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**Vasantha Yoganathan, *Floating Colours II***

The second photograph I am going to describe is titled Floating Colours II. It was made in 2015 and is landscape in format. The photograph is the smallest of the three I will describe, measuring 40cm in height and 51cm in width, which is around the same size as a standard oven door. This is an archival inkjet print on pure cotton paper, hand painted over the top with inks.

Bunches of grass sporadically poke out of a still body of water. Small patches of colour have been painted into the gaps between the grasses.

The body of water fills the composition, from top to bottom, left to right. The water is still ... it is serene. The majority of the water is peachy cream in colour, or a very light brown ... like an extremely milky cup of tea. Towards the bottom of the photograph, and particularly to the lower right corner, the cream fades to a greyish blue.

Delicate plants emerge from the water. In the top right corner, a brown stick-like plant rises out of the water to the top right corner of the composition ... where its twiggy stems become thin and wispy.

Emerging from behind and to the left of the brown stick plant, is a lime green coloured grass with thin straight, chive-like blades which spring up out of the water. A handful of the blades are topped with small feathery plumes of blonde-buff.

Both of the plants in the top right corner reflect onto the water below them. The reflection is blurred and creates an appearance that is much larger than the reality.

The small patches of colour, that have been intermittently painted into gaps between the structure of each of the plants, have also been painted into the same gaps in the plants' reflections. The painted sections are small ... like confetti thrown across the photograph. Their shapes are angular ... a triangle fitting between the cross of three thin stick branches. A longer, finger length smudge of paint between two blades of grass that run alongside each other like tracks.

The paint appears translucent ... like the colour on a stain-glass window. The colours are bright, yet subdued. Confetti like in their application, but also in their colouring. A light, summers day sky blue ... the candy-pink colour of a rose, and a daffodil petal yellow.

Across the two plants in the top right corner, there are just under thirty patches of colour. From underneath these two plants, to the bottom right of the composition there are clusters of sticks, nearby lone sticks that rise out of the water. They are primarily dark in colour, with some bright white detailing on the edges that face upwards.

Where these sticks come into contact with another stick, or one of their own thin branches ... either on the real plant, or the reflection, the area has been painted with a confetti mark of paint, in the same three colours as above.

In the bottom left a scraggly brown plant with thin stalks scribbles itself into the corner. There is no reflection here, as the bottom of the plant looks to be out of the composition frame. The plant could be moving ... its branches are blurred in motion ... dotted with confetti colours and shapes as the branches cross and intertwine.

Two more patches of chive-like grass sit above the plant I have just described. They are on the left side of the composition, slightly to the right ... away from the left side of the photograph.

The lower bunch is bigger. Its lime-green stalks end with feather-like wisps and are decorated with around 15 coloured patches – in the same yellow, blue and pink across the actual plant and its blurred reflection.

The upper bunch is further away than the lower one, and so looks smaller. It has chive-like, poker straight blades that poke out of the water, looking almost like a pencil drawing. The blades, and the reflection of the blades are a very dark green, almost brown. On the left side, two gaps between the blades have been painted – one in blue and the other in yellow.

Flecks and dashes of flora are dotted across the water in the spaces between the larger plants. The light across the photograph is flat.

In a recent Q&A between Vasantha Yoganathan and The Photographers' Gallery Print Sales Team, the artist said:

I'm just showing this one because I think it's one of my favourites, and it's again a good example of how colours can completely transform the way you look at forms and shapes and light and shadows in a photograph, because again it is a picture that I had completely dismissed because it was just too simple and too classical. You can clearly see it's a pond but through the art of colours it acquires a new quality to it. And so the work is titled Floating Colours for that reason.