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# DISCOVERY

## Lisa Gipton

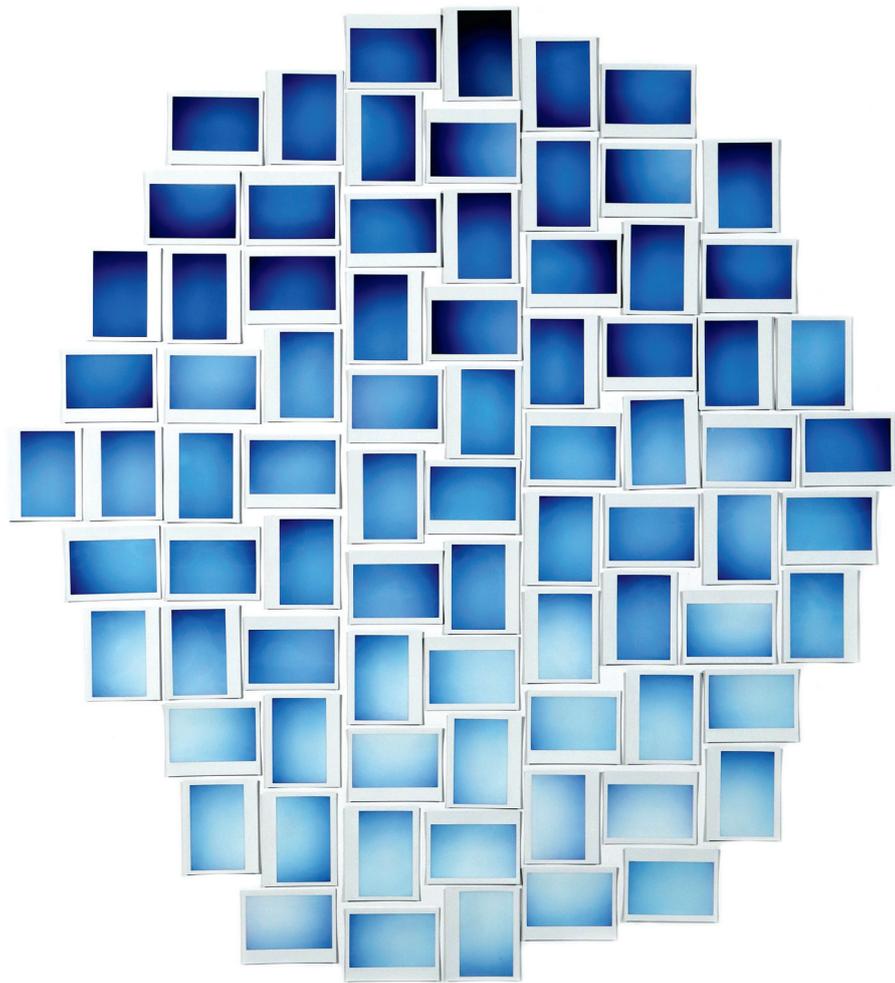
Tasmanian based artist, Lisa Gipton's decades long investigations of photography have led her work to a place of pure process, with the object of her research being now only pure, natural light stretched through time. Eschewing control and trusting her own knowledge of process, Lisa has found a surprising destination.

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Lisa's art is not film, but like film it engages with time and light. It does not move, but it contains shifting moments that are at once still and in transition. Rather than contradictory, this is borne of the patient, meticulous process by which her work is created.

Lisa's imagery works with the natural light of the sky. Her process is both slow and immediate, relying on decision making in the moment and a patient selection process. Her camera is trained solely on the sky; over a period of about five hours, many shots are taken, utilising a long aperture to record as much light as possible. Catching the light in these long, still moments is necessary to acquire the elements of the final work. Lisa is not looking for a single shot, rather many images are taken over the intense work period where the slow shift of daylight occurs.

The end result of that initial process is a lot



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of single images. All are inspected; many are not useable for the final work, but enough are chosen to begin the next stage; a blending and overlaying in photoshop that takes out any rough edges, creating a smooth, reverberating shift of the light's tone. The works in the *Reflection* series, 2021-24, explore this technique, which is refined and crafted across the varying examples. Earlier experiments, such as *Reflection III*, 2023, have some quite definite stages observable: a viewer can easily see the ashen soft pinks of the dawn along the bottom edge of the work, which gradually shifts to a bright blue midday sky; the movement of the eye is analogous to the movement of time. As the series progresses the shift of time and light is much more subtly represented, by *Reflection #XVIII*, 2023, you can see it begins in light and ends in dark, but the actual shift is hard to pinpoint.

Fascinatingly, Lisa decided to reproduce this same experimental technique using actual

film. The decision to work with Instamatic film removes much of the control Lisa has utilised, the only variable available is to warm or cool the physical film itself. Other than that, the Instamatic is what it is. The digital blending removed, what is left is bare process. The work *June 10*, 2024, is a collage of blues ascending into darkness, an astonishingly successful work. It lays the mechanics of the prior works bare and removes a layer of refinement, yet within that risk Lisa reveals that her work has always been a combination of light and time, and it's her approach that makes the works so uniquely mesmerising. Lisa described her work as light, and indeed it is—the natural shift of a day, filled with perfectly ordinary transcendence. ■

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01 *June 10*, 2024, Fujifilm Instax Wide prints, 10.8 x 8.6 cm (image), 79 components, 126 x 119 cm (frame)

Image courtesy the artist