

## A Creative's Bio

What I enjoy most is making pigment prints on cotton rag paper using images I develop from photographs I took.

My objective is to encourage the viewer to want the image on the wall in their home or workplace, and to pause when passing, to look again at it in the changing light across the day and the seasons.

The paintings of the Impressionists in France remain popular despite that they were painted more than a century ago. I put this down to the vivacity of their colour choices, primarily. Their subjects also reflect enjoyment of life, especially outdoors. I borrow from them.

The Impressionists also avoided ideological content. Ideology has become a mainstay of many kinds of practitioners, as has novelty of technique. In my work, I aim to provide sufficient immediate enjoyment that the viewer will pause and share what captured my imagination. Each of my prints is a short story about light into which the viewer contributes.

I use some of their colour palette in parts of my images, and blends of them in other places. Blends in photographs are not the same as layers and mixes of paints. The special quality of photography however is the continuously changing tones that define shapes. These can be built up using colours just

Most of my images are of landscapes, especially of vegetation and water in places that people interact with them, such as beaches, parks, farms, creeks and so on. My practice is not about high resolution or crisp detail. What matters are the qualities of the light. Photographs can have too much detail but lack I build up the sensation of three dimensionality by ensuring that the foreground has the crisp detail in the location where the viewer's eyes go. Mid-ground masses have reduced detail.

As careful as I am in capturing an image, I don't expect the original photo to be the final composition. Most photos are sketches that allow me to look around in the frame for the best part, the theme. They are most straightforward way to place features on the paper. From there I am interested in colour, colour that attracts and invites you into the image.

Adobe Photoshop and Lightroom enable me to have fine control over colour and shading. Currently I am using key principles of the Impressionists such as not using black for shadows, and emphasizing hues and tones that make up the scene but go unnoticed, or overlooked. At times I apply extra colour by hand over a part of a fine art inkjet print to enhance the vivacity of the print.

In addition to studio practice, I am currently reading some classics in colour theory such as Chevreul's *The Law of Simultaneous Colour Contrast*, and Josef Albers' *Interaction of Colour*. It is essential to have a sound technical understanding of how other visual artists achieved what they did. And of course, to borrow from it or adapt it!

I hope my images prompt you to wash off the dust of daily life making it look grey, and to look again at the rich experiences available around you.

David Hine

