

**BACK COVER:  
 John G. Huddleston's  
 "Rhyolite, Nevada, 1988"**

*"Gravity—the Big G! It's got a hold on me."—James Brown. Einstein's gravitational field is an actual alteration of space and time by a mass. This geometric warping of the four dimensions has infinite extension. Whether the collective gravitational force of the universe is sufficient to stop and reverse the current expansion of the universe is not known. Estimates of universal mass appear very close to the required closure mass.*

Huddleston's "Alchemical Reconnaissance," exhibited at the Sawhill Gallery as part of the Arts and Sciences Symposium at James Madison University, is a remarkably ambitious project that seeks to juxtapose the investigations of landscape photography and high energy physics. The probing visions of landscape—realized in a full range of exquisite colors and elegant compositions—are paired with the artist's own formulations of concepts associated with the field of particle physics. Beneath each photograph in the series is a statement that expands or illuminates the implications of the photographer's image. Vision and caption are held in balance by the thoughtfulness and theoretical reach of the artist, who seems equally at home in the language of artistic images and that of science. Thus we read, beneath a view of Roaring Branch, Rutland County, Vermont, that "Space and time are inseparable. They form a continuum, unified by the speed of light." Or, beneath the majestic silhouette of Mt. Diablo, California, that "Light may be described as either particle or wave. Its particle nature is shown by the discrete quanta of energy it imparts at an exact location. . . ." Huddleston's texts have the objective ring of textbook assertions while his landscape images fire the imagination to see those assertions as revelations. The landscapes would be fully satisfying, autonomous works of art without the texts that accompany them, but the texts serve to intensify and multiply the range of their suggestiveness. Through their juxtaposition, the mind is permitted to see and the eye to think.

Like the inventors of the medium, Huddleston celebrates light in these works. His scientific knowledge of the nature of this evanescent phenomenon is represented in a terminology that differs from that of William Henry Fox Talbot or Jacques Louis Daguerre, two of photography's first practitioners, but his celebration of its effects is no less direct and straightforward. There are no tricks in his visions of the American landscape, no special effects from strobes or filters or double exposures. The 4 by 5 inch camera with which he records his views requires long exposures, a tripod, and a steady, unwavering gaze.

The works in the exhibit were photographed in California, Michigan, Vermont, Massachusetts, Nevada, Washington, and Oregon over the past three years. Huddleston majored in psychology at Yale and has pursued quantum mechanics on his own. A photographer since 1978, Huddleston has an M.F.A. from San Francisco State University. He has been on the faculty of Middlebury College since 1987.

