

# TECH AND VISION

**T**he technique on display in **Brian Oglesbee's** watery work is mesmerizing—and all the more commanding when you learn that the photographs were created entirely on a studio set, their illusions realized without the aid of digital postproduction. (Even the prints, in sizes up to 30x40, are made optically.) But when you get beyond the wonder of how the pictures were made, you find a satisfy-

ing mysticism that is too rare in today's dryly observational art photography. Rather than copy nature, Oglesbee's images seem to deconstruct it by offering a level of detail that gets more complex, not less, the closer you look. (Study the bubbles, above.) Unlike the one-note photos that pervade our world, these invite and sustain that kind of scrutiny, as you'll see on the following pages. —RUSSELL HART

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ON SET  
**82**  
EDITOR'S  
CHOICE