

A photograph of a man with grey hair, wearing a dark jacket and blue jeans, sitting on mossy rocks in a lush, green forest. He is looking to the right. The forest is dense with trees and ferns. The text 'Art & Ecology' is written in a white, cursive font in the upper left, and 'ALEXANDER HAMILTON' is written in a smaller, white, sans-serif font below it.

*Art & Ecology*

ALEXANDER HAMILTON

**M**y work seeks to offer new responses to environmental and ecological concerns. This involves working on specific programmes of research that are often founded on scientific data. I collaborate and enter into discussion with scientific institutions and individuals with specialist knowledge of the subject areas, in order to provide informed, yet original and personal, responses to the research – rather than simply attempting to illuminate existing knowledge. The focus of my artistic practice is plant life and through my work I seek to create new responses to what is happening to our planet.

The principal concern of my work is to change people's relationship with what they see, to create work that encourages the viewer to renegotiate their position in relation to their environment. The visual work produced as a result of my research provides an accessible way in which to engage with the changing ecology of the world, for both myself, as artist, and the viewer; it will encourage audiences to, not only consider, but to monitor and strive to protect, their local and national environment.





*Cyanotypes & Chromatograms*

ALEXANDER HAMILTON



## *Photograms – Cyanotypes*

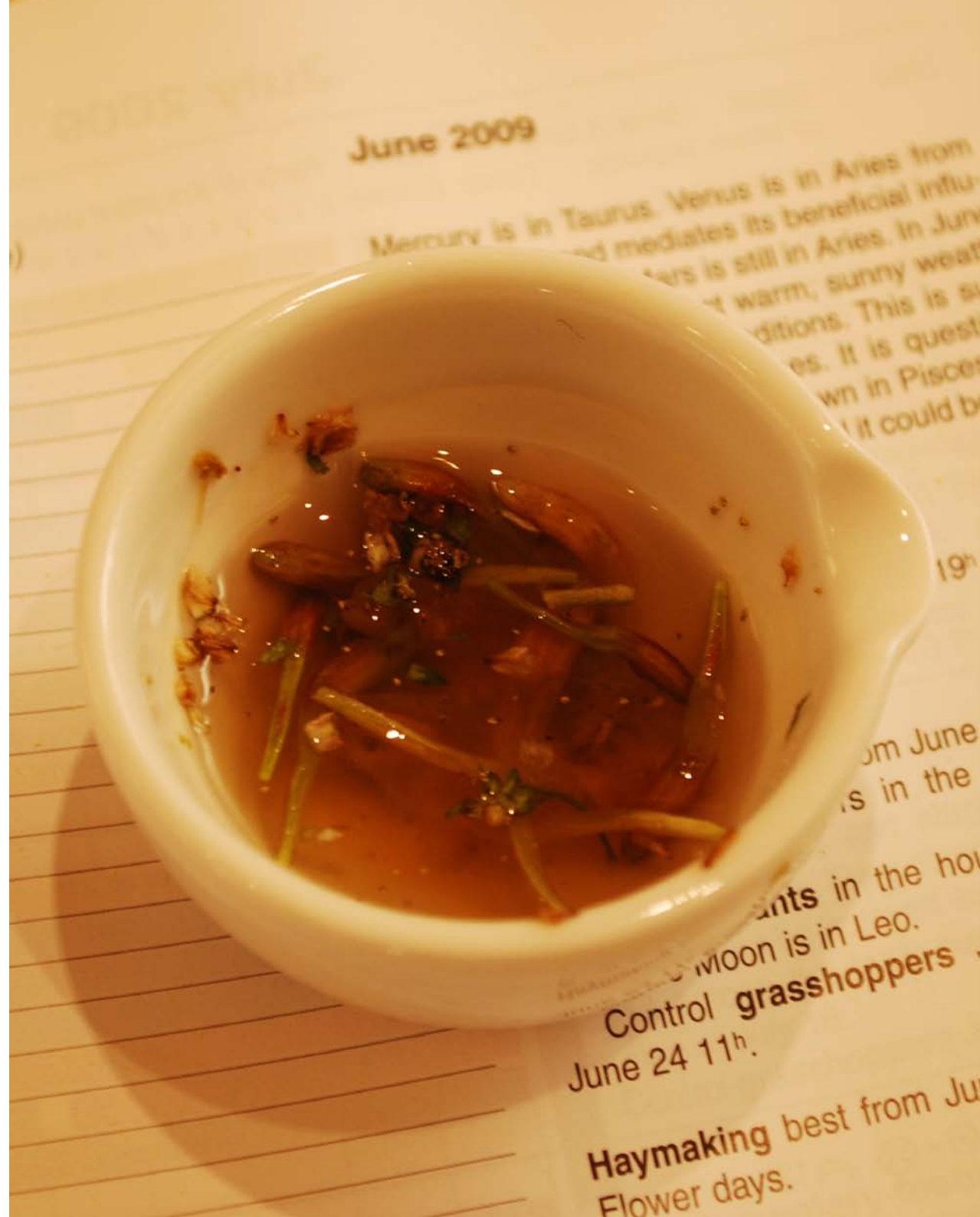
Photograms, the pictorial result of the cyanotype process, are a major element of my artistic output. I am drawn to this technique because of its capacity to create unique images, each made by the plant's natural materials. The cyanotype process requires one to work directly with an object, usually a plant, which is placed onto a pre-prepared sheet of watercolour paper. The image is drawn out of the plant through the light from the sun, and permanently fixed by the simple process of being washed in water – hence the term 'camera-less photography.' The flower petals leave a trace, a unique deposit, on the paper. The final result contains the essence of each plant, displayed in rich tones of blue, creating a contemplative work of art.



Cyanotypes created from plants at Brantwood in 2009, during a residency funded by The Leverhulme Trust.

## *Chromatograms – capillary pictures*

The Chromatogram can be applied to the study of the internal changes within plants; it also visually and formally complements the photogram process. Samples of a specific plant are collected at various stages in the life cycle, such as first appearance, the moment of flower, or the stage when it starts to seed. An extract of the plant is mixed with water; this solution is allowed to rise up a sheet of paper, which, after drying out, is then bathed in silver nitrate and iron sulphate, serving to develop the pattern. Each plant image differs slightly; notable distinctions appear between the samples of the same plant collected at different stages in its life cycle, and even according to the phases of the moon. The visual results that occur are thought-provoking and quite powerful to see, and can reveal important changes occurring within the plant.





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Chromatograms created from plants at Brantwood in 2009, during a residency funded by The Leverhulme Trust.



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