

Dek Unu Magazine

Solo Exhibitions of Fine
Photoart Portfolios

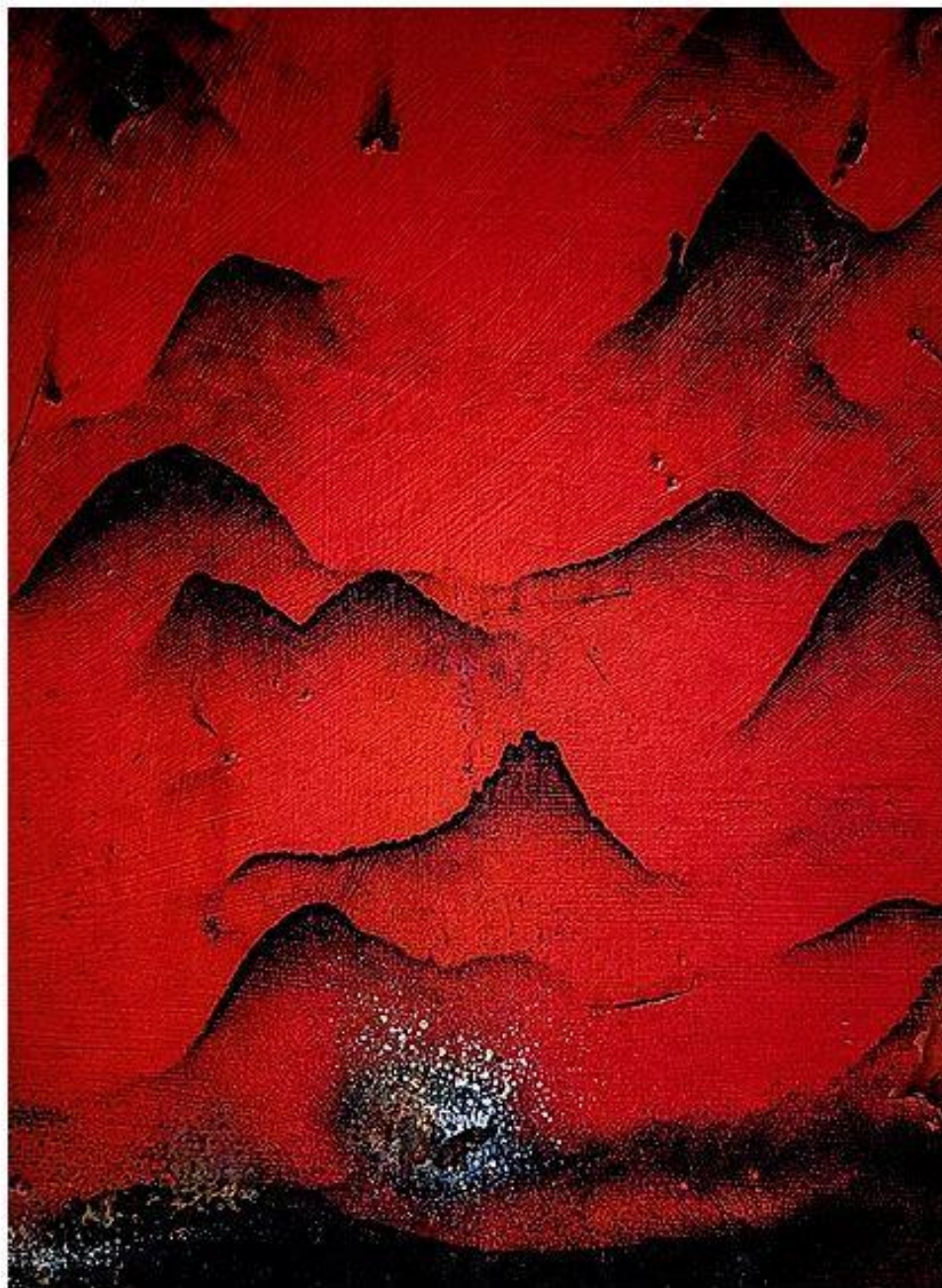
February, 2019

Featured Artist

C. E. Morse

"Beyond
Recognition"

Cover "North Berwick #83"
All images © C. E. Morse



Dek Unu Magazine

Eleven

This is **Dek Unu Magazine**. In Esperanto, *dek unu* means "eleven." Eleven Images from a single artist. Eleven artists in eleven solo issues each year.

Dek Unu publishes the work of a new photoartist in each issue. The artist's work and words are featured alone and in individual focus as the sole purpose for each issue of the magazine. Unlike other arts and letters magazines which might look for work from a variety of artists to support an editorial staff's theme, at **Dek Unu**, theme and imagery are always each artist's own.

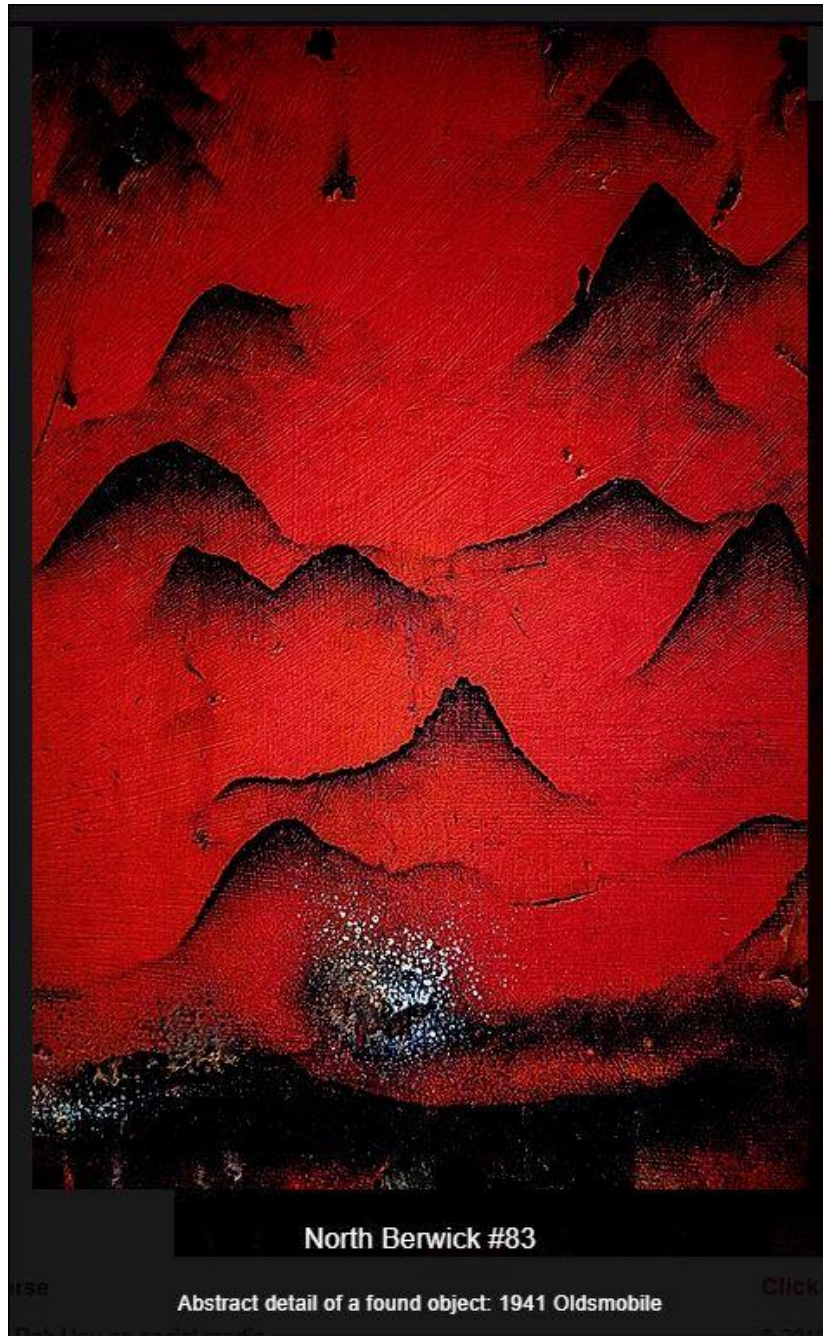
Dek Unu seeks challenging, complex work that focuses and intensifies perception from artists who demonstrate accomplished technical craft and mature aesthetic vision.

This Month

Since the 1920's, and the appearance of a growing wave of non-representational photographic images, a tradition has developed supporting abstract photoart and, over time, many lines separating painting and photography have blurred or disappeared. C. E. Morse's brilliant images share DNA with photo-abstractionists' from Steiglitz to Siskind and seem to have strands of painters' work from Hokusai to Hans Hofmann swirled in.

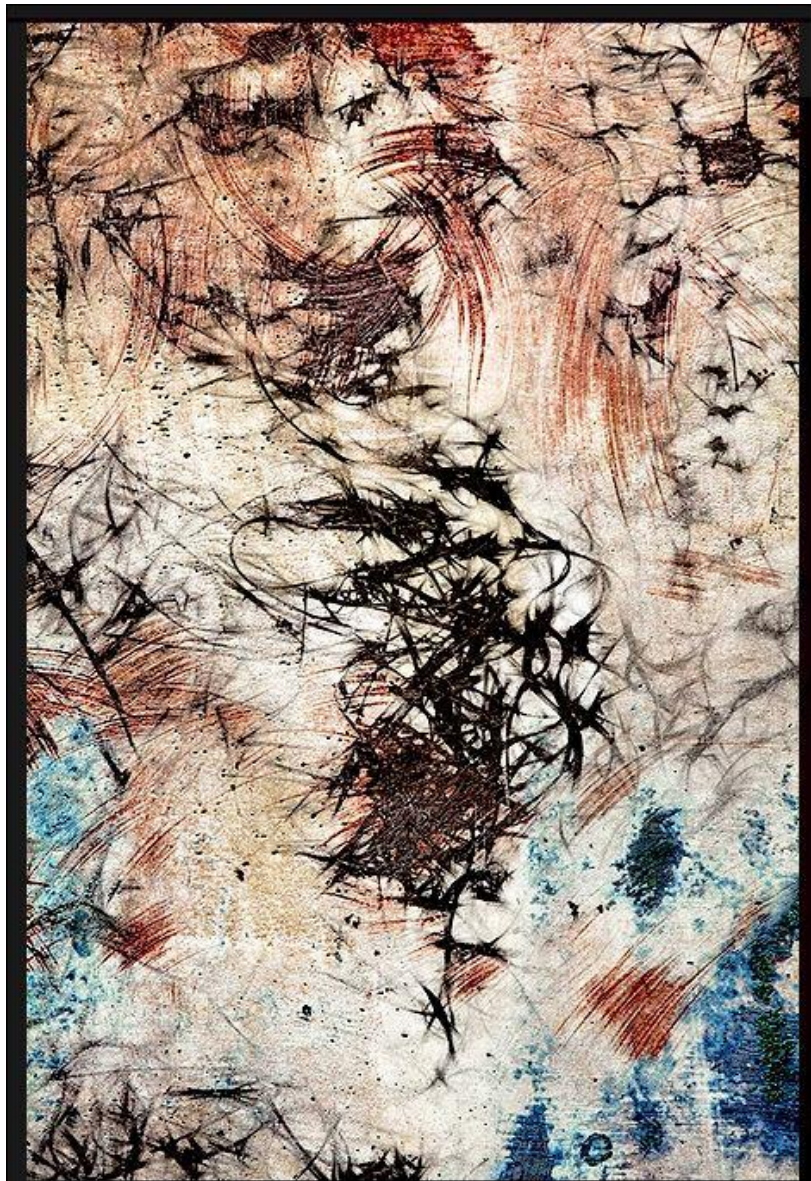
These are tight compositions in colors ranging from deeply-saturated reds to delicate, transparent blues, all executed with exquisite craftsmanship and taste. Using "Beyond Recognition" as the title for this collection, Morse hints at the very surprising source from which he pulls these images.





North Berwick #83

Abstract detail of a found object: 1941 Oldsmobile

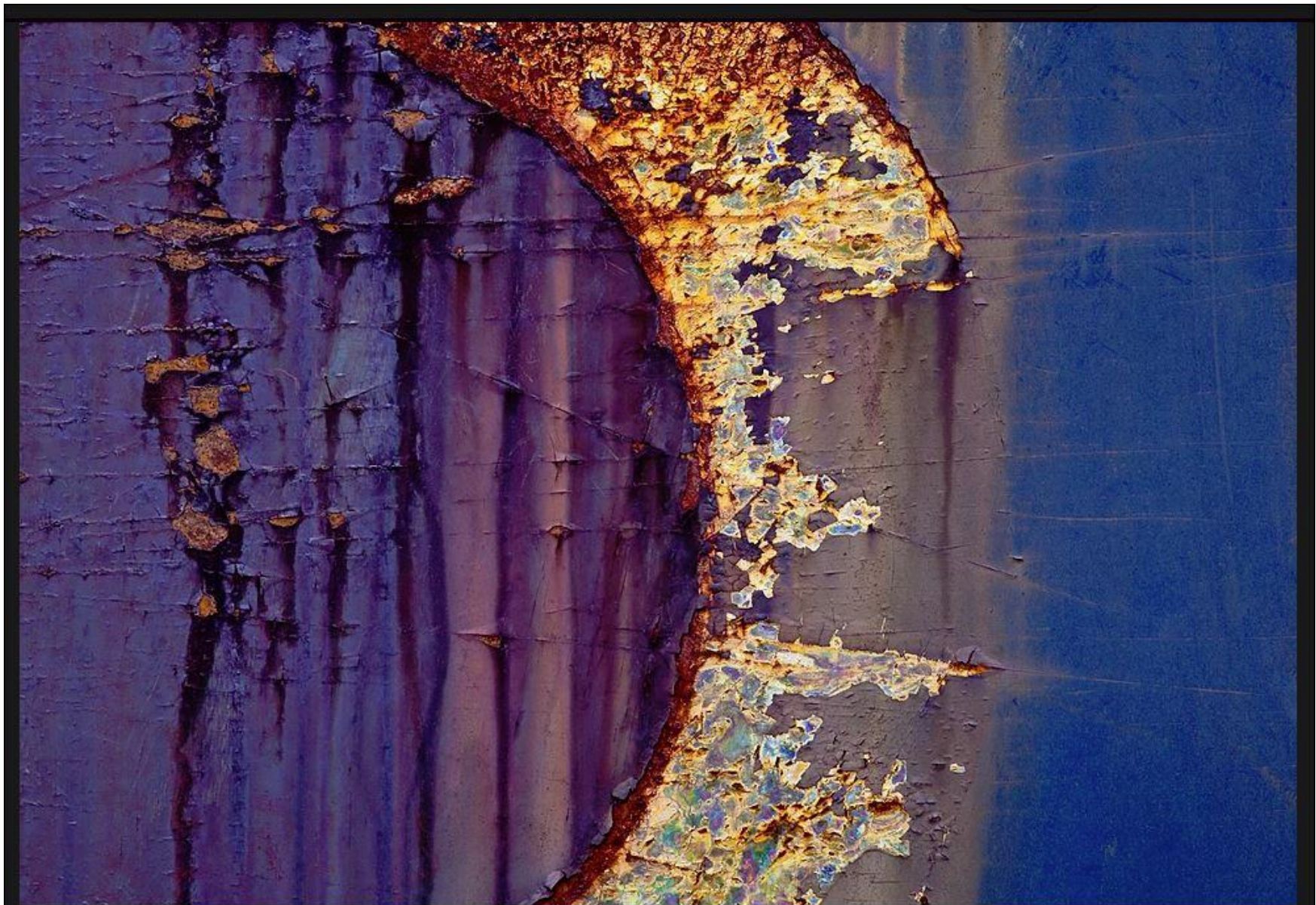


Jonesport #596

Detail of found object: Fishing vessel hull

Use

Click

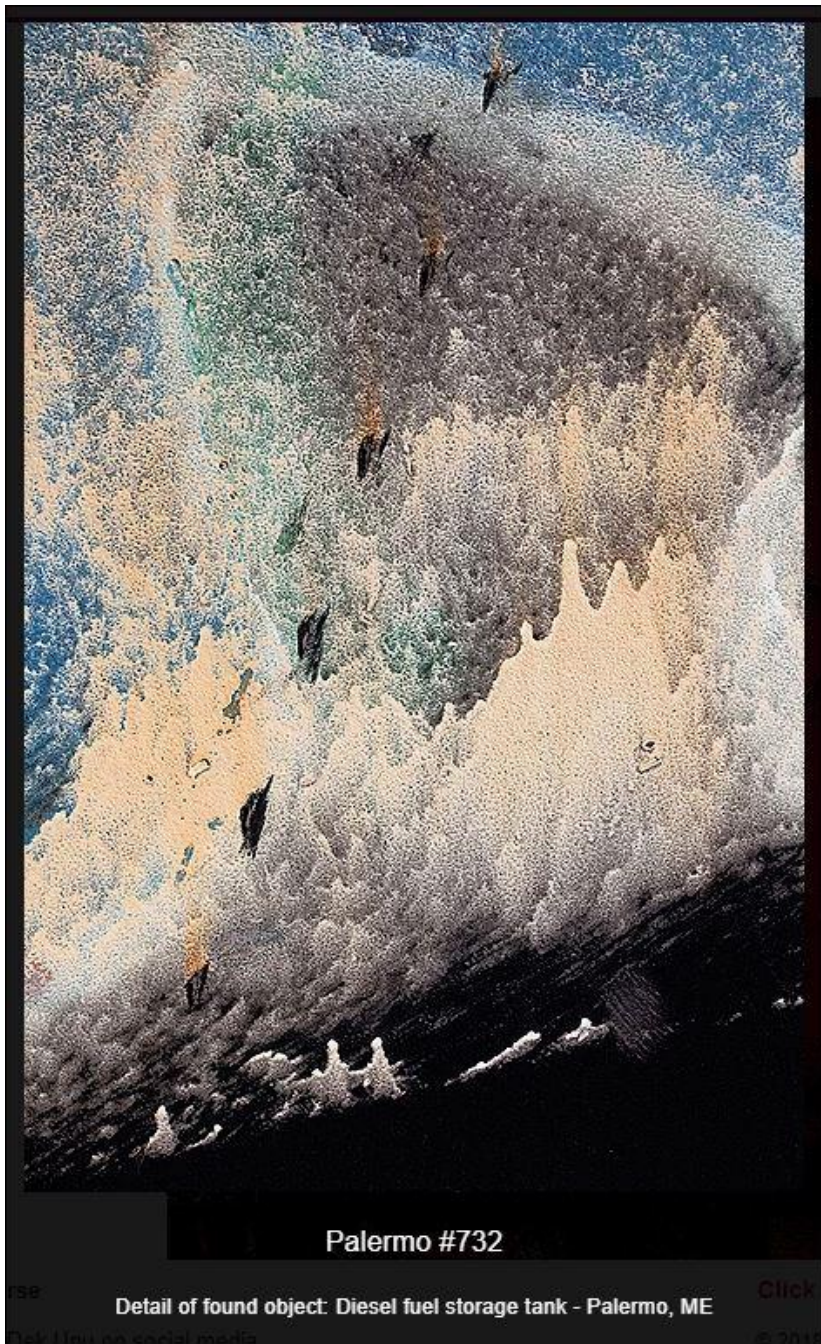


Finntown #73

All images ©C.E. Morse

Detail of found object: derelict moving van - Warren, ME

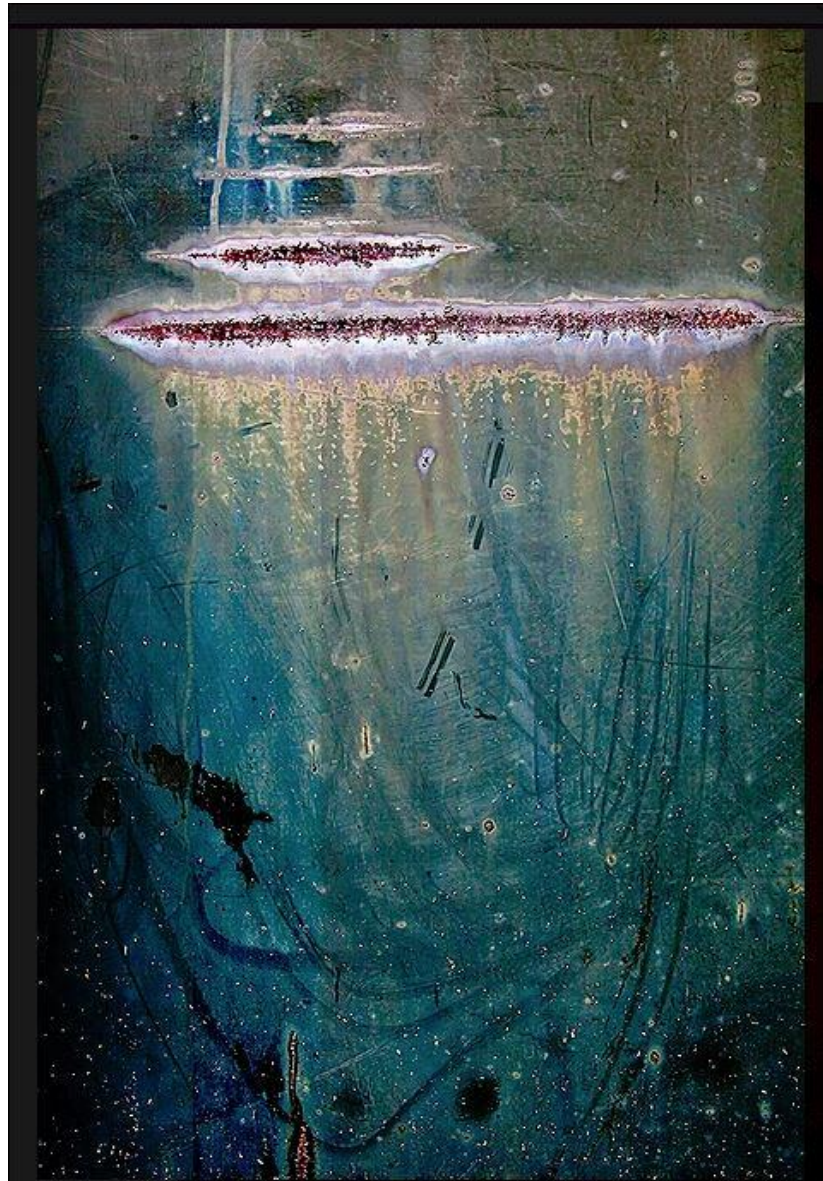
[Click large image for slides / titles.](#)



Palermo #732

Detail of found object: Diesel fuel storage tank - Palermo, ME

Click



Eliot #11

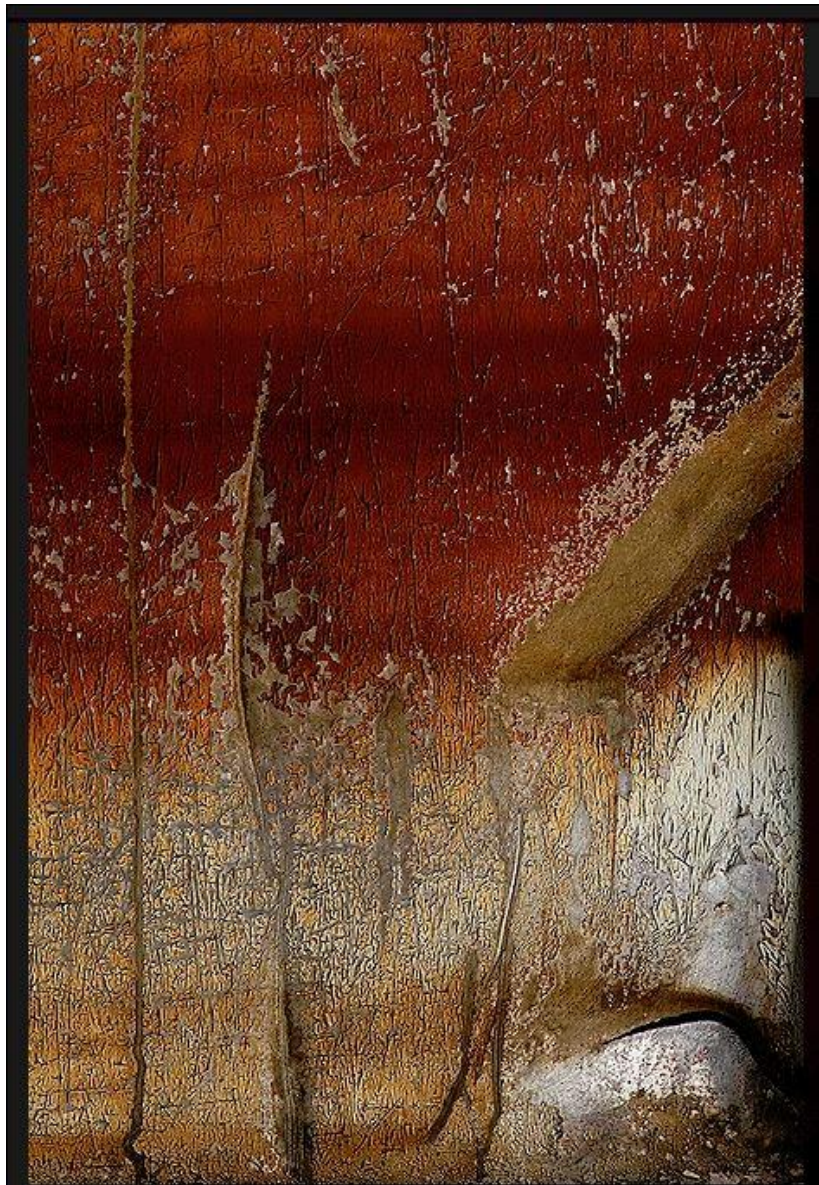
Detail of found object: 1951 Ford news delivery van, Eliot, ME



Lancaster #68

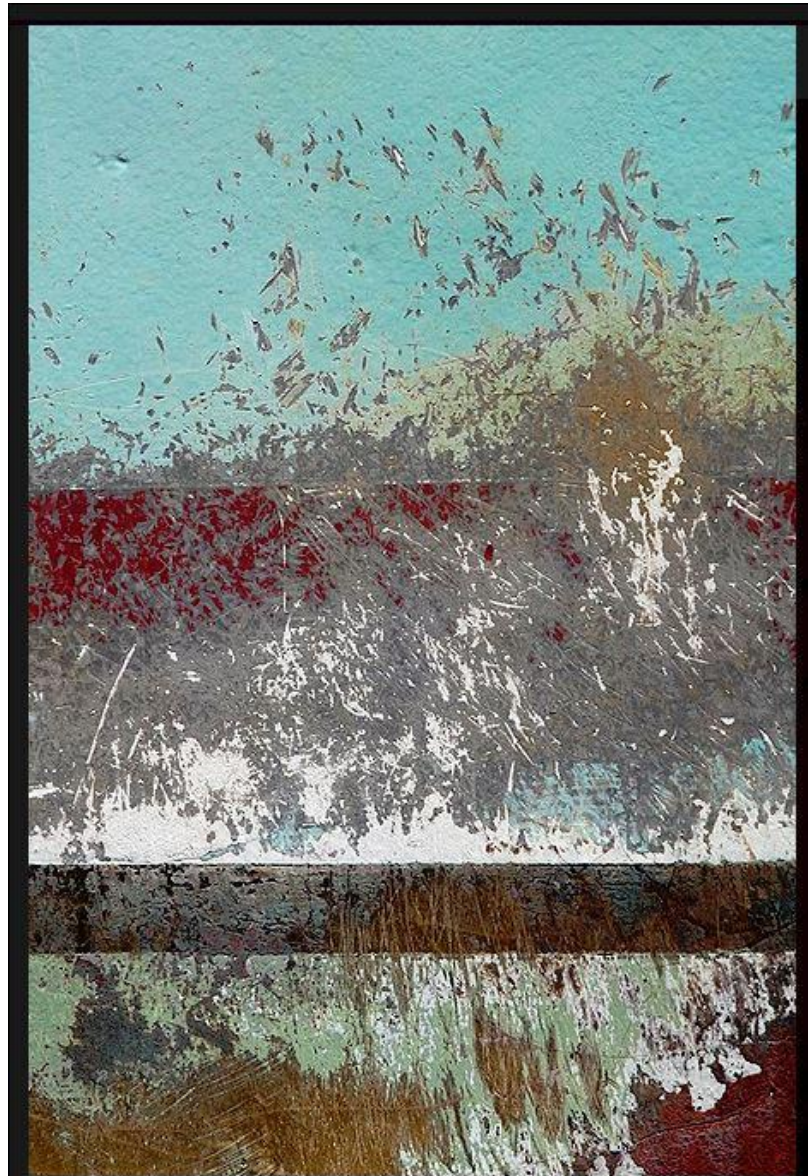
Detail of found object: Dumpster - Lancaster, NH

Click



Machiasport #708

Detail of found object: Derelict delivery van - Machiasport, ME



Eastport #19

Detail of found object: Sailboat hull, Eastport, ME



Seguin #198

All images © C.E. Moore

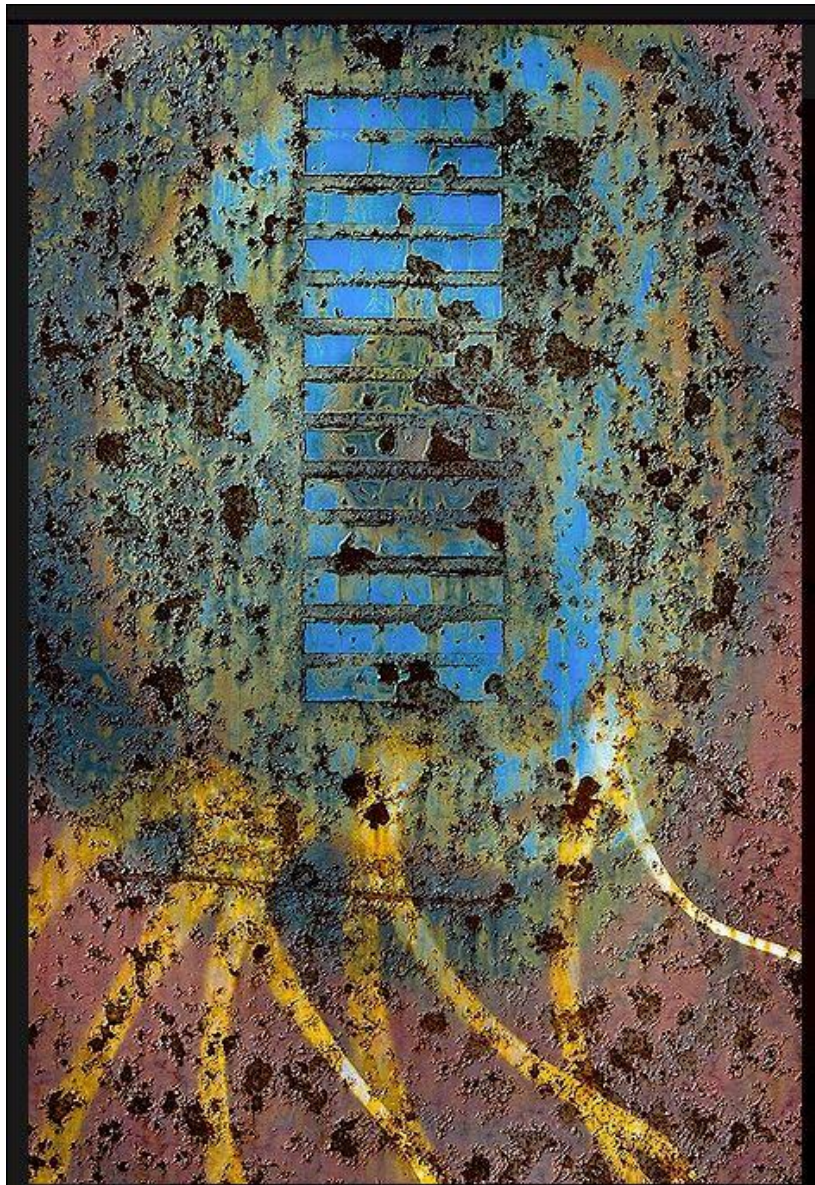
Click large image for slides / titles.

Detail of found object: School bus window - deteriorating safety glass, Seguin, TX



Fijoles #413

Detail of found object: Scorched minivan - Fijole's Auto Salvage, Warren, MA



South Portland #75

Detail of found object: Railroad car - South Portland, ME

Artist Interview - C. E. Morse

**C.E., How can this incredible art originate in auto boneyards?
How can anything this beautiful be rusted junk?**

I was in college, in the early '70s, at Rhode Island School of Design. When I started photographing, I remembered all the incredible images that I used to see in vintage auto boneyards while I was sourcing parts for my 1936 Pontiac and various other classic cars that I had collected, including a '29 Essex, a '41 Packard, and a '54 Nash. I started to bring my camera to the boneyards instead of my wrenches and shot abstract details of dented car fenders, old safety glass, rusty doors, and old chrome. So now I hunt for wild art. My priorities are composition, texture, form and color, often abstract images where the subject matter is of little consequence, save for irony. People are taught to recognize and categorize all that they see. Abstractions force us to reach deep into personal experience and imagination; evoking memories, emotions and reminders of things long past.

You were a sculpture major at RISD. How did the photo thing happen?

Actually, I started as a future architect at RISD; photography was really my third major. I was given a Pentax Spotmatic II for Xmas my first year at RISD but I didn't take a photo course until I was a junior, during Winter Session. A senior friend cast me as the lead in his movie about a mad photographer. My girlfriend, Cathy, who was up from Mississippi to take the Winter Session photo course, was also cast in the movie. So I was doubly immersed in photography. That first course was black & white with Dick Lebowitz. I went nuts. When we were asked to bring in a couple of prints mounted, I brought in 50. I knew I had to be a photo major.

Okay, but it's not easy to change majors, especially as junior.

Yes, that required some finesse! I signed up for an elective photo course that spring semester and when I returned to Maine in the summer I took 3 courses at the well-known Maine Photographic Workshops, getting letters of recommendation from all three of my instructors, which I presented to Bert Beaver, the head of the Photo department at RISD, in order to plead my case to switch majors. I graduated with a BFA in Photography.

Did anybody ever wonder what a photographer was doing in a junkyard?

I would imagine that most people would think that a junkyard is a weird place to shoot ...

I remember the day that I spotted an interesting dumpster in Lancaster, New Hampshire, on my way to Montpelier, Vermont. I had a deadline to be there, but I had just enough time to stop and shoot a few preliminary shots without my tripod. When I stopped, I saw an even more interesting, no, amazing dumpster with a cornucopia of fascinating, minute details. So I shot, handheld, and continued on my journey.

Unfortunately, when I returned with the time to really get down to business, the amazing dumpster was gone. So disappointed, I set up my tripod and commenced shooting the original dumpster (Lancaster #68, below) that I had spotted when I first drove by. As I was peering through the viewfinder I heard a voice ask: "What are you doing?"

I turned to see a man with a puzzled expression and stated, simply: I'm photographing a dumpster."

At which point, I saw he felt embarrassed for asking, since it was pretty obvious what I was doing. So I continued: "What I think you meant to ask is 'why in hell am I photographing a dumpster?'"

Relieved of embarrassment, he offered a smiling, yet puzzled, nod and said: "Yeah..."



© C.E. Morse

"And I'm guessing this is your dumpster?" I asked.

"Yes" he replied.

At which point I said: "Come here for a minute and look through the viewfinder."

He did and, when he saw what I had framed, he said, "Cool!"

"Yeah!" I said "and WAY cool if this is blown up 40 x 60 inches and hung on a wall! "

He got it.

I asked where the other dumpster went. "Oh we got rid of that one" he said.

OY! Just what I was what I was afraid of then I got to thinking how do you throw out a dumpster? Ever try to throw out a trash can? It comes right back: it's your trash can ... you have to put a sign on it for them to take it!



This is the problem with shooting beautifully distressed subjects; they tend to disappear. America's vintage vehicle boneyards have been disappearing rapidly for a variety of reasons: deemed eyesores, they are legislated out of existence; cars are crushed for the value of the metal (exacerbated by the increase of the price of iron paid by the Chinese 8-10 years ago); the owner of the yard dies and the relatives want nothing to do with "all that junk"; EPA has a problem with leaking fluids & contamination ...etc. These objects have changed slowly over many years to get to the point at which I find them, but, despite seeming permanent and static, they can (and do) rapidly change or disappear. I often capture them days before they vanish. My photographs are frequently all that is left.

Where is your next photo destination?

Yards; any yards: boatyards, junkyards, scrapyards, shipyards, trainyards but truly I will shoot anything as long as it scribes to my sense of aesthetics. And...as long as I can get there before it disappears.



© C.E. Morse



These images are richly-detailed, beautifully colored, and composed to utterly-perfect balance. Surely you spend a lot of time in post-production?

Once I get back to the studio from shooting, I catalog the shoot and upload to Lightroom on my Mac. I use both Lightroom and Photoshop. I shoot full frame, don't crop much, if at all. I adjust exposure if necessary, play with saturation and contrast a bit, do a bit of spotting, usually nothing major. On some shots, I focus stack to get more depth of field.

Then, I fight with the printer...an older Epson 7800 (my R1800 bit the dust). I outsource my 40 x 60 prints to a lab.

Years ago I took a job as a part-time courier. My thinking was that I would travel to parts of New England and beyond where I would otherwise ever think to go and thus explore "uncharted territory" and get paid to do so. This provides me with a great opportunity to search out what I like to shoot. Sometimes I can stop and shoot, other times I come back for a more in-depth shoot. As well as my camera, I pack a fly rod and a Hobie Floatcat 75 pontoon boat (you never know there may be good fly fishing too!)

How do you know when an image is "done."

Someone said; I forget who and paraphrase, "A piece of art is never done; it's abandoned" I work on it until I say: "Aaah!"

You have worked with some big names in the business. Can you share wisdom you picked up from them?

At RISD, I was lucky to work with Paul Krot and Aaron Siskind. Paul knew a lot about chemicals and processes. He developed Sprint stop bath, which smells like vanilla instead of vinegar. His message: "Be Inventive." Aaron was shooting peeling paint, cracked walls, remnants of old posters, all sorts of distressed images and so was I! He gave me the confidence that I was on the right track visually and aesthetically. At Maine Photographic Workshops, I worked with three masters. John Lowengard taught me how to dodge and burn a print. His hands were amazing to watch as they danced under the

enlarger over the print. Paul Caponigro taught patience, composition, and print quality. Since I was a local Mainer, Arnold Gassen asked me to suggest photo locations for his class, making me think in terms of not only my own way of seeing, but others' as well. What a summer!

The "clichés, "Starving Artist" and "Don't give up your day job!" exist for a reason. It's hard to make money and maintain artistic integrity. What's your survival story?

After college, I moved back to Maine to live in a old blueberry canning factory with 3 other fellow grads: Richard Furneaux Remsen, Debbie Brown (now living in Greenville, SC), and Rico Eastman (sculptor: Sante Fe, now, sadly, deceased). We started a foundry, casting bronze and aluminum, a blacksmith shop, and a glass studio. Richard still runs the foundry and glassblowing operation today in West Rockport, Maine. Before I got my darkroom up and running, I was enticed by another friend to buy a tavern (Morgans) which I ran for 3 and a half years. In the years since, I have done carpentry work, built boats, drilled oil, went into sales (including cars), bar tended, started a limousine service, designed needlepoint (a really long story), became a landlord, and a courier...anything BUT photography. I did a few commercial photography jobs, but was worried that, if I had to eke out a living in Maine doing photography, it might turn into a drudge and I would lose the enthusiasm for something I loved. So I worked at other things to pay the bills. Then and now, though, I shoot as I please; total artistic freedom. And, because I can't leave well enough alone, I have been manipulating my images and turning them into high fashion, in the form of silk scarves (below).



Staying in Maine, though, you must have found a supportive arts environment. Are you part of a collective, union, support group, or gang?

All of the above ... Cumberland Center is a small community on the outskirts of Portland. I belong to the Union of Maine Visual Artists, where I have been part of several shows. I also belong to the Rhode Island Center for Photographic Arts. There is a huge community of artists all over Maine from Skowhegan to Haystack. I think that more traditional art, or rather more traditional subject matter reflecting Maine, is more the norm and most popular in terms of sales.

You show your work a lot, all over the US and Canada. You have won a number of serious awards. Any shows or awards which you particularly enjoyed or of which you are particularly proud?

it is always gratifying to have someone appreciate my work. Most recently, I won 1st place in the show at Rhode Island Center for Photographic Art juried by Paula Tognarelli from the Griffin Museum of Photography. One of mine was also selected as Best Photo at the Harlow Gallery in Hallowell Maine (Kennebec Valley Art Association) curated by Bruce Brown. A couple of others come to mind: 1st place, International Photography awards; Excellence Award and publication in *Color Magazine* (Special Issue); and publication in *PDN Magazine* (Sense of Place). I'm also especially proud of my solo show curated by Lance Keimig at Harvard University.

Any doubters from your past who deserve an I told you so?

I do remember showing my "splashy watercolors" (as Mrs. Mercer, my old art teacher, called them) to Wendell Hadlock, the curator of the Farnsworth Museum in Rockland, Maine. He was unimpressed. He was heavily in the Wyeth camp; realism. I really like the Wyeths' work as well (especially Andrew Wyeth's "Night Hauling"). Oddly, I find that there is quite a bit of abstraction in the details of some of his works: sand, sky, bark, stone, etc., which, in real life, is where my interest now lies, abstract details of found objects...real, yet abstract. I think that our styles reflect an appreciation of the history, the layers of time it takes for a subject to acquire patina and evolve into something worthy of consideration.

Talk about your tools? Analog? digital? Gizmos? Peripherals?

After starting in analog / darkroom photography, I'm currently 100% digital, beginning with a Nikon D200, I switched to Canon D5 Mark II, and, then, back to Nikon...D810. I have a plan to get another Nikon with more resolution soon. I use an assortment of Nikon lenses and I still use my old Hasselblad lenses with an adapter. Natural light, although I'm considering LED in some cases. I use an old Gitzo tripod. No filters other than an occasional polarizer. And that 7800 with Epson K3 inks.

Thanks much, C.E.! Where can we see more of your work?

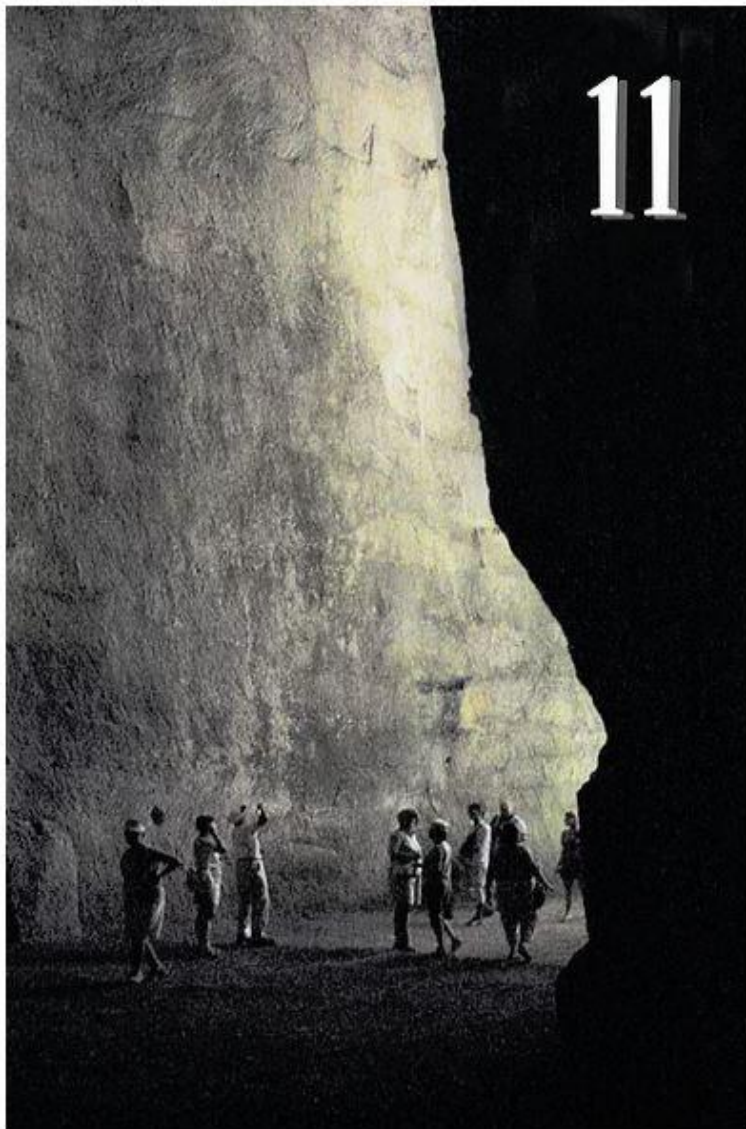
[C E Morse Photo](#)

[Consequential Abstracts: Three Column Gallery @ Harvard | MagCloud](#)

www.shutterloveonline.com/contest_galleries/worldinfofocus/2016/index.php?ShowCase=2018401583

silkbychristopher.com





How to submit:

Submit

(Submission Period: First of each month to 20th of each month)

Send 11 images as separate file attachments to a **single** e-mail to:

dekunumag [at] gmail [dot] com

E-mail subject Line = Artist's name - Title of Project

Web-resolution .jpg only (1024 pixels on the longest side). No watermarks.

Message must include:

1. Attached files named exactly as follows:

- Image sequence number (plus)
- Artist's last name (plus)
- Underscore (plus)
- Image_title (separate words with underscore)

Example: If your name is Edvard Munch, the first two files in your list of attached files would be named:

01Munch_The_Scream.jpg

02Munch_Self-Portrait_with_Cigarette.jpg

(etc.)

2. 1st person bio/cv. Mention anything you believe is important or interesting about you and your practice. Issue and interview are in English, written facility is necessary.
3. Artist's statement: Describe the submitted portfolio's origins, aims, themes, etc. in personal, accessible terms.
4. When you are selected, **Dek Unu** will contact you to develop the interview via exchange of emails.

Please read [Terms of Publication](#) here.

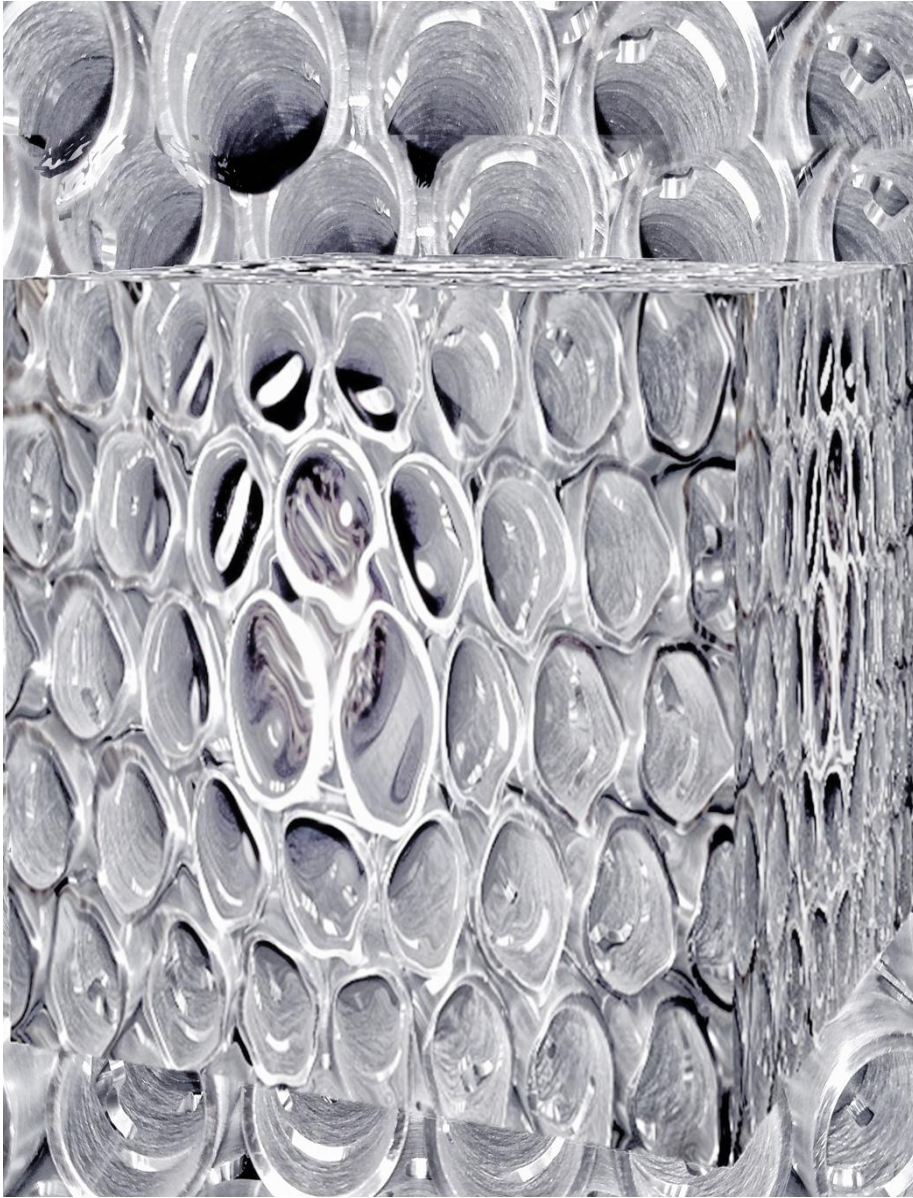


Terms of Publication

Submission to *Dek Unu Magazine* indicates you agree to the following terms:

- You must be at least 18 years old to submit.
- Material submitted to *Dek Unu* is your own work to which you are entitled to copyright. Although it may have appeared elsewhere, your work is not under current contract with any other print or online outlet.
- You grant to *Dek Unu* the right to publish work in *Dek Unu Magazine* and in promotions for the magazine and the artist. If work is reprinted elsewhere, we ask that *Dek Unu Magazine* be acknowledged as the place of initial publication. Ownership of copyright for images always remains with the artist.
- *Dek Unu* may distribute copies of the issue in electronic or physical form, and may retain the issue in which the work appears indefinitely both on the *Dek Unu* website and on any other digital archive that *Dek Unu* might use.
- You grant *Dek Unu* the persistent right to use any of the published material for the promotion and marketing of the magazine and participating artists.
- You acknowledge that *Dek Unu* does not assess a fee to submit and does not pay contributors.
- While every effort is made to show your work as originally presented, you agree to any and all editorial alterations of work necessary for fit and function in the magazine including but not limited to reformatting and cropping.
- While *Dek Unu* may accept challenging and confrontational work, pornography and gratuitous violence are not acceptable.





Dek Unu Magazine
1618 San Silvestro Drive
Venice, Florida 34285
USA

Roger Leege, Publisher
Steven Pugh, Editor-in-Chief
John Eyman, Picture Editor
Ashley M. Childers, Director of Marketing
Lee Rogers, Art Director

Special thanks to Degen Sayer

©Dek Unu Magazine, 2018