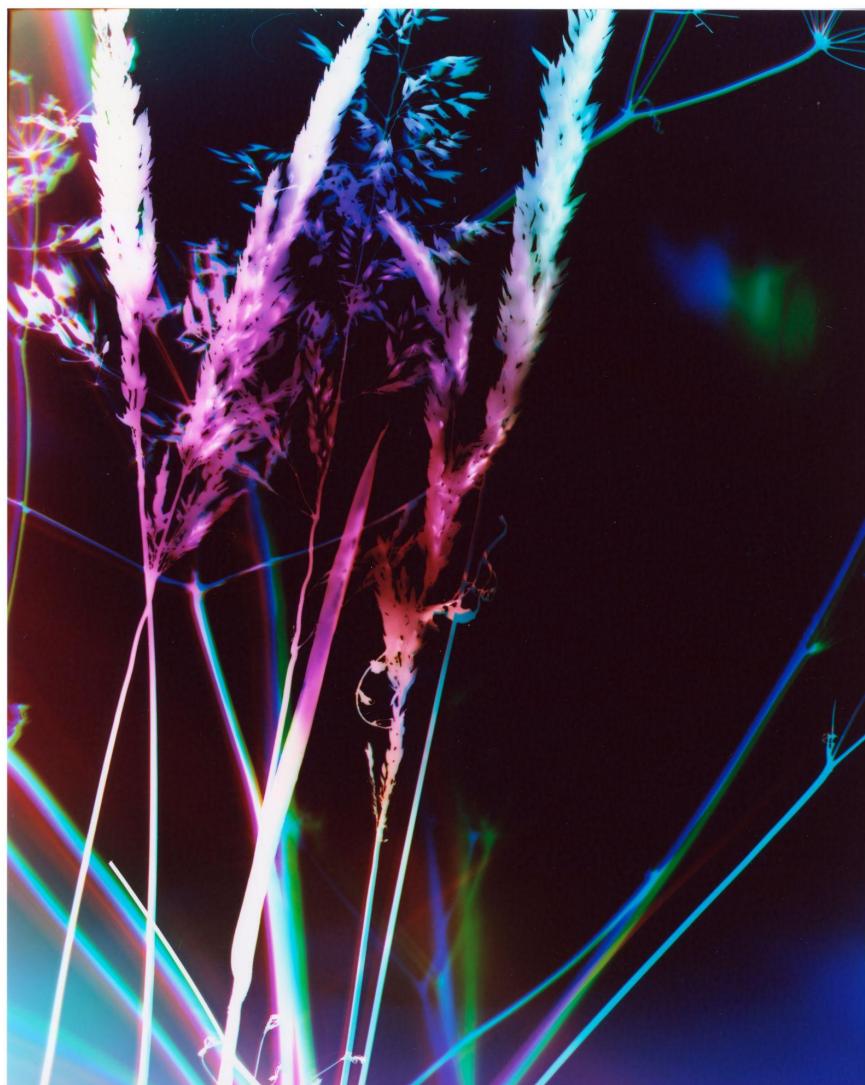


**#27 : NATURE'S EVANESCENCE WITH KATIE COOPER.**

21st / November / 2022.

Photographed by Katie-Louise Cooper.

Written by Adrian Maidman.

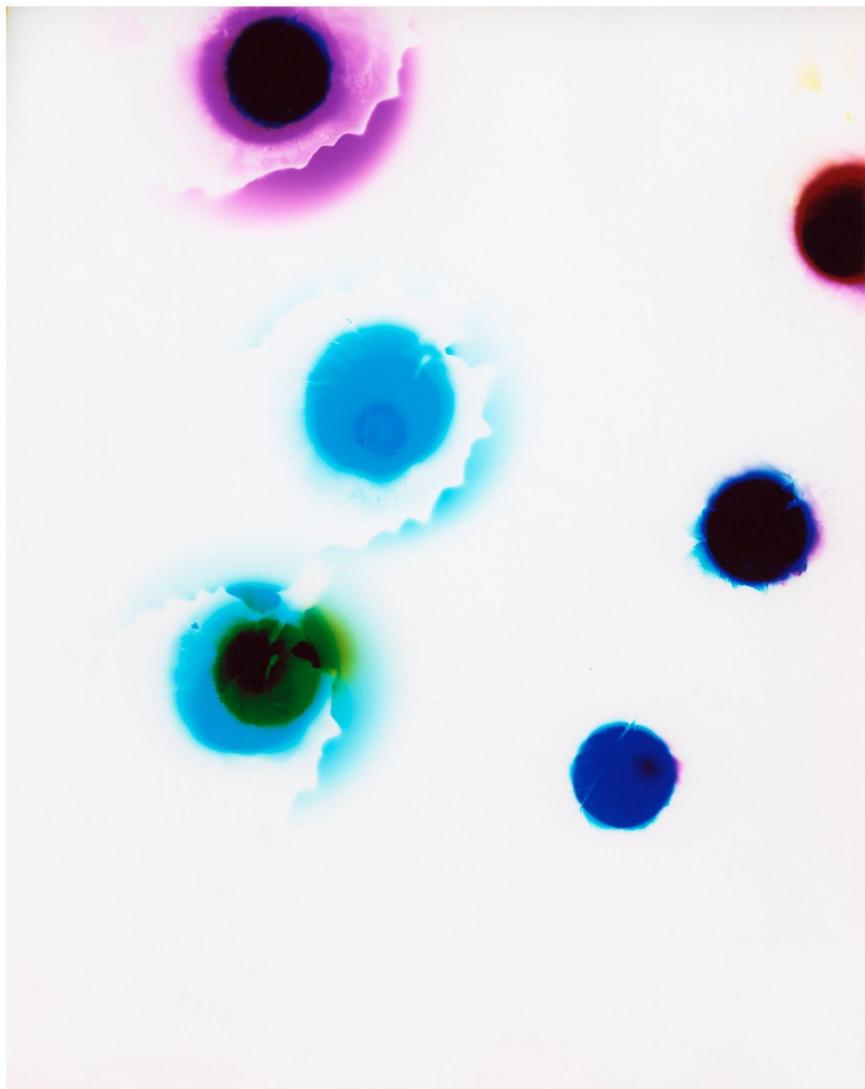


A fundamental of photography, the documentation of light, allows for numerous considerations of perspective, and dimensionality is no exception. Katie's work, despite its figurative subjects, disregards the complex three dimensions of typical photography and

simply captures them as a silhouette. Restricting the influence of the subject to a single plane. Which you'd imagine would happen to all still photographs; But that simply presents the 3D space through a 2D plane. This type of photography is purely 2 dimensional from conception. The sensor (the photo-sensitive paper) does not allow for the presentation of depth - in this context - besides the rudimentary shadow. And these variables are controlled by the artist since the light is artificial and mobile. With the ability to alter the shadow and therefore the perspective, Katie introduces the classic cubist approach to pictorial representation: The 'multiple perspectives at once' approach.



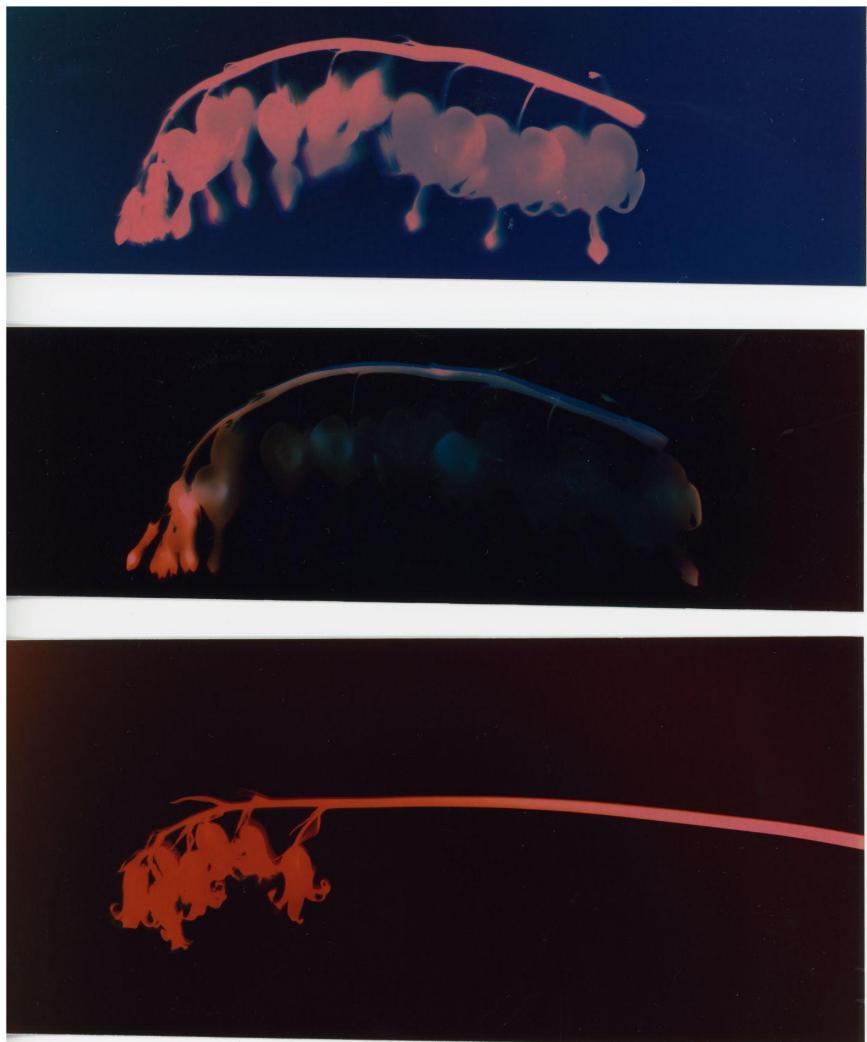




The secret recipe to these images has been withheld but I at least know that it lies in a fresh 'dimensionality' that has been introduced by the artist: colour. I can't explain how she creates such vibrant and complex gradients of colour with nothing other than artificial lights, yet playing Sherlock Holmes and trying to figure it out is beside the point of this work. With few elements to present, 'Nature's Evanescence' forces us to focus on what is there rather than how it got there. Its clarity is beautiful and shows exactly why I love ambiguous abstraction in general. Some beauty is there

to be discovered rather than handed to us in a familiar theatre of realistic forms and figures.

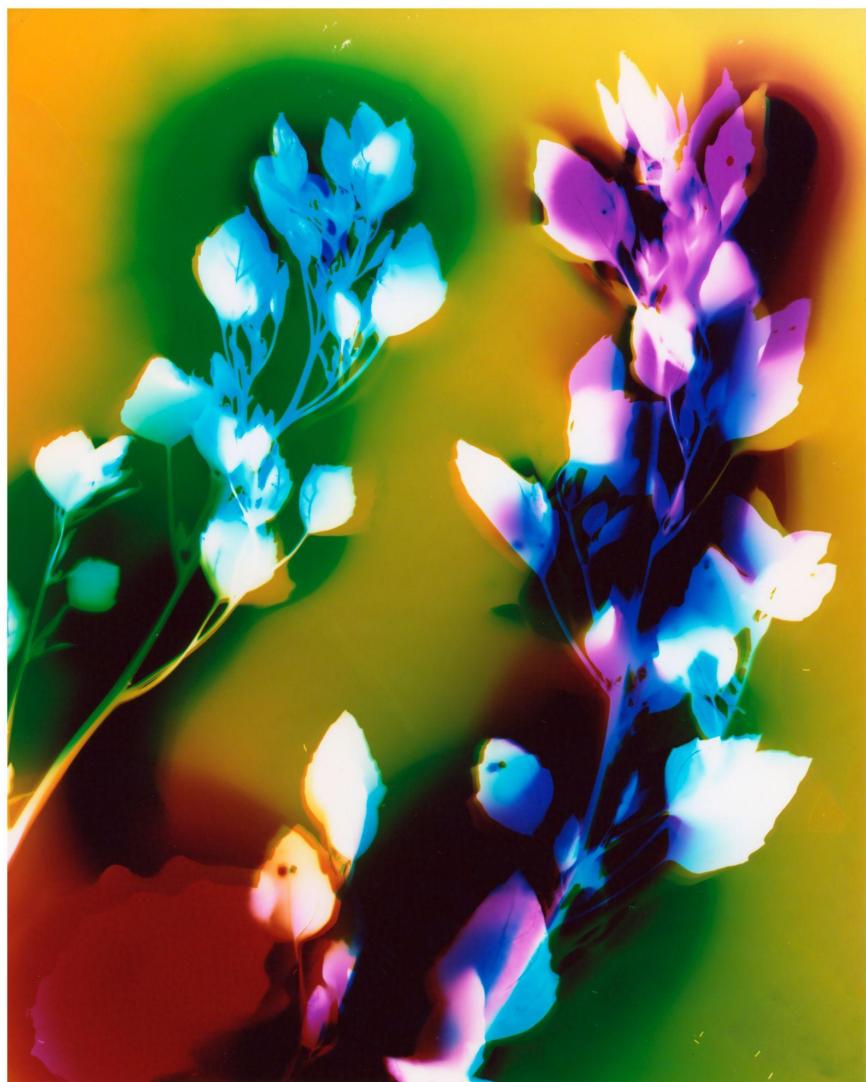


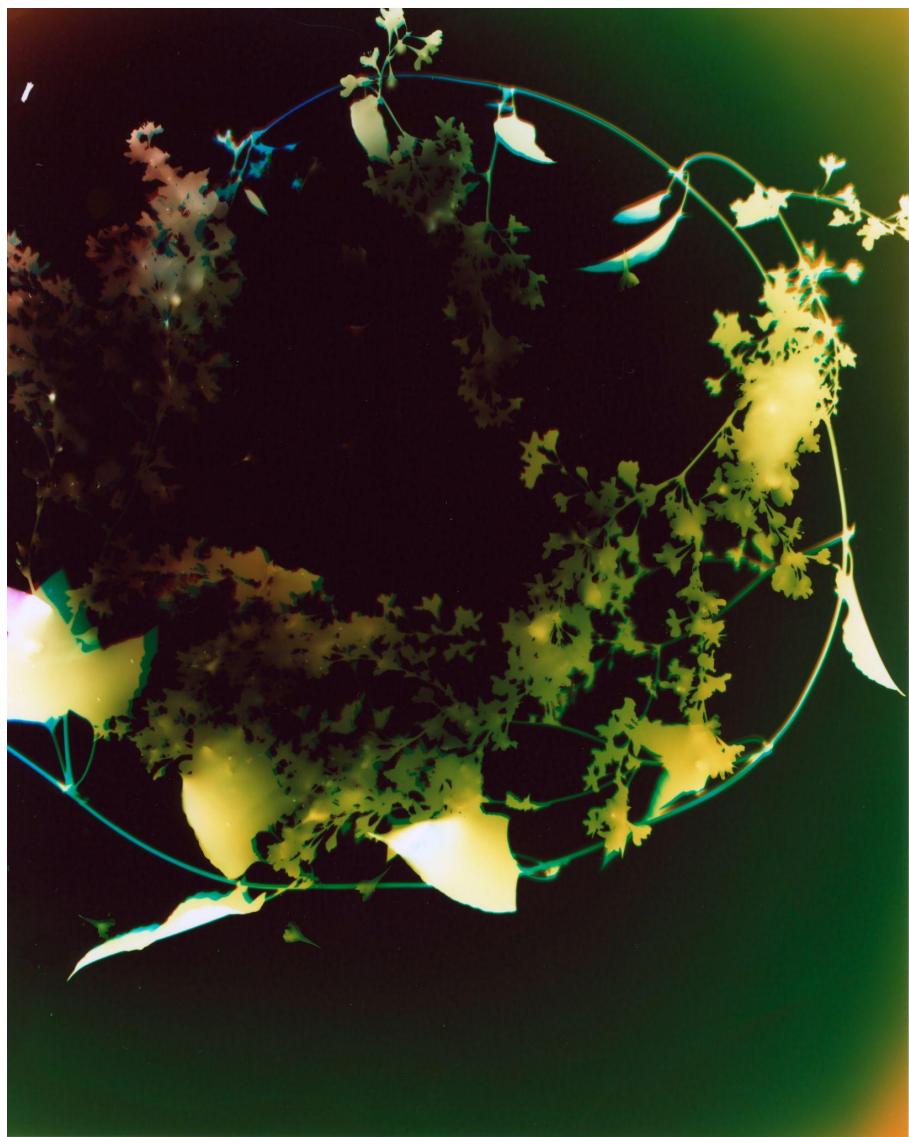




There is an elegance in diagrammatic depictions of nature and I see it to be in the focus it provides. A leaf in a forest is rendered negligible amongst the thousands of other leaves and foliage. Once we depict it visually on its own with the non-necessities abstracted away, we allow our detail-oriented minds to study the form unadulterated which, to me, is a fascinating experience. Only Katie knows if this was her intention although here we find this approach taken to a purifying extreme. The detail is gone, as is the three-dimensionality, but through that, there is a

refining process that allows us to see a unique perspective without it being disorienting.







Katie makes her work in the sanctity of her own homemade darkroom based on her family farm in Worshister. Besides the turkeys, her inspirations are only hers to know and thus leaves us mortals to guess where the hell she comes up with this stuff. She is talented, no doubt, but the humility of her approach welcomes us into her world with grace and curiosity. I know first hand the deft and attention she has put into these works as well as the pride she feels when they hang on canvas. In a way, I see this as personal art that we are allowed to see rather than work created for our eyes specifically. An

insight into a world of such vibrancy that any mortal would consider it a gift to bear witness.

=====

Please give Katie a follow on Instagram:

<https://www.instagram.com/darkroomkt/>

And buy one of her prints on Etsy:

<https://www.etsy.com/uk/shop/DarkroomKT>

She's an analogue nerd and shoots on a bright blue Hasselblad; if you didn't think she was cool enough.

As always, thanks for reading. Since starting uni, my desire to create decent work has increased while my available time has dramatically reduced. I am still figuring out the balance but I do intend to keep these journals going with some fresh and spicy content. When exactly is another question. I'll aim for once a month but we will see.

Cheers again,

Adrian

=====

The following journal title will be ...

#28 : TREES OF LIFE.

Link to the rest of my journal entries:

<https://drive.google.com/drive/folders/1jix0-yr6n7Ra9LVLtXerNRjMfLxudDm6?usp=sharing>

If, for whatever reason, you wish not to receive any more journals, let me know and I'll remove you from the list. You coward.