

OLIVIA PARKER

STILL LIFE



I was first introduced to Olivia Parker's work in 1996. I had been aware of her more traditional photography for several years, and it was obvious to my eye that digital photography and digital compositing came along at just the right time for her. She was pushing the limits of traditional photography and the emerging digital tools provided the perfect match for her expanding vision. I was always impressed with the polish she gave her images. Olivia set the standard for me, as her images are seamless expressions devoid of digital gimmicks.

— R. MAC HOLBERT

For many years I have made photographs and digital images that retain the formal shell of the traditional still life, but have elements of the unexpected. Still life has sometimes been dismissed as insignificant, yet still life remains. I think that

their persistence has to do with the proximity to the most basic concerns of human life: food, shelter, sex (with its associations of life and growth) and death. Still lifes permit endless expressive experimentation with forms that remain close to universal human experience. For over thirty years I have been making what I photograph in the studio. Digital imaging allows me to make new images out of photographs I make anywhere. Also, when I make digital objects that don't exist, they can appear to be photographic. As we become more used to digitally changed photographs, photography may lose its aura of authority, but until then my digital objects made from photographs imply that they exist beyond the computer screen in what we think of as real space and time.

— OLIVIA PARKER

Olivia Parker, *Replication*, 1999.

Opposite: Olivia Parker, *Torso on Blue*, 1998.

