

Eric O'Connell
Photographer, Anthropologist, Educator

Whether turning his gaze to artists in Los Angeles, cowboys in the former east Germany, or hidden behaviors in public spaces, Eric is interested in how and why people do what they do, what it looks like, and what this looks like as an artifact: the photographic image.



Saeed Khoze, director and Christina Sadeh, actor, on the set of Zoya

The pinhole camera serves as metaphor on many levels: a dark box, the artist's mind. A speck of light, the genesis of an idea. The artist moves towards the creation (light) of the

idea. The print is the mirror where artist's are seen in connection with the spaces that inspire them, or the work that defines them.

The long exposures required in pinhole photography (some up to 35 minutes) often allows the artists the opportunity to interact with those spaces and with the works that



Risk, street artist

define them all while the exposure is being made, conversations between Eric and the artist are being had, and movement in and through the scene is taking place.

Eric's work is concerned with people, culture, landscape and the influences and combinations thereof as a created concept. Culture can be seen located in the



Vignes Rooftop Revival Band



The Downtown Muse

constructed landscape and as something that guides social behaviors. Visual queues, manifested in the ways people look, and in the things they create, reflect how they look back at themselves.

As a visual-cultural anthropologist by training, Eric is interested in what he calls the cultural landscape; in how people look at themselves and reify that knowledge in the realm of display or creation of subcultures, art and their own cultural performances. For him, culture creates landscapes and in turn, landscapes redefine culture. In this sense, the term 'landscape' gives agency to the created cultural space, such as an artist's place of work.