

FEATURE

All images
© Anne
Latrémolière

A VISCERAL REACTION

With an extraordinary eye for line and form, **Anne Latrémolière** is at the start of a very exciting career. And it all began with the click of a button in Weston-super-Mare...

You had a key moment when you decided to concentrate on photography. Tell us about that.

Like many, photography was a hobby that started when, as a child, I was given a camera so I could be like my big brother and father. While I enjoyed it and even learned the rudiments of black & white film developing and printing at school, it was just one of many hobbies, with swimming and rowing taking precedence.

But my relationship with photography changed forever on a day trip to Weston-super-Mare in 2017 – a trip as much about spending time with friends as photography.

It was a still, misty day and the water in the marine lake was mirror flat, and the flooded causeway created a beautiful monochromatic study of geometric shapes. When a lone gull glided across the scene,

I pressed the shutter, and the result stopped me in my tracks.

The visceral reaction was unlike anything I had ever experienced before with or without a camera. That image left me craving more with such intensity, I soon decided this is what I wanted to do in life.

(That photo is not reproduced here, as my work has since evolved, but is on the About page of my website.)

You seem to have established your visual style very quickly. Did it come easily to you, or has there been a lot of trial and error behind the scenes?

Given that I've been taking photos since I was little, I'm not convinced I've established my style quickly. Prior to my day in Weston-super-Mare, I took very different photos: colour, not minimal, and mainly wildlife.

Since that day, two strong

forces have led me: firstly, I knew I was looking to take photos that gave the same visceral reaction as I'd had in Weston-super-Mare, so that was non-negotiable from the outset; secondly, I was clear that I needed help that went beyond technical written guides or YouTube, since my photos were already of a high enough standard to be highly commended in the British Wildlife Photography Awards.

I needed someone to help me work out why the Weston-super-Mare photo made me react so differently so I turned to Jonathan Chritchley, and he has been worth his weight in gold.

He has prodded and poked me to explore and given me the confidence only to accept work that I know is me.

The subject matter I'm drawn to is wide, but my style must lie in that visceral reaction.

You studied chemistry at university. Does that influence the way you see the world?

The way I see the world is why I enjoy science: it is full of fascinating patterns. Some are visual, like the spirals in sunflower heads and in galaxies, but patterns are also found non-visually. Chemistry is full of them, and they help us understand why, for example, iron rusts and gold stays shiny.

However, I feel the dominant driver in my photography is that I often find the world too noisy. My eyes crave calm and balance. Photography gives me that both when taking the photo and, if successful, in what I have created.

I rarely take my camera out unless I've seen the kernel of something that captivates me visually. When I do, the draw is so intense that the rest of the world falls away. With a sort of

tunnel vision of calm, I'm left exploring what drew me to the subject, trying to distil it into its concentrated essence. Maybe that is the scientist in me, who knows – I don't know how others' brains work for comparison.

Water plays a key role in many of your pictures. What is it about water that attracts you?

As long as I can remember, I've adored being in, on or by water.

When taking photos, I have to be somewhere I feel relaxed and connected, otherwise it will be fruitless. So water is a perfect place for me to explore. The final piece of the jigsaw is the physics: moving water, trapped air and reflecting/scattering light combine to give a mesmerising display of tones from jet black to white, creating astonishingly beautiful texture and patterns.

What other things catch your eye?

I am driven by combinations of shapes and tone, rather than by subject matter: anything from the light and shadow in the pages of an open book to leaves wafting in the breeze, or from a moored boat to the fine details of a feather.

Preconceived ideas about subjects can lead to frustration. I never know when I will be stopped in my tracks and left trying to solve the puzzle of how to express what has caught my attention.

What does photography mean to you?

Taking the photograph in Weston-super-Mare was rather like meeting a life partner. I found something I didn't even know I was missing. While the joy I get from seeing a final print is immense, it is more profound than that.

Photography stirs and nurtures something deep within me. In doing so, it also provides a buffer against the stormier parts of life.

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Aquagraphia I



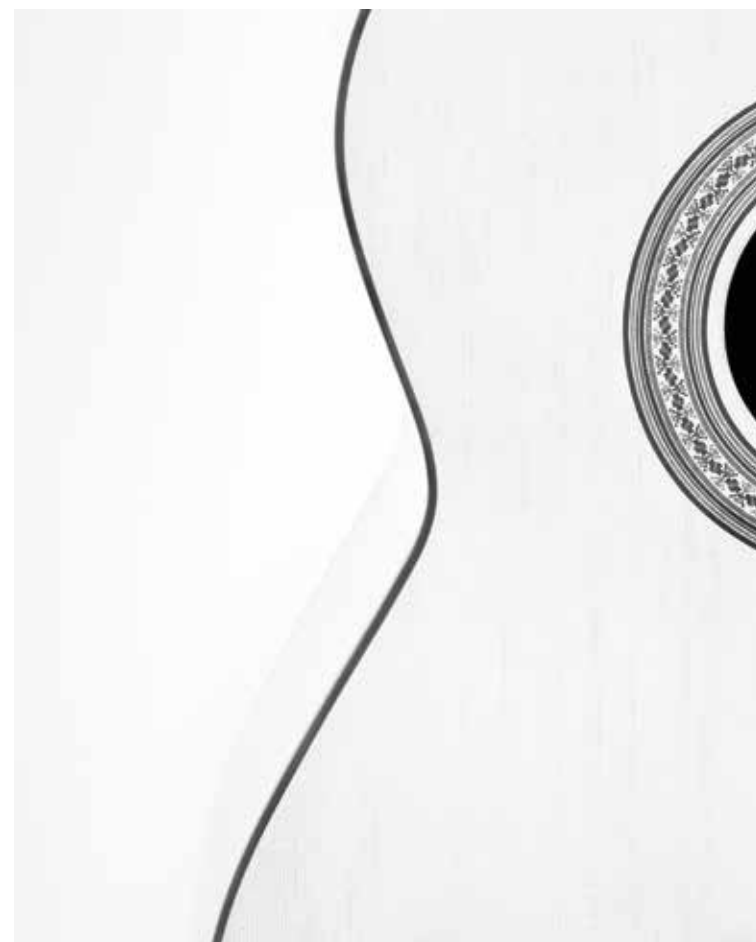
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