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1		SFMOMA shadows - San Francisco, California	2003	12x18.6	18x24	Archival pigment inkjet print	275	The building that houses the San Francisco Museum of Modern Art is almost as much a draw as the artwork within. Ascend to the top floor, experience the vertigo-inducing bridge, and enjoy the play of light and shadow.
2		Standing waves - Pescadero, California	2004	19.3x29	28x38	Archival pigment inkjet print	650 225 for 12x18 print	On a clear February afternoon, I ventured down to a little stream on a beach on the Pacific Ocean. The golden light cast from the sandstone bluff and the blue light reflected from the sky combine to create a motion study.
3		Moonbow at Lower Yosemite Falls - Yosemite National Park	2006	11.5x17.25	18x24	Silver halide print	225	The "Moonbow" is a well-known phenomenon that occurs in the Spring at Yosemite. When the waterfalls are gushing, the moon is full, and the sky is clear, the light from the moon creates a barely-visible arc at the base of Lower Yosemite Falls. A time exposure reveals the full spectrum of the rainbow.
4		Half Dome at Twilight - Yosemite National Park	2006	19.3x29	28x38	Archival pigment inkjet print	700 400 for 13x19.5 print	This I consider to be one of the finest photographs I have ever taken. Though I had an inkling for how it would turn out, I was surprised by the dramatic intensity of this image of Half Dome as seen from Glacier Point, one of the most dramatic viewpoints on Earth. Taken in twilight, about 40 minutes after sunset, this time exposure captured and diffused the clouds, flowing like a river through the sky. The stars streaking through the top of the sky were not visible to the naked eye, but I suspected they would be there.







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5		Half Dome predawn - Yosemite National Park	2007	11.5x17.25	18x24	Silver halide print	225	This image looks simple at first, but in fact occupies a unique point in time. The face of Half Dome is lit by the light of the setting, almost-full moon, while the horizon is beginning to glow from the rising sun. The streaking star trails reveal the length of the exposure, over 15 minutes.
6		Icicle in detail - Yosemite National Park	2007	12x18	18x24	Archival pigment inkjet print	275	Being a child of the tropics and California, icicles are quite a novelty to me. I was fascinated by the cellular surface, perhaps caused by repeated cycles of thawing and freezing.
7		El Capitan reflected in the Merced River - Yosemite National Park	2007	11.5x17.25	18x24	Silver halide print	225	Yosemite is a revelation in the winter, particularly when snow falls in the Valley. I was looking for a unique perspective on this remarkable landmark when I came across a perfect frame for the massive cliffs of El Capitan.
8		Frozen constellation - Yosemite National Park	2007	11.5x17.25	18x24	Silver halide print	225	I found myself spending half an hour at a little pond in Yosemite Valley, fascinated by the frozen constellation at my feet. The swirls and bubbles of the ice crystals made me feeling like I was peering through the Hubble space telescope.
9		Giant dandelion - Yosemite National Park	2006	11.5x17.25	18x24	Silver halide print	225	I saw these enormous dandelions by the side of the road on the way out of Yosemite. Not until you see them up close do you realize their beautiful, humorous symmetry.

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10		Lower Canyon Creek Lake - Trinity Alps, California	2003	11.5x17.25	18x24	Silver halide print	225	The Trinity Alps form part of the coastal range in northern California and make an interesting early-season backpacking destination. Waterfalls and streams accompany the path to Canyon Creek Lakes.
11		Parker Creek - Eastern Sierra Nevada, California	2003	11.5x17.25	18x24	Silver halide print	225	Though not as dense or red as Autumn on the East coast, the aspens in the Eastern Sierra Nevada do form glorious stands as the days shorten. My eye was drawn to what was happening in the little stream below.
12		Bench - Teotitlán del Valle, México	2002	18.7x29	28x38	Archival pigment inkjet print	675 225 for 12x18 print	I was chatting to some local elders when I suddenly glimpsed this scene taking shape at the town hall. I excused myself to capture some of the magnificent colors that pervade México and its southern state of Oaxaca.
13		Red wall & telephone pole - San Cristóbal de Las Casas, México	2002	11.5x17.25	18x24	Silver halide print	225	Latin America is so colorful, you can capture so many dramatic juxtapositions during a short walk around town.
14		Churro Man - Mérida, México	2002	11.5x17.25	18x24	Silver halide print	225	This churro vendor cheerfully fed hungry parishioners exiting the evening Mass. With a quick flick of his wrist, he deftly guided the dough from the large wheel-driven press into the hot oil, forming a perfect pretzel shape in the process.
15		111 Bolívar - Chinero, Perú	2005	11.5x17.25	18x24	Silver halide print	225	A walk around the streets of a little town in Perú revealed fascinating doorways and colors. Simon Bolívar, of course, was a leader of the Latin American independence movement.

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16		Salt terraces - Salinas, Perú	2005	11.5x17.25	18x24	Silver halide print	225	In the hills near Cusco is a fascinating and still-operational relic of the Inca empire. A saline spring emanates naturally from the side of the mountain. Long ago, the Inca took advantage of this phenomenon and built terraces to harvest the salt. Today, men still carry away huge burdens of salt on their backs. Below their bare and weathered feet lies a fascinating Cubist landscape.
17		Victoria - Perú	2005	11.5x17.25	18x24	Silver halide print	225	We encountered Victoria several times during our trek near Macchu Pichu, the first time helping her nephew sow potatoes. Despite the tremendous distances she had to walk every day, she always graced us with a wonderfully warm smile.
18		Junction box - Andahuaylillas, Perú	2005	11.5x17.25	18x24	Silver halide print	225	A junction box. A peeling wall. Or more? You tell me!
19		Blue door - Cusco, Perú	2005	11.5x17.25	18x24	Silver halide print	225	I have uncounted photographs of doors in Perú. They drew me in with their geometry and color.
20		Blue cross - Andahuaylillas, Perú	2005	11.5x17.25	18x24	Silver halide print	225	I spent many minutes tinkering with framing a photograph this door quite a bit. I finally elected to show display one particular vision: that of the cross. One could almost imagine the latch at the top engraved with "INRI".

#	Thumbnail	Title - location	Year	Print size	Frame size	Print type	Price	Description
21		Portals within portals - Cusco, Perú	2005	11.5x17.25	18x24	Silver halide print	225	The combination of color and geometry in Perú really appealed to my taste and sensibility.
22		Gate - Kiyomizu-dera, Kyoto, Japan	2004	11.5x17.25	18x24	Silver halide print	225	Kyoto and the surrounding area are full of sublime parks, temples and monuments and fascinating portals, always inviting you within.
23		Green bamboo - Kodai-ji, Kyoto, Japan	2004	19.1x29	28x38	Archival pigment inkjet print	675 225 for 12x18 print	I came across this stand of giant green bamboo while walking through Kyoto. Their stillness gave a welcome respite from the busy Japanese city.
24		Weathered fence - Nijō-jō Palace, Kyoto, Japan	2004	11.5x17.25	18x24	Silver halide print	225	It was interesting to me to see how, even with weathering, Japanese architecture still retains its understated, simple beauty.
25		Sisters - Eikandō, Kyoto, Japan	2004	11.5x17.25	18x24	Silver halide print	225	One of my favorite images and one of my favorite moments, in one of my favorite places in my visit to Japan, this little lotus pond enlivened and renewed the senses.

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26		Rice terraces - Sapa, Viet Nam	2004	11.5x17.25	18x24	Silver halide print	225	The Sapa Valley in the north of Viet Nam, near the border with China, is populated by non-Viet ethnic groups, such as the Hmong, the Dzao, the Tay. Over the centuries, they have transformed the landscape and created one of the most beautiful fruits of human labor I have seen. In the autumn, when the rice is ready for harvest, the valley glows with golden terraces.
27		Hmong children returning from school - Sapa, Viet Nam	2004	11.5x17.25	18x24	Silver halide print	225	One of the truly charming aspects of Sapa is the people who live there. Vietnamese is not their native tongue, and their traditional clothing is colorful and geometric. I've often wondered why the mountain peoples of the world share an affinity and aptitude for geometric and colorful decoration.
28		Young monks - Luang Prabang, Laos	2005	11.5x17.25	18x24	Silver halide print	225	Luang Prabang was an old royal capital of Laos, and today it is known for its tranquil atmosphere, numerous Buddhist temples, and the hundreds if not thousands of monks who inhabit the city.
29		Alms - Luang Prabang, Laos	2005	11.5x17.25	18x24	Silver halide print	225	Every morning in Luang Prabang, the monks circumambulate the city, seeking alms for their daily meals. Here, the young lead the old.
30		Bayon faces - Siem Reap, Cambodia	2005	11.9x18	18x24	Archival pigment inkjet print	275	Angkor Wat and the nearby monuments are one of my favorite places to visit. This is just one of the thousands of photos that I have taken there.

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31		Wat Si Chum - Sukhothai, Thailand	2004	11.5x17.25	18x24	Archival pigment inkjet print	275	Sukhothai is an old capital of an ancient kingdom of Thailand, and the city is full of ruins from that era. This well-preserved Buddha statue, 15 metres high, still draws worshippers every day.
32		Taj Mahal at Dawn - Agra, India	2007	11.5x17.25	18x24	Silver halide print	225	No question, the Taj Mahal is one of the most beautiful works of art I have ever seen. This photo does not do justice to the serene and sublime beauty of the materials, design, and craftsmanship. Not a religious building or palace, the Taj Mahal is a mausoleum and monument to love.
33		Taj Mahal at Sunset - Agra, India	2007	11.5x17.25	18x24	Silver halide print	225	The challenge as always with a subject so photographed and iconic as the Taj Mahal is finding a new perspective, a new viewpoint. I don't claim to have succeeded, but I was blessed with cooperative clouds.
34		Eiffel Tower base - Paris, France	2003	18.7x29	28x38	Archival pigment inkjet print	675 275 for 12x18 print	The same challenge as with the Taj Mahal presents itself with the Eiffel Tower and with Paris in general: how to find a fresh perspective on such a loved and well-photographed landmark?
35		City of Light - Paris, France	2003	11.4x18	18x24	Archival pigment inkjet print	275	Paris is more monumental than any other city I have had the good fortune to visit. The grand architectural plan of the city, established in the 19 <sup>th</sup> century, reinforces this monumentality by providing viewpoints such as this.
36		Basilique du Sacré-Cœur from Musée D'Orsay - Paris, France	2003	11.5x17.25	18x24	Archival pigment inkjet print	275	The Musée D'Orsay is a justifiably popular museum due to its fine collection of Impressionist art, but it is a remarkable building in its own right. Here, an original clock face frames Sacré-Cœur, which occupies the highest point in Paris.

## Artist's Statement

I would like to thank PARC for inviting me once again to exhibit my photographs here. My last exhibition, five years ago, was a rewarding experience, and I am pleased to reprise with this new body of work.

I'm too close to my own work to know what my photographic style is, or what it is that I reveal about the world. My approach is quite straightforward: travel to remarkable places, keep my eyes open, look for great light, color, and geometry. I really never have an agenda or story to tell when I go on a photo expedition. The key for me is the mental preparation to keep the mind ready to observe, accept, anticipate, and react. I look forward to hearing your impressions of my work and how it might affect you.

I don't know whether I travel to photograph, or photograph as an excuse to travel. Nevertheless, it's clear that I am drawn to dramatic places. Such drama may be provided by the landscape, the climate, or human intervention. I fully realize that my images are self-selected: I discover and photograph beauty. The places I go are also full of poverty, injustice, and destruction, but I'm not able to focus on those aspects, not yet. Perhaps the fact that I was born in Viet Nam, a developing country torn by war, helps me to look past the more difficult situations. One of my defining characteristics is happiness, so that helps to define my photography as well.

The thirty-some images displayed here represent a tiny slice of my photographic work over the past five years. My selection criterion was singular: I like them! They are not meant to illustrate a particular stylistic theme, describe a method, or tell a complete story. I hope that you will see in my photos something more than just scenic beauty: that they stand on their own, paint a unique vision and make you think. To see more of my images and piece together a more comprehensive picture of my work, I invite you to visit my web site: [www.khiemdo.net](http://www.khiemdo.net). I created this expressly to share my vision and experiences with friends like you.

Please also take the opportunity to learn more about the Pacific Links Foundation, a 501(c)3 volunteer-run, non-governmental organization fostering sustainable development in Viet Nam through exchanges between professionals. Their mission is truly about teaching people how to fish, not just to feed them fish. Visit their web site for more information: [www.pacificlinks.org](http://www.pacificlinks.org). Proceeds from this exhibition will go directly to Pacific Links projects, including solar energy appliances, prevention of human trafficking, information technology, and training for teachers and childcare providers.



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