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Algae, ferns and flowers, almost two hundred years old, grow across Anna Atkins' cyanotypes. A botanist by profession, Atkins harnessed photography to record nature, producing page after page of blue and white images. Horsetail, snowdrop, hare's foot, orchid, rustyback—on and on they go. Atkins soaked card in chemicals, layered it with leaves and foliage, and left it to dry in the sun. Just as the plant had absorbed the sunlight as it grew, so did the image as it slowly appeared. These are illustrations drawn not with ink or graphite, but with light; little wonder Fox Talbot called photography the 'pencil of nature'.

The camera returns time and again to the land and its produce. Flowers are flattened; leaves brush close to the lens. Glaciers spill over the edge of one image and into another. Trees stand in solitary confinement. Landscapes are found and plants are picked; the world is cast in light and shade, just as it was more than a century ago. Back to nature—back to the beginning again.