

CELEBRATE LIFE IN
JEFFERSON'S VIRGINIA

albemarle

30 WAYS TO KNOW A PLACE

In a thirty day personal photographic essay photographer **Bill Mauzy** captures life-affirming images of his Piedmont woodland home during the time of COVID-19

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driveway dreams puddle, lake or ocean

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www.mauzyphotography.com

30 WAYS TO KNOW A PLACE

A Photographic Essay

In a **thirty day personal photographic essay** photographer **Bill Mauzy** captures life-affirming images of his Piedmont woodland home during the early days of COVID-19

April 1, 2020.

Entry one, *30 Ways To Know A Place*.

The governor said stay at home, the Coronavirus is among us.

In recent days I've noticed more than a few complaints in my social media feeds—I need to stop reading those. All the while I'm thinking, what an incredible opportunity to hit the pause button, catch up on the to-do list. Read some of those books languishing on my shelves. Sleep in. Do a better job of loving one another. Get to know my four-year-old.

Yet fear and anxiety creep in. What will the coming days bring? How about my photo projects underway? How will we teach our little one what she needs to learn? What about our jobs? Will we have enough to eat? Will we get sick? Will someone we know die? What if it starts to feel like a chapter from a Cormac McCarthy novel around here, are we ready for that? How fortunate we'll be if we emerge from this troublesome time with the answers we want to each of those questions. We'll hold on to hope and see what each new day brings.

Taking stock, I realize we have another incredible gift for the times. We have the run of 10 acres of Piedmont woodland and a sturdily built house. Having just purchased the property in December and moved from a duplex on ¼ acre, we barely know our place well enough to ask it out for dinner, much less make a life with it. So, I choose to rejoice in the everyday; to make the most of what's available while making a peace of sorts with what's beyond control, with uncertainty.

30 days has April. Commencing today, for the next 30 days all of my personal photography will be made within the bounds of our place. Black and white. Each day I'll post one image from the previous day. Beyond those basic parameters, my only requirement is that the images be life-affirming, though be warned that I will take a liberal interpretation of that concept. I believe there's opportunity and strength to be discovered in limitation. I realize that 30 may become 60, but that's too big a commitment for April 1.

So begins *30 Ways To Know A Place*.

'Listen privately, silently to the voices that rise up From the pages of books and from your own heart. Be still and listen to the voices that belong To the streambanks and the trees and the open fields. There are songs and sayings that belong to this place, By which it speaks for itself and no other. Found your hope, then, on the ground under your feet. Your hope of Heaven, let it rest on the ground Underfoot. Be it lighted by the light that falls Freely upon it after the darkness of the nights And the darkness of our ignorance and madness.'

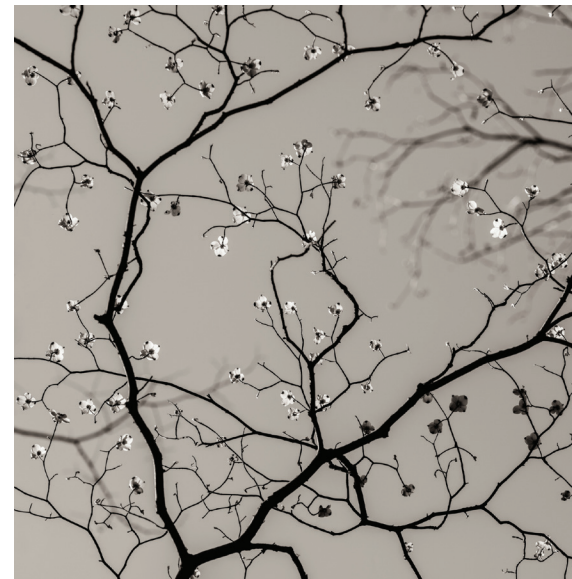
—an excerpt of *Sabbaths: VI* by Wendell Berry



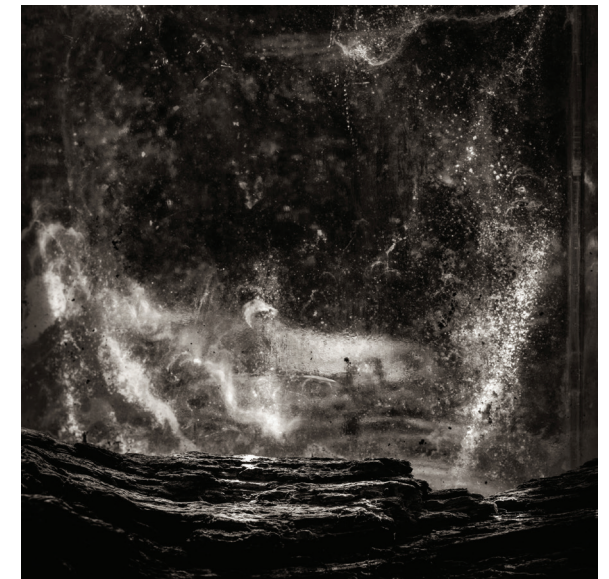
Day one



Day two



Day three



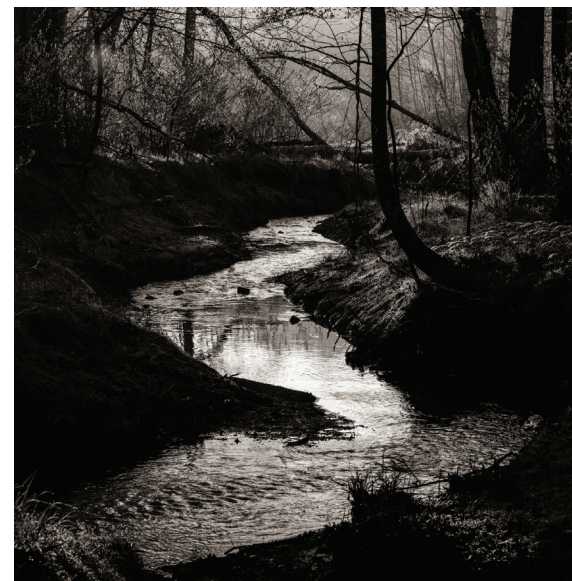
Day four



Day five



Day six



Day seven



Day eight



Day nine



Day ten



Day fifteen



Day sixteen



Day eleven



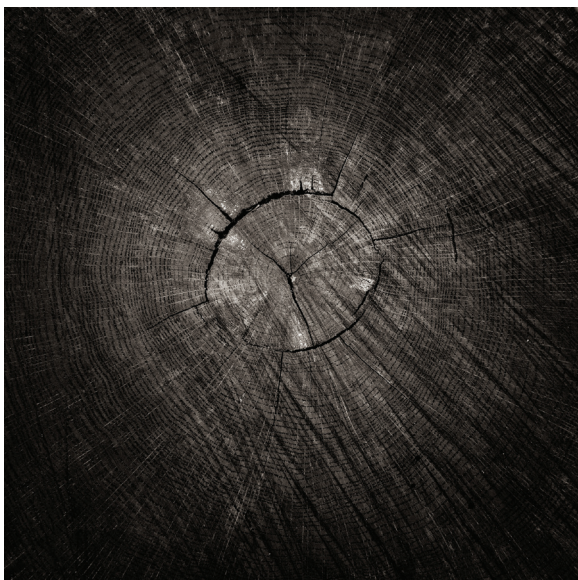
Day twelve



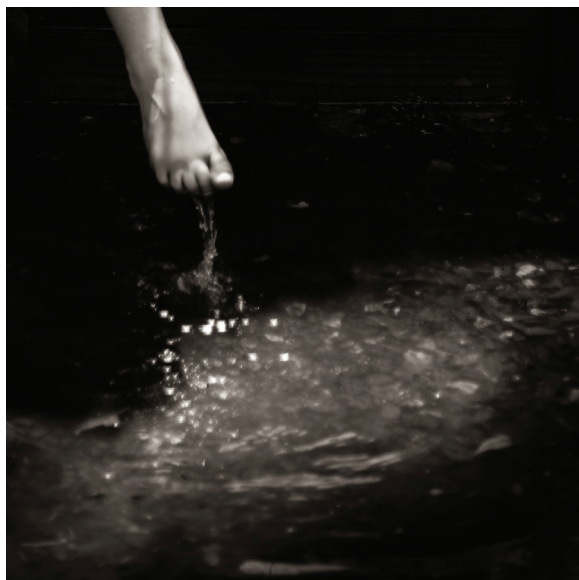
Day seventeen



Day eighteen



Day thirteen



Day fourteen



Day nineteen



Day twenty



Day twenty-one



Day twenty-two



Day twenty-seven



Day twenty-eight



Day twenty-three



Day twenty-four



Day twenty-nine

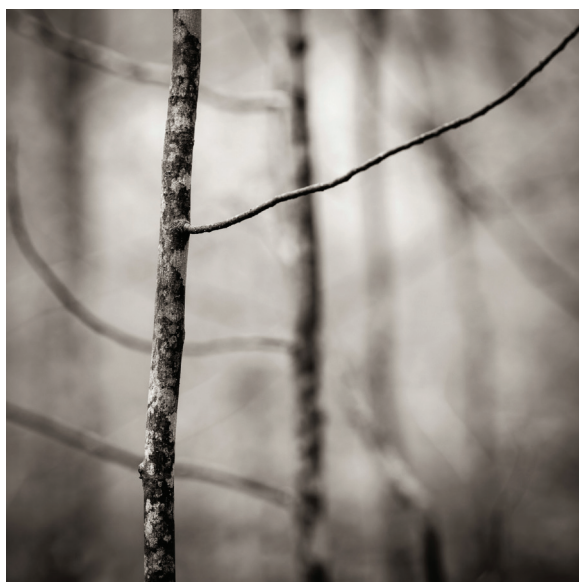


Day thirty

Day thirty. Today, I returned to the decaying hawk corpse I photographed on day 1. How it has changed. Some may think this a morbid image, but there's a certain sort of revelation in what it has become—not unlike the month of April 2020.



Day twenty-five



Day twenty-six

For photographer Bill Mauzy, the traditional pursuits of landscape photography—scenery, environmental relationships, cultural artifacts, light and shadow, texture, color—increasingly take a back seat to a more essential practice of careful observation, being open to a wide range of potentials, and accepting what emerges.

BILL MAUZY calls Nellysford, Virginia home. He enjoys photographing subtleties of light and impermanence he finds in natural and man-made environments. Growing up in the Shenandoah Valley, Bill learned to love its pastoral landscapes and the rugged mountains that surround. He began a focused exploration of landscape photography in the early 90s. Today he offers both fine prints of his art images and high-quality, custom imaging for commercial and private clients. Bill also practices landscape architecture with Waterstreet Studio in Charlottesville, where he focuses on thoughtful site planning and garden making.

www.mauzyphotography.com