

Two concepts jump to mind upon viewing Elena Volkova's site-responsive *Airscapes*: escaping the cliché and sculpting space. As in her other photographic series, which study land and water, the subject is a natural element. Taken from an airplane, the aerial images begin as beautiful sunsets, but are transformed into Taoist musings on nothingness: The sky's blazing palette dissolves into the palest blues and pinks, and eventually, white. Barely perceptible, the clouds' swirls and puffs in turn frame vast expanses of sky. Some of the *Airscapes* hang as extended scrolls, their vertical inclination stressing the human body, and their extreme length, infinity; others emphasize the horizontality of landscape; and still others play off the grid of a window. Besides experimenting with format, Volkova manipulates the edges, with some passages bleeding into the white of the paper. What remains are representations of the void as possibility or fullness, not gloom or emptiness, ethereal interstices where perception and imagination converge.

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