

Andy Dyson

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Andy Dyson is a proud native son of North Carolina and grew up on a small farm in Hanover County Virginia, surrounded by animals, domestic and wild, often stopping to observe their behavior. He could be found investigating woodland forest, wetlands, rivers, lakes, and coastal estuaries, which fueled a passion to photographically capture the beauty of nature. Andy is a machinist by trade where his skills in spatial manipulation, complex problem-solving skills and social awareness have taken on a life of their own applying math and science to make predictions about what he will capture through his lens.

Andy enjoys the company of others, but prefers to photograph on his own, in silence, creating a sense of calm, solitude, and tranquility in his photographs. His photography has been heavily influenced by modern artists such as Terry Redlin, Mary Roberson, and Tom Mangelsen. He also loves the simplicity of Asian art. As he stated, "I prefer suggestion over description. The world is pretty chaotic, seemingly always speeding up and getting louder and more visually dense. I am interested in finding and/or creating calm shelters from the storm, places where quiet and solitude is encouraged, and inner contemplation is possible. I think we could all use a break from time to time..."

In many ways, Andy Dyson is a contemporary to the Pictorialists, the pioneering pre-Modernist movement of photographers that saw the atmosphere of the photograph as central to its emotive force. Like the paintings of Terry Redlin, Andy's photography places an emotional hold over its viewer through the atmospheric effects of photographing at night, in twilight or in mist, fog and snow. Mary Roberson's paintings have a similar emotional effect on the viewer by inviting the viewer into her view of the world, where animals possess totemic meaning, and where texture and movement come alive. Andy does not seek to present an accurate copy of the world, but to extract something original and emotive from it.

Andy prints and frames all his own work, ensuring that the tonality of his large or small images is evocative rather than informative, interpretive rather than documentary.

