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# The bigger picture

Charles March's vivid renderings of the Bahamas

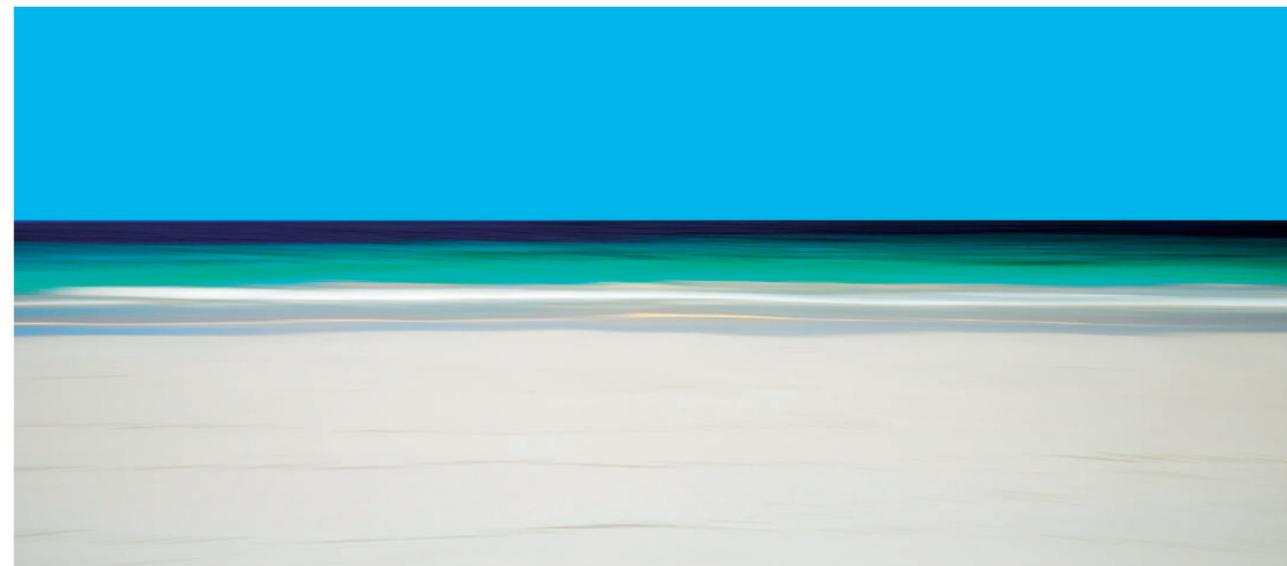
I have been taking pictures since I was 10 years old. When I dropped out of school at 16, I had the good fortune to work with Stanley Kubrick on the film *Barry Lyndon*. The biggest lesson I learnt from Stanley was never to compromise, and I have stuck to this approach over the past 40-plus years, as I have moved from large-format/special-effects still-life photography to push the boundaries of digital photography.

For my upcoming *Seascape* exhibition I have focused on just one short stretch of the Atlantic coast, off the island of Eleuthera. I have literally taken tens of thousands of pictures over the past four years at different times of the year. My approach involves rapidly moving the camera in a sort of dance during the exposure; this gives a bold impression of the place, a feeling more than anything else – much like a sketch.

As with a sketch, it takes a little bit of time, longer than the 'snap' of a conventional photograph. It is also very hit-and-miss and hard to control.

It is this feeling of a place that I am most interested in. The seascape view, looking out across the horizon, never changes – it is an eternal view looking out to infinity. The sea is also a boundary, a line, something to cross or not. And it is calming, inspiring and often dangerous. The exploration of that in-between space is an important part of all this, the liminal space between sea and shore. In one sense it is always moving and changing, and has always done so, and in another it is completely constant. Somewhere that exists one minute and not the next – an invisible boundary.

*Lord March's Seascape opens at Venus Over Los Angeles, 601 South Anderson Street, Los Angeles, on November 8*



**Clockwise from top left** Charles March's seascapes, titled for the dates and times they were taken: 2016-04-08 08:00:04; 2016-04-03 17:40:54; 2013-04-05 18:20:26; 2014-08-15 17:10:25; 2016-04-02 17:58:09