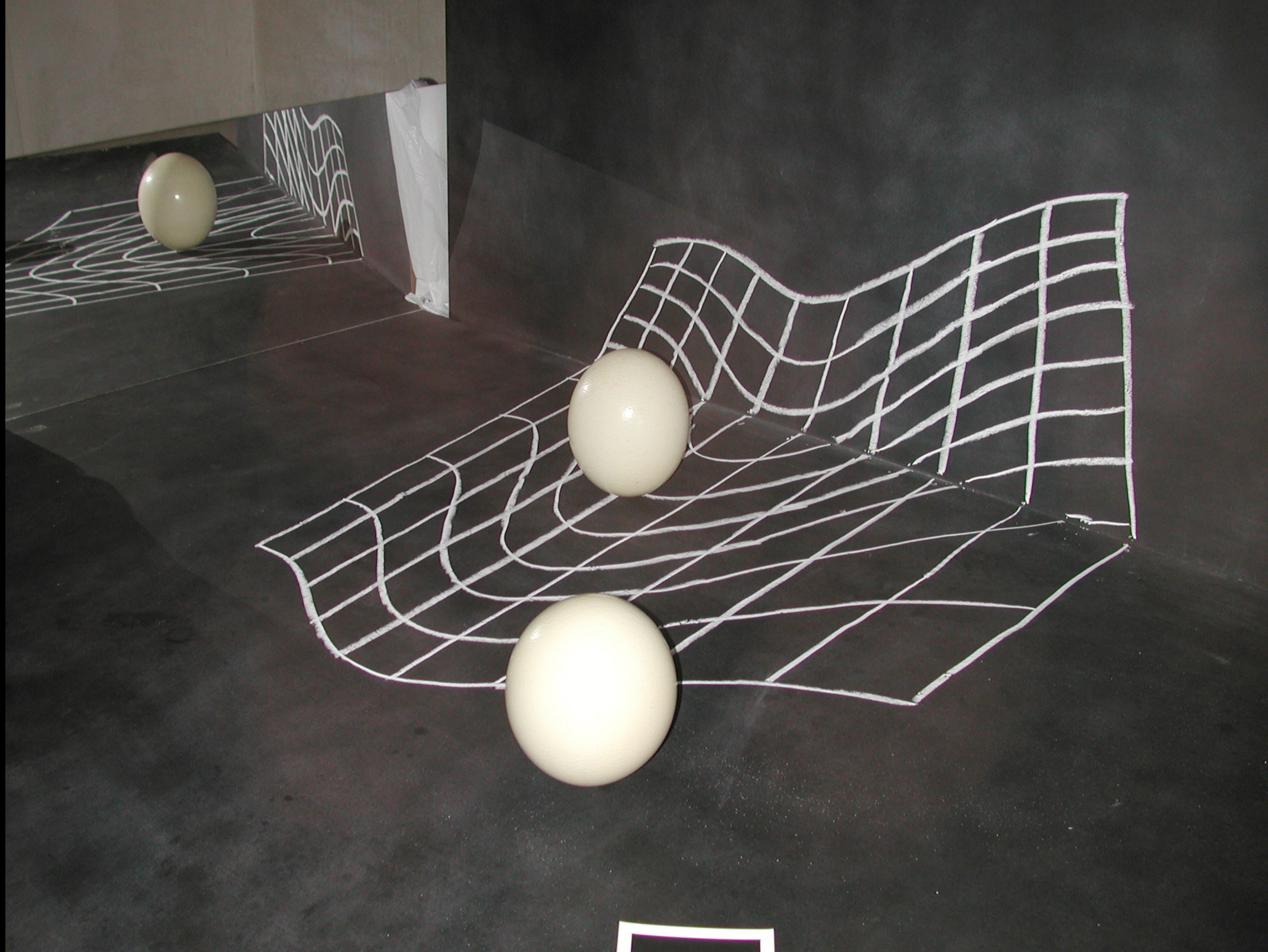
Lenses and cameras are the tools of the trade for a working photographer, but it is the field of optics, as it relates to human vision, that can carry with it multivalent symbolic possibilities for the artist. It can stand as a testament to our expansion of human knowledge and perception. It can also symbolize aspects of our weaknesses, thus leading to a greater understanding of the human condition. Are we prone to the same limitations as our trusty camera on a tripod, held to the earth, seeing the universe from a fixed and single point?

My exploration begins in my attic studio. In it are a pair of slate blackboards; they are illuminated with a single window aided by reflecting panels. One of the boards is placed in the vertical plane, the other in the horizontal. A large-format view camera points toward their line of intersection and records chalk markings, combined with real objects. I employ a mixed media approach with found and constructed objects as sculptural elements, while using chalk drawing as a spatial tool. I use Polaroid Type 55 film because it produces an instant positive (for proofing) and a high-quality negative for scanning and printing.

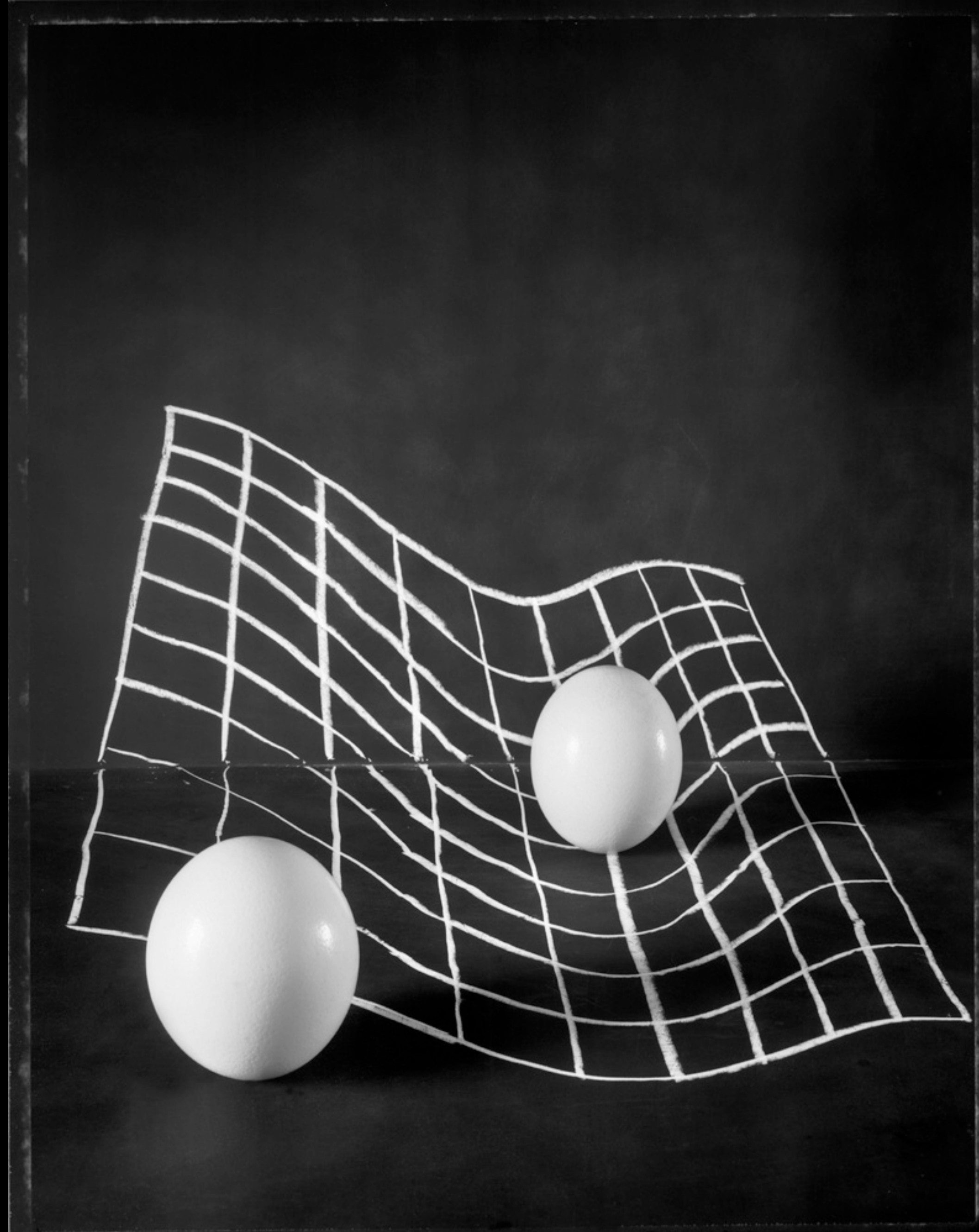
I intend for these open-ended images to appear as imaginary, or even whimsical science demonstrations or physics experiments, complete with diagrammatic embellishment. They are not intended to be scientifically factual, but more that they are reflective of the ongoing philosophical debates that have raged for centuries. While it is my intent that the work's institutional learning motif places it into the world of ideas, it is not intended to be instructional. Rather, I see An Experiment in Perspective as posing questions without easy answers. My intent is not to express a single narrow perspective, but to, among other things, expose the pitfalls of doing so.



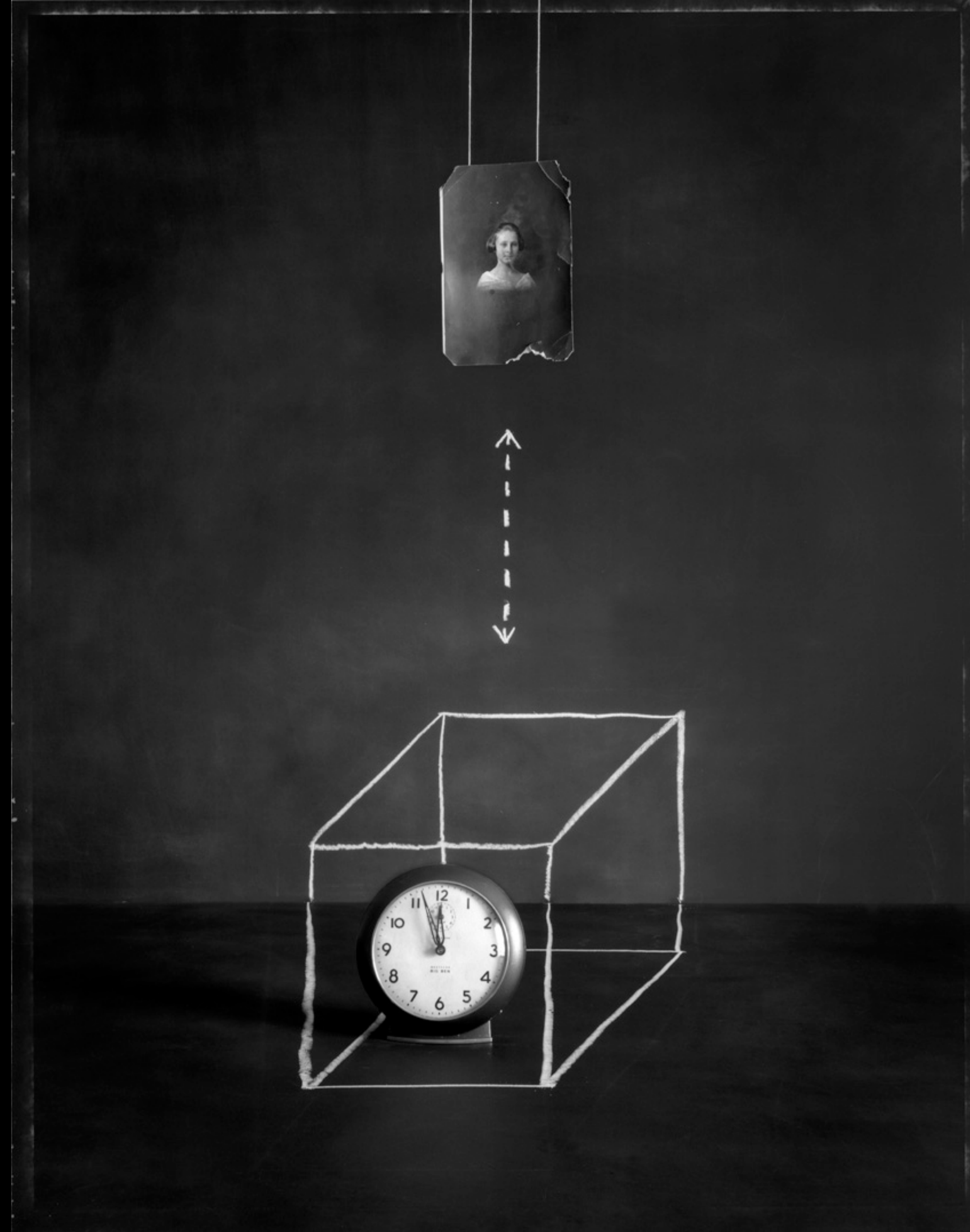
Chervinsky in his Studio, (Photo Credit: Jason Landry)



Early Studio Setup



Continuum I, 2004



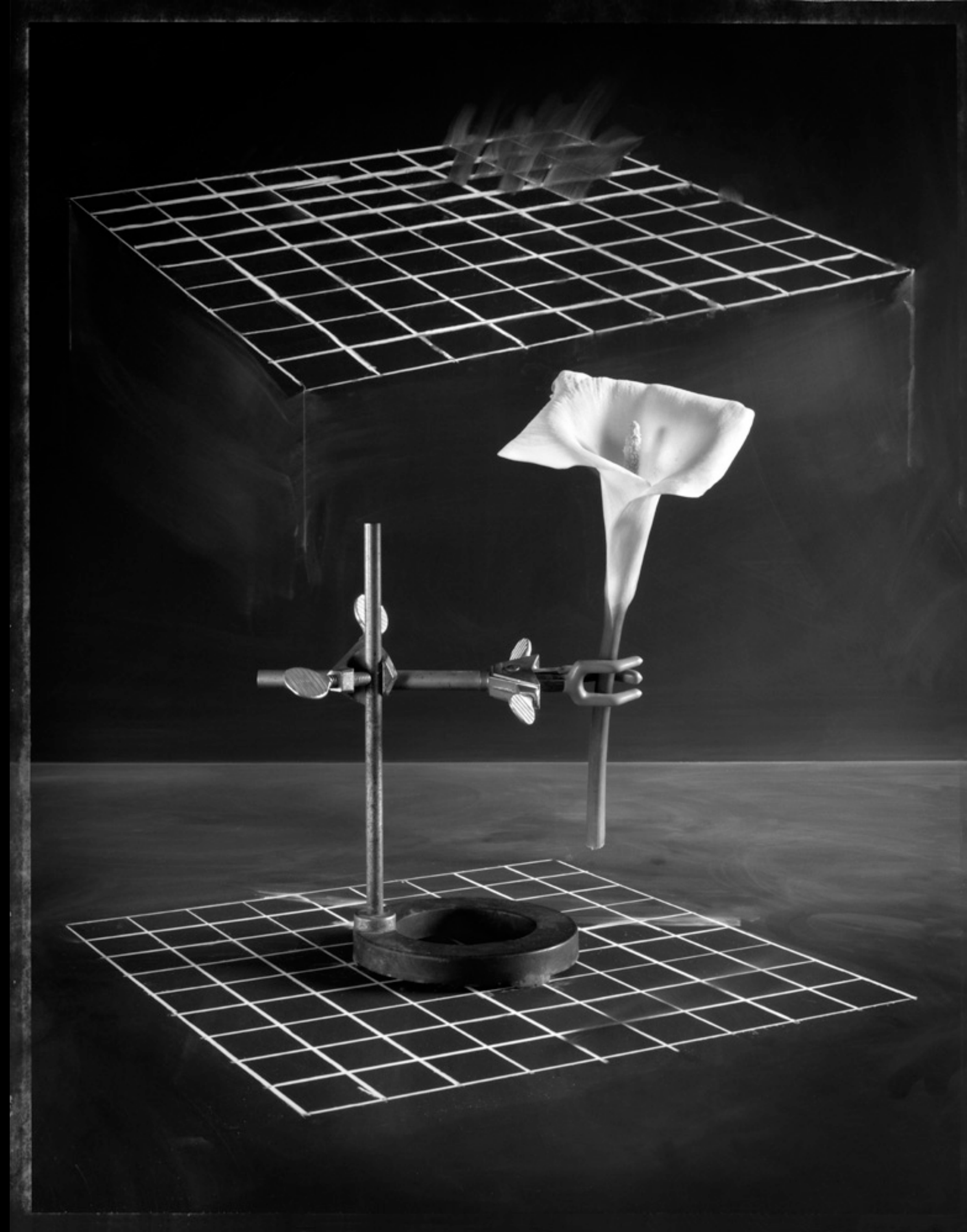
Time Machine, 2004



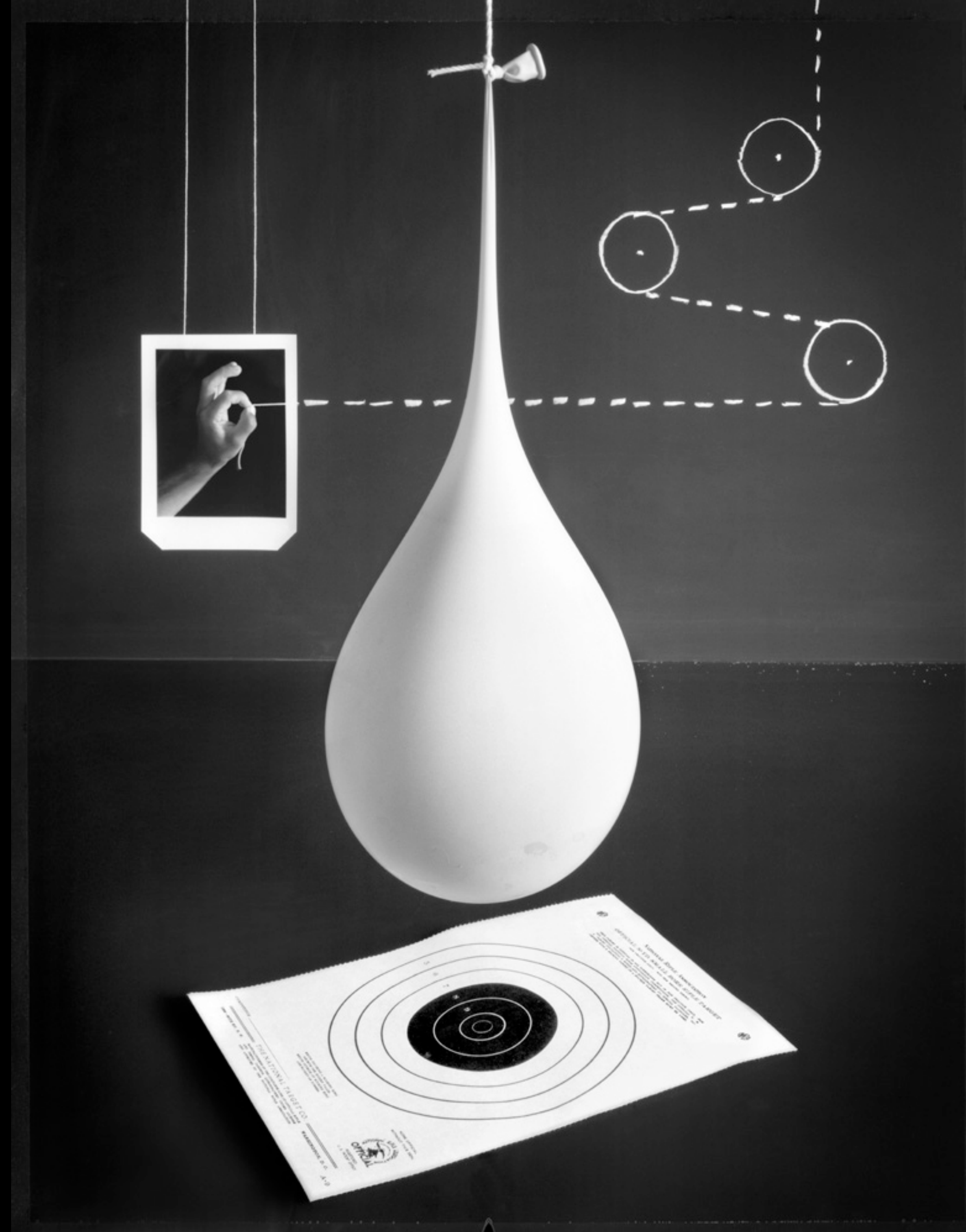
Abstract Implosionism, 2007



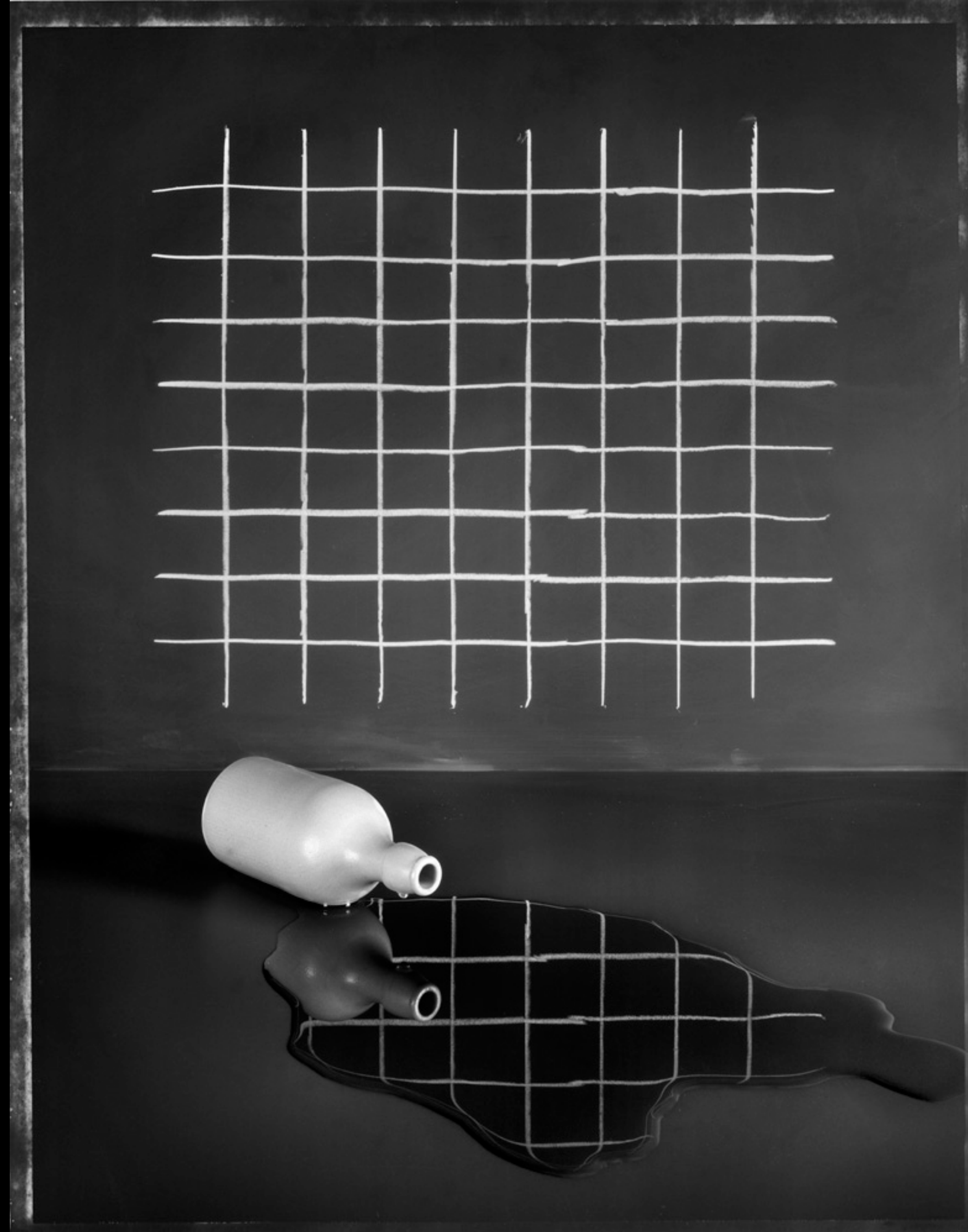
Where Fruit Comes From, 2010



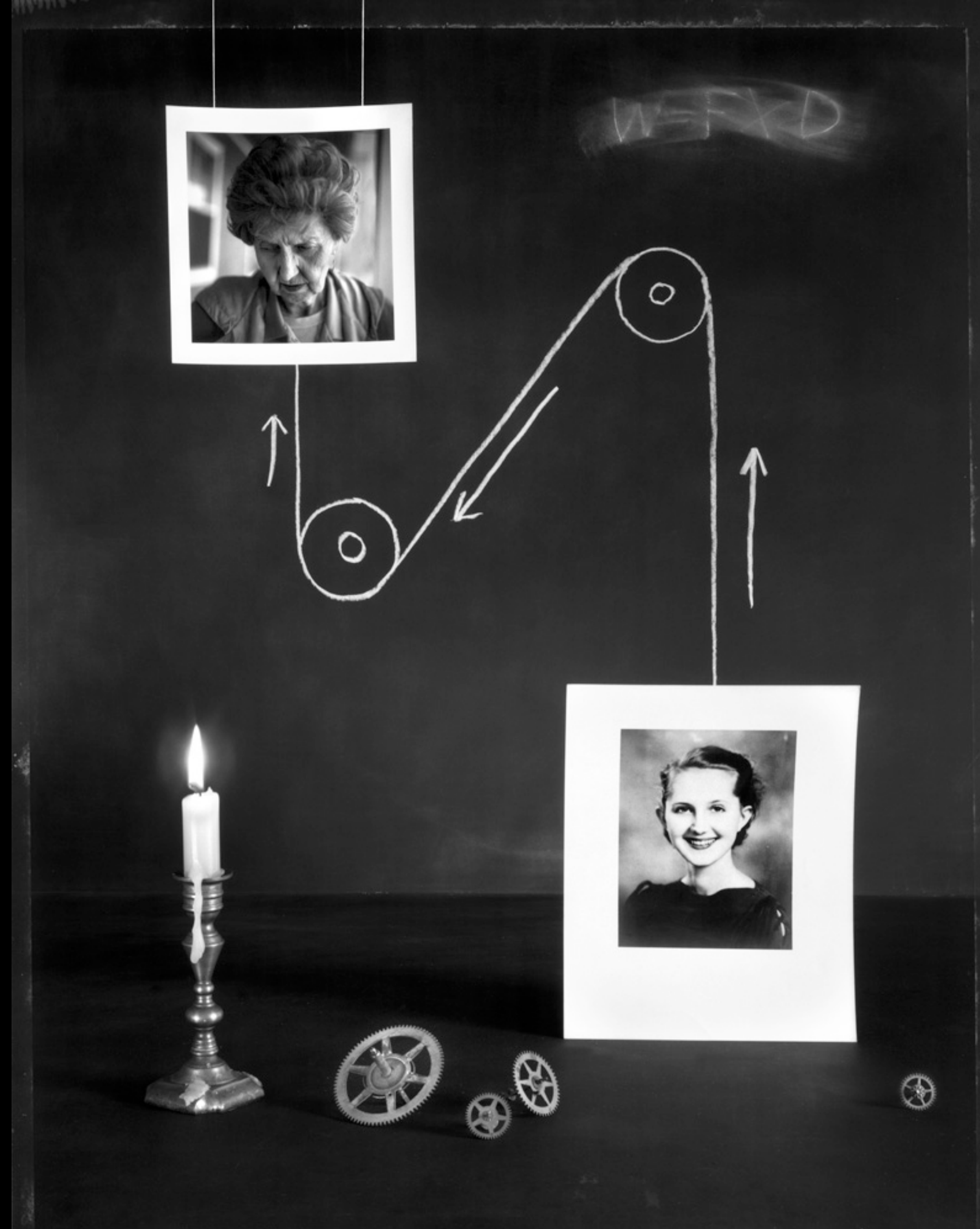
Analysis, 2005



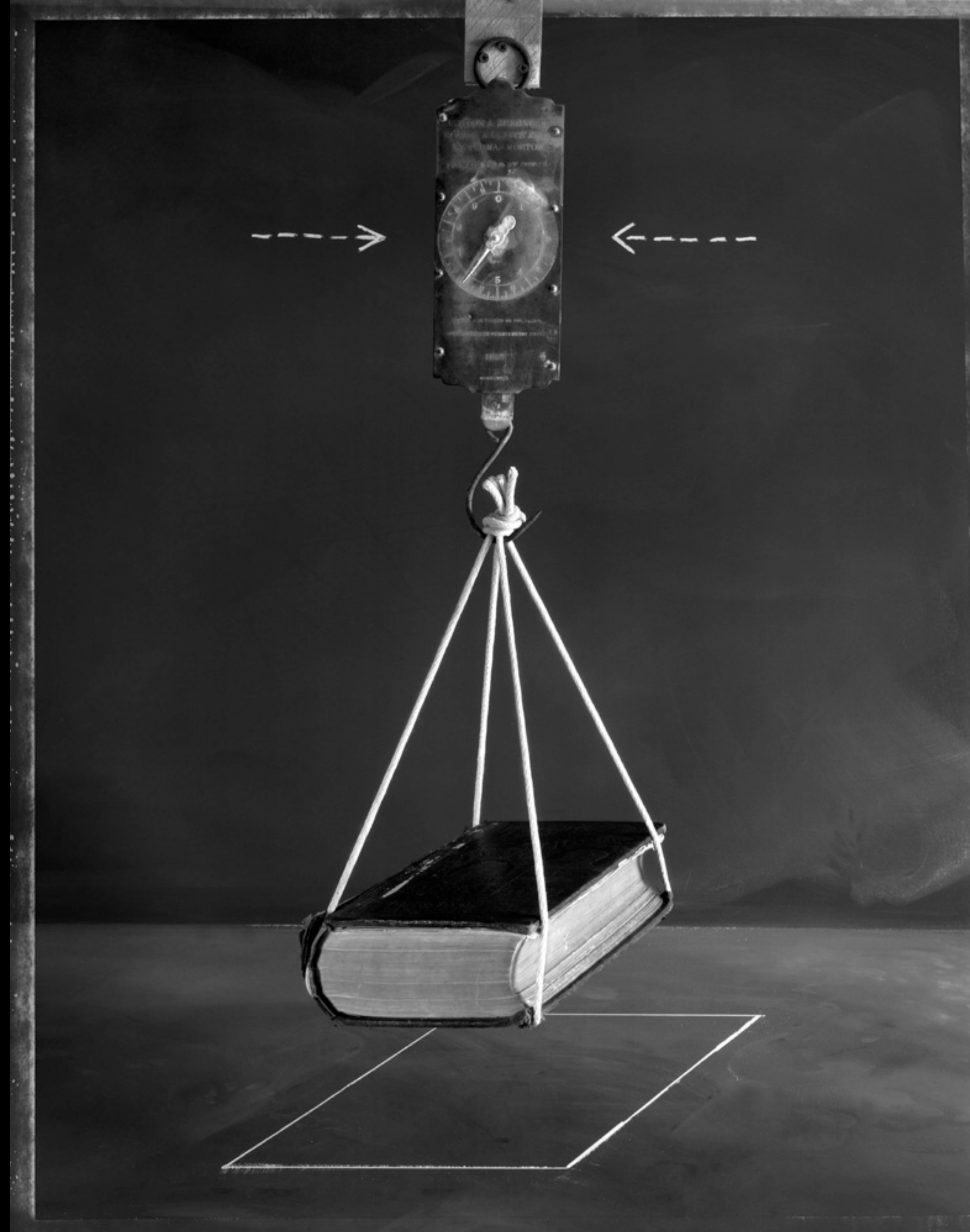
Hand of Man, 2005



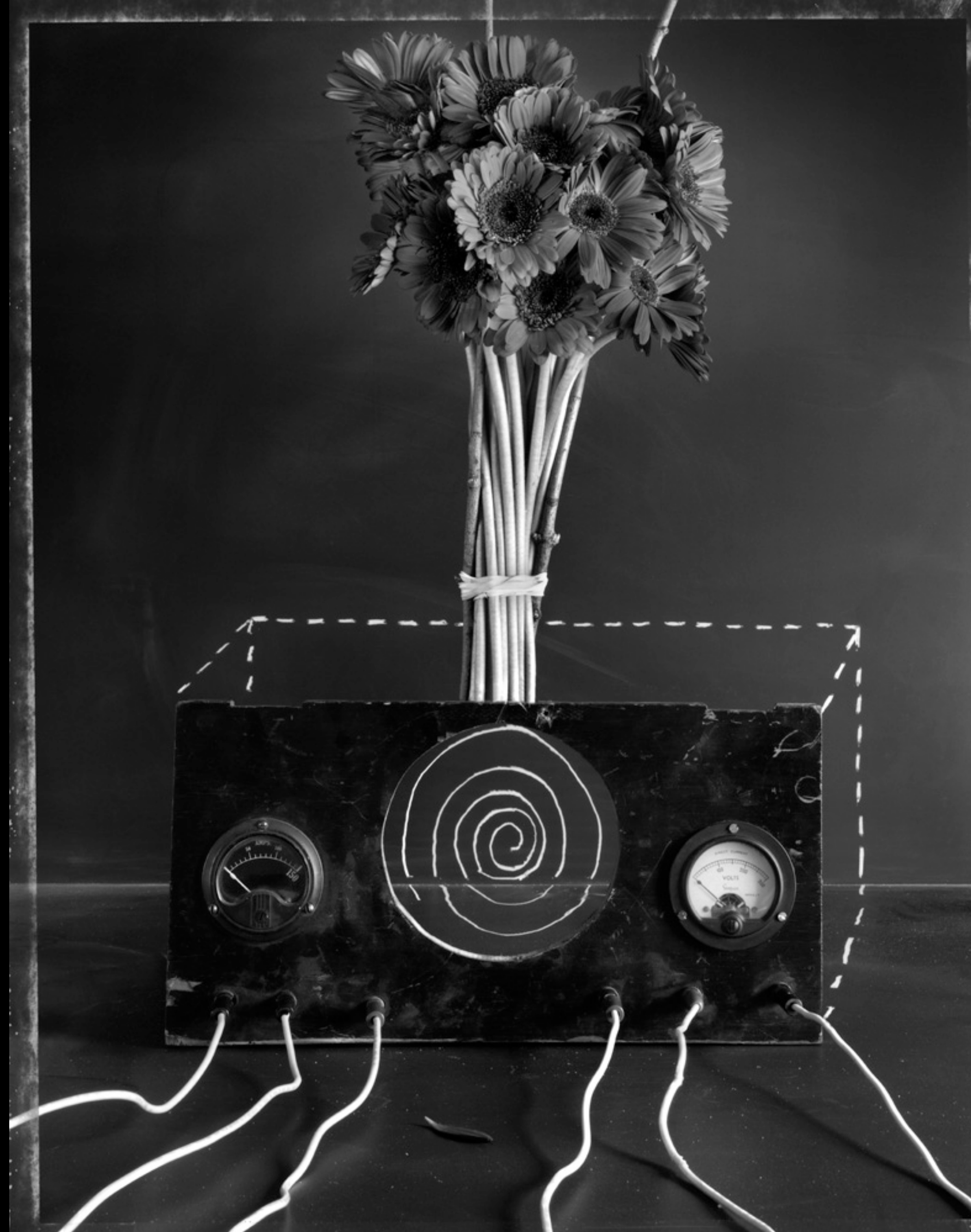
Reflection, 2006



Work, 2005



The Pitfalls of Measurment, 2006



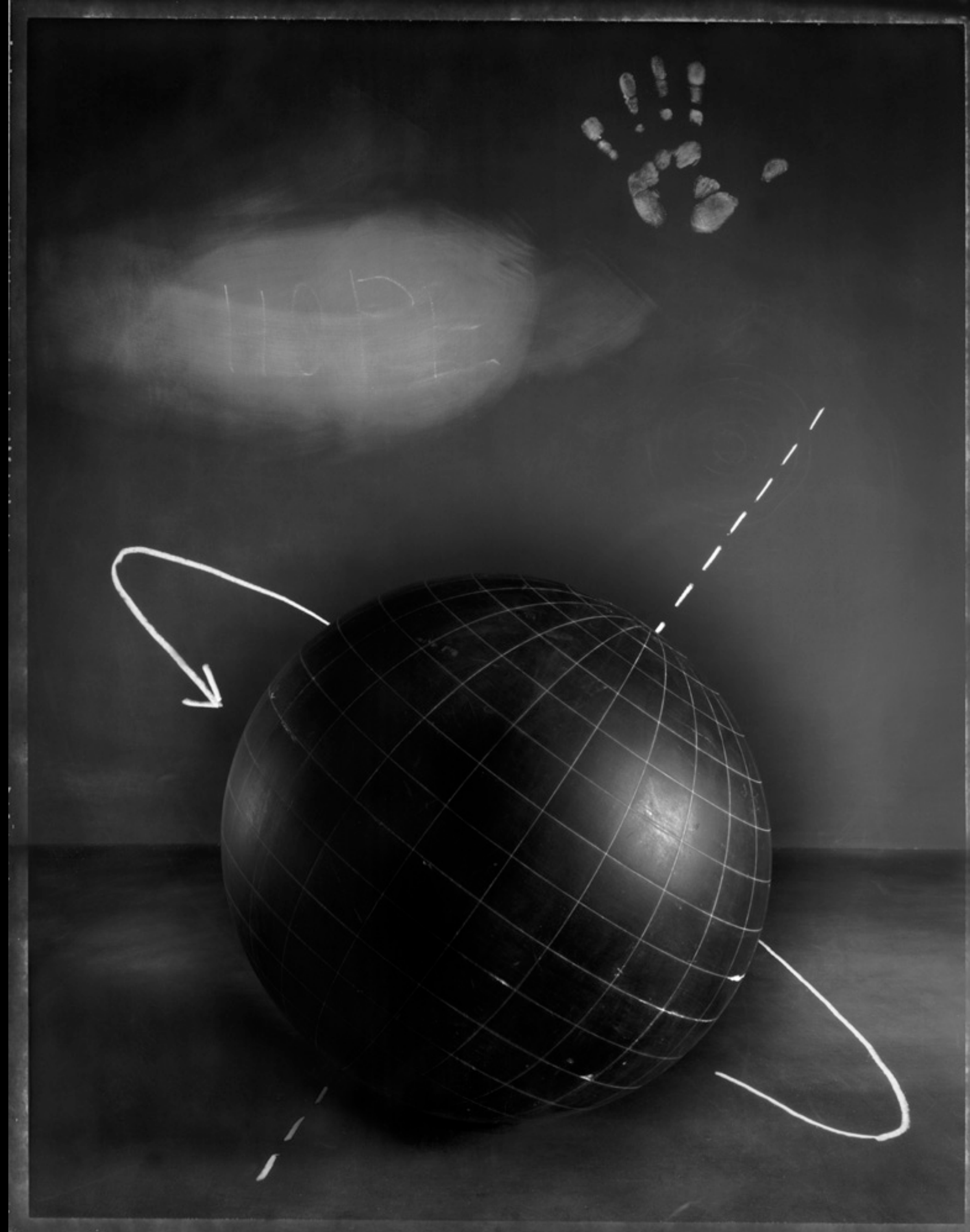
The Black Box, 2005



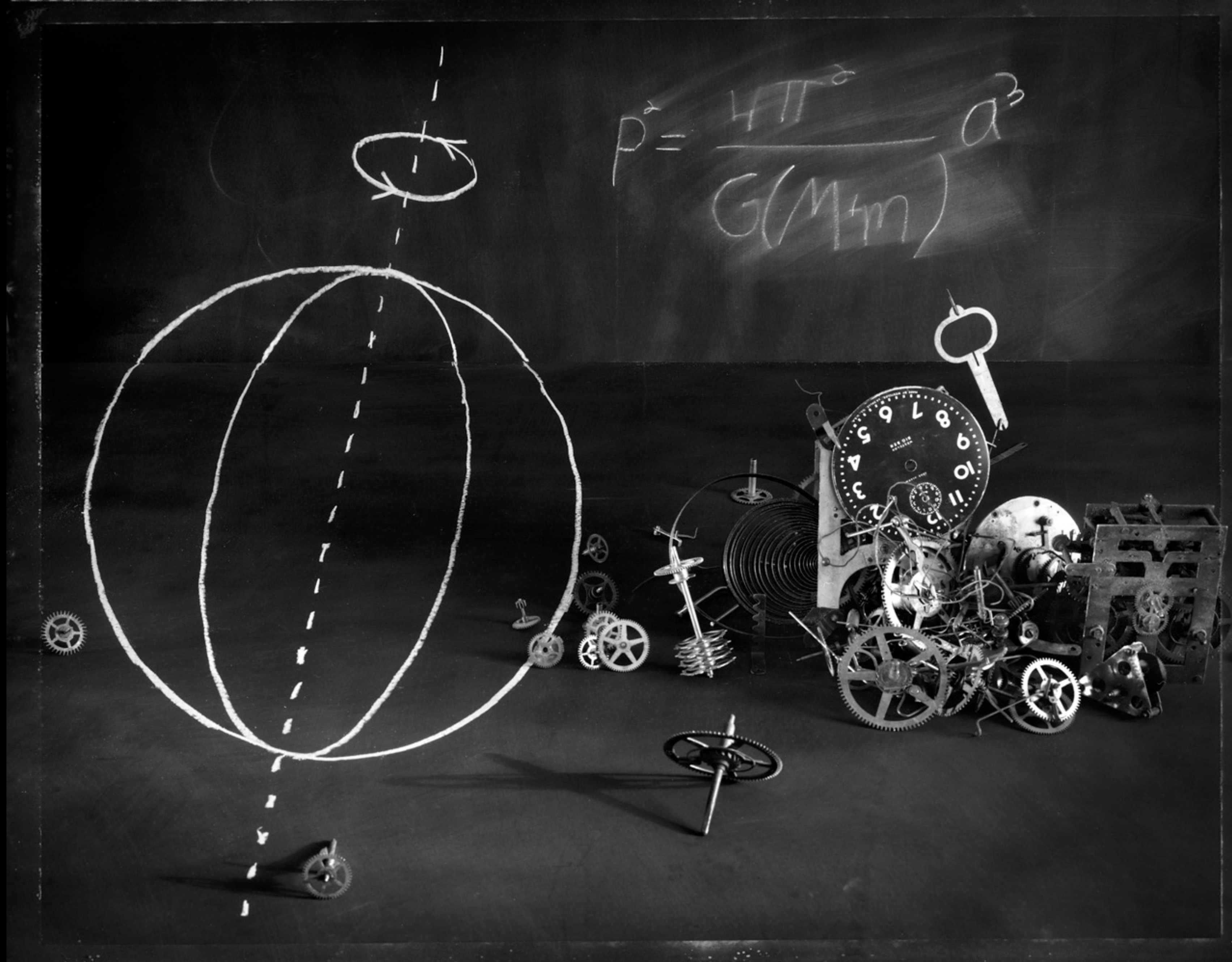
The Great Mormon, 2005

*“When the last living thing
has died on account of us,
how poetical it would be
if Earth could say,
in a voice floating up
perhaps
from the floor
of the Grand Canyon,
"It is done."
People did not like it here.”*

- Kurt Vonnegut



Hope, 2004

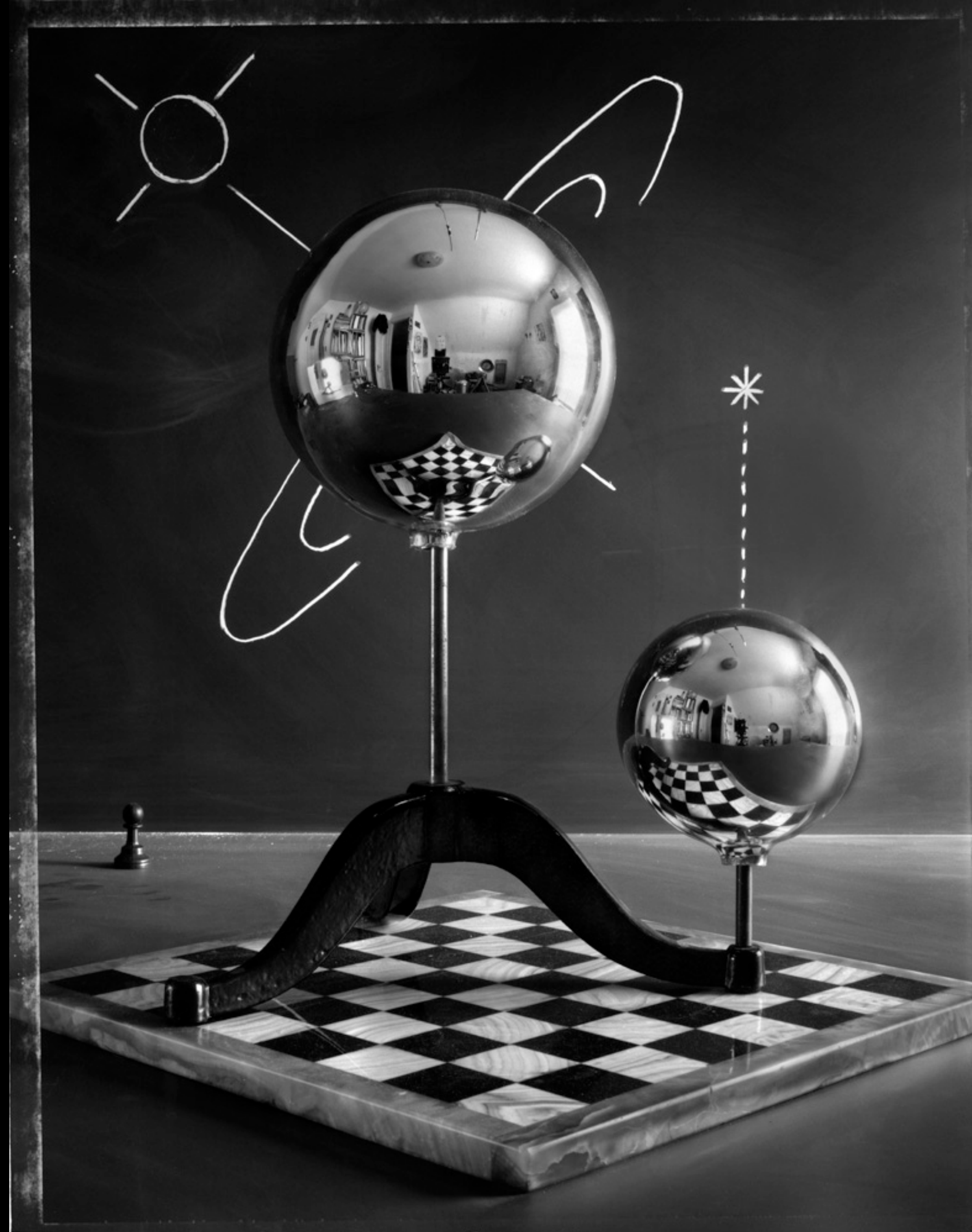




Earth Worship, 2007



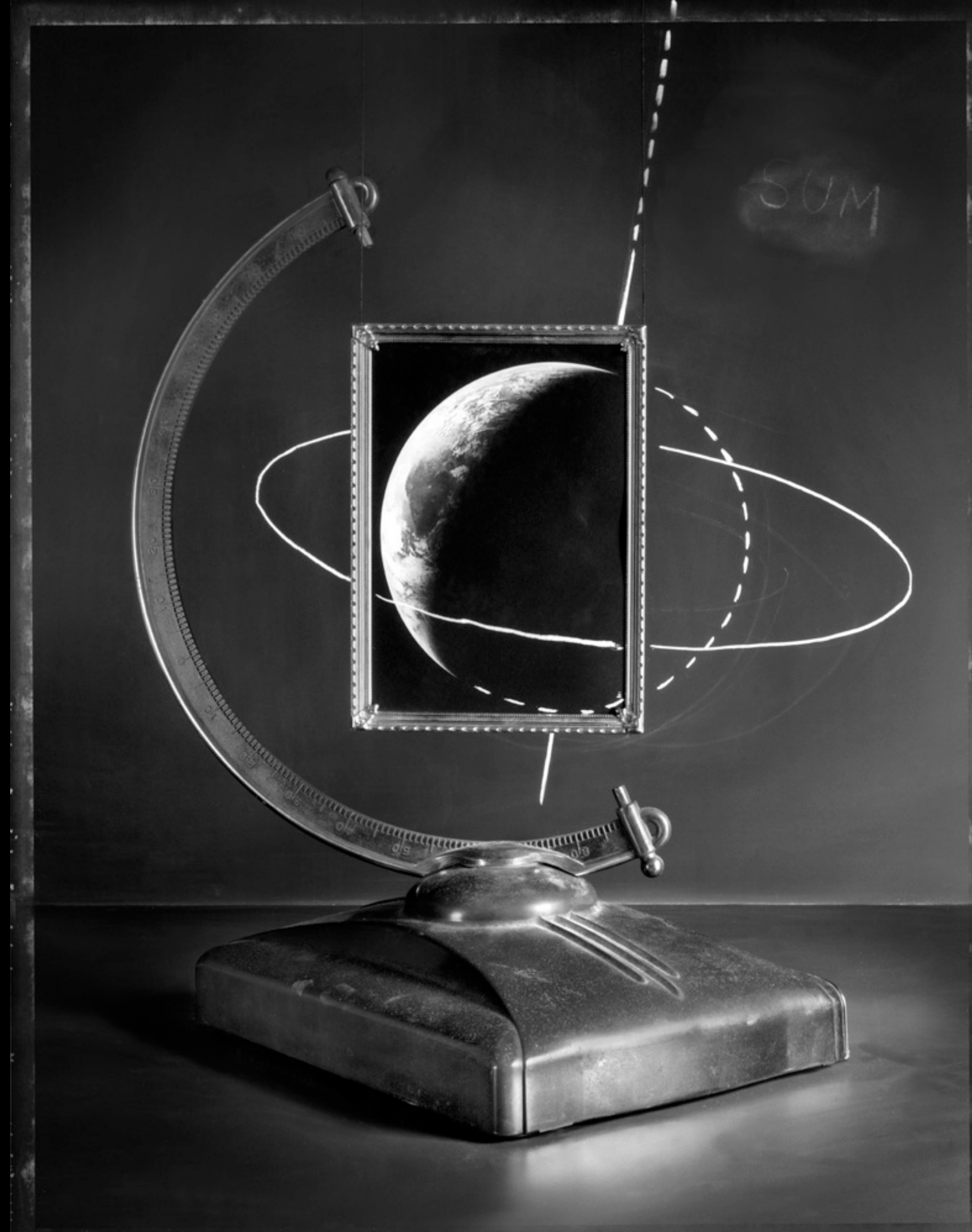
A little bit of Atmosphere, 2006



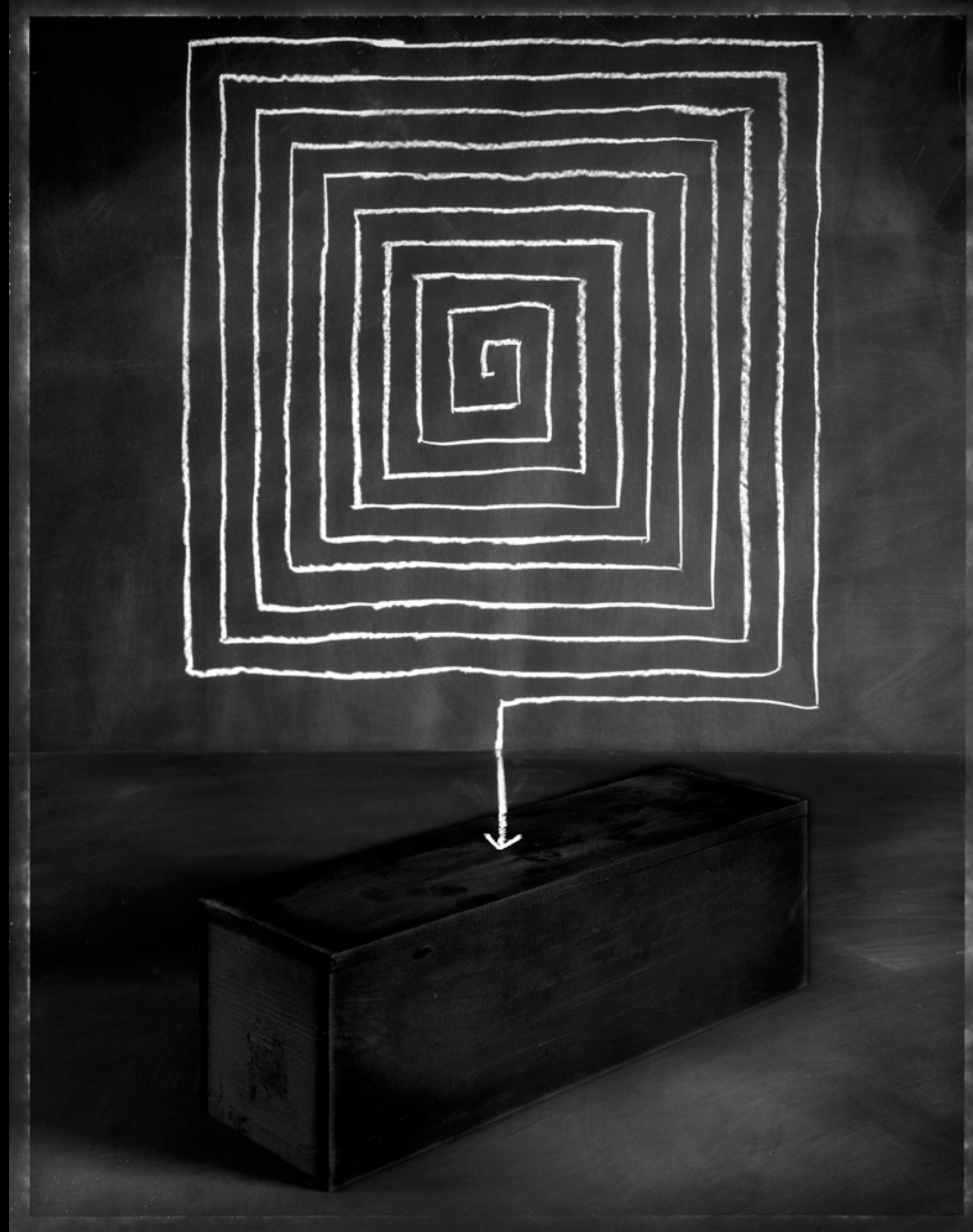
"All Watched Over...", 2006



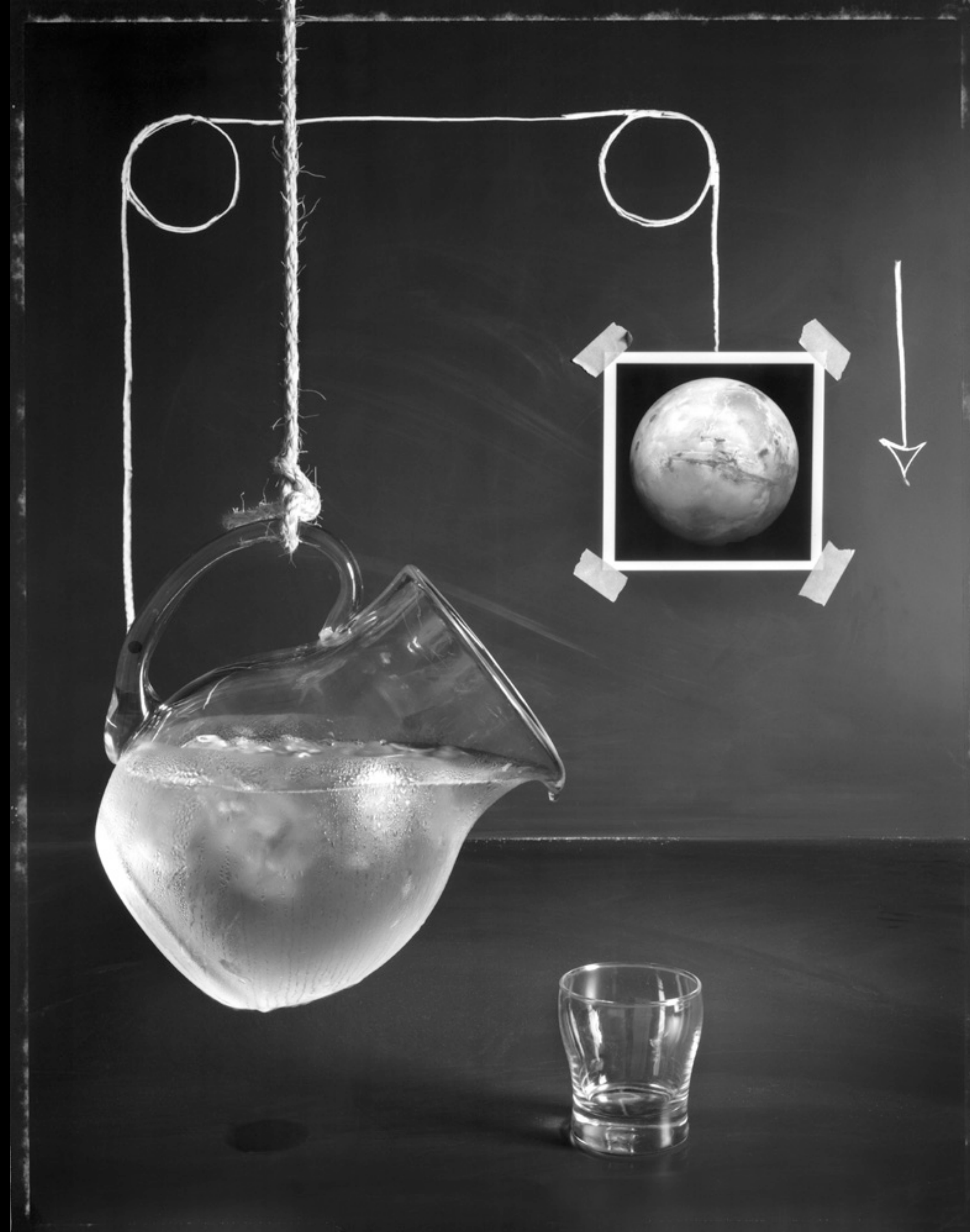
Angle of Repose, 2005



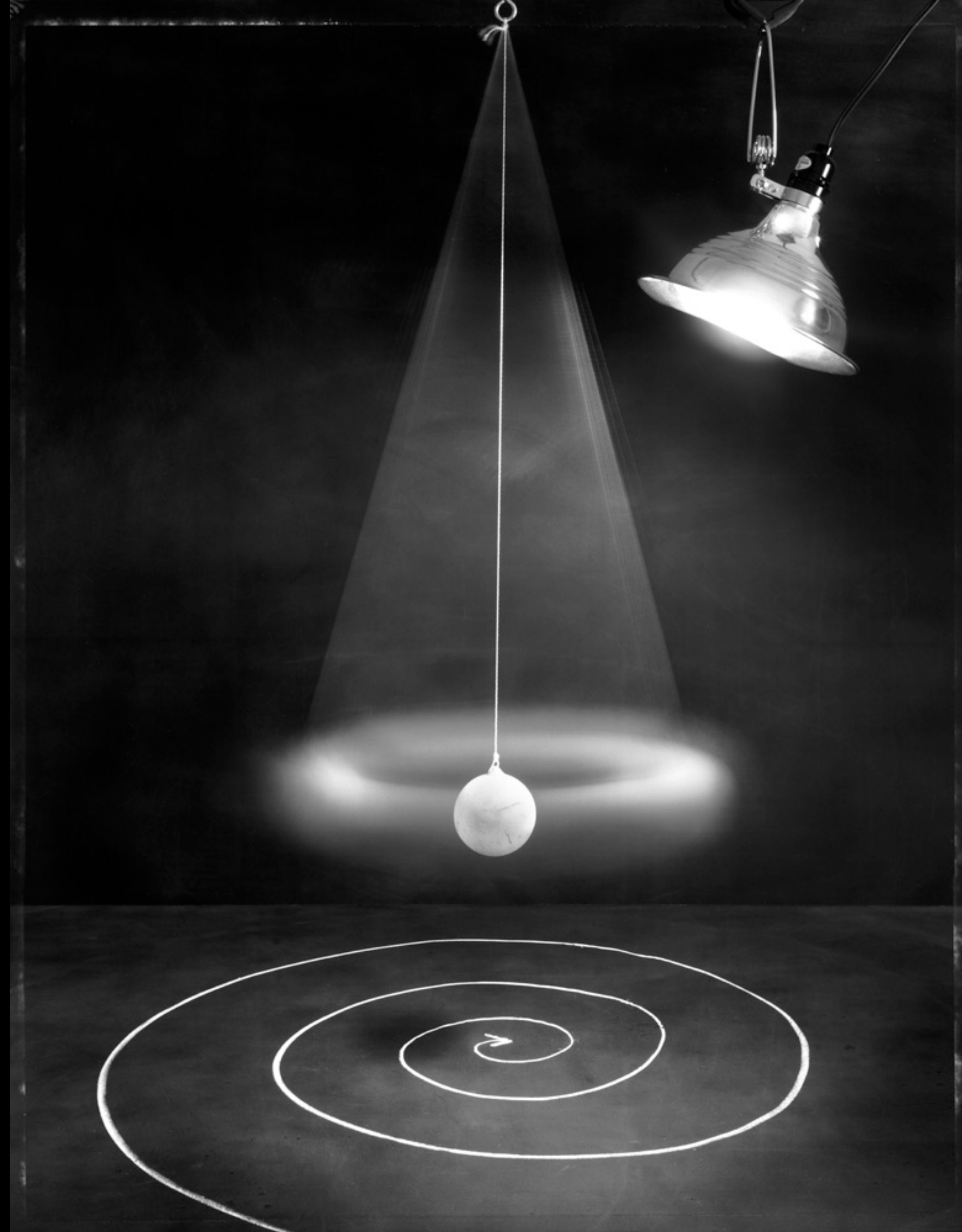
Sum of the Parts, 2007



Design, 2005



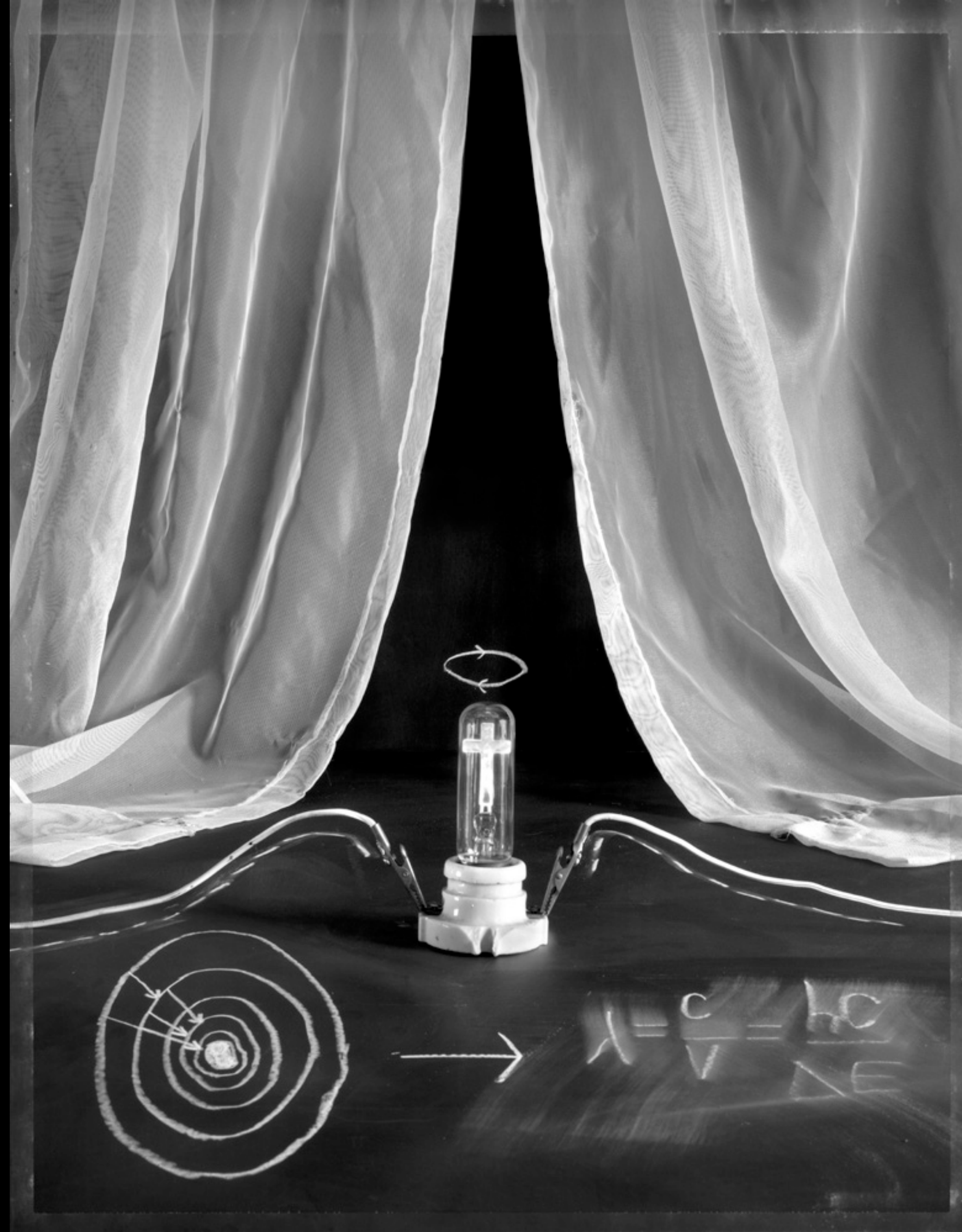
The Gravity of Mars, 2005



In Motion...At Rest, 2005



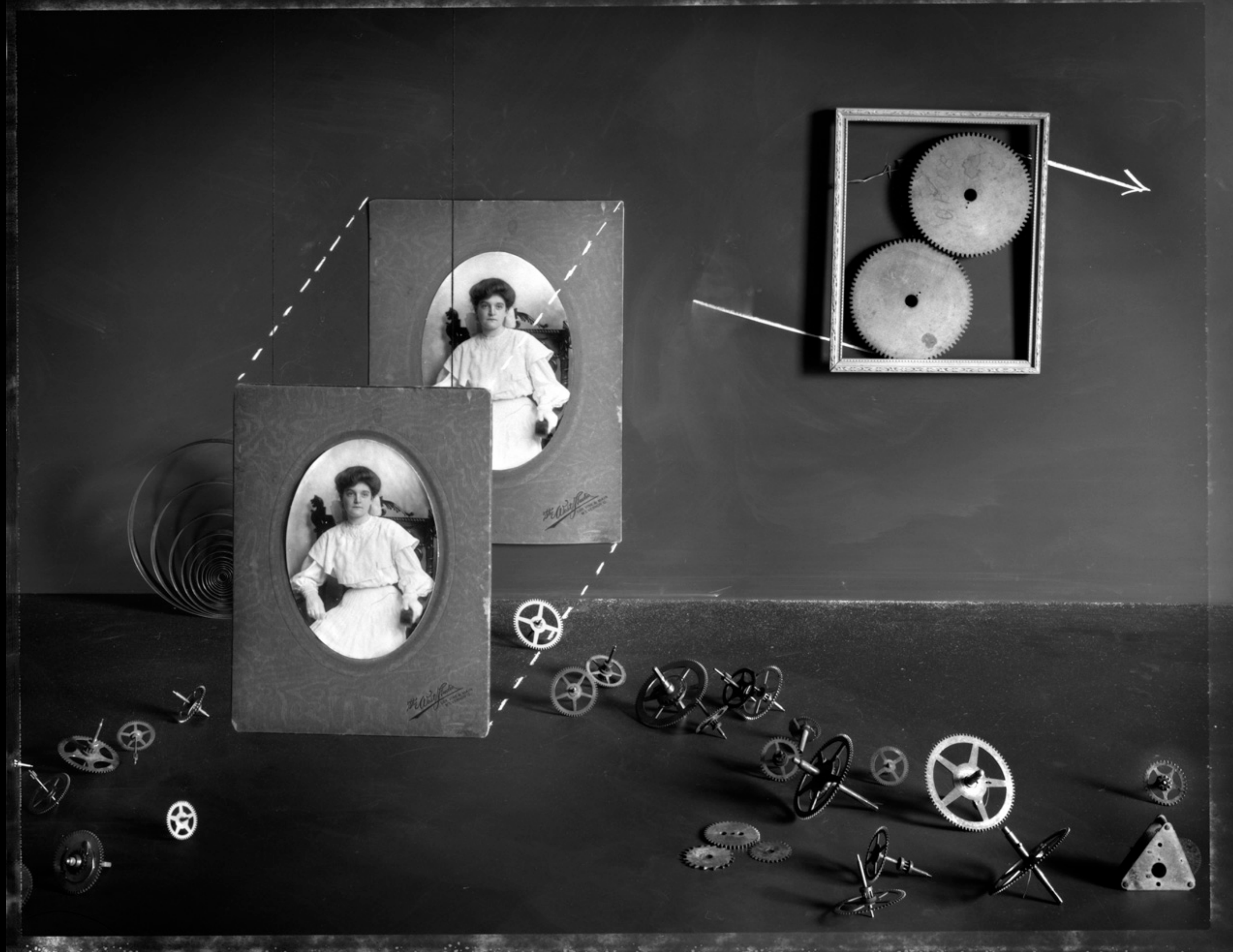
The Key, 2008



Neon, 2005



Meander, 2005



Is that All There is?, 2008



Flux, 2005





Invention, 2006

Biography:

John Chervinsky was born and raised in the city of Niagara Falls, NY.

He is a self taught photographer and engineer. He currently works for Harvard University's Rowland Institute for Science, originally founded by Polaroid's, Edwin H. Land. His diverse scientific background is evident in his ongoing series of conceptual still-lives. He has spent 18 years running a particle accelerator at Harvard's School of Engineering and Applied Sciences, and has used accelerator technology in the analysis of art, and collaborated with Harvard's Fogg Art Museum and the Isabella Stewart Gardner Museum in Boston.

His photographic work is held in numerous public and private collections. His *Experiment in Perspective* series has been traveling the country since it first opened at the Griffin Museum of Photography in 2005. He resides in Somerville, MA, with his wife, Kirsten.

Selected Solo Exhibitions:

Fermi National Accelerator Laboratory Art Gallery, Batavia, IL, 10/09 – 12/09
Massachusetts Institute of Technology, Center for Theoretical Physics, 9/08 - 9/09
Peer Gallery (Michael Mazzeo Gallery), New York, NY, 10/07
Blue Sky Gallery, Portland OR, 12/06
Griffin Museum of Photography, Winchester, MA, 7/05

Selected Group Exhibitions:

PA College of Art and Design, with Olivia Parker and Laura Letinsky, Lancaster, PA, 1/10
Museum of Fine Arts, Houston, PhotoForum Exhibition, 2 Prints, 9/08 – 1/09
Spencer Museum of Art, Time/Frame,, Lawrence, KS, 8/08 – 12/08
Clark Gallery, Staged with Cynthia Greig, Nancy Hill and Kathleen Volp, Lincoln, MA, 6/08
Benham Gallery, Two Person Show, Seattle, WA, 5/08
FotoFest, International Discoveries Exhibition, 12 Prints, Houston, TX 10/07
Photographic Resource Center, PRC|POV, nom. By Barbara Hitchcock. Boston MA, 11/06
Wright State University, Photography Now, 2006 Dayton, OH, 3/07
University of Michigan, Exhibition and Performance, with poet, Thylas Moss, Ann Arbor, MI, 9/06
Photographic Resource Center, Members Exhibition 2003, PRC, Boston MA, Juror: Chris Enos.

Grants and Awards:

Somerville Arts Council, Artist Fellowship Grant, Somerville, MA, 2008
Critical Mass, Top 50 Photographers, 2005 and 2006.

Collections:

Spencer Museum of Art, Lawrence, KS
Portland Museum of Art, Portland, OR
Polaroid Collection, Waltham, MA.
Wright State University, Dayton, OH
Fidelity Investments, Boston, MA
Harvard Business School Collection, Cambridge, MA
List Visual Art Center, Massachusetts Institute of Technology, Cambridge, MA
Museum of Fine Arts, Houston, TX

The Traveling Exhibition



Contents: Up to 23 framed black and white photographs; labels; Introductory text.

Availability: 2010-2015.

Booking Period: 4 or 8 weeks.

Size: Up to 100 linear feet.

Shipping: One large crate on wheels.

Insurance and fees: Inquire.

"These black-and-white photographs of fossils, antique light bulbs, and curved steel wrenches writhing like Medusa's snakes could be tarnished illustrations for Italo Calvino's Cosmicomics. A distended balloon hangs heavily over a target; hand-drawn schematic lines veer in and out of focus; a time-lapse exposure turns an ephemeral arc into a white ball. Not exactly surrealism—more physics as poetry."

- R.C. Baker, The Village Voice

"Chervinsky sets his still lifes before a blackboard, cleverly filling out and accenting the objects in his photos with chalk drawings. "All Watched Over" features two mirrored orbs on a chessboard. One has a chalk-drawn ring, like Saturn, as well as a distant sun. A dotted line leads straight up from the other to a chalked asterisk, as if the sphere had a bright idea that has fizzled. Chervinsky marries symbolic object with diagram. He dances back and forth over a border between representation and the perceived reality of photography, riddling his viewers about what really is real."

- Cate McQuaid, The Boston Globe

"The guts of a dismantled clock litter the area beneath a not-quite-erased equation. To the left, another white chalk drawing of a crude globe, just two interlocking circles that tilt on an axis, appears like an idea made manifest. The globe mimics 3-D, the clock mimics flatness, and the two coexist like spirit and flesh, unknowable companions."

- Christopher Millis, The Boston Phoenix



Fermi National Accelerator Laboratory, Installation #1 (Photo Credit: Dave Jordano)



Fermi National Accelerator Laboratory, Installation #2 (Photo Credit: Dave Jordano)



Fermi National Accelerator Laboratory, Installation #3 (Photo Credit: Dave Jordano)



Photographic Resource Center, PRC|POV exhibition (Photo Credit: Jim Fitts)

Come visit me at www.chervinsky.org - Thanks for looking!

Press the Escape Key to quit.