

MICAH McCOY

Minor Prophet



DEPS ARTIST PROFILE SERIES

December 1, 2022–February 1, 2023

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Minor Prophet is loosely based on the Judeo-Christian story of Job, and witnesses a family faced with existential crisis in a chillingly desperate landscape. Centering around the family home, the photographs chart the psychological space of McCoy's family's private inner world. As McCoy photographed the family farmhouse, the surrounding lands, and took portraits of himself and his family, he began to see their home as a canvas on which the various sectors of our consciousness were laid bare.

This series blurs the line between traditional documentary and the fictional, leveraging the illusion of photographic truth to allow the individual characters in the narrative to function as surrogates in mythmaking. The resulting fable is scaffolded by photographic strategies that reinforce the monumentality of the biblical origins inherent in the work. The series focuses on the frailty of human life, contrasted with the resilience of the land. An amalgamation of portraits and rural landscapes tie the characters to the land, emphasizing the connection between place and its embedded religious history. These photographs act as a modern parable, an updated story of doubt for a modern audience.

Micah McCoy is a photographer and poet based in Northwest Arkansas and Chicago. McCoy's work explores issues of religiosity, anxiety, and social detachment. With a background in sociology, McCoy captures artifacts left behind from the social interactions of individuals and communities as well as catching these interactions in progress.

In 2020, McCoy accepted the Henry Nias Business in the Arts Fellowship with the Museum of Contemporary Photography. He currently serves in this role while working to complete an MFA in photography from Columbia College Chicago. His work has been featured in many online publications, and in exhibitions at Belong Gallery, Chicago; Millepiani Exhibition Space, Rome; Southeast Center for Photography, Greenville, South Carolina; and others.

Website: micahmccoy.com

Instagram: [@micahmccoy](https://www.instagram.com/micahmccoy)



Micah McCoy, Untitled (Minor Prophet), 2019, inkjet print, 22" x 22"



Micah McCoy, Untitled (Minor Prophet), 2021, inkjet print, 22" x 22"



Micah McCoy, Untitled (Minor Prophet), 2021, inkjet print, 22" x 22"



Micah McCoy, Untitled (Minor Prophet), 2022, inkjet print, 8" x 10"



Micah McCoy, Untitled (Minor Prophet), 2022, inkjet print, 22" x 22"



Micah McCoy, Untitled (Minor Prophet), 2019, inkjet print, 22" x 22"



Micah McCoy, Untitled (Minor Prophet), 2021, inkjet print, 22" x 22"

INTERVIEW WITH MICAH McCOY

Conducted by Mariana Belaval

Mariana Belaval: Do you utilize photography as a tool for exploration, or as a form of documentation? How do you employ this in your practice?

Micah McCoy: Maybe neither? While the photographs certainly borrow from the aesthetics of documentary photography in certain cases, they are wholly fiction. Still, I wouldn't say I use the camera as a tool for exploration. That would imply that something could be discovered through the process of photographing. I didn't really learn anything new about myself or my family while making this work. I had pictures in my mind that I wanted to make, that I believe say certain things.

MB: What has drawn you to using Black and White photography?

MC: The pictures in my mind were black and white, so it stood to reason that the pictures created should also be in black and white.

MB: How have you explored and portrayed domestic intimacy in your work?

MC: Referring to intimacy in the domestic space I think would imply warmth or closeness. There is familiarity in the pictures so maybe they are intimate in that way, but that may be as far as it goes.

MB: Nostalgia can be felt through the compositions of your images. Do you stage these scenes, if so, how? If not, what makes it clear to capture these moments?

MC: They are staged, and I do desire to summon a wistfulness but if the pictures relate in some way to the past, I think their primary dialect is regret.

MB: How does your portrayal of children explore the depiction of youth in photography?

MC: There are children in some of the photos, but I don't think youth is a subject in the work. Certainly not in the way that it's dominant in the work of some other photographers who feature their own children in their photographs. If anything, I wanted to photograph myself when I was 7 years old, and that's not possible, so these are the photos I made instead.



THE DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series presented by Columbia College Chicago's Department of Exhibitions, Performance and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with and support the arts community. The DEPS Artist Profile Series is managed by DEPS Exhibitions Assistant Mariana Belaval. Graphic design is managed by DEPS Exhibitions Assistant Gray Beyer. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

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C33 Gallery: 33 E. Ida B. Wells Dr., First Floor, Chicago, IL 60605

Gallery Hours: Monday–Friday, 9 a.m.–5 p.m.