

Fergus Heron

Motorways

Selected Works 2000-2004

Since 2000, Fergus Heron has been meticulously developing an ongoing body of photographic work. His principal artistic concern is exploring tensions between landscape and architecture, nature and artifice, the modern and traditional. Heron's subjects are as diverse as they are connected; common and heath lands, motorways, housing developments and shopping centre interiors; all commonly experienced places that embody both real and imagined histories.

Influenced by a mixture of artistic and literary references including nineteenth century British landscape painting and architectural photography, the novels and books of J.G. Ballard, Iain Sinclair, and, the films of Patrick Keiller, Heron's work foregrounds the combined importance of history, mythology and topography in representing place. His work is research based, and, rather than successively working from one project to the next, involves long-term engagement with his subjects.

Working with a large format view camera and only available light, Heron's highly detailed photographs, always absent of human activity, possess a heightened stillness and strange sense of extended present time. His work often involves extended periods of concentration upon particular subjects, yielding sets of single pictures of significant complexity, and, where views of the same subject might be uncannily similar his photographs are paired or sequenced accordingly. This aspect of Heron's work complicates the subject, and, as importantly, the process of seeing, posing questions about how subjects between and within photographs are related. Through these processes, Heron's work decelerates and distils the process of seeing our commonly experienced landscape.

Motorways

This ongoing series of photographs depict an aspect of the modern English landscape as simultaneously urban and rural, a transitory space at once somewhere and nowhere. Depicting views of the M25, M3 and M4, these works, inspired by nineteenth century nocturnal painting, aim to foreground a contemporary experience of landscape as one situated between the everyday and the illusory. At night motorways come into being visually through their own illumination, rendering the surrounding landscape visible only by degrees. These pictures, made with a view camera at moments the motorway is absent of vehicles, involve a technical process in which multiple short exposures, produce an overall extended exposure. Therefore, only an impression of the space yields to the camera in an illusion of the momentary. This process attempts to transform the mundane space of the motorway through the atmosphere of night. By day, the motorway is a space towards which we would not cast our gaze. By night it might absorb it.























Installation view of *Night: A Time Between*, Royal West of England Academy, Bristol, 2008



Night A Time Between Exhibition Catalogue, RWA





Installation of *Unravelling Photography*, Michael West Gallery, Quay Arts, Newport, Isle of Wight, 2006

Titles	Medium	Dimensions
1. M25, 2000	C-Type Print	879 x 761mm
2. M3, 2004	C-Type Print	879 x 761mm
3. M3, 2004	C-Type Print	879 x 761mm
4. A3, 2004	C-Type Print	879 x 761mm
5. M25, 2001	C-Type Print	879 x 761mm
6. M25, 2001	C-Type Print	879 x 761mm
7. M4, 2002	C-Type Print	879 x 761mm
8. M4, 2002	C-Type Print	879 x 761mm

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