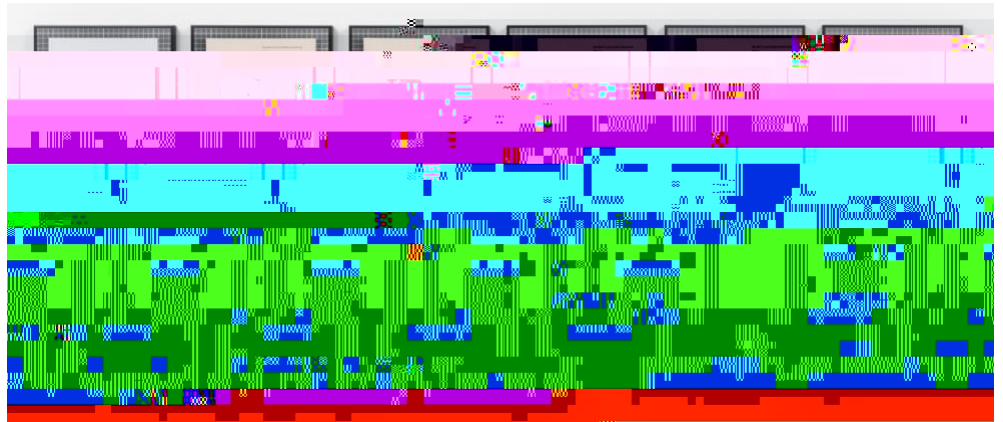


IAN BYERS-GAMBER



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March 18 ±April 5 , 2019

When the original home of the Bob Baker Marionette Theater was sold to an apartment developer, its historic designation required architectural documentation prior to demolition. Given my ongoing work with the theater, they recommended me for the job.

Library of Congress standards for photographing buildings serve legibility and archival quality: black and white, wide angle documentation of empty structures. Making those reserved photos in an environment so colorful, chaotic, and alive, I felt compelled to document the magic unaccounted for by archival standards. I photographed puppeteers at work, whose animating magic makes performers of puppets. The animacy of those marionettes, meanwhile, I captured in more dramatic color portraits; the human care and labor that produce the marionettes imbues each with a spirit that I feel warrants a similarly humane photographic treatment.

A city planner lamented that one reason the \ FRXOGQ ¶ W EORFN W development was that the magic was within the building, rather than in its walls. I argue that the magic permeates everything.

Ian Byers-Gamber

AUDREY, HAT-TIPPING SKUNK

DEMITRIUS DEMISTAR III
Archival pigment print, 25 x31 ´

THE WINDS
Archival pigment print, 25 x31 ´

INDEX TO BLACK AND WHITE PHOTOGRAPHS AND BBMT NO. 1-11 (from left to right, top to bottom)
Twelve archival pigment prints, 16 x20 ´