

Charles Hedgcock

6&6 Introduction

I have more than 30 years of professional experience photographing in medicine, the life sciences, and fine arts. I worked as a Medical Photographer at the University of Arizona Medical Center in Tucson, and as a Senior Research Specialist and Chief Photographer for the Division of Neurobiology at the University of Arizona. Currently, I am a photographer for Wendy Moore's lab in the Department of Entomology at the UofA.

Since 2009, I have been the lead photographer for the Madrean Archipelago Biodiversity Assessment (MABA). MABA is a multi-year, multi-faceted biological assessment supported by institutions in Mexico, the U.S., and Europe, and has been a program of the environmental organization The Sky Island Alliance.

I have a BA degree from Brooks Institute of Photography. I am a Registered Biological Photographer as well as a Fellow and Member Emeritus of the Bio Communications Association.

I continue to practice the traditional tools of my craft, processing film and producing archival gelatin silver prints in my darkroom. My work has been exhibited nationally and internationally. Solo exhibits include: Tohono Chul Botanical Gardens in Tucson; the Tucson International Airport; Presbyterian College, South Carolina; Oakland Zoo, Oakland, CA; Northeastern Nevada Museum, Elko, NV; The Discovery Museum, Bridgeport CT; and the L.A. County Natural History Museum, Los Angeles, CA.

I am perhaps best known for my traditional black and white, silver gelatin images that explore the jewel-like and sculptural qualities of the "Charismatic Microfauna": Invertebrates, reptiles and amphibians. Brooks Jensen, editor of Lens Work Magazine, said about my work: "Chip is to bugs what [Edward] Weston was to peppers!"



For the last few years, I have been experimenting with a camera-less form of photography called "Lumen prints". These images are made on expired black and white photographic paper. Items collected in the field; plants, insect parts etc. are pressed under glass, atop the paper, and exposed to the bright Arizona sun. Many hours of solar exposure cause the paper's gelatin silver emulsion to change color. After fixing and toning the paper in my darkroom, I am left with a negative image. Each one is unique, one of a kind, and delicately beautiful.



I am excited to be a part of the 6&6 project and look forward to the amazing collaborations sure to result. More of my work can be seen on my website: www.charleshedcock.com