

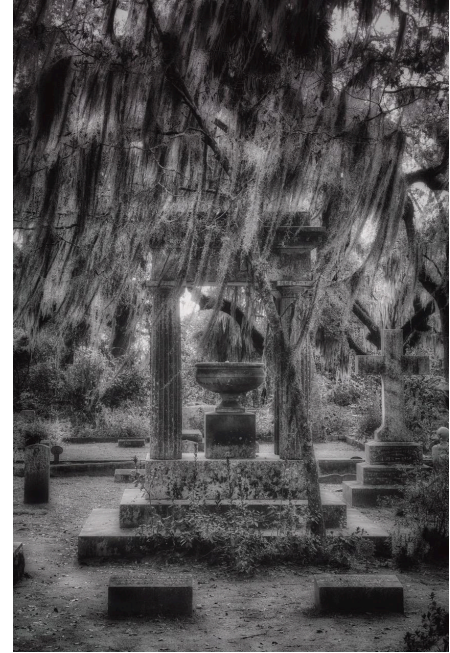
Gregory S. Bucher

I am a San Diego native, currently a resident of Pittsburgh. I'm in the later stages of an academic career as a classicist, having taught at Creighton University and now at the University of Maryland. My career studying ancient visual culture made photography a natural direction for the next part of my life. In the broadest sense, I attempt to bring an eye trained on ancient art, architecture, and sculpture to bear on analogous work in American culture.



For example, portraits of the Roman Republic have a startling directness one does not easily forget; they look right at you and engage you in an immediate way that other ancient portraits do not. While seeking to create an effective, striking composition of the Smithsonian's *Libyan Sibyl* by William Wetmore Story, I moved past the figure's complex seated posture and zeroed in with a frontal shot that brings out the figure's striking African features. The lighting and the expressive pose of the hand offered an opportunity for a black and white edit as a tribute to the great Yousuf Karsh.

I've also tried to bring my affection for Roman funerary art and architecture to their American descendants. The Bell family's crisp Doric monument in Savannah's Bonaventure Cemetery formed an irresistible subject, its clean, hard lines contrasting with the moody screen of Spanish moss draped over the barren branches of the tree before it. I call it *Bonaventure Gothic* because of the mood, but I also edited my image as a callback to Jack Leigh's famous image, *Midnight, Bonaventure Cemetery*.



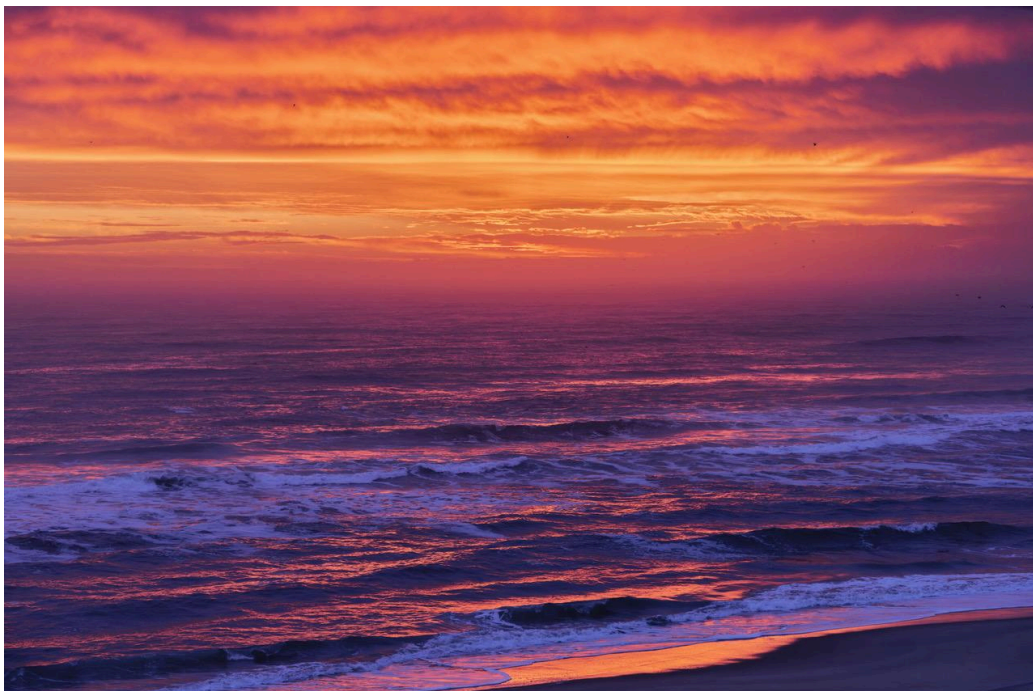
The Mighty Tunkhannock Viaduct was, when built in 1915, the largest concrete structure of its type in the world. Its elegant lines and superimposed arches evoke the great Roman aqueducts, though this structure bore trains, not water, and it dwarfs its Roman antecedents even as it dwarfs the substantial houses beneath it. In composing and editing the image, I sought to emphasize the viaduct's lines above all, and then to capture the sense of a cold late December afternoon.



My interest in vestiges of the past goes beyond classical models. A small medieval castle anomalously emerges from the dunes that cover the old Jockey's Ridge Miniature Golf course. In March 2024 I exploited stunning conditions to capture a view of it, *Stormy castle*, its broken battlements framed by a gorgeous pink sunset and storm clouds gathering above it.



I also love landscapes and atmospheric. Typical of this work is my *Blue and gold duking it out*, which captures a Nags Head sunrise composed and edited as an abstract study of striking cross-fades from fluffy clouds to crunchy waves, from orangy golds to chilly purplish blues, and from sky to sea. The horizon is softened by a distant marine layer that blurs and gentles the inflection point of these transitions.



My work is entirely digital, with intentional editing to evoke the moods and textures I envision. To bring these visions to life, I use professional giclée printing, selecting materials that best enhance the qualities of each piece: glossy, high-contrast Hahnemühle Photo Rag baryta paper for my black-and-white images, and matte Photo Rag paper for some of the more brightly colored works. Each print is framed with archival materials and protected by 99% UV-resistant, glare-resistant glazing, ensuring longevity and fidelity to my artistic intent.