

SCOTT

HENDERSHOT



Scott Hendershot clearly remembers the first picture he ever made that showed the power and sublime beauty that a fine photograph can evoke. It was an image of a stage curtain falling gracefully to the floor, with rich blacks, subtle gradations and long shadows spilling luxuriantly onto a luminous wooden floor. It showed him the direction he wanted to take with his photography.

"I found that the things that I really like to photograph are big shapes with lots of tonality and texture," says this Rochester, New York photographer. "I like gradation. These abstract qualities simply feel right to me. They suggest the emotions I want my photographs to express. And I find I'm especially attracted to architectural subjects because build-

ings are filled with lots of shapes and ambiance and textures."

Buildings are also filled with ghosts. Maybe not ghosts, but a definite sense of history. As he shoots, Hendershot feels the presence of the people who have moved through these venerated structures. The place may be abandoned, forgotten and fallen into all manner of disrepair, but a presence remains of the bustle and business that transpired within those walls.

"It's hard to say what it is, but when I'm in these places I can almost feel the numbers of souls who have passed through," Hendershot says. "I also have a strong feeling for the craftsmanship that went into the building. I have the sense that they were designed and built as places where people wanted to be—by

artists who were fully committed to making them as welcoming and beautiful as possible."

Look at his photograph of the old Powers Building in Rochester, which concludes the portfolio shown here. The Powers Building was completed in 1873 by an eccentric man with an edifice complex: He couldn't tolerate another building in Rochester being taller than his. It was built at a time when nothing was spared on fine details and ornamentation. When Hendershot took this picture, the building was being restored to its former grandeur. The tenants had been evacuated and the building manager agreed to let Hendershot roam the premises with his 4x5 camera. He wandered through the construction site until he found this stairwell filled with sunlight streaming through a broken skylight. Dust filled the air as workmen knocked out a wall downstairs. He frantically set up his camera and made this exposure; seconds later, the dust settled and the atmosphere of the scene vanished completely.

"When I'm out photographing, I want to find an image that may be dramatic, or may be very subtle, but what I'm looking for is singularity" he says. "That means I'm trying to distill a certain feeling from what I'm seeing. If I'm in a public space or in a building, I'm looking for just the right viewpoint that will give my viewers the same emotion I had when I was there. I want to take away all of the extra things, all the things that don't belong in

the image, so it becomes more distilled and meaningful. I try to eliminate all the distractions."

Thirty of Hendershot's photographs are beautifully displayed in his eponymous book, simply titled *Scott Hendershot*. Here he has blended traditional photographic process with digital printing to bring out qualities in his work that were not possible in a wet darkroom. He writes: "The word 'digital' is often associated with automation. Nothing could be further from the truth. For me, moving into the digital domain has been a long, hard road. Digital printmaking provides a degree of control unmatched and sometimes impossible to obtain in traditional photographic printmaking. For some of these images there is new life as I'm now able to present them with new fullness. Others have waited patiently for me to reach this point where my skills are able to complete them. It is an exciting time." —David Best

■ PRINT INFORMATION

Traditional gelatin silver as well as inkjet prints are offered, both made by the photographer. The former are contact prints in sizes 8x10 and 11x14 inches, and priced at \$250 and \$400 respectively. Inkjet prints are made on Hahnemuhle paper using MIS Ultratone inks. Sizes are 8x10 and 11x14 inches; prices are \$75 and \$125.

■ CONTACT INFORMATION

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ELLICOT SQUARE — 1988



UNION STATION - 1994



ARCH, GENEVA - 1991



MT. HOPE - 2000



CATHEDRAL DOORWAY - 1992



POWERS STAIRWELL—1992