

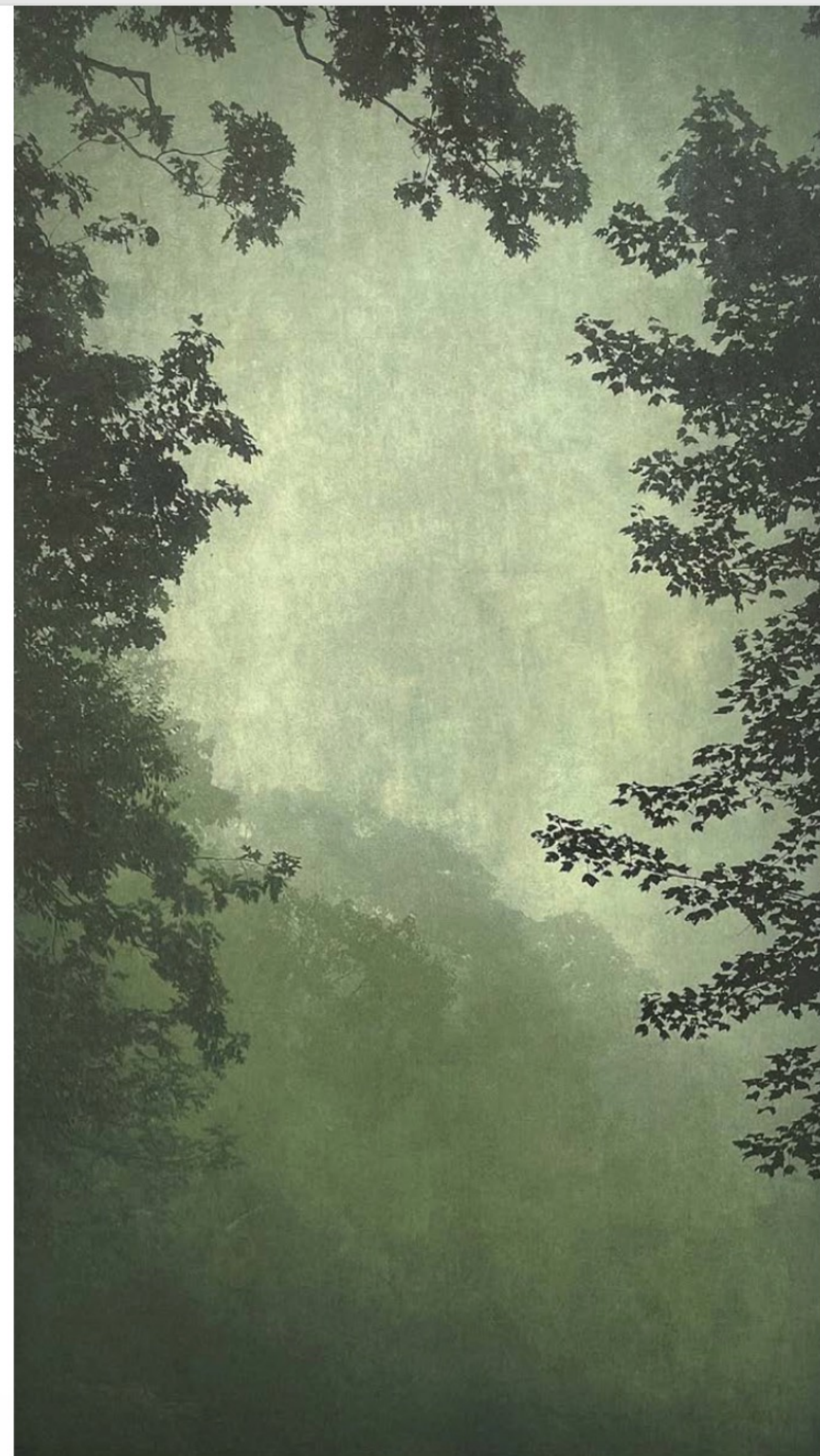
Into the Mist

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In *Into the Mist* I offer glimpses of respite amidst the vague unknowing in the time of Covid. I ventured to the mountains of North Carolina as summer ended in 2020 to find a reprieve in shinrin-yoku, as the Japanese call forest bathing – seeking serenity and balance as practised by a multitude of cultures for thousands of years. A quiet pilgrimage among the trees revealed the beloved fog that comforted me as a child growing up in the South. Embraced in a vapour evocative of the melancholy light of dusk, it was as though the clouds sighed an amorphous, dewy veil over the lush woods. I felt outside of time as we drove along the winding road, photographing through the windows and myriad layers of love and loss. Moving and still – it was a blink in the continuum of history, in a period like no other in our lifetime. Cloistered in my studio upon my return to Denver, I was transfixed in

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transforming these fragments of time. Informed by my background in painting and art history, the images were layered digitally with a limited palette of colour and texture, delicately enhancing the muted verdant views to evoke the mystery and wonder that permeated my senses. The images were printed with archival pigment inks on Japanese Kozo paper – made from the inner bark of mulberry trees. White gold leaf was then applied on the verso, infusing the artist's hand and suffusing the images with the implied spirituality of the precious metal. The filtered, dappled light that glimmered through the branches is echoed in the shimmer of the gilded prints. With this meditative process, I explore what I feel as much as I see. I follow intuitively where each image takes me, honouring the variations within the edition to elevate the ephemeral. Senses enveloped, I am immersed in a state of grace.



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