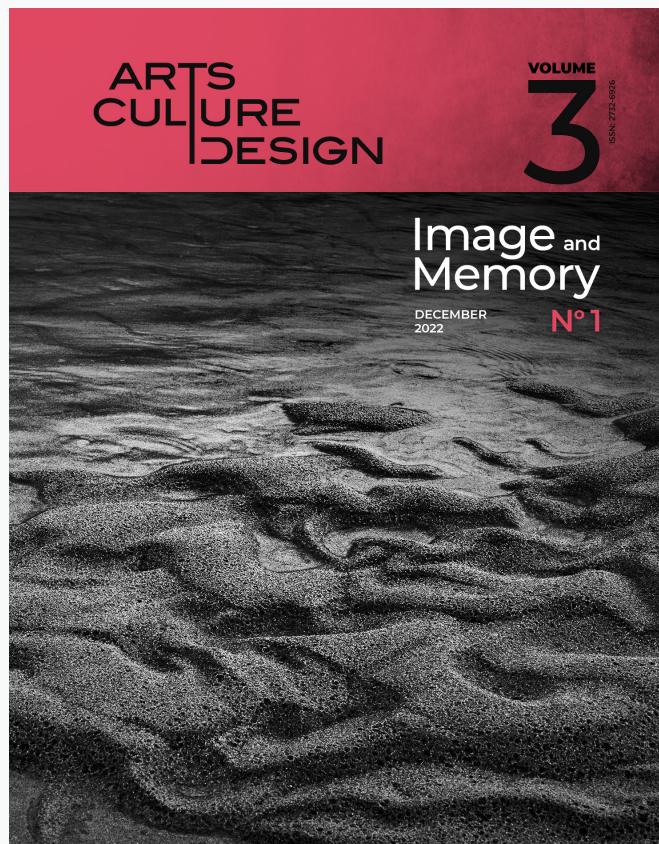


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### LIGHT FROM BELOW

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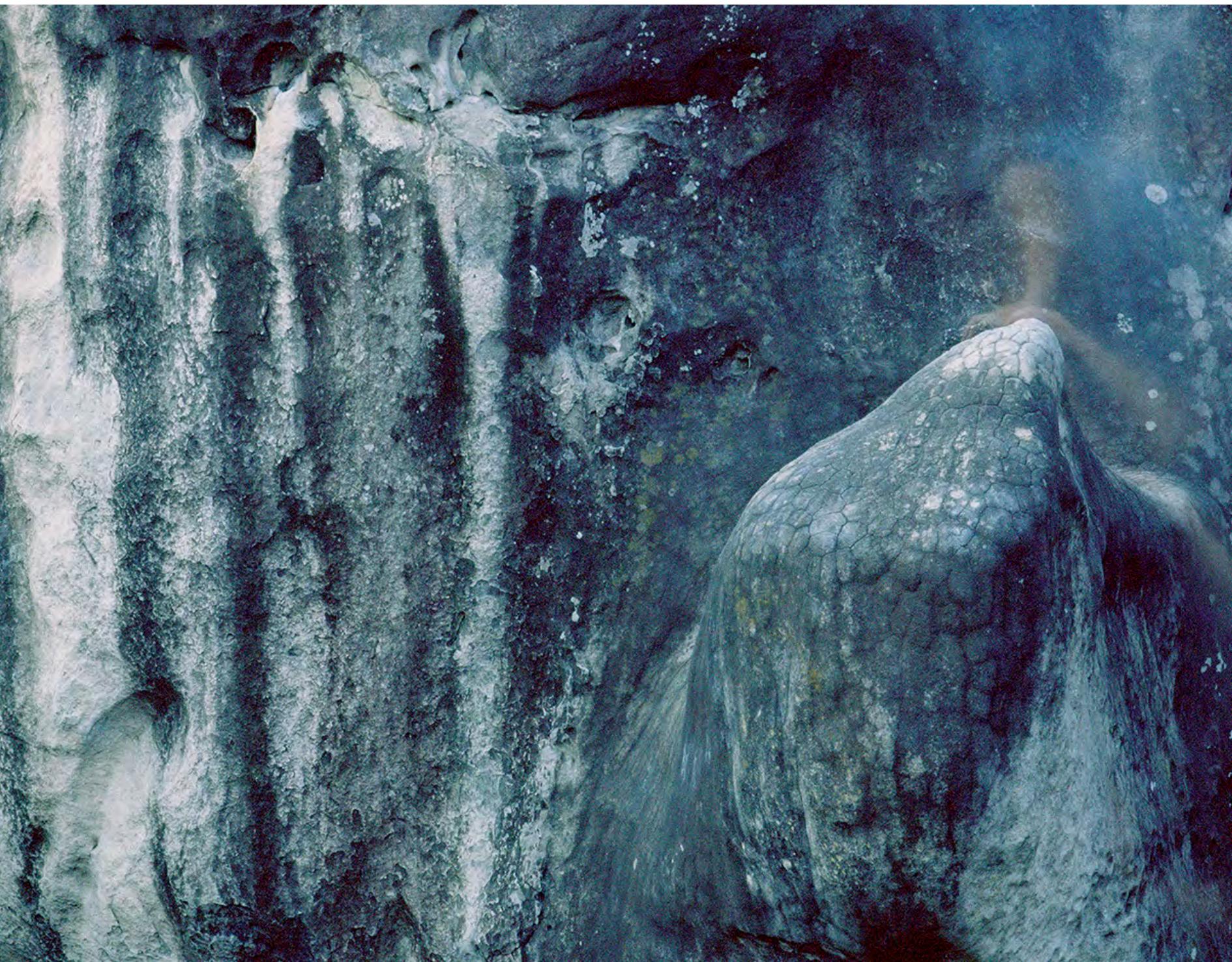
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PORTFOLIO

# LIGHT FROM BELOW

A VISUAL MEDITATION ON  
TIME AND SAND

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## LIGHT FROM BELOW

**Keywords**[time](#)[sand](#)[meditation](#)[photography](#)[Fontainebleau](#)

### A VISUAL MEDITATION ON TIME AND SAND

The light is shining from the ground, minutes after the sun has set. The Fontainebleau sand is glowing with a mysterious light from below. I prepare for the camera to capture it. If it does, it will capture the disappearing sun shining in the bright surface of the sand.

**Figure 1.**

Night Picture # 2,  
Analogue C-print,  
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**Figure 2.**  
Night Picture # 3,  
Analogue C-print  
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Good sand is becoming more and more rare. We have soon used it all up to make glass, concrete buildings, and roads. Sand from the deserts is useless for these purposes. The wind has made each grain of the desert-sand too smooth and round to have any use value. It will not stick together for glass or concrete. But the Fontainebleau sand is brilliant. Especially for glass.

This specific type of sand is well known to be among the purest types of quartz sand in the world. It is very bright, and each grain has an even, but not too eroded texture. It is sand made by water. It is totally transparent when transformed into glass. No colour is visible in the glass windows made from it. No visible tint of iron green which is normal in other types of glass. The glass pyramid outside the Louvre is made from Fontainebleau-sand. So are the well-known Venetian Murano glass products.



I have just finished the evening's photo project in Fontainebleau, packed down the equipment I make sure nothing has disappeared in the dark.

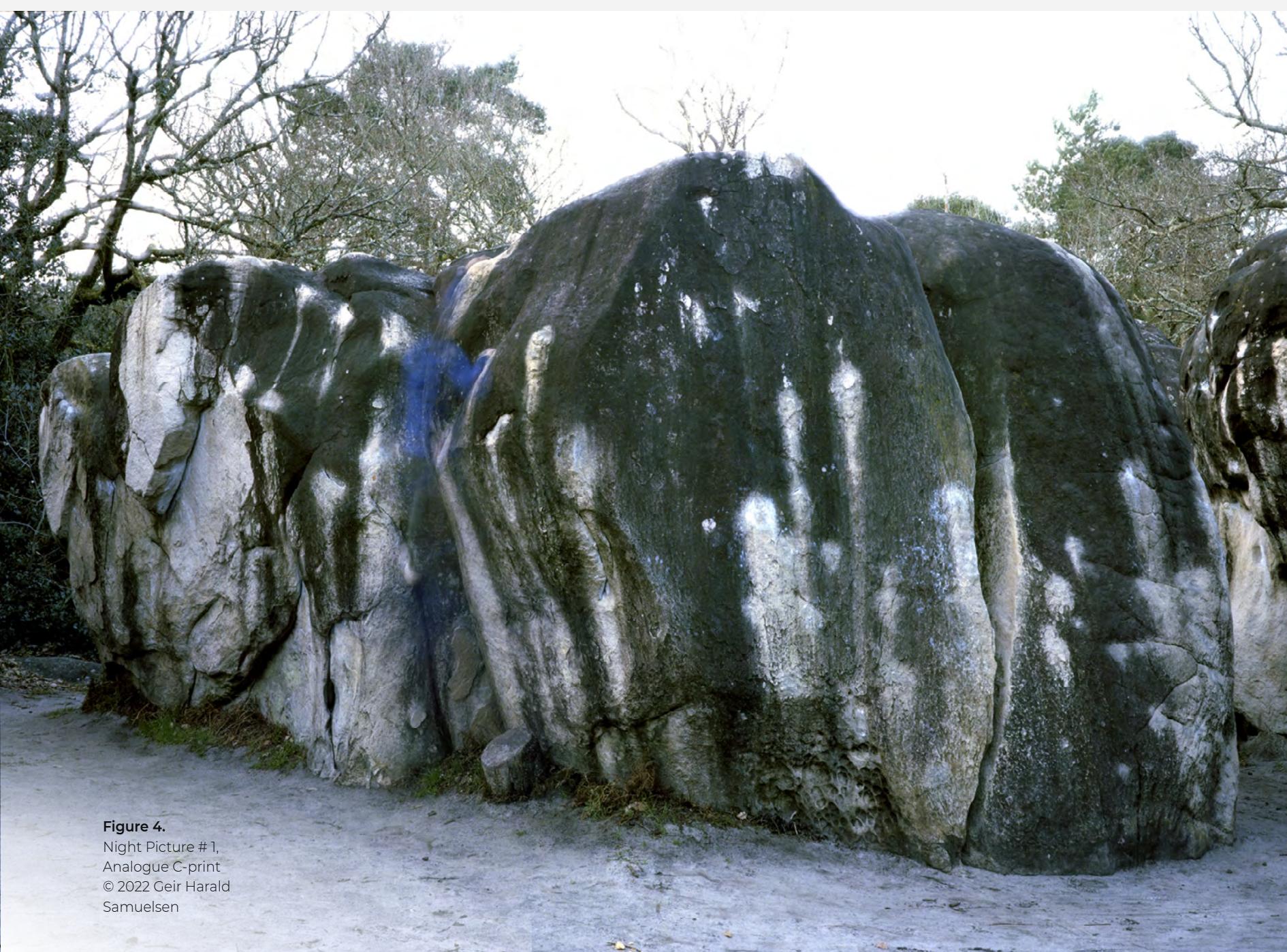
My ambition with this work, apart from capturing majestic stones, is to capture a climber climbing on one of them. I want to picture him all the way from the ground to the top in one single frame. I want to gather his movements and put it into one picture. I want to picture a moving body on a boulder in one still photo.

**Figure 3.**  
Night Picture # 3,  
Analogue C-print  
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It is almost dark now. In fact, you can only do this type of project in the evening, when the light is fading. You have a time-window for about 30 minutes from the sun sets until it gets too dark to shoot your photo. At least one minute is needed to climb one boulder, so the camera lens must stay open for one minute to capture the totality of the climb.

Too much light and the picture becomes all white. No light, and the picture becomes black. You have only a couple of possibilities each evening, that is all. It all becomes a ritual. Going restlessly waiting all day. Packing your stuff. Going out. Setting up.

Acting determined but slow not to ruin the set-up. But the riskiness suits the project. The ritual becomes a part of the picture. The photographer becomes a part of the photo. The observer becomes the observed. You are forced to follow the rhythms of the light. Time is consumed and moments are stored on top of each other in layers of light on thousands of years of glued, grains of sand.



**Figure 4.**

Night Picture #1,  
Analogue C-print  
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