

# Elemental

Keoki Flagg





# Elemental

Keoki Flagg

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# Elemental

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**It obviously absolutely matters where I am, who I'm with and what I'm doing, that's why I go to such lengths at the far ends of the Earth, but, no matter, if I interpret my experiences with an original perspective and relevance, that's how and when my art is born.**

**My passion and my goal is and has ever been to live fully in the now, to pursue and experience singular moments, and to endeavor to capture and share emotion, how these moments feel, first and always with photography, my art, and now with my thoughts and this book.**

**I hope it inspires you to live your now, too.**

*Kaeli Flagg*

## Elements

14 [FUNDAMENTAL](#)

30 [ELEMENTAL](#)

54 [DEVELOPMENTAL](#)

70 [ENVIRONMENTAL](#)

112 [INCREMENTAL](#)

134 [PENITENTIAL](#)

148 [MONUMENTAL](#)

158 [Image Index](#)

163 [Cameras](#)

164 [Mahalo!](#)

165 [Biography](#)

**Elemental**

Here, standing by the tallest man in the village,  
I am a giant; at 5'6", I tower over him.  
I have traveled the world to find this perspective.

I find myself in dense African jungle,  
led by three kids along a path to tribal Pygmies,  
amid towering trees, we come upon a clearing...  
Here, small domed shelters built from natural materials of the land,  
separated by a few fire pits,  
define their little village,  
their home.  
Our arrival is cause for celebration,  
simple food, banana wine, song and dance.  
Moonbeams break through the dense canopy,  
illuminating tiny writhing people.  
The men create a primal beat with drums and reeds  
and the women spin in circles and chant in chorus.  
Though their words and specific meaning elude,  
our surroundings and merriment transport me to a place of timeless ritual and joy.  
I play among them,  
and I revel in the simple thrill of being alive.

I'm compelled by the natural beauty and power of this organic world.

Too often our sense of perspective is considered a commonality we all share,  
that we all see the same thing and things the same,  
and that our definition of tall, short, big or small is universal.

In reality, it isn't...



# FUNDAMENTAL

## **Perspective Is Everything.**

My art has been and always will be an adventure in creative exploration, a journey fueled by an almost instinctive need to immerse myself in moments, to play, to test and explore emotion, ever striving to translate why an instant feels so special, and then to find a way to share that magic with others. For the first two decades of my photographic career I immersed myself in film and chemistry, building cameras and spending countless darkroom hours developing a personal methodology within the photographic process. I learned the rules of the craft, borrowing tools and clues from the masters, focusing on their various individual ways of seeing and, importantly, discovering the significance of pre-visualization. Still, the need to find my own voice always takes precedence.

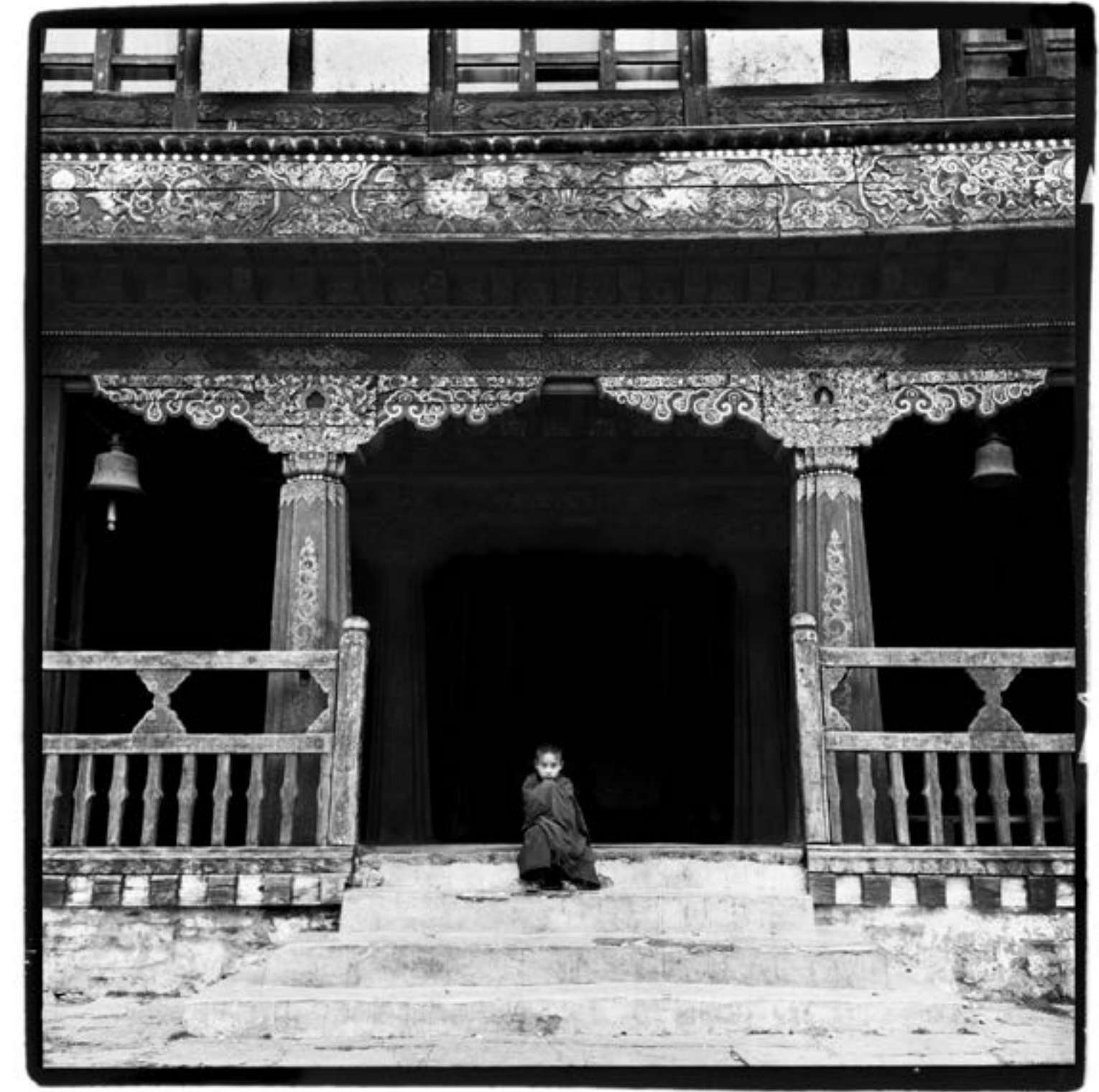
Finding an original voice is paramount. From the beginning I felt compelled to do something more, to manipulate images, to change how I was shooting, to go beyond mere documentation, instead translating each moment in my own perspective. Exposing the feeling in a fleeting moment has always been more important to me than showing how, who, what, when, where... Why? To visually share the purity of heartfelt emotion is my conviction and my purpose... It's never been about observation; it's always about immersion, submersed in the natural world experiencing the magic of each moment. It's not about what I see, but encapsulating what I feel. Inspired by pure, human experience, I'm captivated by original forms and drawn to translate to others how those moments feel to me.

Perspective is everything;  
it really is about finding original perspective;  
but how we interact with our world is everything, too.

Three Wise Men

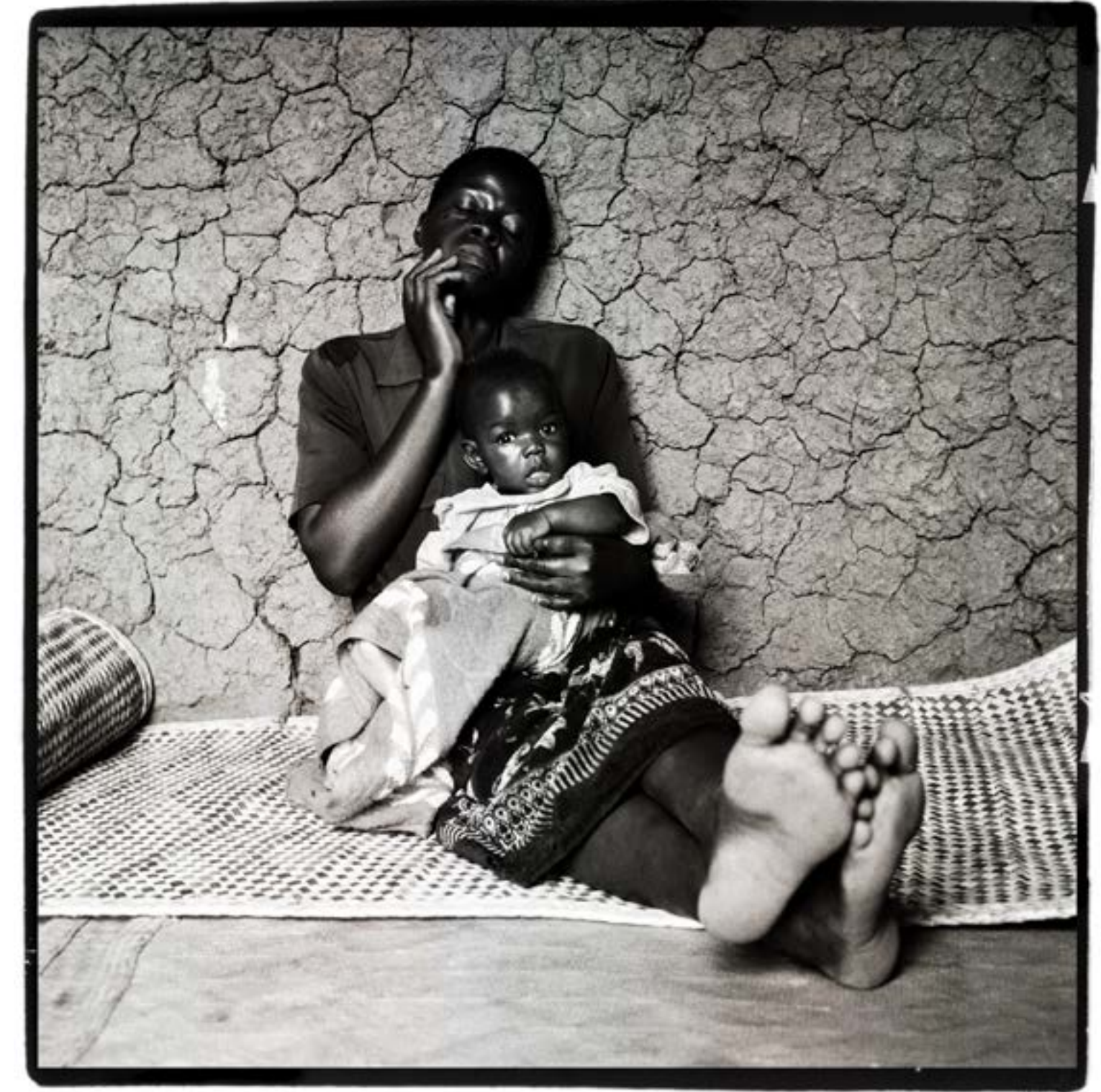


**Balance is self-defining.**



## Hope

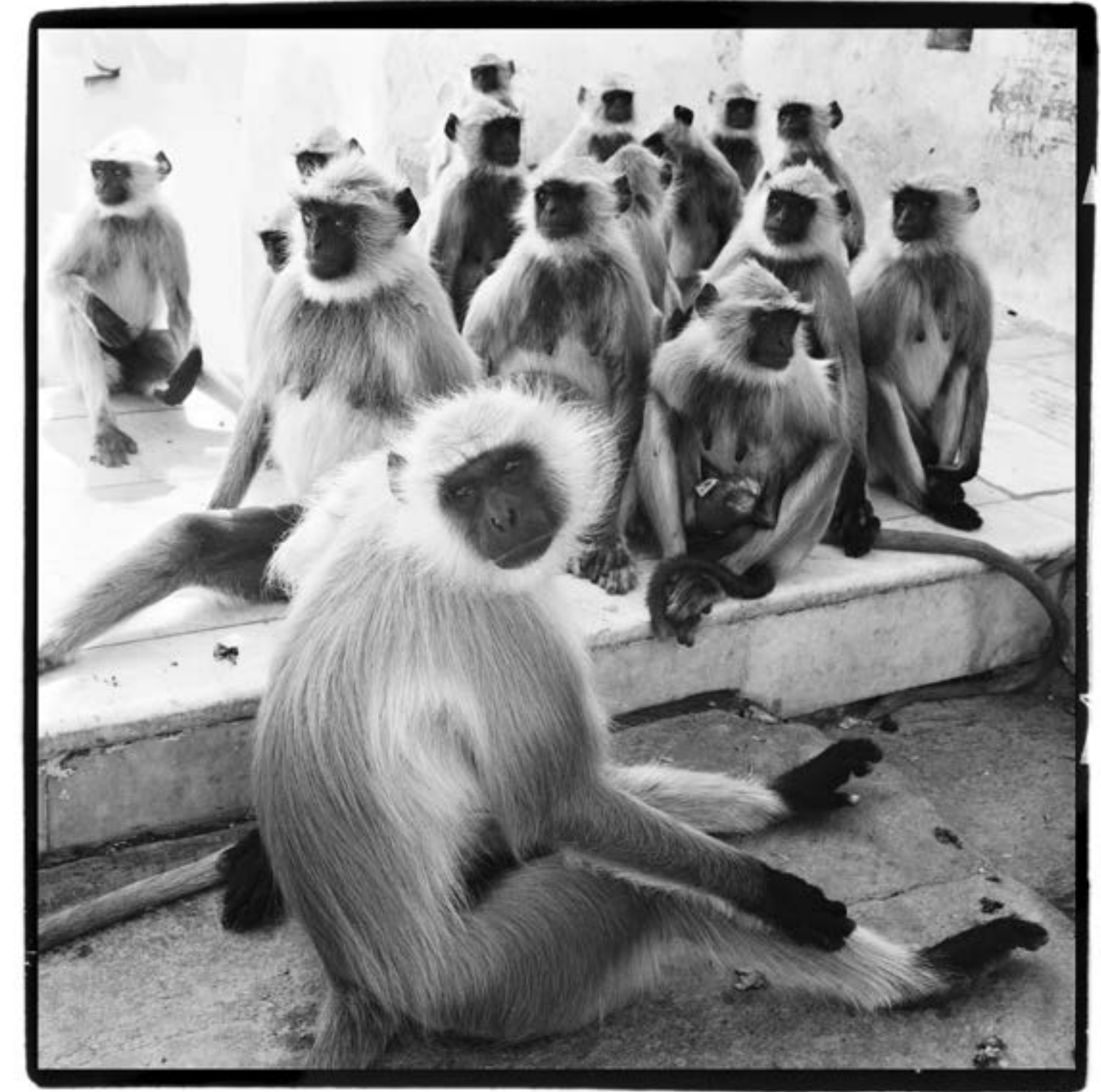
**Moving at ground level  
with the natural pace  
of a people and their land,  
and seeing with an open heart,  
I routinely am reminded  
that anything is possible  
if we are disarmed  
by a sense of hope.**



**It often seems easier for us to understand human nature removed from our human social condition, from a distance, a different perspective, seeing what we think of as human behaviors exhibited by other beings.**

**Watching the temple monkeys, I was struck by how much of our behavior is socially structured, learned rather than instinctive.**

**We need to remember, to relearn, and, most importantly, to practice what it truly means to be natural, thriving human beings.**



**My art is defined by a paradigm of Mountain...**

**Live every moment, boldly explore life,  
taste, share and translate emotion...**



**The daily life of our patrol dogs provides an apt metaphor for why we live in the mountains.**

**It doesn't matter how challenging our lives might be, as long as we can get outside and have fun with our friends, nothing else matters.**

**Living in the moment is what our dogs do so well, so naturally.**

There's a separation between those who seek mountains and those who don't. Simplicity and the pursuit of joy is, to me, Mountain. Most of us are born with it and we let it go. As we unlearn it, it fades and becomes more distant until it's a voice we no longer hear...But not for everybody...

In the simplest of contexts, where natural interaction defines our existence, the spirit of Mountain thrives. And the purest way to have or to be Mountain is just to be, to be present, and to embrace every moment wherever it may take you...Mountain...

I finished the posed shot (Nine Dog Chairlift) and turned to reload. As I wrapped up I realized that the boisterous canines and their humans had all gone quiet. I turned and was dumbstruck. I understand how it feels to be

moved by natural beauty. Being at the right place at the right time to experience the dawn of a new day is almost imbedded in me, but I must admit I was surprised when the dogs went quiet, focused, and unquestionably got it, too. I joined in, looking on as the rays of light bounced off the lake, and I relished the calm.

At a perfect moment, Trevor, the largest Golden on the chair, turned to make sure that I wasn't missing out, "You are getting this, aren't you?" I got it; it's Nine Dog Sunrise.

There is a world of difference between the two shots. The front view of the dogs (Nine Dog Chairlift) was animated and fun, but staged. It was only through the evolution of the shoot, after I shot an entire roll of film, when the energy shifted. The dogs also felt it; everything

became more real. One dog connected us all in a new, immediate world.

Swing shift cameras like the Noblex and Widelux capture light through a spinning lens and curved film plane. Instead of being governed by the precision of a shutter that opens and closes in a fraction of a second, these tools literally transpose the light sensitive emulsion in the time the lens takes to spin across the frame. This process has an innate quality that somehow champions unforeseeable results as light is translated onto the film. Make no mistake, with this alternate approach the resulting image always is an illusion; not one fraction of a moment in time, but rather the blending of multiple moments in time. Applied to dynamic, evolving subject matter, this type of camera always renders an image with elements of unpredictability.

# ELEMENTAL

Sculpted by the elements and time,  
integral parts of daily life,  
shapes of functionality and utility  
emanate a peaceful Zen vibration of natural color and form.

Over time, the boats, crafted from the land with tools from the land,  
disappear into and become one with the land by the lake they ply.  
Their weathered lines are a crisscross of scars and patched holes,  
monolithic, aquatic forms that belong to the land.





# **Touching on the Sublime...**

**Along the wanderer's path  
unforgettable moments  
of  
minimalistic  
form and balance  
present  
themselves**



# Midnight Snowfall

**There is no other moment than now. My creative voice is called, my inner being is touched, my instincts react autonomically. The line between heaven and earth, light and dark blends together in an ethereal, ephemeral and evanescent moment in time.**

Staring out the window, I saw a beam of light break through the clouds. The scene instantly transformed. Rays of light lit the snowflakes from above as if they were stars floating down to earth. The selective light on falling snow filled me with a timeless sense of peace. I marveled as the trees and mountains faded away and I dove deep into the center of the universe.

Knowing the feeling of total immersion in a rare moment, its time magnified by dramatically shifting wavelengths of magical light, connects us intuitively in a timeless gateway to the divine.



## Every body and form of water has its own voice...

Ever changing, shifting from one moment to the next...  
First welcoming, soothing and touching...  
Then overwhelming with unparalleled natural power and force.

Water represents perpetual change.

Water is older than Earth,  
as timeless as the ocean,  
as familiarly undefinable as a cloud,  
as primordially grounded yet uncertain as a glacier.



Every day we are surrounded  
by powerful moments  
that we **see with our eyes**  
and **feel with our hearts.**

They are uniquely ours.

How they affect us  
and how we translate them  
define our world.

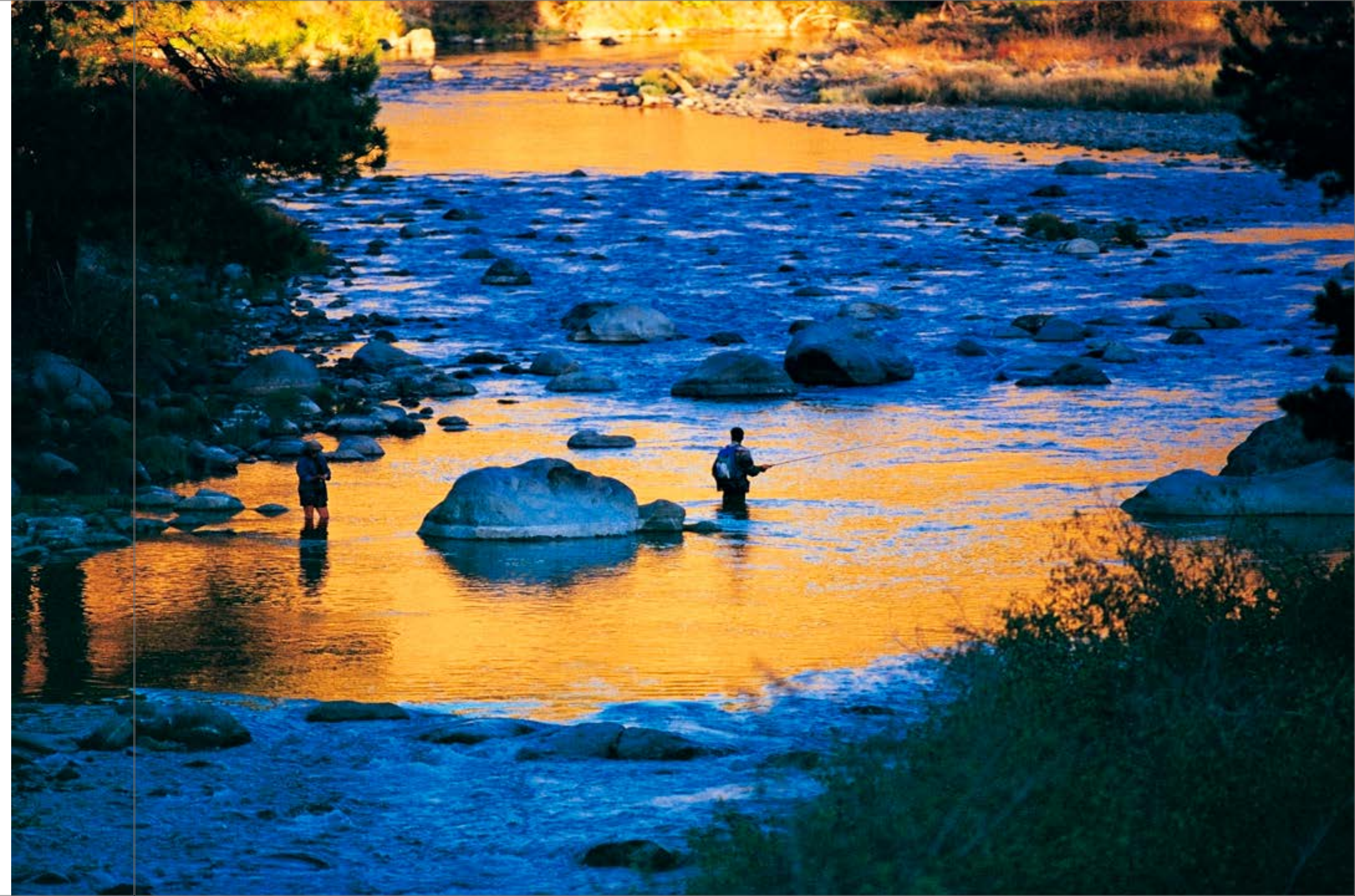


One moment you are out there, enjoying the view, breathing deeply, relishing what alive feels like and then something happens. The sun peaks out from behind a cloud, lightning strikes, torrential rain falls, and refracted rays bounce off the side of a steep granite face.

**The marvel of shimmering, reflecting light diffused through an endless array of natural filters utterly captivates me.**

So often I am out there immersed, happy and absorbed in my mission, only to sense that there is something unexpected, unpredictable happening with the light around me. Sometimes it's obvious; other times it's not.

I love the way light bounces off water, something so simple but with so many iterations. The form of the water, its movement, and how the light hits it create an array of emotional responses. The same water, from the same perspective, yet in a different instant, may lack all relevance.





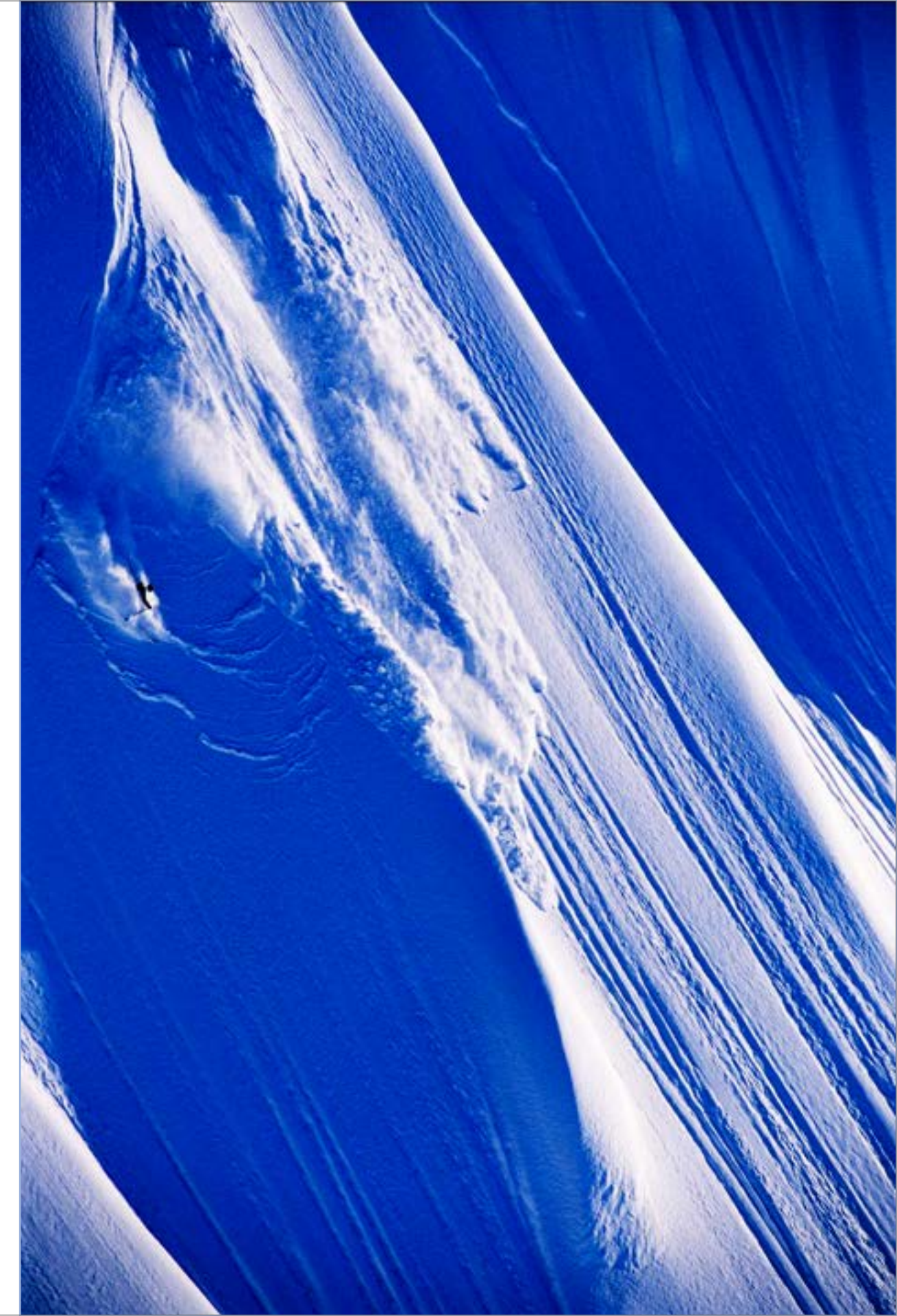
**Exploring Water**  
in its constantly changing forms  
has always driven my art.

surf powder icicle  
permafrost raindrop  
iceberg frost  
humidity spindrift  
atmospheric water sea water  
perspiration cumulus glacier  
ice slush  
fog  
melt water

nimbus rainbow  
thunderhead steam  
hail snow  
ice floe tears waterfall  
snowflake  
ice crystal  
dew mist rime  
hoarfrost fresh water foam  
funnel cloud  
sleet  
stratus  
cirrus



Transformation



# DEVELOPMENTAL

For over two decades  
my path was driven by national and international editorial assignments.  
Clients, logistics and structural components dictated  
who I was with, where we were and why we were there.  
These may have defined the objective,  
but it really always came down to getting it in the can  
whenever the moment presented itself.  
I always had to be ready to get the shot.  
Travel, my friends on the journey, and logistical boundaries  
outlined our windows of opportunity,  
but it was always about the weather,  
and it always is about the light.

Within the job's structure, it was, and is,  
the instinctual pull along  
our serendipitous path that always brings me to the moment  
and the moment to me.

Immersion and emotional impulse regularly initiate loose experimentation,  
continually propelling me down my path of discovery.  
Every new idea, every new adventure led to another,  
a new process of learning, experimenting and translating how it feels.  
Many times there's no answer, no real understanding, no final result or ending,  
just that unmistakable intuitive pull.  
I push forward and learn through trial and error.

Luckily, the path is lined with clues,  
small fragments in the frame,  
glimpses that somehow feel different, real and relevant,  
challenging me to develop and define.  
When on track, they never go away;  
they reappear again and again.

It's fair to say that truly magic moments usually do not result  
from a systematic, technical, analytical approach.  
Often, experimentation's mistakes formulate the best resolution.  
And sometimes an impulse takes years of evolution  
to be unveiled as an end in and of itself;  
other times magic just happens spontaneously and without effort  
along my journey to translate the emotional unknown.

# The Edge

At my best,  
I strive to capture and to convey  
evanescence for eternity  
in a way that is unique and ephemeral,  
yet universal and, somehow, timeless, tangible and real.

I'm fascinated by the paradoxical and occasional,  
individual harmony of vast scale and minimalism.  
It's an unmistakable attraction to the fundamental and the essential.  
But my best work always results from energetic adventurous collaboration.

Sharing a path with cutting-edge adventurers inevitably brings immediacy to my work.  
It isn't just documenting athletes performing miraculous feats at the outer edge of the zone.  
It's overcoming boundaries and exploring life at the edge that makes my work alive and relevant.

My long-time friend and fellow cameraman, Tom Day and I have been here before,  
working together, shooting intuitively, searching, as always, for new, original perspective.  
Here we dissect the elements that have characterized depictions of the Alaskan heliski experience,  
massive scale, world-class skiers, a mountain perch and a sea of peaks extending beyond the horizon...  
Then, as photographers almost always do, we shift to the topic of light.  
Whenever we work and shoot in these mountains we wait and wait until conditions seem perfect;  
the slopes are stable, the winds are low, the skies are bright and blue...and we're bombarded by light.  
In this highly reflective, wintry white world, there's so much light, a sea of white, reflected white, too much light.  
The standard exposures used are often off the charts; lost in the glare are nature's contrasting shades of light and dark.  
This complicates translating how it feels here in this world of cold, subtle shades of blue, a reminder that it's all frozen water.  
This shoot becomes a quest and an exercise in contrasts and contrasting ideas, and in exploring the opposite of predictability.

The antithesis of vast scale is tightness, and the opposite of overabundant light is too little light, darkness.  
Intrigued, we toy with a simple concept:  
How tight can we shoot and how little light can we use to capture and truly translate how it feels to be here?  
This idea leads us in a new direction and we find ourselves seeing and experiencing these mountains in a whole new way.

It's after 9:00 at night and it feels magical to still be out skiing, immersed in the Chugach.

I ski down to what feels like a safe vantage point, stop and look across at the adjacent spine.  
A tiny sliver of light vibrates from corner to corner. Two blue triangles, split by a rosy shaft of light, define the frame...It's perfect.  
I radio Tom who confirm that this is where we want to be, and he skis on down to join me.  
Cameraman ready...4...3...2...1...And in the last ray of daylight Kent drops into his line and sets space into motion...  
I'm transformed by simplicity and elimination of non-essential forms and features...This is pure...This is it...A powerful minimalistic image is born.

**Inevitably it is about translating timeless messages of human immersion in natural space.**



I put myself in the middle of extremes  
and then I try to disappear,  
to not affect anything,  
but to see, feel and preserve everything.

Every day I'm surrounded by opportunities  
to exercise this perspective,  
to have deeply felt experiences  
and to share the basic commonalities  
that embody the human spirit  
and my creative endeavor to define it.

It's unequivocally self-defining.  
It's not about control or structure.

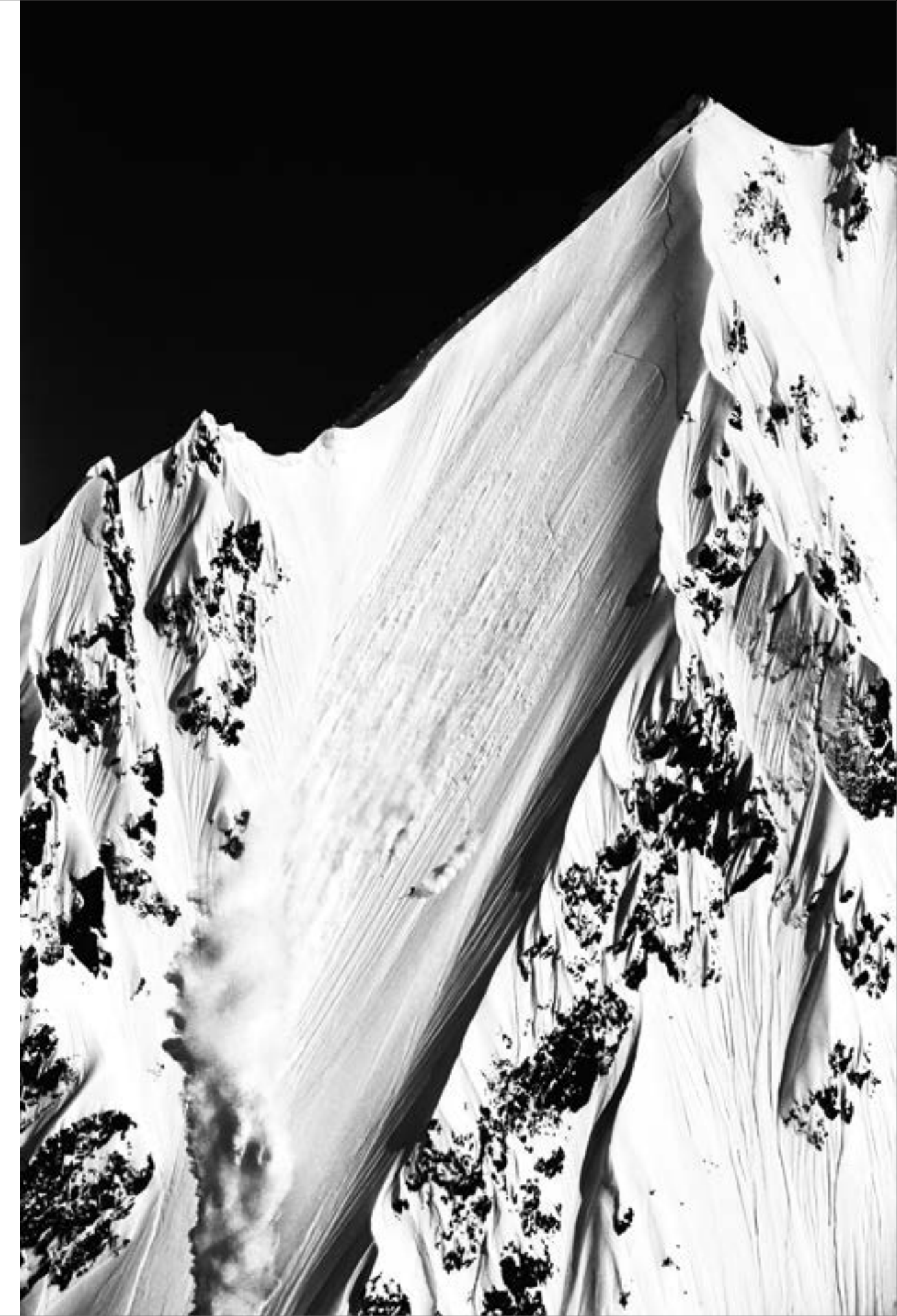
It's about being in the moment,  
and when most in the moment,  
the most myself  
at my most unpredictable,  
the most like the momentary life I'm trying to capture,  
that's when I achieve my best results;  
that's when the magic not merely happens,  
but when I'm most likely

**to catch the light in the lens  
and trap lightning in a bottle.**



Kitter On The Sphinx

**The  
mountain  
came  
alive.**



# Powder Turn Evolution

## My job is my best excuse.

Strapped into a helicopter with the doors off, enjoying the ride and shooting away as we spiraled down the line, my heart raced.

Playing in these beautiful sanctuaries is such a gift.

Every new experience reaffirms that our natural world is so precious, and also that our environmental balance is so precarious.

We simply must acknowledge the role Man plays in the rapid deterioration of our global ecosystem. So many of the places that inspire my art are disappearing, and once they're gone, they're gone.



## The power of spirit, the belief in oneself can move seemingly impossible boundaries.

Jim Rippey announced that he was going to be the first person in the world to do a backflip on a snowmobile and asked me if I would shoot it. I said sure, not understanding what I was committing to.

Two months later I got the phone call. I called some friends who were in the know, and they all said it was impossible and that it was sure to turn out bad. His fiancée begged him not go, but he did. He said he had to. I did not want to watch my friend die, but I had to go.

Luckily, I was fully preoccupied with the photographic task at hand. I had no time to stop and worry about what was about to go down. I rigged three cameras, two on tripods from perpendicular angles fired by remotes and

the other in hand. There was no way I could miss this shot.

On the first attempt he went straight up into the air, and managed to pull the sled a good ways around before burying it in the flat top of the jump. Still, it was enough to show us all that it could be done. We fixed the sled, shaved the ramp, reset the cameras and he went at it again, this time with even more speed. Again he came up short, but still managed to stay in one piece. On the third attempt, Rippey took it for all it was worth. This time, the newly modified ramp angle successfully projected him out over the flat top and over the steep fall-away landing. Unfortunately, he had taken the jump with too much speed and when the sled completed its full flip, he was still fifty feet in the air, with not a chance of landing the six

hundred pound machine. He let go and somehow bounced off the seat, landing on his feet unscathed. I can't explain how he pulled it off; quite frankly it did not make any visual sense. We now had the ramp at the right angle and it was just a simple act of fine-tuning the speed. Jim knew he should have stuck the fourth try, but he laid off the throttle and got bucked.

Rippey stayed confident and kept faith. On the fifth attempt he stuck the full backflip, stayed on the sled and wrote history. Later that night when we watched the footage, I couldn't help but feel anticlimactic. The simplicity of the stunt looked no less complicated than riding a bike.

Being there when Rippey changed the world was incredible.



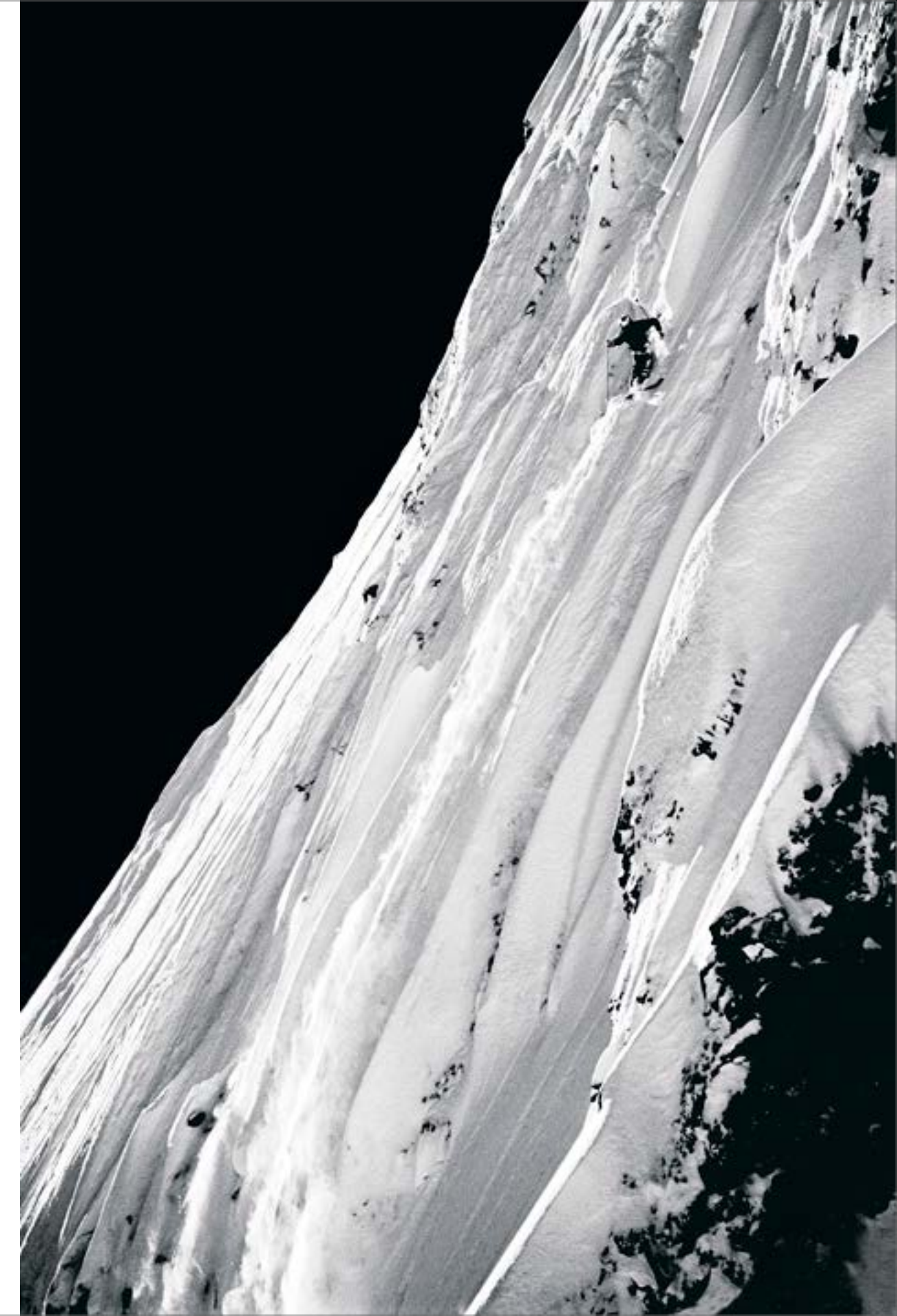


## Shane's intensity permeated all aspects of his world.

Everything worth doing he did with purity, intensity and focus...  
Skiing, flying, designing, loving, joking, laughing, you name it;  
there were no ordinary moments, just pure power and energy.

Shane trusted instinct and set his own boundaries with scientific calculation,  
and despite all of his varied accomplishments,  
he never allowed ego to transcend his inherent humility and humanity.  
His desire was to be a great friend,  
and to share his love of sport and love of life.  
He made fun of himself and of no one else.

Shane McConkey taught all who knew him so much,  
profoundly impacting so many of us on so many levels.



# ENVIRONMENTAL

I was born in Hawai'i, the most isolated spot on Earth and the world's tallest, largest, and most diverse freestanding mountain range. On these mountains, surrounded and subjected by water, its power and all of its forms clearly define experience. Its emotional presence is everywhere. Its voice manifests an incredible range of depth and form. It lubricates Island life; it is immediate and omnipresent... There is nowhere to hide from water and constant change, from one extreme to the next, from emotion to emotion, keeping me so ever present, in touch, sensing and feeling the world around me.

Mountain and water deeply imprinted in me an organic connection ever holding me on a seemingly cellular level, sparking in me a sense of wonder with the natural world, carrying me forward with an unrelenting quest to explore.

Each new land unveils a different pulse defined by ecosystem and culture. Mine has become a journey defined by contrasting tones, textures and climates; palpable, tactile unpredictability only fully realized through everyday immersion. You don't have to be able to define it to sense it, feel it or know it; you just have to live it; it's unmistakable; it's always there.

Hot pink flowers boldly erupt from a sea of black lava. Deep blue waters splash into white foam on contrasting black and white sand beaches. Fleeting rainbows dance amidst the clouds, bowing and bending to end in red earth defying predictability.

Colors in this tropical world seem perpetual and endless.



With the rapid proliferation of technology, urbanization and the systematic reduction and destruction of natural spaces, what once was common is now becoming increasingly rare.

The importance of regular daily immersion in the natural world in pursuit of personal balance and a positive perspective is absolute and inarguable. It's a practice that breathes happiness, and it's a persistent reminder that we must fight so it isn't an experience lost for generations to come.

Change is constant in our Universe; it is inevitable, and it is always happening whether we embrace it or not.

But change is not necessarily progress.

Tahoe is my home.

Lake Tahoe is a place defined by incredible change, transition and beauty; I think of it as Tahoe Blue.

From season to season the diversity of this mountainous template is unique and incredibly broad.

It's incomparable with any other place on Earth, and it's all about transformation, specifically, the transformation of water.

Every day promises a new experience, a new perspective in this dramatically changing landscape. Living it daily feels like a gift.

Squaw Valley is a grand stage for the human spirit to test boundaries and the elasticity of possibility.

Every day somewhere on the mountain someone is exploring their own limits with the objective to redefine what is possible.





KT22 From Broken Arrow

For me, it's about the land. I love the rocks, the trees, the chutes, the airs; KT22 is all-terrain skiing at its finest. When you mix in the wide range of conditions typical of any given season, it's impossible not to be challenged, enthralled or enchanted any time you get to ski KT22.

But most of us locals would agree that this mountain is at its finest in the middle of a storm. The numbers dwindle and you can't help but feel omnipotent.

**The falling snow  
filters the grey light  
to paint a translucent canvas.**

Subtle, faint shadows and shapeless, ashen clouds diffuse evanescent borders between mountains, ridges and trees. Your senses are heightened; you ski by feel, weightless in space, no beginning, no end. It's the closest I come to flying. Each day's individual voice beckons more distinctly with each passing hour. You instinctively realize no storm day is ever the same on KT22.



# Forbidden Fruit

Front row view,  
straight ahead  
is a mesmerizing line  
on the actually epic,  
always out of bounds,  
forbidden slope.  
The natural, flowing line lures,  
tempts,  
dares the quintessential  
to accept the challenge,  
lose the noise,  
consciously unconsciously drop in,  
commit to your fall line,  
react and survive.

It's about doing your best  
to live in every moment,  
all the time,  
anywhere and everywhere,  
forever...

It's about life...

Even the very best very rarely hit their zone,  
perform exact turns  
and achieve perfectly personal lines,  
but the truly dedicated aspire,

**trust the soul,  
rise to the task,  
risk it all and go for it.**

Stillness in motion,  
there is a zone in everything  
and in everyone;  
the trick is to find it  
and to stay in it.

It's just like life...



# I tried and failed over and over again.

My favorite perspective of Lake Tahoe is a 360-degree view from the center of the lake. Floating on a boat, looking down into the depths, gazing out at the mountains or staring up at the clear blue sky, this is Tahoe in its purest translation, a three-dimensional experience that grounds me and touches all who experience these waters.

But, try capturing that emotion on film...  
I tried and failed over and over again.  
The solution eventually presented itself.

One early spring morning I found myself firing away while strapped to a parasail being dragged by a boat in the middle of the lake. Suspended a thousand feet in the air, I dangled my feet and marveled at the incredible blue below me. The fresh air rushed by as I relished the odd quiet and how powerful and true Lake Tahoe felt at that moment. Then, I studied my inescapable tether as the crew pulled the lifeline and brought me back down and into the boat. I reloaded my camera and asked for another ride, this time with a twist.

I once again reached a magnificent perch high above the center of the lake...but this time I was mounted backwards.



**We humans have a hard time letting go.**

**We often hold back, never fully committing to our goals.  
If only we could forget our fears and unquestioningly take that leap of faith.**

Total Commitment



**Immersing ourselves in the textures of the lake and the land  
becomes a habit for everyone who lives around Lake Tahoe.**

Every day promises a new experience,  
a new perspective of her dramatically changing landscape.

We swim in her water, play on her shore, and bike, ski and climb her mountains  
at all times of the year, at all points of the compass.

From season to season the diversity of Tahoe's template is unmistakable.





## Launch Over Tahoe

**These are extraordinary times when lines between the possible and the impossible continually are tested and redefined.**

If the Shane McConkeys of the world started integrating new, higher risk components into more traditional sports, and in the process stretched the definition of what can be done, then it is now the path of the next generation, their friends like JT Holmes, to follow in their footsteps and push ever further.

If seeing is believing, then this new generation of adventurers, weaned on the GoPro POV (Point Of View) perspective, seems better equipped to consider the impossible and to make the extraordinary appear almost commonplace. The learning curve has dramatically accelerated and now the price paid for one miscalculation not only is more real than ever, it seems to be being paid more frequently. The realization of the precious price one may have to pay to play is often overwhelming for us normal folk. Still, this is a new generation that lives and thrives on adrenaline and acceleration.

**Living with the loss of fallen heroes  
seems to be an integral part of my journey.**

**Many leave behind a legacy  
of altruistic truth and personal values  
that is hard to deny.**

**But, there is an immediacy  
that comes when a window closes;  
with it comes a new beginning,  
a reaffirmation to live truly,  
to live right now.**



**Why do these people take such great risks?**

**Every one has their own answer.**

**It's personal.**

**Perspective is everything.**



## Holden's Line

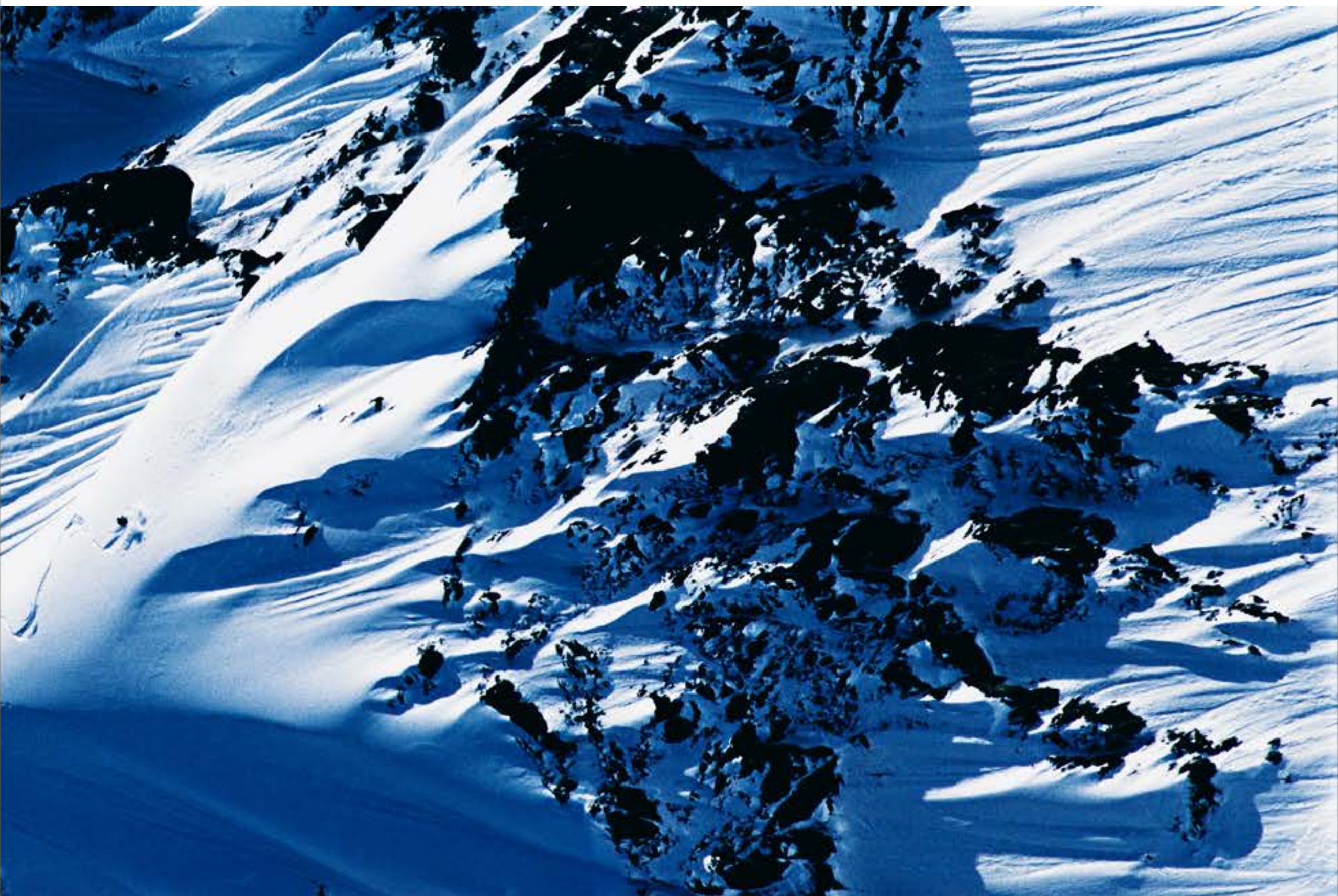
If I can visualize the final image and identify how it has to feel, I've learned that if I grab enough critical slices of the composition, even if my equipment won't let me fully realize the experience, technology allows me to complete the statement later.

It doesn't matter how I get there;

**what's important is that I see it and get it.**

Holden's Line signifies a major breakthrough in my photographic skillset. This seamless image was shot on film and created from four different 35mm frames, each shot with a 600mm super telephoto lens. There is no such thing as a super telephoto panoramic camera.

Three years later constantly evolving technology caused me to realize I had the pieces I needed to create the perfect image I now had in my head, and technology and my ever increasing know-how enabled me to combine all four images into one vertical panorama.



# INCREMENTAL

As soon as you put yourself on a path to test your limits you realize your limits aren't what you think they are and the more you do the more you realize your boundaries are a lot broader than you imagined.

It really is entirely dependent on your perspective.

Personal boundaries, in almost any endeavor, are almost always self-inflicted. If motivated by a desire to discover, push and transcend perceived limits, one must first define where actual boundary lines lie.

Testing boundaries with some of the world's top athletes as they define what can and cannot be done at the extremes of Mountain always stretches my limits.

As my awareness and skill set develop, how to keep up, function and survive, I become more and more aware that it's always about taking baby steps, falling down, getting up, learning, and, most of all, bonding by collective possibility.

Again, this is not merely the nature of adventure and sport, but of art and life.

Each new experience has led to the next and, with it, the definition of impossibility evolved. It's a path that has led me further and further away to the far reaches of the globe. As each new boundary evaporates, it becomes clear that the physical journey is purely a gateway to the bigger, abstract realm of the mind and the evolving power of the human spirit and what it can overcome and achieve.



# Arctic Dream

**At the top of the world the rules are different.**

In a land where the sun never sets,  
we spend standard daylight hours sleeping.  
At night we apply suntan lotion,  
hike from water's edge up dramatic peaks  
among translucent ice fields and glaciated, windswept crests.  
Here the nighttime light is unlike anywhere else.  
There's absurdity all around us.  
Our guide carries an ultra light aluminum alloy ice axe,  
and also a surprisingly heavy World War II rifle  
because this land's inhabitants hunt us;  
here we're not at the top of the food chain.  
Polar bear tracks keeps me wary and vigilant,  
still, I do hope to preserve these magnificent creatures on film.

**Polar bears iconically signify the beauty of nature's wild power,  
but even they may not survive Man's impact on our shared Earth,  
and if and when they are gone, it will be devastating.**

We look across a glorious powder field.  
We've earned our turns.  
Below, our floating home, a classic sailboat,  
waits among ice floes for our return,  
promising another great meal and delivery to our next destination.

**The experience is timeless, pure, simple and beautiful.**

# Antarctic Reality

**Take everything you have heard,  
seen and learned about Antarctica;  
magnify it.**

On this continent you become part of the landscape,  
seeing, feeling, and absorbing every essential element.

It's not about form or function;

it's about absolute, grand awareness.

Whales, seals, penguins, birds as big as hang gliders,

all undiminished by man...

This is a pure land,

a world untarnished by us.

Long days deliver kaleidoscopic exotica.

Our daily immersion includes zodiac rides, climbing, skiing, and

the regular unpredictable interaction with Antarctica's true natives.

This is their home.

My fellow adventurers get it, too;

this place is like nowhere else.

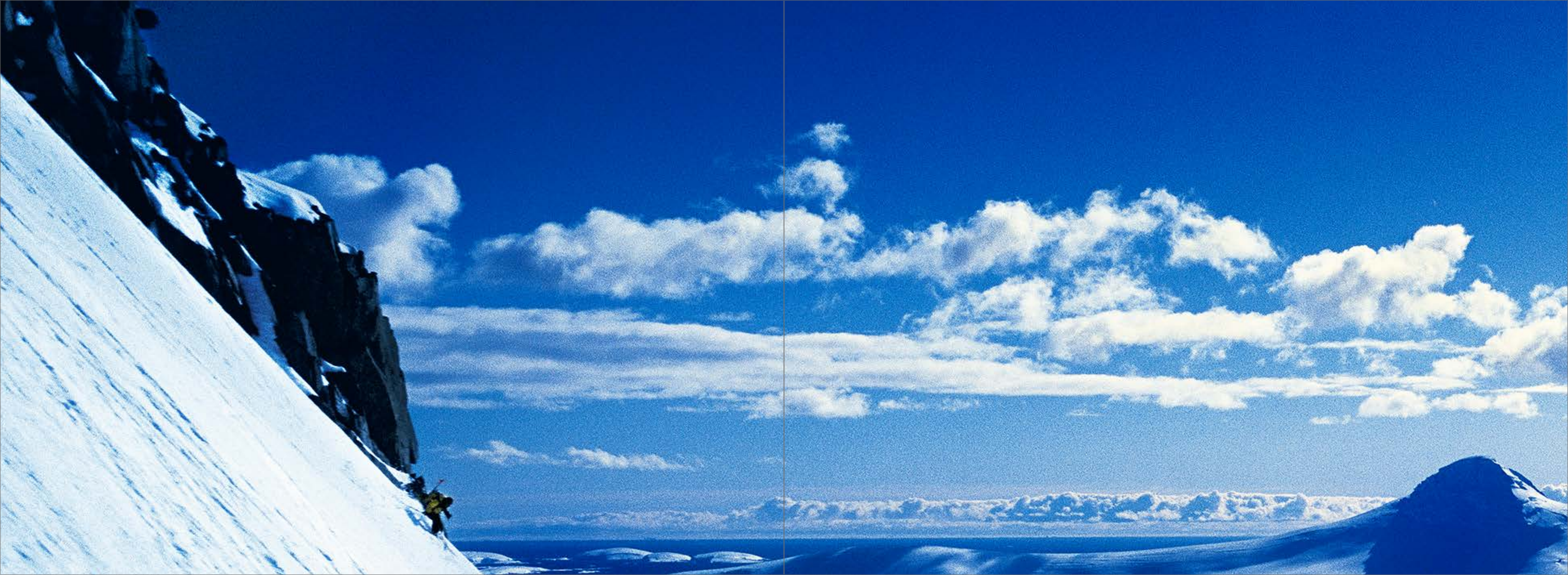
**On the coldest, most windy and stormy continent on our planet,**

**I got sunburned;**

**tried is more accurate.**

**Remember the ozone hole;**

**its impact is real.**



I'm sitting on a tiny island at the bottom of the world. The memory of the time and energy required to get here now is forgotten. I'm simply present in the moment.

A thousand birds comprise the rookery. Black and white forms waddle and dodge. Intertwined beaks reach toward the sky. They dance, laugh and argue. It's difficult to focus on just one. They all look the same, yet I marvel that they mate for life with a partner they unmistakably identify in the crowd, day or night.

**To isolate the ordinary  
and to show it as extraordinary  
is one of my main goals as an artist.**

Then there are the sounds, a cacophony of scratching, sputtering gibberish, the pitch rising and falling, creating an edgy drone that makes it virtually impossible to identify the sounds of one squeaking Chinstrap from the next. I'm awestruck.

I spot one peacefully dozing, floating away in its own world, immune to the chaos of its surroundings. I marvel at its calm, peaceful posture. In the distance, a monolithic peak rises, shrouded in diffuse light, visualizing a dream, perhaps a shared dream of climbing mountains.

Maybe it's orchestrated unpredictability or nonsensical actions evoking a sense of playfulness...I don't know, but I'm reminded of our shared connectedness. It's our nature to instinctively pursue the things we enjoy, to play, to dream.



# Endeavor

## **The quest to climb a mountain is nearly as old as mankind.**

It doesn't really matter where, how tall, how daunting,  
or what the mountain is or exemplifies.  
It's the idea of pursuit, successful or not, that counts.  
Man has endeavored to climb formidable mountains forever.  
The purpose, if there is one, still remains as simple as ever;  
it's a personal voyage, driven by something within us.



## The Unknown

**The idea of the unknown,  
the idea of facing your fears  
and doing something you've never done before,  
is always worth pursuing.**

A big part of the journey is facing the unknown,  
whether exploring physically, mentally, or spiritually,  
knowing fear, grabbing hold and letting go,  
trusting the process  
and getting out of your own way.



## **The Antarctic Plateau is a void of timeless space.**

When the white rolls in you lose all sense of left or right, forward or backward, now and then. You lose all perception of scale and time. You breathe and move with no visual demarcation between land and sky. You only see a few feet in front of your skis. Even when the fog lifts to the joy of blue sky and infinite visibility, nothing has changed.

## **Still, timeless nothing defines 360 degrees of vast flat. Now, this is about going nowhere, but everywhere... A journey within.**

For the first time I found myself in a land like no other with its own set of rules and where nothing seemed to exist, a place with no similarity to anywhere else I had ever been, no past experiences for comparison, no reference points. So many truths I had fought to own dissolved and now seem irrelevant. I was left with a new perspective discovered in nothingness. Now, unlike every other place and challenge, it wasn't about where or how. The tools with which we regularly measure didn't exist. Lost and removed from direction and time, I explored the one boundary I never truly explored;

## **I went within and had a long overdue conversation with myself... Our journey to the bottom of the world changed everything for me.**



# Unbreakable

**This is a story about the human spirit and what it can overcome.**

On January 6th, 2012, the PUSH Team was dropped off on the Antarctic Plateau, the most inhospitable place on Earth, and began the final leg of our year-long journey to the South Pole.

Every day, Grant Korgan pushed himself towards his goal using his arms and his will. Every stroke was a mental challenge; every push became a critical move closer to the symbolic goal he could not see, every inch of the eighty miles was earned through unrelenting positive focus and real, physical sweat generated by Grant's uncompromising will.



**On January 17, 2012,  
after twelve days on this ultimate, minimalistic stage  
and one hundred years  
after Captain Robert Falcon Scott's historic journey,  
Grant Korgan,  
unbelievably,  
stood up and skied the final 100 feet  
to make history  
as the first spinal cord-injured athlete to reach the South Pole.**



Grant succeeded because he was positively charged with the power of possibility through unrelenting positivity. The rest of us on his team got to share in his accomplishment because Grant infected us with his passion.

Despite all the incredible challenges and herculean feats, it is the final steps that define the true essence of this story, the overarching concept of idealized love. Celebrating around the pole, Grant was approached by a hooded figure, his wife, Shawna, who was there to surprise him and share in his triumph.

**Band together,  
face your fears,  
and push and push in pursuit of unexplored territory  
or an ideal like true love.**



# PENTIMENTAL

## pentimento | ,pentə'mentō |

### noun

revelation of original intentions that become visible through a finished composition  
an underlying image in a painting providing evidence of revision by the artist  
the revealing or uncovering of a painting or element of a painting  
the presence, emergence or reemergence of images or forms  
the part of a painting thus revealed, that image itself

## pentiment | 'pen(t) əment |

### noun, variant of pentimento

also: a discrete unit of thought or feeling

## pentimental | ,pentə'mentl |

### adjective, coinage

pertaining to and/or the process of stripping away and/or building upon an image  
to reveal the true intention of the artist and/or the true nature and feeling of the image and its moment

Transformed by our trip to the South Pole,  
I am experiencing the world with new eyes.

Old boundaries that limited me evanesced,  
and when I visit the same places that I have visited for years,  
even in my own backyard,  
they just don't look the same.  
How I experience, feel and respond has changed.  
How I see, how I think, what I feel and how I communicate emotions...

Everything in my world is different now...

I find myself seeing and translating emotion in a completely new way...  
Now it's all about exploring images beyond what we can see.

We only see about 120 degrees,  
but the way we feel is the result of a much broader experience;  
we translate the world in 360 degrees...

By capturing little slices of the bigger picture, then stitching them together, we now are able to create images that go beyond the boundaries of our vision. This offers a new perspective that allows us to see more of the information that makes things feel the way they do.

Cameras are monoscopic; they have only one lens; but we see and experience the world stereoscopically. Our two vantage points, our eyes, triangulate three dimensions, creating a sense of depth not possible in monoscopic vision, and depth perception, detail and sharpness create the sense and focus that play such a critical role in how we emotionally translate visual information.

Counterintuitively, when we focus on something, a significant part of our emotional translation comes from details out of our focus. When we tunnel in on specific elements, large portions of the perceived frame become a diffuse field. Without detail or data to dissect, we cannot process this soft, out-of-focus space, yet, it's here that we explore and translate scenes alternatively and emotionally.

Cameras capture only a fraction of a second seen through a single lens; so photographers have concentrated on sharply focusing on a static instant...

Modern mainstream photography obsesses over better data capture at ever higher resolution, but you simply cannot translate real emotion and the true depth of experience with one eye in a flash.

Every new deconstructed and reconstructed moving moment, each newly revealed pentimento, is a combination of evolving instants stitched together to personally translate emotional memory and elapsing time in physical space.

Shape and form are no longer limited to a frozen moment in time or any predefined aspect ratio.

These individual paths to realization inevitably are journeys to discovery... I work through the pieces, try them on, combine them, reject them, let the process unfold until every element finds itself in its true, natural, balanced state and the momentary image becomes itself...

I'm looking for the picture inside the picture, the slices of the bigger picture and the stitches of evolving time I need to reconstruct to translate the emotion of the moment.



# More Real Than Real

**I exercise certain controls to define my work as an artist.**

**I carefully select which piece I use to fill each hole.**

**Critically, as I work through the process,**

**I'm compelled to be true to the experience**

**and to attempt intuitively to solve the various inherent issues**

**in ways that feel real.**

**The structural process of combining the mass of technical data comes through time and experimentation.**

**It's a loose, serendipitous, creative journey**

**that seems to ensure unpredictable results**

**in unanticipated destinations.**

**It's an exercise in peeling away the extra parts,**

**revealing emotional truth.**

**The result may be an illusion, more real than real,**

**but genuine and true, and definitely not an artifice,**

**even though the procedures are artificial.**

**It is an art.**



I now realize that no matter how many cameras I lug around the planet, I'm still limited to a finite number of tools. Armed with a new understanding facilitated by evolving technology, I now can concentrate solely on the moment, the feeling, the big picture. I first focus on my tighter subject, capturing the action with motor drive and rapid firing. Best capturing the most dynamic moment of immersion in the environment is the goal, always... Sometimes it takes a few attempts, so, if possible, my subject and I repeat the process until it works. Next, I focus on all the remaining elements that define and complete the broader experience, the additional frames needed to stitch together a broader perspective beyond what we can see and closer to what we feel while we're there.

Later, back in the digital darkroom, it all comes together. The true boundaries of the frame are always obvious when you see the slices stitched together; any information that doesn't add to the natural balance of the frame is removed. Every new stitch self-defines. Every new image is unlike anything that preceded it; its form and format are no longer limited to a predefined shape or moment in time.

This isn't revolutionary; it's evolutionary. All true fine art photographers manipulated the image post-capture to affect and ensure its message and impact. Even Ansel Adams, a man recognized today as a purist, dramatically manipulated light in the developing and printing

stages to enhance the desired affect. Sure, he did it in an analog world and mastered the scientific process to achieve such notable results, but, clearly, the realized end result never looked like what you could see in the moment of capture.

Empowered by our new digital darkroom, we now find ourselves in a place of seemingly endless options when it comes to how we choose to effect the final creative result. Still, for me there always needs to be truth in the end statement. As much as I find myself letting go of so many of the traditional restraints that once governed and defined my art, inevitably I always must take a moment to make sure that the end result bares emotional truth.



# I breathe in, and feel the extraordinary power of this evolving moment...

The next time you find yourself in the moment, ask yourself how much of the bigger picture around you, all the things you cannot hold and see in that moment, truly are key components of how special that moment feels.

Letting go and trusting the creative process becomes instinctive; lost, completely consumed by colors and textures, sounds and smells, everything blurs together. This visual exploration emotionally saturates me...

I'm inspired to stay connected to this moment, pushing myself to continue recording all the fragments as the scene evolves... I can't quite imagine how it all will fit together, meadow and mountain, dog and human, time and space, but I trust that it will.

Life is a combination of magic moments, and in the modern everyday whirlwind our challenge is to be truly present and to breathe in the full depth of each moment...

## Colony

**Colony is an emotional interpretation,  
a four gigabyte chronotransduction  
seemingly seamlessly stitched  
from twenty frames  
to combine the multiple moments  
of ever-changing Penguin  
into an illusion of one moment in time.  
It's my personal take on what it felt like to be there,  
breathing it all in as it evolved.  
It would be impossible for anyone else to capture...**

**It only exists in my heart.**



Standing in the middle of the chinstrap penguin rookery, I am mesmerized by this giant granite pillar covered in moss and lichen. The dynamic range of texture and color are surreal. Documenting the scene with a wide-angle lens seems too obvious and predictable, so I choose an alternative approach.

I select my 400mm Nikkor zoom lens for its extraordinary ability to crystallize focus with a shallow depth of field. I manually focus on the foreground rock, take a deep breath, and begin shooting. Working systematically from right to left, I consistently overlap each frame until I reach just past what feels like the outer boundary of the composition. I then backtrack

to where I began, raise the frame, make sure that it slightly overlaps the top of the first pass, and once again work my way to the left boundary. I repeat the process, stacking row on top of row until all that's left in the frame is the sky. I choose a secondary focus, a rock ten feet deeper in the frame, fix the focus and repeat the process, knowing that later I will have to layer certain areas of the frames to create a seemingly stereoscopic and three-dimensional experience. I choose a third, fourth and fifth focus point...

I can't see the final composition, just parts, but I trust my instincts and force myself to capture detail by detail, frame by frame...I shoot four

hundred frames in forty minutes. The camera, lens and tripod are fixed, and the rock doesn't move, but the penguins never stop. The real reason this surreal scene feels the way it does is directly a result of the changing penguin diaspora. The dynamic of living, moving beings and their eclectic social interactions set against this fixed primal stage gives it relevance.

Three weeks later, at home in my digital darkroom, I play with the frames and explore how they fit together. As is often the case, the outer boundaries of the composition seem to self-define. Inevitably, there are the usual holes where the data doesn't align. My

creative vision takes over, recognizing these holes as opportunities to further tie into the emotional experience. I go back and explore the four hundred frames of chinstraps in their various perches and positions. As a direct result of my methodology, some are in focus, others aren't. Both diffuse and razor-sharp relevant moments stand out. It's an exploration of emotional change, penguins sleeping, screaming, wallowing, sliding and pooping. These static slices are my critical reminders of the evolving moment and how it felt...They give the memory power. Seamlessly integrating these selected moments dramatically expands the emotional impact of the composition and gives it an original voice.

# MONUMENTAL

I have always been inspired by scale.

Since the beginning of photographic arts over a hundred years ago the limitations of scale have always been a challenge. For as long as I can remember I have always been drawn to the massive images on billboards and yet, because of the limits of technology, I have always been left unsatisfied and disappointed by the image as it fell apart as I moved closer.

Only now, with the incredible advancement of modern day photographic technology, have we entered a new paradigm where the limitations of output in large scale and high-quality seem boundless. With the current rate of data capture and the clarity of reproduction with newer, higher-quality emulsions, stitched files allow us to create in monumental scale at resolutions that stand up to scrutiny even when you are only inches away.

This new technology feels real, like looking out a window into the world.

The opportunity to simplify and personalize space through the introduction of a single monumental image is profound. Indeed, if less is more, then the introduction of a single inspiring idea, perfectly balanced and realized in extraordinary scale, detail and form, is utterly unmistakable and transformational. Now we can employ virtual technology and modern manufacture not only to explore the impact of unprecedented scale, but to transcend traditional placement and boundaries that limited us to predictable frames and single flat planes. Rather than fitting an image or images into a space, spaces now can inspire and elicit site-specific, personal and emphatic artistic statements of any size and shape on multiple walls. We are able to let spaces talk to us, define themselves, and transform experience. Moreover, as we explore new images beyond what we can normally see, we now are able to present them in ways that not only define space, but also allow us to more truly reexperience and feel the emotions at the root of the original experience.

This is, in every regard, monumental.



Technology that has become the new norm presents endless new tools  
to interpret and to expand  
predefined expectations of scale and integration of form.

The quality of new photographic media we are exploring has opened the door  
to increased levels of clarity, saturation, luminosity and three-dimensionality,  
all leading to an unmistakable new intensity in the tactile translation and expression of experience.

The power of these monumental works takes the interactive experience to a whole new level,  
not unlike the transition from analog TV to digital high-definition television.

The ability to digitally explore new possibilities  
and to transform space  
with no expectations  
and fewer limits  
has led to more creative risk taking.

# Times change...

Still,  
in this new paradigm of incredible transition and transformation,  
the power of unmistakably original, timeless statements stands true.  
Always self-defining,  
a unique voice sings amidst the din  
and original perspective stands out boldly against the rising tide of mass proliferation.

# Originality only happens once.



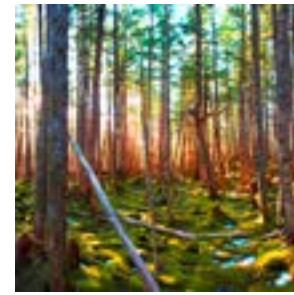
**These monumental pentimental images  
unlock an idea  
by assimilating different moments,  
observations, thoughts and feelings  
into a unified emotional whole.**

**The realized form  
not only has more emotional relevance  
than any mere moment in time,  
it has its own original voice...**

**It is art.**

**And when it works, it's unmistakable...**





**The Forest Through The Trees**

P. 2

2014  
Nikon D800 - digital

Cordova, Alaska, Points North  
Heli



**Self-Portrait With Pygmy**

P. 12

1991  
Rolleiflex - Kodak TMY

Beni Hills, Zaire



**Three Wise Men**

P. 16

1991  
Rolleiflex - Kodak TMY

Sehlabanang, Lesotho



**Boy Monk**

P. 18

1991  
Rolleiflex - Kodak TMY

Ghanti Gumpa Monastery,  
Bhutan



**Hope**

P. 20

2007  
Rolleiflex - Kodak TMZ

Mbarabara, Uganda



**Temple Monkeys**

P. 22

1991  
Rolleiflex - Kodak TMY

Jaisalmer, Rajasthan, India



**Nine Dog Sunrise**

P. 26

2000  
Widelux - Kodak E100 SW

Alpine Meadows, California



**Malawi Boats**

P. 32

2000  
Hasselblad XPan - Kodak  
E100 SW

Nkhotakota, Malawi



**Borakai**

P. 34

1996  
Widelux - Kodak E200

Borakai, Philippines



**Cannon Beach**

P. 38

2005  
Hasselblad XPan - Kodak  
E100 VS

Cannon Beach, Oregon



**Midnight Snowfall**

P. 40

2001  
Nikon F5 - Agfa Scala 200x

Copper Mountain, Colorado



**Water Magic**

P. 42

2003  
Nikon F5 - Kodak Tri-X

Milford Sound, New Zealand

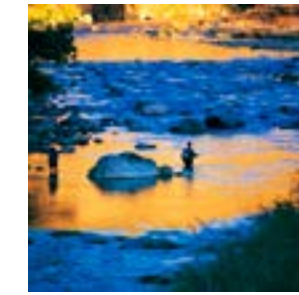


**Lone Paddler In Snowstorm**

P. 44

2001  
Nikon F5 - Kodak TMZ

Truckee River, Alpine Mead-  
ows, California



**Celestial Pond**

P. 46

1998  
Nikon F5 - Kodak E100 SW

Truckee River, Truckee,  
California  
Barry and Eddie Thies

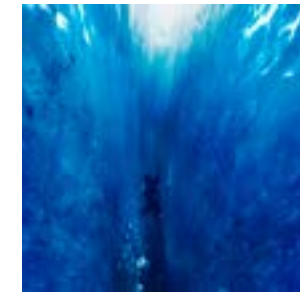


**Dry Tooling**

P. 48

1999  
Hasselblad XPan - Kodak  
E100 SW

ORCA Cannery, Cordova,  
Alaska, Points North Heli  
Aaron Martin, Tom Wayes



**Crevasse**

P. 52

2000  
Nikon F5 - Kodak E200

Sheridan Glacier, Copper  
River Delta, Alaska, Points  
North Heli  
Jeff McKitterick



**Point Release**

P. 53

2002  
Nikon F5 - Kodak E100 VS

Chugach Mountains, Cordo-  
va, Alaska, Points North Heli  
Kent Kreitler

Shot while on assignment for  
Warren Miller Entertainment



**The Edge**

P. 56

2002  
Nikon F5 - - Kodak E200

Chugach Mountains, Cordo-  
va, Alaska, Points North Heli  
Kent Kreitler

Shot while on assignment for  
Warren Miller Entertainment

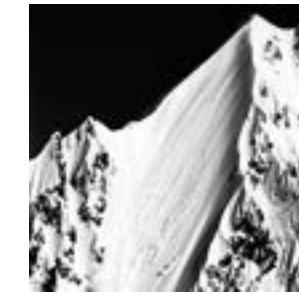


**Lone Skier On Glacier**

P. 58

1996  
Nikon F4 - Kodak TMX

La Grave, France  
Eric Mostedt

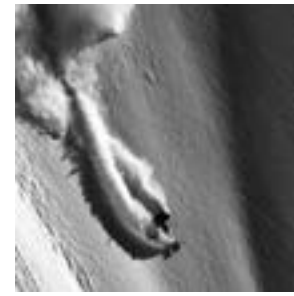


**Kitter On The Sphinx**

P. 60

1999  
Nikon F5 - Kodak TMX

Chugach Mountains, Cordo-  
va, Alaska, Points North Heli  
Jeff McKitterick, Jason Mack



**Powder Turn Evolution**

P. 62

2002  
Nikon F5 - Kodak E100 SW

Chugach Mountains, Cordova, Alaska, Points North Heli  
Kent Kreitler

Shot while on assignment for  
Warren Miller Entertainment



**Riphey's Backflip**

P. 64

2001  
Nikon F5 - Kodak E100 SW

Big Cottonwood Canyon, Utah  
Jim Rippey

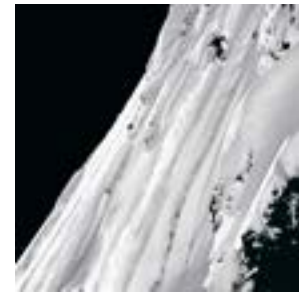


**XL Storm Pano**

P. 66

2001  
Widelux - Agfa Scala 200x

Copper Mountain, Colorado



**Eagle's Nest Close Up**

P. 68

1996  
Nikon F5 - Kodak E100 SW

KT22, Squaw Valley, California  
Shane McConkey



**Na Pali Launch**

P. 72

2009  
Hasselblad XPan - Kodak E100 VS

Na Pali Coast, Kaua'i, Hawai'i

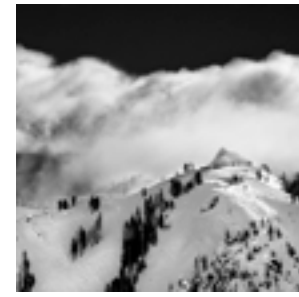


**Full Moon Panoramic**

P. 76

2005  
Hasselblad XPan - Kodak E100 SW

Poulsen Peak, Squaw Valley, California



**KT22 From Broken Arrow**

P. 78

2002  
Hasselblad XPan - Kodak E100 SW

Squaw Valley, California



**Forbidden Fruit**

P. 82

2007  
Hasselblad XPan - Kodak E100 SW

Tram Face, Squaw Valley, California



**Lake Panoramic**

P. 86

2004  
Noblex - Kodak E100 SW

West Shore, Lake Tahoe, California



**Total Commitment**

P. 90

2006  
Hasselblad XPan - Kodak E100 SW

East Shore, Lake Tahoe, Nevada  
Owen Leve



**East Shore Island**

P. 94

2012  
Nikon D700 - digital

Lake Tahoe, California



**Tahoe Drama**

P. 98

2009  
Hasselblad XPan - Kodak E100 SW

Beaver Bowl, Alpine Meadows, California  
Jonny Moseley

Shot while on assignment for  
Warren Miller Entertainment



**Launch Over Tahoe**

P. 100

2009  
Nikon D700 - digital

South Lake Tahoe, California  
JT Holmes

Shot while on assignment for  
Warren Miller Entertainment



**Epic Pow**

P. 102

2011  
Nikon D700 - digital

Squaw Valley, California  
Timy Dutton

Shot while on assignment for  
Warren Miller Entertainment



**Sunset On Pontoon**

P. 106

2004  
Hasselblad XPan - Kodak E100 VS

Chugach Mountains, Cordova, Alaska, Points North Heli  
Kevin Quinn, Dean Conway, Jason Mack



**Holden's Line**

P. 110

1999  
Nikon F5 - Kodak E100 SW

Chugach Mountains, Cordova, Alaska, Points North Heli  
Jeff Holden



**Arctic Dream**

P. 114

2011  
Nikon D700 - digital

Saint John's Fjord, Svalbard Archipelago, Norway  
Tom Day



**Antarctic Reality**

P. 118

2009  
Hasselblad XPan - Kodak E100 SW

Le Mar Channel, Antarctic Peninsula  
Andrew McLean

Shot while on assignment for  
Warren Miller Entertainment



**Penguin Doze**

P. 120

2009  
Nikon D700 - digital

Chinstrap Penguin rookery, Antarctic Peninsula, Ice Axe Expeditions



**Endeavor**

P. 122

2009  
Nikon D700 - digital

Antarctic Peninsula, Ice Axe Expeditions  
Glen Poulsen, Kellie Okonek, Scott Fenel, Steve Romeo



**The Unknown**

P. 124

2009  
Nikon D700 - digital

Antarctic Peninsula, Ice Axe Expeditions  
Christian Cabanilla, Jessica Sobolowski, and Ice Axe Expeditions adventurers



**Timeless PUSH**

P. 126

2012  
Nikon D700 - digital

Antarctic Plateau  
Tal Fletcher, Grant Korgan, Doug Stoup  
  
Shot while on assignment for The PUSH



**Unbreakable**

P. 128

2012  
Rolleiflex - Kodak TMY

Antarctic Plateau  
Grant Korgan  
  
Shot while on assignment for The PUSH



**The Arrival At The South Pole**

P. 130

2012  
Nikon D700 - digital

South Pole  
Tal Fletcher, Grant Korgan, Doug Stoup  
  
Shot while on assignment for The PUSH

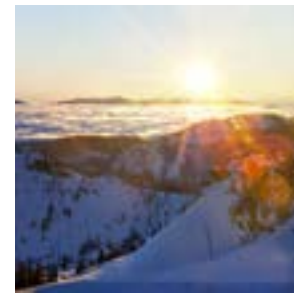


**True Love**

P. 132

2012  
Nikon D700 - digital

South Pole  
Shawna & Grant Korgan  
  
Shot while on assignment for The PUSH



**New Dawn**

P. 138

2011  
Nikon D700 - digital

Squaw Valley, California  
Jonny Moseley, JT Holmes, Timy Dutton  
  
Shot while on assignment for Warren Miller Entertainment



**KT Pano**

P. 142

2011  
Nikon D700 - digital

Eagle's Nest, KT22, Squaw Valley, California  
Mike Wilson  
  
Shot while on assignment for Warren Miller Entertainment



**Floral Bliss**

P. 144

2011  
Nikon D700 - digital

Squaw Valley, California  
Sarah Ellis, "Taffy" Iffeld

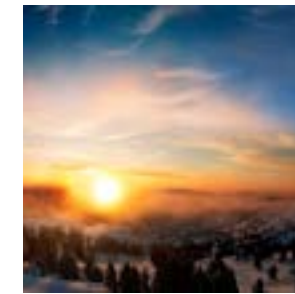


**Colony**

P. 146

2013  
Nikon D800 - digital

Livingston Island, Antarctic Peninsula, Antarctica, Ice Axe Expeditions  
Chinstrap rookery

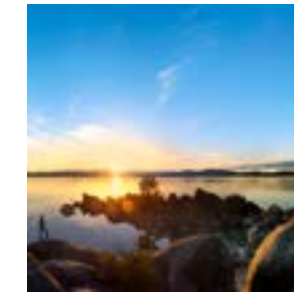


**Emigrant Dawn**

P. 152

2012  
Nikon D700 - digital

Emigrant Peak, Squaw Valley, California

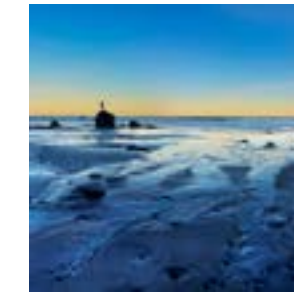


**Tahoe Moment**

P. 156

2013  
Nikon D800 - digital

East Shore, Lake Tahoe, California  
Cheryl Varner, Greg Streeter, Sarah Ellis



**Intertidal Zen**

P. 158

2014  
Nikon D800 - digital

Cordova, Alaska, Points North Heli  
Kevin Quinn, Jessica Quinn, McKinnley Quinn and PNH staff



**Self-Portrait On Sand Dune**

P. 172

1991  
Rolleiflex - Fuji RVP

Sossusvlei, Namibia, Africa



**Rolleiflex 2.8F**

Twin lens reflex camera

1958  
Analog

120 film  
60 x 60mm negative/positive



**Widelux F7**

Swing-lens panoramic camera

1958  
Analog

35mm film  
24 x 59mm negative/positive



**Linhof Technorama 617s**

Panoramic camera

1978  
Analog

120 film  
60 x 170mm negative/positive



**Noblex Pro 6/150 UX**

Swing-lens panoramic camera

1994  
Analog

35mm film  
50 x 120mm negative/positive



**Hasselblad XPan**

Panoramic camera

1998  
Analog

35mm film  
24 x 65mm negative/positive



**Nikon F5**

SLR

1996  
Analog

35mm film  
24 x 35mm negative/positive



**Nikon D800**

DSLR

2012  
Digital

36MP  
Full-frame sensor

# Mahalo!

A big mahalo to the many people who have played a significant role in helping me define how my art looks and feels.

Thanks to my wonderful Mom and Dad. If perspective is everything, you shaped my perspective into a world of love and possibility.

Foremost, I want to thank my dear friend and business partner Lynn Gibson. It is because of your unrelenting encouragement and drive that this idea that I have been talking about for over two decades had now been realized. You have brought inspiration to my aspirations and through your example of hard work and sweat have made this journey possible and sweet.

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Thanks to Rob Gussenhoven, a lifelong friend and creative partner whose perspective has always been relevant and welcome. Thanks for sharing your truth and broad perspective on this journey with me.

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Thanks to my fellow adventurers, Kevin Quinn of Points North Heliskiing and Doug Stoup of Ice Axe Expeditions. Your extraordinary efforts to share with me the places you love have exposed me to amazing, precarious perches all over this planet, while at the same time keeping me and all my gear safe.

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Thank you to Squaw Valley and my incredible Tahoe community. Without your grand stage and unconditional support and love, my art would have a very different voice, and I would not be who I am.

Ultimately, Fro, since you departed from this Earth, not a day has gone by without the power of your ideas and the written word inspiring me.

## **Rob Gussenhoven**

Producer / Director / Designer, Graphic Design

## **Keoki Flagg**

Artist / Photographer / Author, Design & Concept

## **Craig Hammond**

Editor, Words, Graphics, Design & Concept

# Biography

Keoki Flagg is an award winning, internationally published fine art photographer based in Lake Tahoe. A premier nature, outdoor sports and adventure photographer, he has worked on all seven continents creating images for many Fortune 500 corporations, including Disney and VISA, and the California and New Zealand Tourist Boards, the Discovery Channel, ESPN and Warren Miller Films, and Audubon, National Geographic Adventure, Archeology, Sunset, Men's Journal, Outside, and Ski & Skiing Magazines.

Born and raised in Hawai'i, Keoki spent much of his childhood living in Europe, instilling in him a multicultural orientation and a love of travel and adventure. He completed his formal education in fine art at Connecticut College, exploring the interlacing relationships of form and function in sculpture, mixed-media and photography.

In 2003 he opened Gallery Keoki in the Village at Squaw Valley and online at gallerykeoki.com. The gallery now exclusively features his original, evocative, adventurous fine art in monumental scale, multiple planes and state-of-the-art media.

Keoki also communicates his inspiring, motivating message in keynote speeches, public presentations and sold out multimedia lectures such as the 2013 Explorers Club Annual Meeting in New York City, TEDxReno, hosted by the Nevada Museum of Art, and TEDxYouth at Facebook Headquarters in Menlo Park.

Keoki has received numerous awards, among them the 2001 Banff International Photography Competition, the KT Award, and the Captain John Noel Award, and he was named the North Lake Tahoe 2012 Citizen of the Year, and serves on the Board of the Squaw Valley Institute.



## **Keoki works with and would like to acknowledge the work of these incredible organizations:**

ARC (Adventure Risk Challenge), Arts in the Schools, Squaw Boys and Girls Clubs, Can Do Multiple Sclerosis (Jimmy Huega), Excellence in Education, High Fives Foundation, Ice Axe Foundation, Kiwanis International, Maybach Foundation, Make A Hero Foundation, NORCAL Golden Retriever Rescue, Shane McConkey Foundation, Sierra State Parks Foundation, Squaw and National Ski Patrol, Squaw Valley Avalanche Rescue Dog & Education Fund, Tahoe Adaptive Ski School, Tahoe Forest Cancer Center, Tahoe Fund, Tahoe Truckee Community Foundation, The Humane Society of Truckee-Tahoe, The League to Save Lake Tahoe, The Sierra Club.

**Perspective is everything.**

**Art is original.**

**Art is eternal.**

**Simplicity is timeless.**

**Change is constant.**

**There is no other time than now.**

**Live in the moment;**

**live every moment,**

**and,**

**most of all...**

**Have fun.**



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