

STUDIO DOSSIER · 2026

Dark Pride — I & II

Origin & Method · A macro-lens reading of flowers as vestment, wound, and vow.

ARTIST STATEMENT

I first encountered Georgia O'Keeffe as a teenager and could not unsee her. Her flowers were never decorative — they were interior architecture, drawn close enough that the petal became a room and the pistil became a threshold. That reading stayed with me.

Years later, in Korea, I took a series of photography lessons that were built around the macro lens. Working at 1:1 magnification changes the ethics of looking: the world stops being scenic and becomes structural. You learn to compose with focal plane, with the geometry of aperture, with the way a millimeter of shift decides what belongs to the image and what is discarded to soft rot in the bokeh.

Dark Pride I & II is what happens when those two disciplines — O'Keeffe's interior floral and the macro-lens photographer's respect for the focal plane — are translated into a generative prompt language. Each plate is written toward a specific optical decision: what is held sharp, what is allowed to bloom, what is refused.

METHOD & LINEAGE

The prompt language is deliberately camera-literate. It names magnification, working distance, aperture, film stock, and lighting temperature before it names color or subject. Only after the optics are set is the flower allowed to enter the frame — and the flower enters not as a species but as a body: petal-as-fabric, stamen-as-instrument, throat-as-interior.

Dark Pride I establishes the vocabulary across 86 plates; the archive is exhibited as a curated 24-frame cycle. Dark Pride II is a tighter set of 10 plates that isolate specific gestures — the cotton bloom, the jeweled cluster, the shattered eye — and push them toward a portrait register.

PLATE INDEX

Volume I — 86 plates, curated 24-plate cycle (see /collections/dark-pride). Volume II — 10 plates (see /collections/dark-pride-ii). Full high-resolution plates are available in the archive; this dossier documents the making, not the reproduction.

NOTES

Lineage: Georgia O'Keeffe (interior floral, 1918–1960s); Korean macro-photography pedagogy (private studies, ca. 2000s); Karl Blossfeldt (Urformen der Kunst, 1928) as morphological grandparent.

PLAIN LANGUAGE GLOSSARY

Macro lens. A lens capable of reproducing a subject at life-size (1:1) or larger on the sensor. It flattens depth of field to millimeters and rewards precision.

Focal plane. The single, paper-thin slice of the image that is truly in focus. Everything in front of or behind that slice softens.

Prompt language. The written instructions given to a generative model. In this practice, the prompt names optical and material parameters before it names subject.

Curated plate. A plate selected from the larger source pool to represent the series' final decision-set.

Interior floral. O'Keeffe's term-of-art (informal) for a flower painted close enough that its structure — not its species — becomes the composition.

COLOPHON

Dark Pride — I & II — a studio dossier documenting origin, method, and lineage. Set in DejaVu Serif and DejaVu Sans. Published from the studio archive at allenredwing.studio. Not for resale. No image, plate, or text herein may be reproduced without written permission from the artist.

Allen Redwing · Literary technologist, photographer, filmmaker, artrimographer, archivist, collector. Memphis · Boston · 2026.