



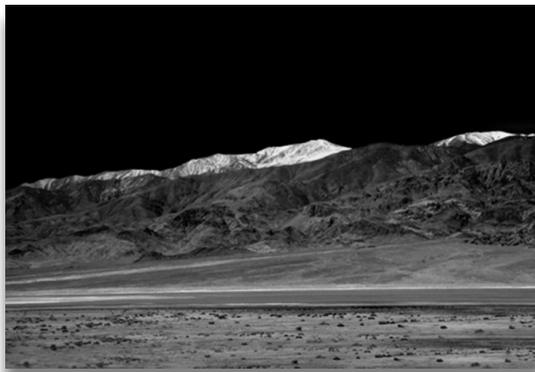
Profile: William Abbott, Photographer

Freelancers: those who swim against the mainstream so as to live and work according to their personal visions of existence and the world around them. Creators who are not only artists, musicians, composers and writers, but also architects, artisans, designers, journalists, photographers, small business owners, hair and makeup stylists, instrument builders, cooks...

Often they are viewed as outsiders in their own environment, even in their own families from the very start, choosing to resist advice and parental wishes in not following a program of studies with the goal of earning a secure living. Often they are solitary because their unconventional schedules which follow the flow of their ideas - and other people's deadlines - are difficult to synchronize with other people's lives. Often they are nonconformist, sometimes making some people uncomfortable, who, initially attracted by their creative energy, finish by trying to change them into what they perceive as "normal."

Working independently can be a constant struggle to survive: periods of feast or famine, living month to month, little or no pension at the end. But the rewards are great for those who persist: freedom to be one's self and the integrity and confidence that accompany it; laboring for the intrinsic value of the work itself; the possibility of fame and fortune; but maybe most importantly, the environment in which to evolve freely.

Born in Fort Bragg, California on February 29, 1944, **William Abbott** is a freelance photographer who is also on this difficult and sometimes dangerous road, full of curves, nasty surprises and epiphanies, and his images are the imprints of the people and places that have given shape to his life journey.



Snow on Panamint Mountain (Death Valley Basin, 2000)

The dramatic subjects of his photographs in the first period of his photographic activity were the fantastic landscapes he saw in North America - particularly in California and on the Monterey Peninsula. After growing up in Carmel on the Peninsula, he went to live in Hawaii for ten months in 1969. On his return, he enrolled at the Laguna School of Art and Design in Laguna Beach (Southern California) to study fine art. While taking classes in fashion design where he "couldn't make a pattern to save my life," he realized that it was the art of photography that he wanted to explore. In 1971, he was able to take classes at the Chouinard Institute in Los Angeles:

Watson Cross was my instructor and saw more potential talent in me than I saw myself. He got me into Choinard's where I learned a lot of different ways of making art, including painting and print making.



Abstract Form #63 (Noguchi Garden, Costa Mesa, CA, 1992)

The Fine Art classes that Abbott took helped develop his eye for balance, color and design, and fine-tune his grasp of line and balance.



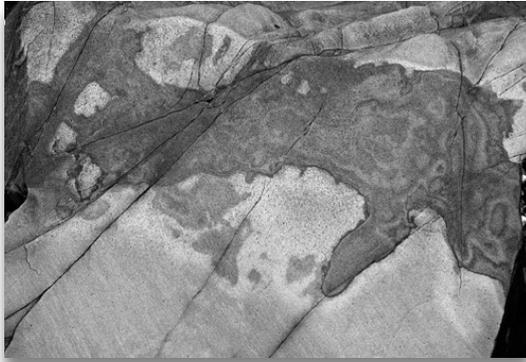
Three Windows (Monterey, CA, 2007)

Abbott changed from using a 110mm to a 35mm camera in the late '60s, wanting to record the many different media in which he worked. His career in photography started while he was still a student at Choinard's:

I would take photos of the models at school, not really knowing much about cameras at that time. I knew if I had the needle of the meter in the middle, I would get a decent photo, so I dropped off the film that I had shot during the day at a FotoMat and picked them up on the way to school the next morning. I would go through the photos and decide what was good and bad, teaching myself a lot that that way. I gave the prints to the girls and soon after that, one of them came to me and asked if I would do a portfolio for her. I ran off to the library, looked up the word "portfolio," then went back and said "Sure"... and so started a career as a photographer. But the girls being very attractive, I did more trades than make any money!

Abbott supported himself during the 60's in incongruous ways: he drove 24-foot flatbed trucks, was a machinist for Rockwell and a painting contractor. He even did a stint in a company that treated skins for napalm bombs in Vietnam. But his most pleasant and reliable experiences to this day are working as a bartender, chef, cook, or waiter :

For the most part, the restaurant business has been good to me over the years, and in the 60's, 70's and 80's, it was easy to get a job in a restaurant. In the early 80's, I had my own art supply shop, with photography for the local newspaper, graphic design and that is when I first got into computers. In the 90's, things changed and I did more things in the computer field: desktop support, IT administration, consultancy for such companies as McGraw Hill, AT&T, Lucent Technologies, among others.



Patterns in Rock (Point Lobos, CA, 1997)

Moving back to Northern California, he majored in photography at the San Francisco Art Academy (1973) and the San Francisco Art Institute (1974). Before that, he had applied at Brooks Institute of Photography in Santa Barbara, CA ...

... but there was a four-year waiting list, so I applied at San Francisco Art Institute and got in. I took photojournalism, studio lighting and darkroom techniques. One of the instructors and I just didn't get along at all. I would shoot a photojournalism story, go home, process and print the negatives, either being late or not showing up for the class that day. When I showed my work, all the students were very impressed with what I did, but the instructor would only look for ways to put my work down. After two semesters, I left the Institute and applied at the Art Academy, where I got in. Who did I have for instructor the first day of studio lighting class? The same guy! I needed a job, but couldn't find anything. Someone said to me, "Why not pick lettuce in the Salinas Valley?" So for a season, I did just that and let me tell you, it was the hardest job I ever had. Won't do that again...



Pier Pilings (Outer Banks, NC, 2014)



Railroad Ties (Savannah, GA, 2017)

In 1980, Abbott exhibited his work for the first time at the Carmel Valley Gallery in Carmel, California. To supplement his income in the '80s, he got jobs doing technical support for software and hardware companies. With room on his head for more hats, he also drove delivery trucks, did picture framing and worked in construction.



Market (Charleston, SC, 1989)

School behind him, Abbott has explored and developed his art ever since, basically self-taught, with studios on the Monterey Peninsula and then in Southern California, New Mexico and Arizona. Each setting gave him new ideas for the next. Gradually, he acquired the expertise required to run a studio well and decided to broaden his experience. Having moved to Lambertville, New Jersey, he opened an art supply shop which he called "Abbott Graphic and Art Supplies" (AGAS). Then it became "Abbott Enterprises," offering services in photography, graphic design and computer assistance. Finally, he decided just to focus on photography, calling his enterprise, "Abbott Photography," and coming full circle, he went back to working in a studio. Eventually Abbott settled in Greenville, South Carolina, where he found new inspirations for his photographs - there and in other parts of the South:



Village Lights (Greenville, SC, 2017)



Appliances (Savannah, GA, 2018)



Shadow on Building (Savannah, GA, 2018)



Lost Sanctuary Fish Camp (North Carolina, 2014)

Abbott is intrigued by the seemingly mundane: places and objects that are often overlooked because they have been neglected or abandoned, no longer of value to anyone. But Abbott finds poetic beauty in the “unconsidered,” and his photographs exude feelings of stoic silent abandon and even occasional irony:



Leather Chair (Huntington Beach, CA, 1984)



Hide-A-Bed Couch (Everglades, FL, 1985)

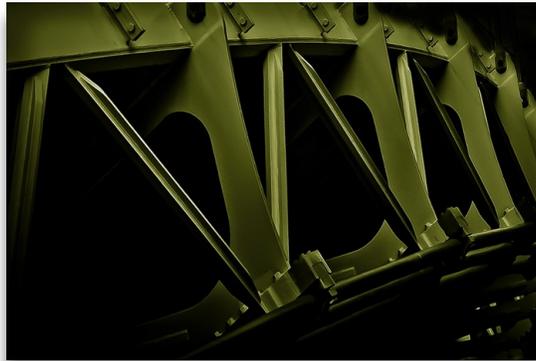


Hot Ice (South Carolina, 2015)



Truck With Crane (Bishop, CA, 2001)

In my work, I like to capture visually the essence of moods and transport the viewer to a place in time outside of the present. I choose to photograph from my heart, which is very different than working with your head. When I see a scene that stirs my soul, I photograph it. Since I have been making images for over forty years, I instinctively see texture, light and shadow with a value scale and composition which create a satisfying photograph to me personally.



Structure Detail (Liberty Bridge, Greenville SC, 2010)



Disposable Flowers (2007)

Using mostly large and medium format cameras, Abbott prefers the purity of traditional film photography, particularly in the medium of black and white. In a way that fewer and fewer photographers do today, he develops all of his film manually and handcrafts each print, as did the masters of the golden age of photography. Always concerned with achieving the highest quality possible from beginning to end, he uses Epson models 3800 & 7900 to print his digital images with Epson Ultra Chrome K3 Archival inks and Ilford Gold Fibre Silk papers that have the same look and feel as traditional Baryta photo papers.

Abbott's work has been honored with many awards, including :

- *Best of Show* at the Carmel Artists Fair in California, 1995
- *Best of Show* and *First Place* at the Monterey County Fair in California, 1996
- *First Place in Black and White Photography* at the Orange County Fair in Costa Mesa, CA, 2006
- *Best of Show* in the Orange County Art Fair Showcase Galley in Santa Ana, CA, 2008
- *The People's Choice Award* at the Architecture Show, Upstate Visual Arts, in Greenville, SC **WHAT YEAR PLEASE?**

Abbott has exhibited his photographs in galleries all over the United States : California, Arizona, New Mexico, North Carolina, and Illinois, and in Europe: Germany, Switzerland, the Netherlands and Japan. Since moving to South Carolina, he has regularly been invited to show his work. This photographer draws on the life springs of renewal, freedom, energy, serenity, power and constant change; therein lies the inspiration for his current work:

I'm always glad when my images are well received by others. I hope they create emotions that reach out to people and encourage them to look differently at their surroundings. A photographer's negatives and files are in a sense his autobiography. More resides there than he is aware of; as fragmentary and incomplete as the archaeologist's potsherds, they can be no less telling."

By Sally Gordon-Mark

February, 2016

Revised August 12, 2021

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For a complete list of William Abbott's shows, retrospectives and awards, please see the next two pages.

You will find more photographs and information about William Abbott
at his site, <http://www.abbottphoto.com/>

Photographer William Abbott's One-Man Shows & Awards

* One-Man Show : Photography

** One-Man Show : Photography, Painting, Prints

2021

Russell Levin Gallery, Monterey, CA

2017

Installation at District West Apartment Complex, 101 Reedy View Dr, Greenville, SC

Installation at Cherry Bekaert LLP, 110 East Court Street Suite 500, Greenville, SC

Installation at Southerlin Family Eye Care, 2084 Woodruff Road, Suite B, Greenville, SC

2016

Intangible Intentions, 1296 Pendleton Street, Greenville, SC, March 4 to April 1

Intangible Intentions, 1296 Pendleton Street, Greenville, SC, February 5 to February 29 *

2015

Open Studios, Greenville, SC

Artisphere, Greenville, SC, May 8 to May 10, The Founder's Room/Larkin's on the River

Carolina's Got Art Elder Gallery, Charlotte, NC, May 1 to May 30

ArtFields, Lake City, SC - Jones•Carter Gallery, April 24 - May 2

2014

Installation at 400 Rhett Street, Greenville, SC

2013

The Arts Center of Clemson, Clemson, SC

The Greenville Chamber of Commerce, Greenville, SC

Merge, Greenville, SC

2012

The Artistry Gallery & Workshop, Greenville, SC

2011

Upstate Visual Arts

2010

Carolina's Got Art, Elder Gallery Carolina Salon Show Charlotte, NC

The Artists Guild Gallery in Greenville, SC * (Guest Artist)

People's Choice Award - Architecture Show Upstate Visual Arts

Visionary Exhibition, Upstate Visual Arts

The Frame Warehouse - Greer (Guest Artist)

The Woodlands at Furman *

2008

Best of show, Orange County Art Fair

Showcase Gallery, Santa Ana CA *

Bear Street Gallery, Santa Ana CA *

2007

Peter Fetterman Gallery, Santa Monica CA
Village Gallery, Irvine CA

2006

First Place in Black and White Photography, Orange County Fair
Art Photography, Westminster CA *
Rosamund Felsen Gallery, Bergamot Station, Santa Monica CA

2005

55 Main Gallery, Bisbee AZ *
Gallery At The Inn, Bisbee AZ

2004

Kristina's Gallery and Custom Framing, Carlsbad NM *

1999

La Galerie, Saint Charles IL
Gallery 28, Geneva IL *

1996

Artisans Gallery, Santa Cruz CA
Best of Show and *First Place*, Monterey County Fair, Monterey CA

1995

Best of Show, Carmel Artists Fair, Carmel CA
Trotter Galleries, Carmel CA

1992

Carmel Valley Gallery, Carmel Valley CA
Second Place, Monterey County Fair, Monterey CA

1991

Second Place, Carmel Artist Fair, Carmel CA

1987/8

Osaka Gallery, Osaka Japan *

1985 - 1987

Regency Galleries, Long Beach, CA
Photo Gallery of Bern, Bern, Switzerland
Zeilgalerie Gallery, Frankfurt, Germany
KochxBos Gallery, Amsterdam, the Netherlands
Calle Court Gallery, Restrospective, Monterey CA **
Farrington Gallery, Monterey, CA **
Carmel Design Gallery, Retrospective, Carmel CA **

1980

Village Artistry, Carmel, CA **