

The Space Between

Marc Yankus – Fine Artist and Photographer

© Marc Yankus, archival pigment prints, courtesy of the artist and Clamp Art NYC.

Was there a particular feeling or emotion you were trying to conjure with the images?

As I walk around New York City, buildings pop out to me, as if they are a projection and everything else disappears. I have this synaesthetic experience where I feel the buildings – the corners, the bricks, the height. Different buildings have different personalities and some repel me while others draw me in.

You've said that you don't consider yourself an architectural photographer – what draws you to featuring architecture as a subject in your work?

I've always been drawn to the majestic details and materials of classical historical buildings, many of which are hidden from view, tucked behind new architecture. In these instances, I feel compelled to photograph the slivers of the old, of history, so I can recreate the rest of the building to make it whole again and restructure history. In my re-imagined vision of the city, the historical buildings are fully present, imbued with a hyper-real quality of precise, sharpened edges and meticulous details preserved in a soft, subdued palette. By digitally painting and layering textures, I silhouette the "figure" from "ground" so the building stands in calm, airy isolation for the viewer's gaze.

Do you have a personal connection to the buildings in your work or do you choose them on aesthetics alone?

I have no premeditated connection to the buildings. The building might even be ugly and crumbling. It has to speak to me on some unconscious and conscious level.

What process do you go through to create the images in 'The Space Between'?

I knock on doors and ask to photograph outside peoples' windows from high up and take many shots with different lenses. My favourite lenses of late are the Canon 24-70mm or a 70-300mm, used with a Canon EOS 5D Mark II.

Are they partially hand-drawn?

No, but they are digitally altered with a Wacom pen and tablet. In Photoshop I use a brush to paint masks with.

Do you pre-plan your images/projects, or do they evolve organically?

I walk around the city with my iPhone and take photos for reference for later.

Who or what inspires you?

My home New York City, photographers Robert Frank, Paul Strand and Dorothea Lange and the artists Joseph Cornell, Francesco Clemente and George Bellows.

Why do you court surrealism in your imagery?

I feel comfort in the unreal. Growing up in NYC, in a volatile and unstable household, I would escape by going to the Metropolitan Museum of Art and walk through the American Wing and pretend to time travel back in time to a quieter place.

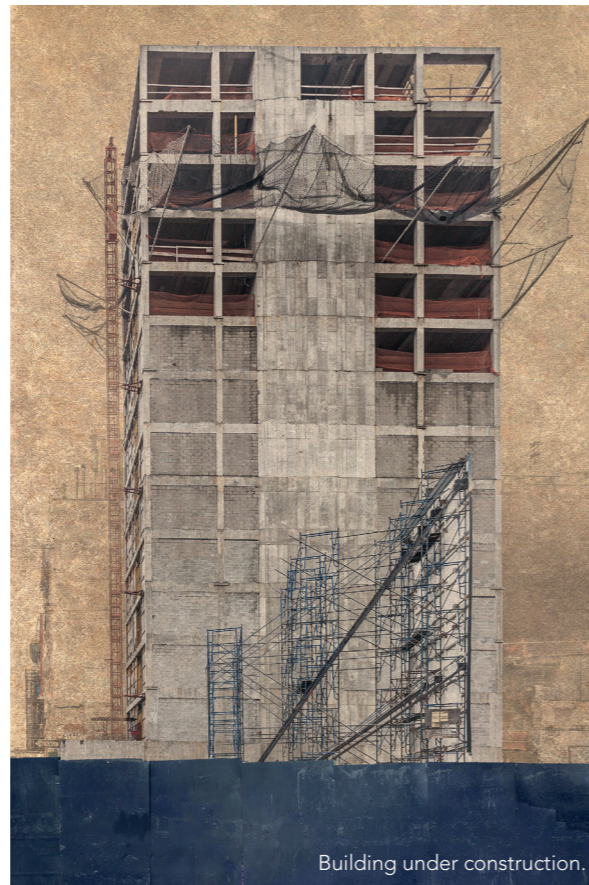
If you had to give our readers one piece of advice when shooting architecture; what would it be?

Different lenses give you different results, so rent or borrow lenses to get the effect you might be looking for.

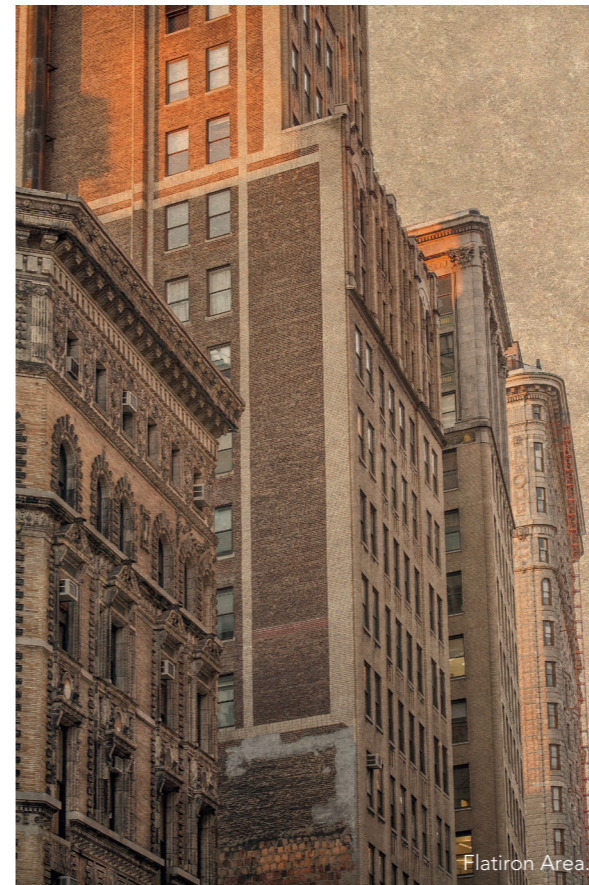
Describe your style in three words.

Hyper-real, otherworldly and surreal. [PM]

www.marcyankus.com



Building under construction.



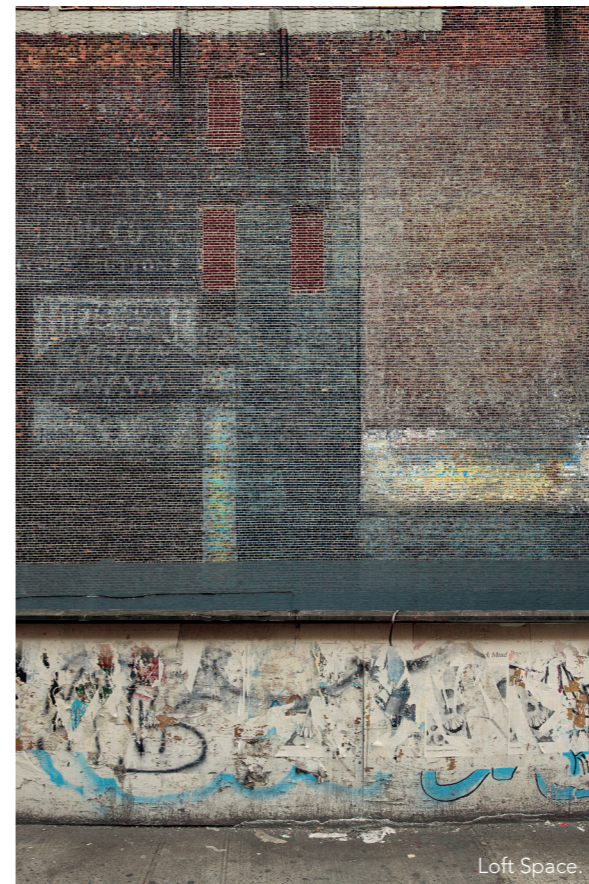
Flatiron Area.



Slanted.



Many Windows In Chelsea.



Loft Space.



Holland Tunnel Tower.