

available work
March–April 2024

N

Bill McCullough

Field Patterns and Test Recordings

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Northern–Southern
hello@northern-southern.com
@northernsouthern

Bill McCullough

Field Patterns and Test Recordings

Field Patterns and Test Recordings is a series of unscripted color photographs by Bill McCullough, spanning twelve years, 2008 to 2020.

Shot in bars, homes, subways, streets, and dances, each photo is a singular image, an ephemeral moment. These are not impersonal street photographs. McCullough has been allowed to each shoot by smile or nod. His camera is never hidden. McCullough keeps faith with the people he photographs. This is not photojournalism. The candid details divulge nothing.

Before photography, McCullough was, and still is, a pedal steel player. The images have a music. McCullough uses illumination like recording studio microphones, finding or positioning light to balance layers of a composition like sounds in a room. Light is listening. The photos are complex with color harmonies, each realized in a shutter click akin to a clear note in the space between beats.

In the gallery McCullough arranges the prints as intimate geometries. Sequence and interplay between the photos suggest narrative patterns and under-stories, human truths beneath the surface of consciousness.

Bill McCullough

Woman at Table, 2013
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

Night Walk, 2008
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

Hand to Hand, 2015
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

N

Fire Exit, 2017
archival pigment print

22 × 33 in
edition of 4
1650

17 × 25.5 in
edition of 4
1250



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Bill McCullough

Platform, 2017
archival pigment print

46 × 30.7 in
edition of 4
2800

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

Jefferson and Houston, 2016
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

Ruffles, 2015
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

N

Booth, 2013
archival pigment print

17 × 25.5 in
edition of 4
1250



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John and Pops, 2015
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

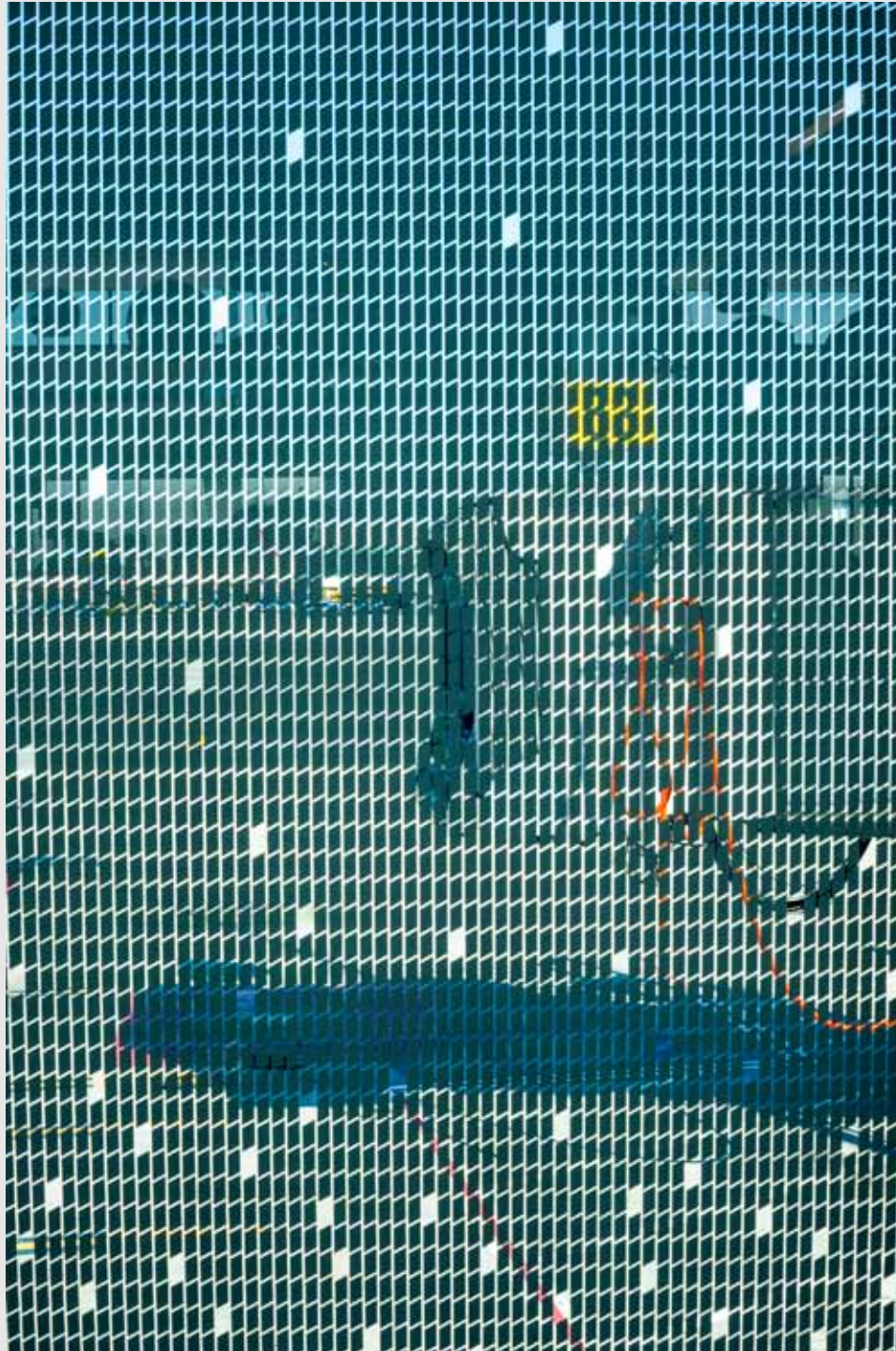
Screen 88, 2014
archival pigment print

60 × 40 in
edition of 4
3800

46 × 30.7 in
edition of 4
2800

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

Revolving Door, 2013
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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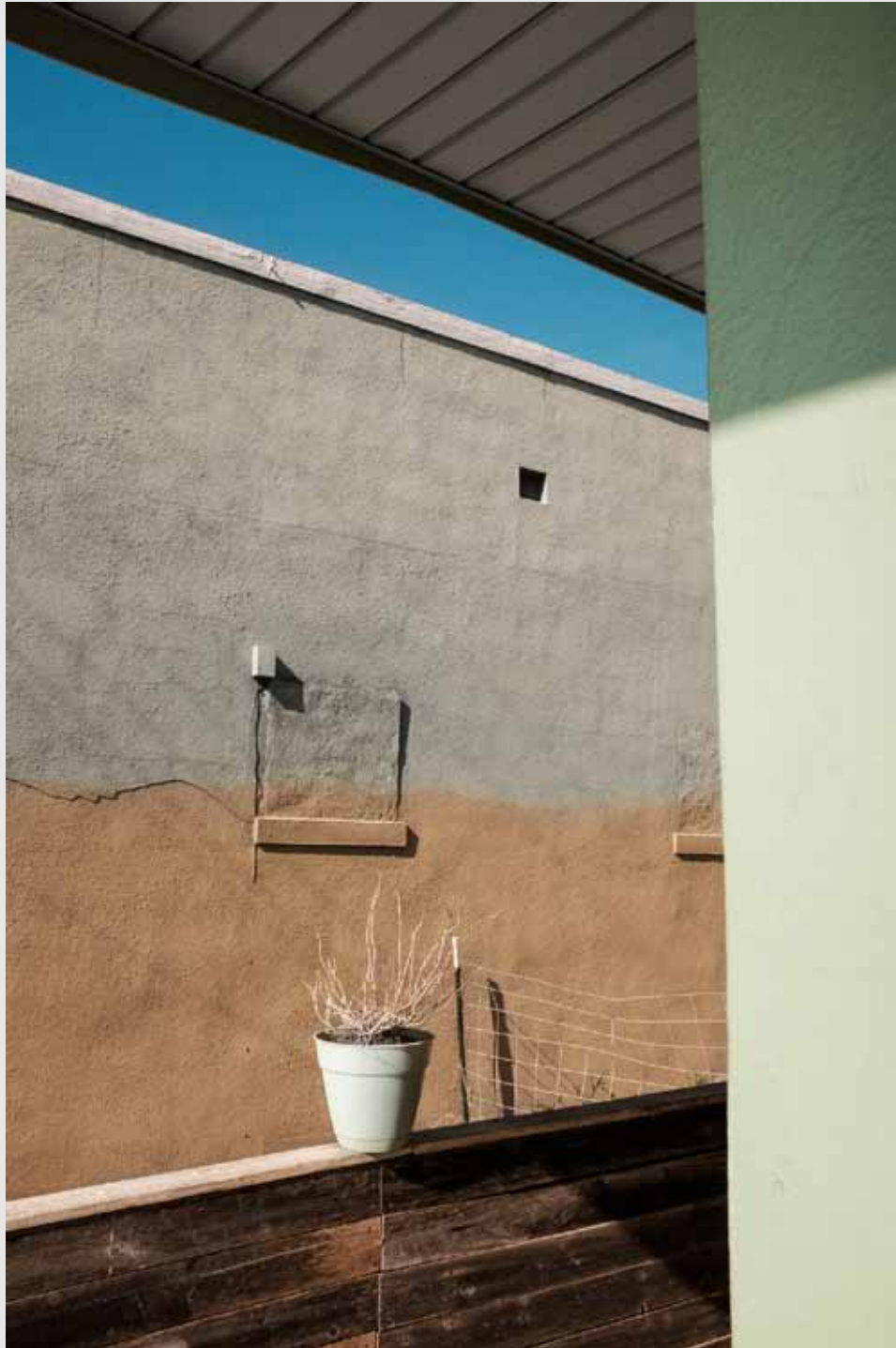
Bill McCullough

Blue Sky, 2015
archival pigment print

46 × 30.7 in
edition of 4
2800

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

Hyde Park, 2015
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

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Counter, 2017
archival pigment print

22 × 33 in
edition of 4
1650

17 × 25.5 in
edition of 4
1250



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Bill McCullough

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Rooster, 2019
archival pigment print

30.7 × 46 in
edition of 4
2800

22 × 33 in
edition of 4
1650

17 × 25.5 in
edition of 4
1250



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Bill McCullough

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Black Shoes, 2019
archival pigment print

17 × 25.5 in
edition of 4
1250



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Bill McCullough

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Clem, 2016
archival pigment print

22 × 33 in
edition of 4
1650

17 × 25.5 in
edition of 4
1250



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Bill McCullough

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Liberty Hill, 2015
archival pigment print

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

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Break Dance, 2015
archival pigment print

22 × 33 in
edition of 4
1650

17 × 25.5 in
edition of 4
1250



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Bill McCullough

Birds, 2015
archival pigment print

46 × 30.7 in
edition of 4
2800

33 × 22 in
edition of 4
1650

25.5 × 17 in
edition of 4
1250



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Bill McCullough

bio

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Bill McCullough is a self taught, American photographer based in Austin, Texas. His work has been published in *The New York Times Magazine*, *New York Times Lens Blog*, *New Yorker Magazine*, *New York Magazine*, *National Geographic*, *Virginia Quarterly Review*, *Rangefinder Magazine*, *Spot* (Houston Center of Photography), *Photonews in Germany*, *Lensculture*, *Photo District News*, and other publications.

In 2008, his work was purchased for the collection of the Museum of Fine Arts, Houston, and in 2011 for the Portland Art Museum. His solo exhibitions include shows at Blue Sky Gallery in Portland, OR, and SRO gallery at Texas Tech University. He has also participated in several group shows in the U.S., France, China, Russia, Malaysia, and Czech Republic.

He has won several awards including being chosen as a Fotofest Discovery in 2012, First place at the International Festival of Photography Photovisa IV in Krasnodar, Russia in 2012.

McCullough plays pedal steel as part of Knife in the Water, the beloved Austin dark-wave country combo.

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