

**Rosemary Laing** (Australian, Born 1959)

*greenwork (aerial wall)*, 1995

Digitally altered image

Gift of Jerome and Ellen Stern, 2007.007

Rosemary Laing's photographs are deeply theatrical and hover between fantasy and reality. In this work, she renders the seemingly impossible possible by exclusively using digital manipulation. In *greenwork*, (*aerial wall*), Laing explores the theme of visual perception by depicting a distorted wall of intense blurred green that bisects an immense tree canopy. As her source material, Laing references a black and white photograph, *View from Nimbin Rocks* taken by Australian photographer Peter Elliston that she then digitizes, hyper-saturates with color, and distorts to create the illusion of a time warp.

*"The American composer John Adams (b. 1947) has said the opening of his 1985 symphony, Harmonielehre (Harmony Lesson) came from a dream. A single e-minor chord, 'discharged like cannon fire' and repeated some 40 times was inspired by the image of a tanker lifting out of the San Francisco Bay and launching 'like a rocket.' Like greenwork, variations on the singular, striking central color suffuse the landscape, the rhythm, voicing, and texture of Harmonielehre spread out across a vast sonic space. 'Stasis in motion' or 'movement through stillness' describe both Laing's monolithic aerial wall, and the dream-picture Adams painted in his landmark orchestral canvas. When I look at Laing's visionary manipulation of color and space I hear the brilliant shaping of a single chord in Harmonielehre.*

—Scott Williamson, DMA

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