

Photography as an art medium

Like a scientist isolating a single cell, this versatile photographer/sculptor focuses closely on each small area of attention

BY JENNY LAWRENCE

My interest in my cultural surroundings and in life's ever changing processes, are what motivate the subject of my art; interpreting this motivational subject into a relative artistic aesthetic is my main objective.

As a child, art began for me with making shapes – carving timber – and it was not until I went to school that the shapes became sculpture. I suppose anything I wanted to express, I naturally expressed as form, and the tactile feeling was part of it also. As an adult, expression and meaning became more complex, as the subject matter became simple and isolationist.

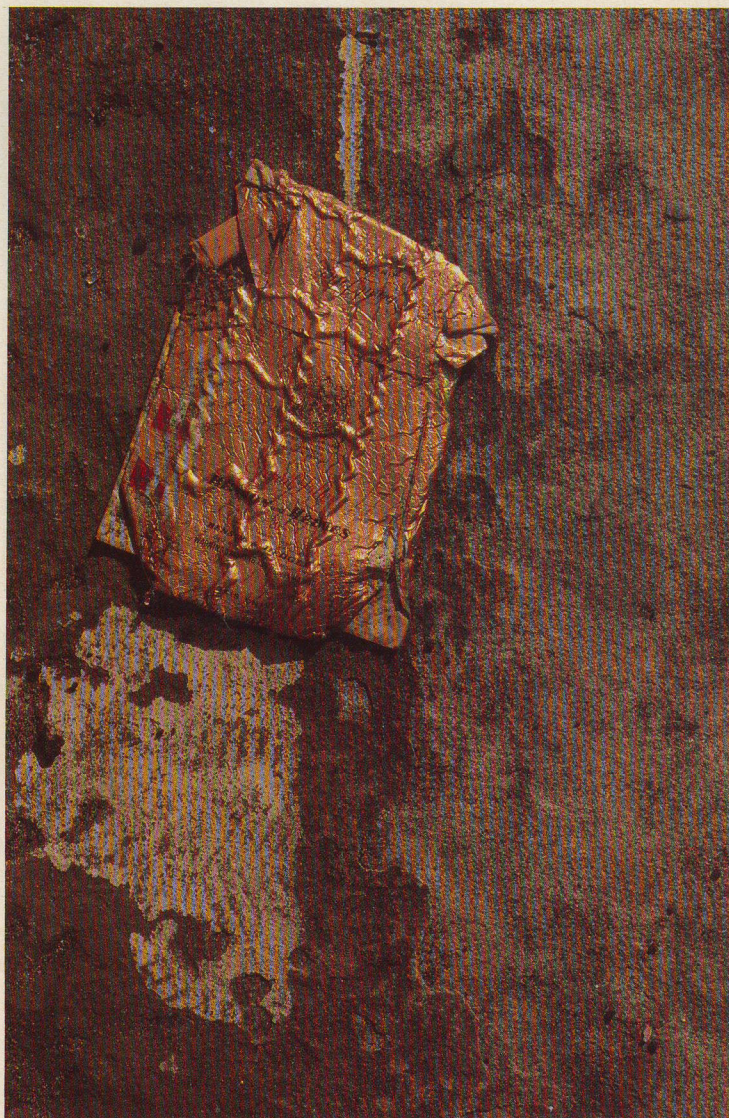
While studying at Brisbane's Griffith University in 1983, I asked the Director of the Queensland Cultural Centre Trust, Mr Kerrisin, what he thought culture was. His reply echoes my own sentiment. He said, "Culture includes not only the arts – it is the development of living patterns in society. Culture includes going to the football on Saturday, or to the beach. It is the way in which we live, our beliefs. Culture is continually changing, it is to do with the broader aspects of life, not just the arts."

His comments summarise my work to a degree. My

most recent work has focused on a macro, isolationist approach. Like a scientist isolating a single cell, I concentrate on a small area of pavement which becomes a new world. Bounded and composed, the elements become important to each other, work off each other and depend on each other. A leaf becomes a directional device; a crumpled piece of paper is an action and a splash of colour; a tyre crushed cigarette packet becomes at once anecdotal and then alchemic.

My work is a medley of my own life's processes, like a walk down Peckham Rye – Petticoat Lane where I've often been in stories. My forays around the streets have been exciting. A form of communication has developed from one language into another. The texture, the timbre, the colour, the symbols, are composed and alienated and displayed in different context. A simple mundane record of an area of pavement or road may remain just that at one instant and at another may become a chiroscopic abstract or an indictment on an incredibly complex process which yet seems so simple.

The words dour, restrained and appropriate, aptly describe my approach to my



One of the photographs which formed part of the Urban Relics collection. The focal point is the object from which bronze casts were made.