



**lisa [A] frank**  
**PHOTOGRAPHY**

<https://www.lisafrankphotography.com>

[#\\_lisa\\_frank\\_photography](#)

[lisafrank@lisafrankphotography.com](mailto:lisafrank@lisafrankphotography.com)

Text: 608.609.8811

**ARTIST STATEMENT**

My work begins with a deeply felt connection to the natural world; it rises up from time spent exploring it. Going out in nature to capture photographs is essential to my self-expression. In nature, all of my senses are engaged. I feel it to my core. My camera brings me in closer. I come into a kind of “presence” where all else lifts away. In those moments, there is just the swallowtail butterfly sampling Culver’s Root in my garden or just down the road, the unfolding drama of a sandhill crane hatchling taking its first steps. My camera is focused; I am suspended in delight.

I am a disciplined observer, and the natural world is a gloriously chaotic mess to behold. My personal experiences inform the art I will create. The air I breathe, the heat of the day, the awe of knowing the oneness of nature, of which we humans are part, are powerfully ingrained in me. I live at the edge of a forest. I grow native plants, flowers, and vegetables. This supports local wildlife but also draws subject matter in closer where I can easily record its transformations.

My purpose in taking pictures is to create a visual diary of raw materials. This photographic journal-keeping forms a personal, arbitrary, asymmetrical time chart that is deeply resonant to me. It is key to my understanding of what it means to be alive and of this world. These “snapshots”—at times ordinary, at times astonishing—become part of a photo library of remembrances stored for a later date.

Upon returning to my studio, I approach my creative expressions as a painter might. There I choose elements from my original photographs that best hold the profundity of the firsthand experiences. Those surviving traces—that mean something only to me—get reimagined so that I may articulate how I experience this mysterious world I am passing through.

To form complex compositions, I position and pose—a warbler here, a liatris there—dozens of bits and pieces cut out from the originals. I add abstractions, textures, patterns, and lighting effects to further illuminate the depth of my reverence for nature onto the 2-D surface. The final Photoshop document may easily have over 100 layers.

Densely decorative and ornamental, my artwork often refers to and is inspired by the interior decoration documents of Britain’s Aesthetic Movement. I present work in several different ways: as tapestry-like tableaux; as solitary, repeating patterns; as miniature dioramas; as still life; and as floor-to-ceiling “specimen panels” that combine patterns with trompe l’oeil borders and friezes. Many are layered over designs by William Morris, Ernst Haeckel, and others. Those backgrounds provide a formal, organizing armature. Although traces remain visible, the past is abandoned in favor of improvisational detail and elaborate surfaces.

Through my compositions and a myriad of once-observed details, I invite the viewer to engage in an exploration of nature’s richness while expanding their own stories of the environment. My purpose is to draw the viewer into a local world as it hasn’t been seen before, to create a context for a relationship with nature that is inclusive, accessible, and charged with wonder.

-Lisa A. Frank