

Armon A. Means

Artist Statement

These photographs speak to the nature of photography as a record of experience, as they serve to create and hold memory. They are meant to engage that place in us that seeks to identify with a location long since left behind, now only remaining as a passing thought, a fleeting moment, a speck in time activated by a scent, a conversation, or a secondary view.

Photographs have always served a role as documentary tool. In the casual sense this can be seen in the desire to capture and record images of travel, often times to places so unlike our home. It is images like these that access cherished memories, stories, and the multitude of ways we remember an experience. Though that memory fades and changes over time, eventually leaving us with impressions of an experience – allowing us to subconsciously remember it as we choose.

Often when we travel to places, distinctly those outside of the traditional “western” ways of thinking and religious ideologies, we often view those same places with critical judgment if not outright disdain when it comes to their beliefs. Though the views from those same locations are seen as pleasant, picturesque, and worthy of infinitely cherishing - unlike the long-standing ideologies and cultural identities that shaped those same locales. Once again we choose what we decide is valid, acceptable and memorable.

As a society at large we have been indoctrinated to the philosophy that the dominant Western belief of Christianity is the only acceptable way of following a faith system. We use this same position to cast negative judgment on the people of regions across the globe while living in an ever-accessible global community. These photographs aim to question the loss of experience over time and the connected memory, why we selectively appreciate the very nature of a place, and why the picturesque is deemed acceptable (if not admirable) while at the same time we both socially and religiously condemn the place and peoples of these locales.