

Image/Air

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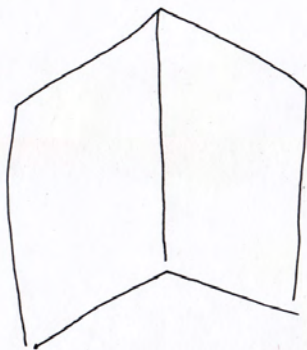
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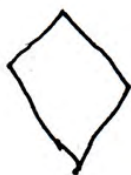
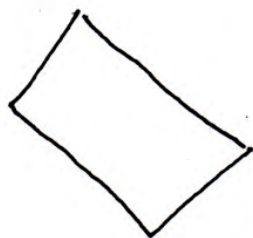
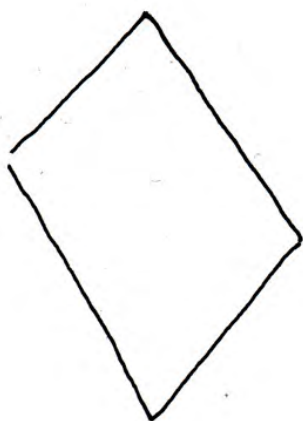
flighty shadows

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for painting or swimming?

water colour 1 + 2





Fields and snow



“The thing that I like the most is that landscape is something that can be passed through. Any image, actually, is like that too.”



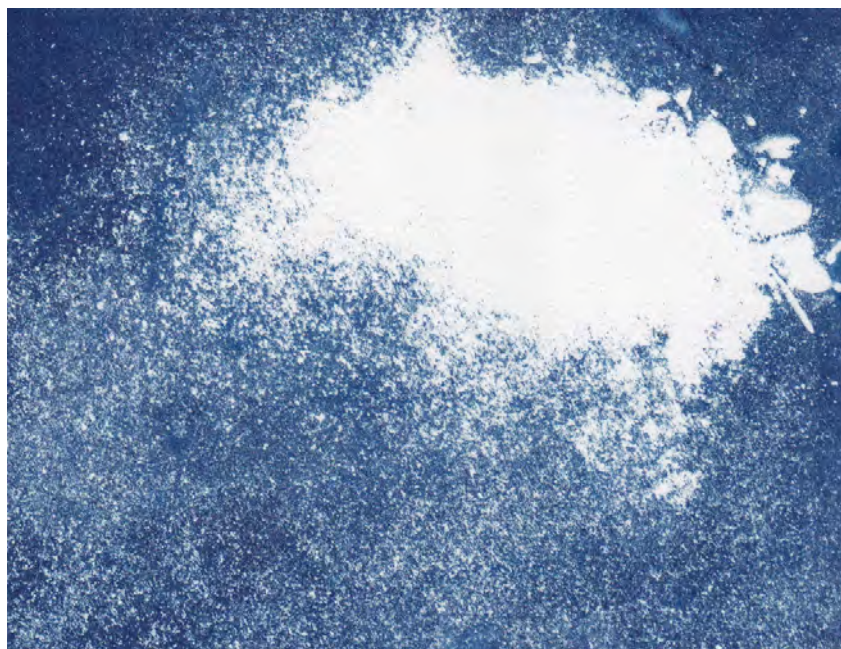
open air

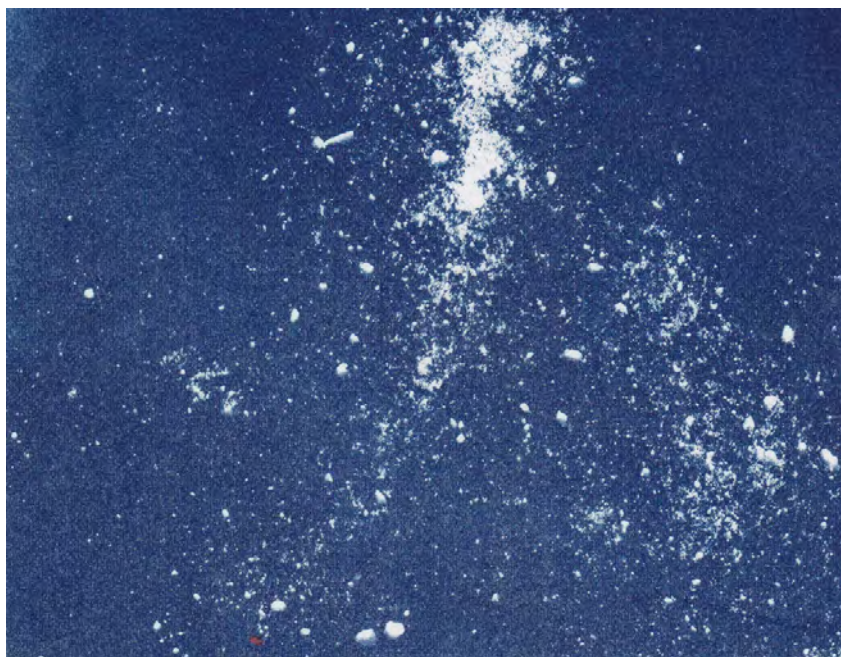
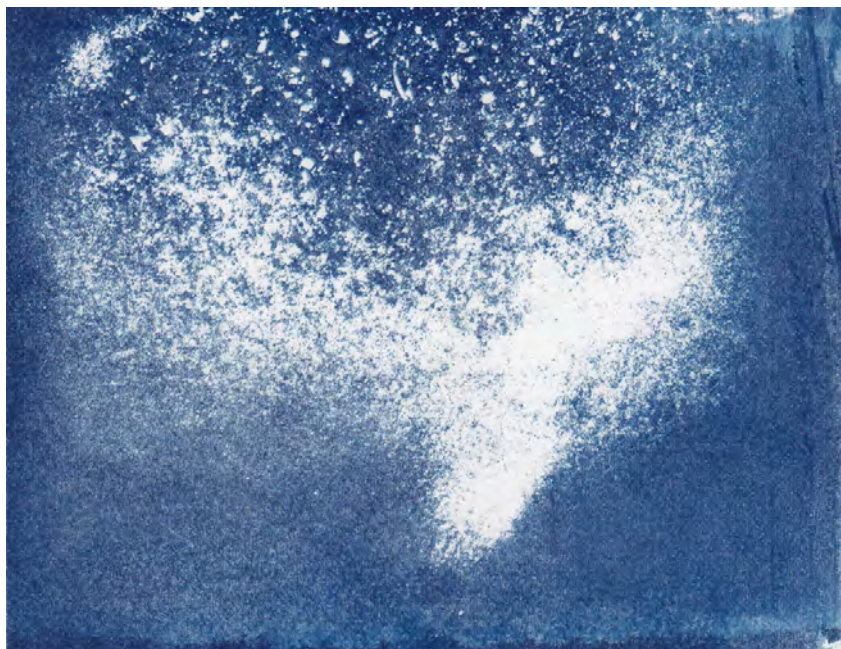






The following series of cyanotype photograms were made by placing dust from the ground on light sensitive paper in sunlight. The developed images look like both the ground and the sky, or by way of indexical trace, chance and gravity, and the simple fact that cyanotypes are blue, embody or mimic something of both. What these images depict actually, is perhaps what is in between: actively confounding the typical structure of a landscape image (the position of sun, subject, and ground), they are an attempt to make a minimally invasive image, while articulating something closer to a sense of lived space.







sunshine, cyanotype, the ground



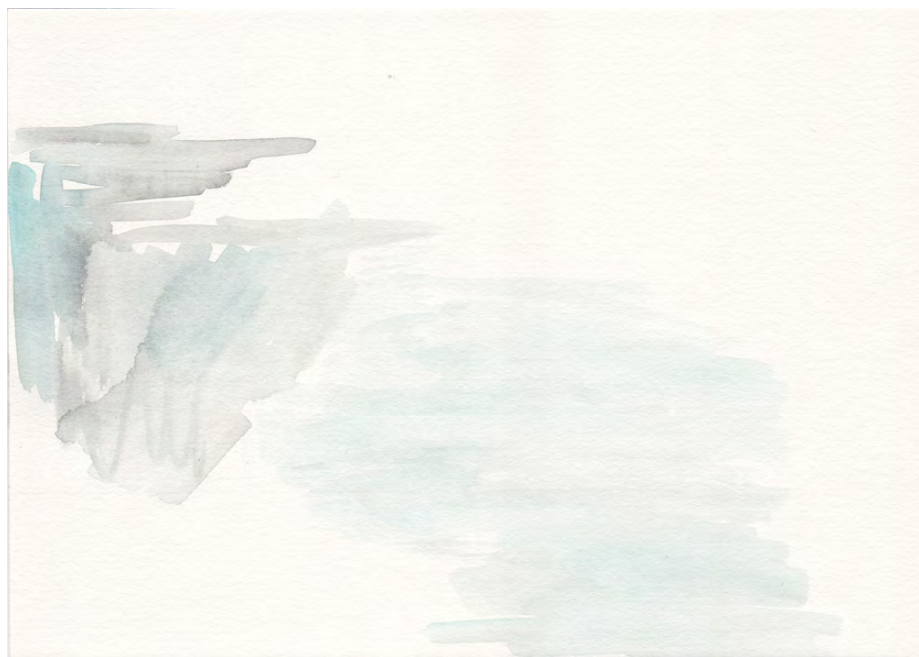
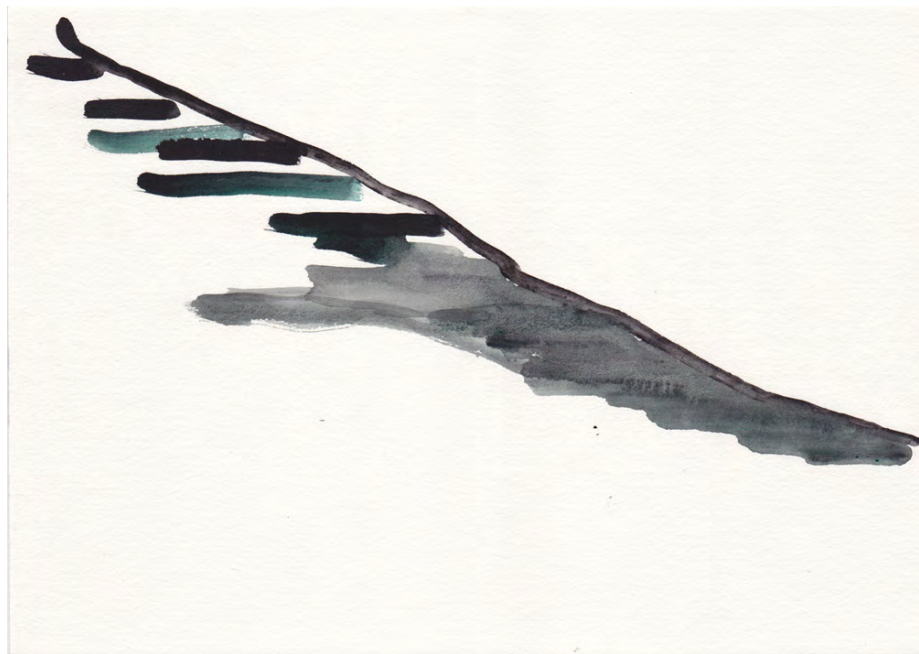
sunshine, squirrel, the ground





For painting or swimming?





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cyanotype photogram on paper

cyanotype print on paper

digital photograph

digital video stills

pen on paper

phone photograph

watercolour on paper

writing

This work was made while on residency in Banff, Canada—a place with a long history of ‘plein air’ practice—where recently, The Banff Centre’s Director of Visual Arts Kitty Scott curated a series of exhibitions and residency programs that re-considered the relevance of working outside, complicating the traditional idea of pleinairism. While in Banff I wanted to think about this history and these projects, go hiking, and consider further the political implications of working with landscape, specifically, to draw upon small decisions that resonate already within my practice. This book is a working-through of these ideas around landscape, and combines an inseparable love of both the image and the open air.

Fiona Williams, 2013

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