

Review - Lens Culture

It's a joy to consider these conceptual photographs and to think about ways in which the photographic language can support narrative or subvert it, and the ways which viewer involvement can support the presentation of the visual syntax.

The images I enjoy most are, in effect, "straight" -- because they use mimesis to present the facts and details we expect by a camera, yet the narrative is being led by the composition.

*Art-work '**Candle**', for instance, uses the symbol of the candle and flame to represent the ways in which we suffuse hope, animus, spirituality, incantation and so on into the phallus (or our libido). This image provides enough information for the reviewer to begin forming a narrative, but the narrative never can be clear. So the photograph is highly conceptual, and closed enough to keep us operating within an emotional realm.*

*Art-work '**Martyr of himself**' helps us think immediately of the dangers of grenades and the ways in which sexuality is fraught with anxiety or emotional danger. The intent of the image is closed and the elements of the image help lead us to our emotional response. This is a highly charged image, and I cannot imagine a way in which somebody could make it better. It stands alone as a document about a moment and a feeling.*

*Art-work '**Roman**' is also a successful image because we are presented with disputable facts of the photographic process, a realism atop realism (though not necessarily surrealism) and we can read the emotion on the statue's face to sense some anxiety or frustration. The intent is closed and leads us to forming a response, but the intent still is open enough to allow us room to decide how we feel.*

Each of these images provides ways in which the handling of facts and details is managed through the control of the photographer, so that the literal and actual subjects are closely alligned. Keep up the good work!