

COREY ARNOLD





Tad and Octopus, 2017
Archival pigment print
40 x 30 in



Leading Lines, 2015
Archival pigment print
39 x 52 in



Head Strong, 2014
Archival pigment print
30 x 44 in



Dark Sea, 2017
Archival pigment print
39 x 52 in



Hauling Gear, 2017
Archival pigment print
30 x 44 in

A PORTRAIT OF THE ARTIST AS ADVENTURER

by Richard Speer

Award-winning photographer Corey Arnold transports viewers to places most of us might otherwise never visit: into the dens of hibernating black bears; across the tundra north of the Arctic Circle into the habitat of wild reindeer; above and below the waves of the Norwegian Sea, the Bering, the Baltic, and the Mediterranean; and into the lives of men and women who harvest the fruits of the ocean. He is a chronicler of a singular way of life, which happens to be his own, yet rather than a pure documentarian, he is a troubadour with a camera for a voice, singing of faraway kingdoms, balancing gritty verité with a painter's eye for lightplay, compositional drama, and narrative detail.

His is a career inseparable from his biography. He grew up deep-sea fishing with his father off the coast of Oceanside, California. After weekends on the water he'd pack up an ice cooler full of bizarre-looking sea creatures and cart them off to school for show-and-tell. In second grade, assigned a book report on his choice of U.S. states, he picked Alaska. As a young adult his go-to author was Jack London, whose tales of wildlife and adventure intensified his burgeoning wanderlust. At 19 he spent a summer salmon-fishing in Bristol Bay, Alaska, working grueling shifts dictated by ever-changing tides. An avid (though still at that time amateur) photographer who had excelled in high-school photo classes, he took snapshots on the bay that summer and again as he returned annually for fishing and crabbing seasons, first as a crew member, then as owner of his own boat. It was only after graduating from the Academy of Art College in San Francisco that he commenced an ongoing series entitled *Fish-Work*, which established his fine-art credentials and won him a popular following as well, thanks to ensuing associations with The Discovery Channel and *National Geographic* magazine.

The appeal of *Fish-Work* and subsequent series lay not only in Arnold's technical prowess and ability to take stunning photographs while simultaneously captaining a commercial vessel, but also in the fact that he was documenting his own life, supplying viewers a vicarious glimpse into the sometimes dangerous exploits of his cohorts and himself as artist-adventurer. Like Sally Mann, whose work he greatly admires, he captures vignettes that are by turns spontaneous and semi-staged, letting his instincts determine how much editorial direction to impose or withhold. Among his best-known subjects are crew members clowning

around on deck, tenderly hugging oversized halibut and cod as in a lover's embrace; crabbers lying back on seething beds of live crustaceans; and immaculate portraits of myriad species: dolphins skimming glittering water; a red fox facing down the camera, backlit by blue-tinted snow; a squawking bald eagle, its eyes hooded by a milky membrane...

But for every image of nature's fierce beauty and majesty, Arnold shows us a flip side spilling over with violence and viscera: fish blood, fish guts, dead sharks, noble cruisers of the deep yanked rudely up into an alien realm to writhe and suffocate and be hacked apart, bound for the bellies of human beings. In his brooding seascapes and studies of monster waves, we feel the menacing power of behemoths that could easily capsize ships. "I try to put the viewer in a position where they sense the visceral fear you get," he explains, "from that raw power of the wave and the vulnerability of feeling very alone in a situation that's totally out of your control." It is these darker, more disturbing images that lend his portfolio a gravitas and Freudian subtext that defy expectation and transcend genre.

For his series *Aleutian Dreams*, the artist took three one-month trips to the Aleutian Islands, an archipelago stretching from the south Alaskan mainland all the way to the Kamchatka Peninsula of extreme northeastern Russia. On those stark and remote outposts he took photos without the additional responsibility of piloting a fishing boat. The resulting images have a dreamlike intensity and a less playful, more symbolic quality that invites a wide array of interpretations, including sociopolitical. For a current project, he is photographing urban wildlife: animals such as raccoons and coyotes who roam towns and cities stealthily, largely unseen, often under cover of night. Their covert cohabitation with humans is an enduring fascination. During salmon season each year, he continues to photograph out of Bristol Bay, where he now operates not one but two boats, grabbing patches of sleep between shifts in an abandoned cannery called Graveyard Point. Between fishing, family life, gallery and museum shows, newspaper and magazine assignments, art books (two have been published by Nazraeli Press, with another on the way), and keeping his 280,000 Instagram followers happy with periodic updates, Corey Arnold is a happily busy man. But wherever his peripatetic journeys take him, his thoughts inevitably return to the cold waters of the north and the creatures who live in their midst.



Octopus Bait, 2010
Archival pigment print
30 x 40 in



Bound, 2010
Archival pigment print
30 x 40 in



Fight or Flight, 2014
Archival pigment print
30 x 44 in

COREY ARNOLD

b. 1976. Lives and works in Portland, Oregon

2019 Hallie Ford Fellow

In 2002, Corey Arnold embarked on a journey of documenting the visceral experience of life at sea for commercial fishermen worldwide. What started as an attempt to capture the surreal encounters he once experienced while working on a crab boat in the Bering Sea, led to a deeper contemplation of humankind's relationship with the wildness and why it captures our collective imagination. Arnold's photographs have been exhibited worldwide, including solo shows in Perth, Scotland; Kabelvåg, Norway; Shanxi, China; Knokke-Heist, Belgium; Provence and Le Guilvinec, France; and in museums and galleries in the United States. He received a Bachelor of Fine Arts in Photography from the Academy of Art University in San Francisco, California.

Hallie Brown was born in 1905, outside of Tulsa, in Indian Territory that would become the state of Oklahoma. She supported herself as she earned a bachelor's degree at East Central University and taught in Oklahoma before her parents moved their family to rural Oregon. In 1935 Hallie married Kenneth W. Ford and together they established Roseburg Lumber Company in the midst of the Great Depression.

Hallie Ford was drawn to art all her life, specifically the accessibility of artmaking. She took classes with the painter Carl Hall at Willamette University in Salem, and painting became a central part of her life. Her philanthropy established and supported key Oregon visual art museums and universities.

After Hallie's death in 2007, The Ford Family Foundation's Board of Directors honored our co-founder by establishing a Visual Arts Program. The first element of this program was the Hallie Ford Fellowships in the Visual Arts, awarded since 2010. Through these unrestricted fellowships, we seek to make significant awards to visual artists who have worked to establish their voice and craft.

Another of our goals is to help support the ecology that builds connections and capacity in the visual arts community of our state. As the Fellows become the focus of exhibitions throughout the world, they bring more attention and support to their Oregon peers. We are certain that Hallie Ford would be pleased to see how both individual artists and the visual arts community in Oregon have flourished since the establishment of this program in her honor.

We could not be more excited each year to bring new Hallie Ford Fellows into this family, and to share their work with you.

Anne C. Kubisch
President, The Ford Family Foundation

The Hallie Ford Fellowships are the flagship element of The Ford Family Foundation Visual Arts Program. The Foundation commits to an ongoing relationship with our Fellows through exhibition support, convenings, and professional development opportunities. In addition, the Visual Arts Program offers grants to visual artists for unanticipated career opportunities; supports artists-in-residence programs in Oregon and nationally; brings curators and arts writers from outside the region to Oregon for studio visits and community dialogue; commissions arts writing and publication; supports exhibitions, catalogues and other forms of documentation for Oregon artists; and awards grants to enhance exhibition spaces.

The Foundation is pleased to partner with the Oregon Arts Commission, University of Oregon, Pacific Northwest College of Art (PNCA), Portland State University, Reed College, Portland Institute for Contemporary Art (PICA), Creative Capital, Native Arts and Cultures Foundation, United States Artists, and the artists and visual arts organizations of our state.

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is "successful citizens and vital rural communities" in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a Scholarship office in Eugene. For more information about the Foundation and its Visual Arts Program, visit www.tfff.org.



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