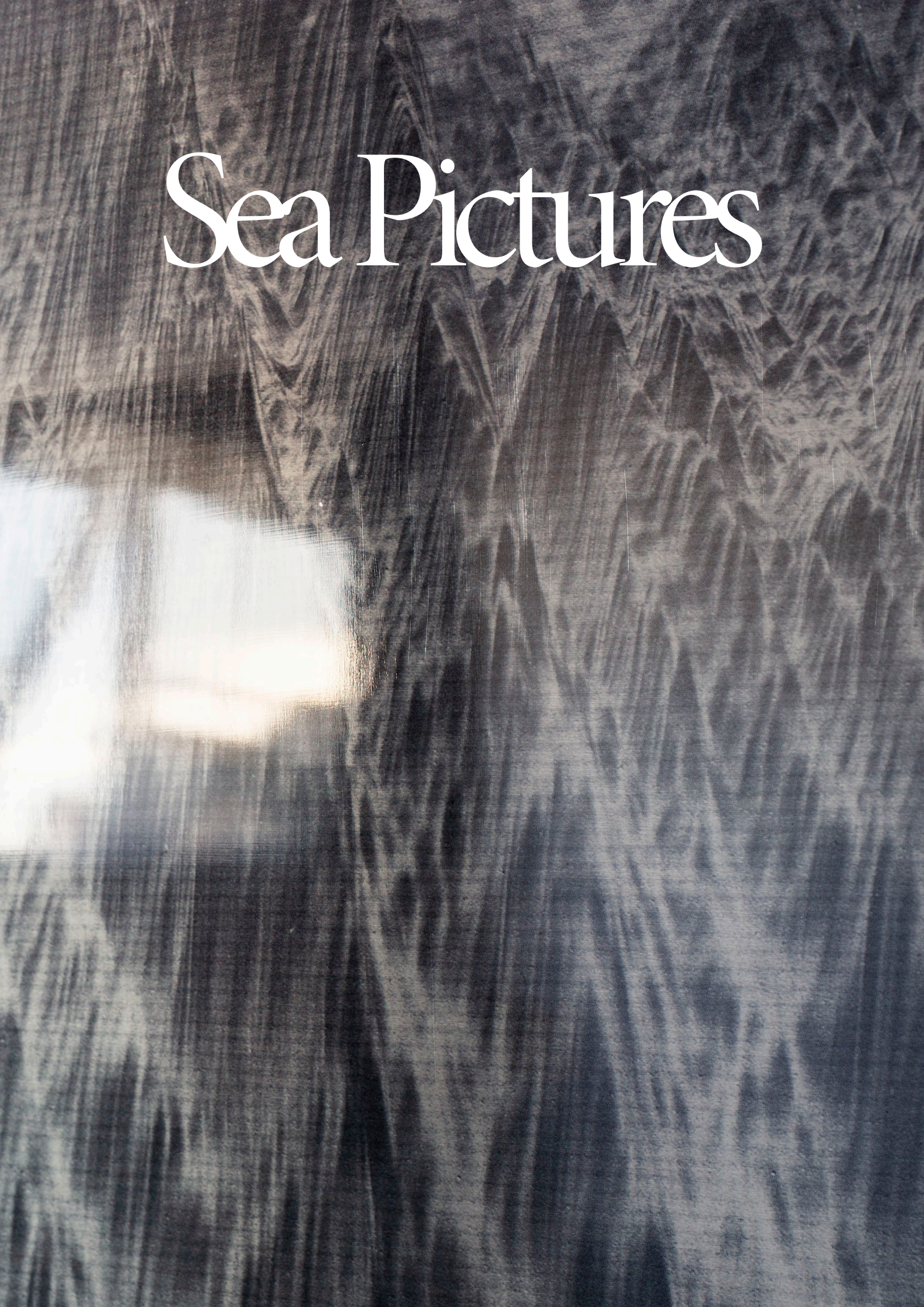
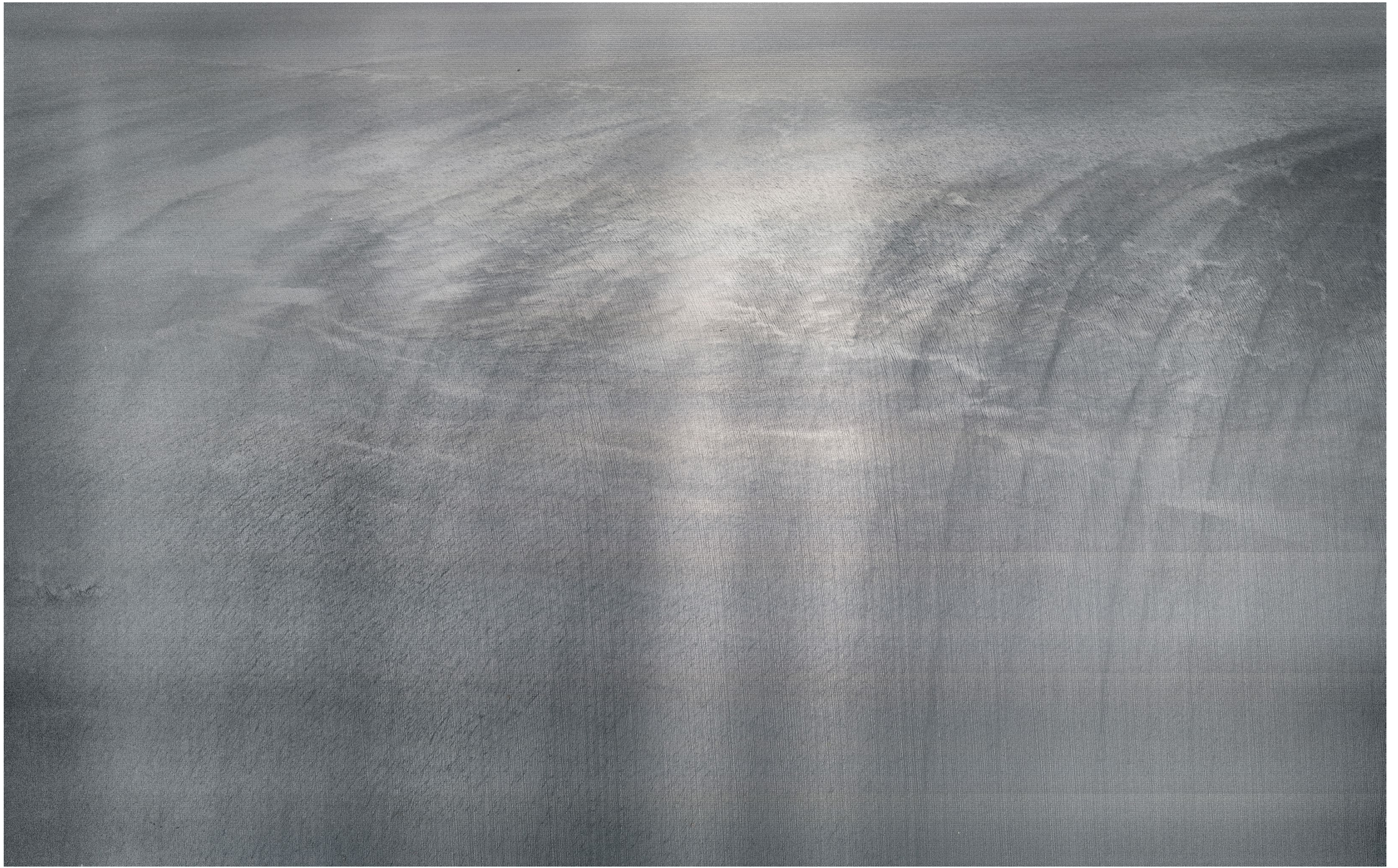
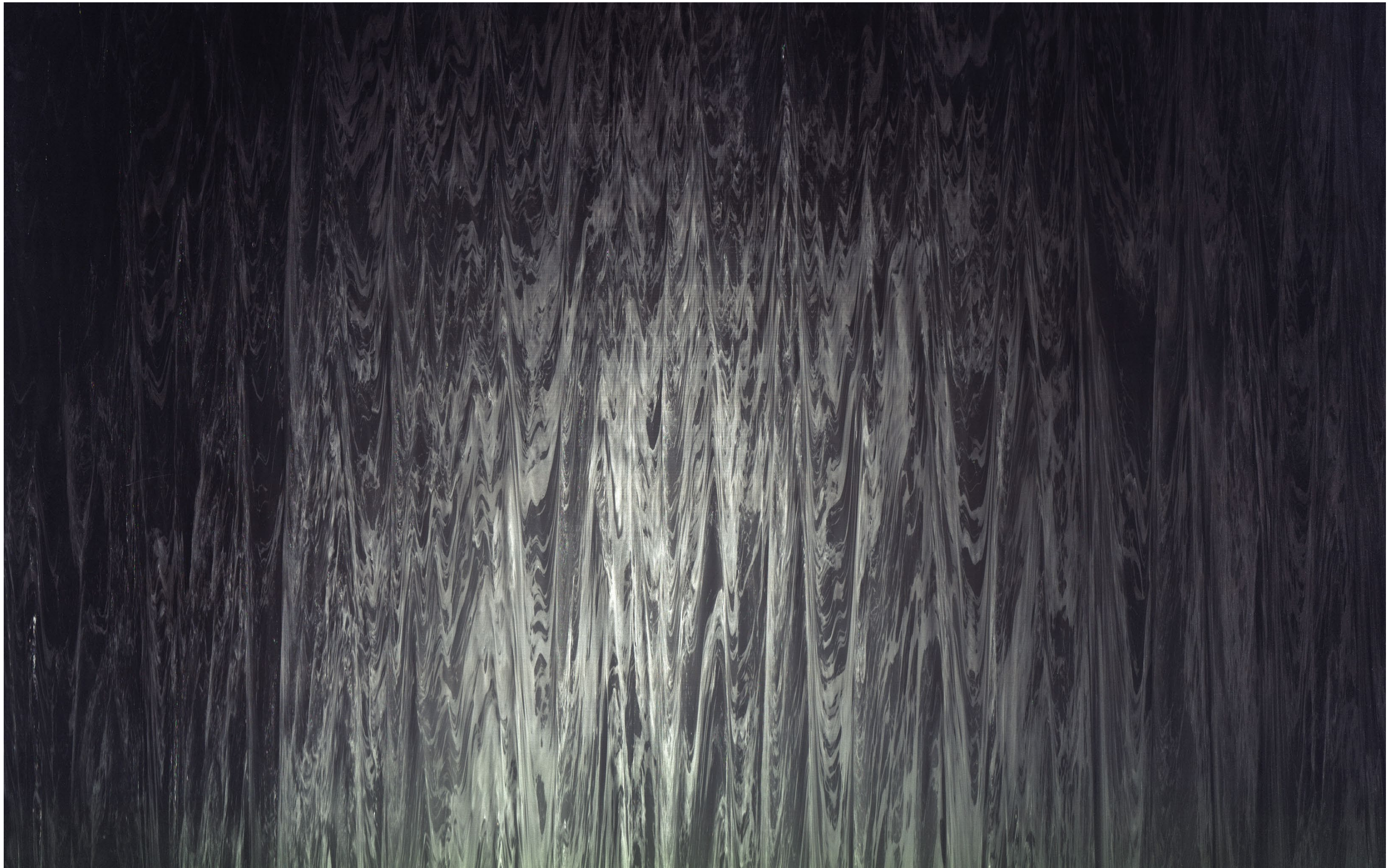


Sea Pictures





















Photography

Writing with light. Suggesting linear motion, the term poorly expresses the quality of simultaneous exposure that for William Henry Fox Talbot (writing before the coinage of the term) defined this new species of image, in which time passes and ‘you find the picture finished, in every part.’ In contrast, these images of the sea are formed from left to right, rather more like writing, the seamless image built by assembling a continuous sequence of thousands of bands of light recorded at different times. Paradoxically, the results often heighten the appearance of what, from a painterly background, might be termed all-overness.

Not Photography

One might say that these images are ‘not photo’ in any conventional sense, but ‘a ceaselessly forming contour of things limned by the scanning-finger’. The words are those of Marshall McLuhan, discussing the electro-luminescence of the television display in the 1960s—its image has ‘the quality of sculpture and icon, rather than of picture’

Sculpture

Each work is a flat surface that nevertheless addresses the viewer in a somewhat sculptural manner: the image is absorbed and constructed over time, built through sustained encounter, through movement and memory. It is revealed by the projection of light from the reflective aluminium support, some parts becoming visible when one moves around it while others are simultaneously eclipsed, merging into darkness.





Butts Quarries, Portland 12/09/2021, 12.30–12.32 (2021–22)



All works uv-cured digital print and alkyd resin on abraded aluminium
120×192 cm or 192×120 cm