

My memory of twilight is painted in my mind as light, colour and weather. As a child I remember my mother swinging open the window and calling 'it's time to come inside'. Her call reliably sounded when we began to dip in and out of her view in the darkening day. Of course we were able to see her from our spot along the fence line, the tungsten glow of home acting like a lighthouse. Bounding over colourless grass through the nautical twilight, we navigated our way home.

# THROUGH THE NAUTICAL TWILIGHT

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02 NOV - 26 NOV 2022

When I was working as an assistant to commercial photographer John Daley, he would often say to me that there was only one giant bulb in the sky, and so he would advocate for the use of one strobe saying 'if the sun can light the world with such beauty on its own, then we can work with one light'. It has been in my training to maximise the potential of one source of light since.

Twilight (or 'The Golden Hour' as it is fondly referred to) has always played a special role in my photography practice. Taught to recognise this brief period of time during my training, I describe it as the moment when an umbrella of sunless sky covers the landscape in soft

shadowless light. It is in this project that I have come to understand that there are officially three distinct phases of twilight: civil, nautical and astronomical. Each of these phases indicates the position of the sun below the horizon while there is still light in the sky. For me, it marks a passage of time that is a nuanced and fascinating place for extending my interest in this time of day.

In this series of works, I have focused my attention on capturing twilight through three specific phenomena: light, colour and weather. Rather than using these phenomena as just tools however, this exhibition centres them via twilight. **Through the nautical twilight** sees twilight as my muse. And I have returned to the vessel (a central motif within my wider practice) to carry this fleeting, daily moment because of its varied and playful potential. Here, the domestic vessel is the subject, containing and illustrating my exploration of light, colour and weather.

It appears my young daughter and I share these interests, as she has been making paintings of rainbows. Recently I sat and watched her dip her brush in and out of the water, observing the water get greyer and more turbid, tinted with the hues that she had heaviest on her brush. As I sat on the lawn looking up at the sky with the phases of twilight shifting around me, I noticed that astronomical twilight forms a similar dusty grey-black colour, like the water in my daughter's painting jar, coloured with the last of the day's light.

These photographs of twilight-cast-vessels are, for me, markers of time. Curiously, they call to mind and pin together my own experience as a child and now, as a mother. Souvenirs or mementos, these pictures capture my ongoing fascination and emotive response to light, colour and weather.