

Douglas  Mesney

ACCUMULATING
CUMULUS
COLLECTION



ACCUMULATING CUMULUS COLLECTION

THIS GROUP IS PART OF THE *SKIES COLLECTION*,
BUT HAS BEEN GROUPED SEPARATELY BECAUSE THESE PICTURES
ARE DIFFERENT FROM OTHERS IN THE *SKIES GROUP*.



ACCUMULATING CUMULUS FOURTEEN

THE ILLUSTRATIONS IN THE ACCUMULATING CUMULUS COLLECTION STARTED IN SWEDEN, WHERE THESE FORMATIONS OF CUMULUS CLOUDS EVOLVED DURING THE AFTERNOON OF THE SUMMER SOLSTICE.

THE SWEDES CALL THAT DAY MIDSOMMER (MID-SUMMER). IT IS SCANDINAVIA'S HIGHEST HOLIDAY; BUT IT IS AN ENIGMATIC ONE AS EVERYONE CELEBRATING THE LONGEST DAY KNOWS THAT THE SHORTEST IS NOW APPROACHING. WHEN YOU LIVE IN DARKNESS HALF OF THE YEAR, SUMMER CUMULUS BRING SPECIAL LIGHTNESS TO THE HEART.

LITTLE DID THESE CLOUDS KNOW THAT ONE DAY THEY WOULD FLOAT BEFORE MY EYES AGAIN, TO BE REINCARNATED AND LIVE ON IN MY MIND, AND NOW IN YOURS.

LITTLE HAS BEEN DONE TO ENHANCE OR OTHERWISE INTERPRET THESE GLORIOUS, COLLOSSAL CUMULUS CLOUDS. EVERY CHANGE FELT LIKE "GUILDING THE LILLY," AN OLD BUT APT EXPRESSION.

IN THE END THEY WERE LEFT TO THEMSELVES, TO DRIFT ACROSS YOUR THOUGHTS AS THEY ONCE FLOATED ACROSS THE SKIES OF SOUTHERN SWEDEN ON A MIDSOMMER "AFTON", SO LONG AGO.

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Accumulating Cumulus One

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Accumulating Cumulus Two

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Accumulating Cumulus Three
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Accumulating Cumulus Five
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Accumulating Cumulus Six

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Accumulating Cumulus Seven
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Accumulating Cumulus Eight
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Accumulating Cumulus Nine
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Accumulating Cumulus Ten
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Accumulating Cumulus Eleven
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Accumulating Cumulus Twelve
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Accumulating Cumulus Thirteen
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Accumulating Cumulus Fourteen
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Accumulating Cumulus Fifteen
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Accumulating Cumulus Sixteen
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Accumulating Cumulus Seventeen

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Accumulating Cumulus Eighteen

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THE TECHNIQUE IS LIKE PAINTING WITH PICTURES

BACK IN THE 50's AND 60's THEY CALLED THE PROCESS "PHOTO STRIP-IN."
SO YOU COULD SAY I STARTED MY CAREER AS A "STRIPPER."

TODAY, MY WORK COMBINES STRIP-INS WITH A FULL RANGE OF
TRADITIONAL AND DIGITAL IMAGE-MAKING TECHNIQUES.

CONSIDER THIS PICTURE, CALLED CISTERN DANCERS:



THE MODEL WAS AIRBRUSHED AS A BODY PAINTING.
THAT PICTURE WAS STRIPPED IN TO A BACKGROUND PICTURE OF THE CISTERNS IN ISTANBUL.
BOTH OF THOSE APPEAR BEHIND A "CURTAIN" OF IRIDESCENT VARNISH.

OTHER PICTURES INVOLVE THE BRINGING TOGETHER OF A HUNDRED OR MORE PICTURE FRACTALS.
