

Optimism
Prague, Czech Republic

"Lifestyle, Poetry, and Art"

by Dr. Milena Klasova

If we chronicle Bill's journey in the art of photography, we notice first his influences at Ohio University. It was there, owing to his teacher Eva Enderlein, where he came into direct contact with the concept of observed and visible worlds and their transposition to the domain of the observable. Thanks to her another intuitive appreciation, he also became acquainted with his future teacher, Czech photographer Pavel Banka. It was at his invitation that Bill came to Prague, thus meshing his American Experience with illuminations from European and Czech experiences. In the range of creation through photography, he has the opportunity to write a new page, fusing (both here and there) prevailing traditions and experienced reality. The world is perpetually reduced in questions of communication and its influences; nonetheless, it is possible only with difficulty to judge upon discovering primary impulses, where to place final touches on understanding and perceiving. It is true, of course, that the power of mobility remains of central interest to the author, a citizen of the world. If one is gifted with that particular companion to honesty, enabling him to overcome any obstacle in the search for difference and define a resolute course and faith, we may begin to speak of a congruence of the values, which endure. All life is a fascination; Bill stands at the threshold of its discovery. He works with relationships, seeks stories in which the most common of life's truths are validated: movement of the hidden and the visible, of composite and simple forms. It is possible to represent the world as a singular form for uniting truths with absurd, matter with movement, lethargy with dynamics- a gesture with its own internal meaning. We could continue naming an infinite series of comparisons, without of course forgetting to mention the special relationship between photographer and model. Portrait, figure, and figurative composition are highly personal themes, which are dependent upon impressions of the immediate. Whoever takes an interest in this, reads their own unique incommunicable experience from which is composed, as from one's own silence, the image of the soul.

Bill's experience has not been a long one however and seems to be an extremely conscientious one, giving priority to the discovery of humanity- its strengths and weaknesses. While recently reading T.S. Eliot's essay dedicated to Milton's poetry, I was struck by a passage, which is now coming back to mind. Its essential relevance is evident; it is necessary only to replace the word poetry with another art form. There exists a body of poetry in which it is possible only with difficulty, to discern the components of its nearly imperceptible quality, which distinguishes it from ordinary observation. The representation of that in which this imperceptible transposition is rooted can, through poetry, be made by such observations; however it is precisely these ordinary observations, which their selves created the poetry. With Milton it is the maximum transformation of ordinary language; here it is the form of the presentation, through the intermediary of one's own sight, presentiment, and the life experience of others.

I would like to wish for Bill that he discover his unique form of representing this art of communication, that he not be driven towards imitation, no even of himself.
(Translation: S. Dudic)