

“Evoking continuity and flux, with a sense of timeless grace, through repetition.”

directly from her computer onto paper, which affords her more color control.

Her concept is to toy with the smaller details, offering an impressionistic memory rather than an authentic whole. “When I was commissioned to photograph the gondolas in Venice, I wasn’t attempting to romanticize them. I think they are noisy

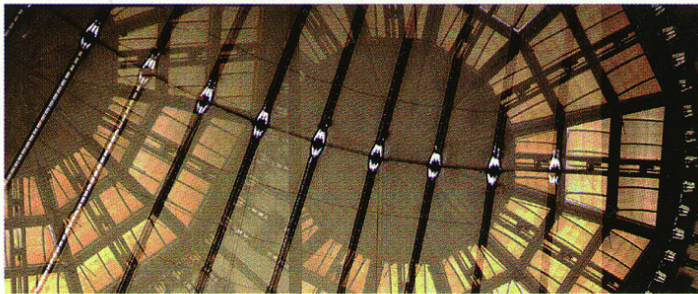
images. They are about the sounds of the boats clanking together.”

When she was commissioned by the Getty Center to make an original poster commemorating the opening, Okun spent a year visiting the site and photographing. “The galleries are cocoons from which you emerge into a bleaching white space on top

of the world. The experience is tactile and disorienting. It’s an extremely complex pattern of exterior spaces. Most people only remember the stone and feeling of vastness.” Okun’s version portrays a kinetic energy, alternately evoking continuity and flux, with a sense of timeless grace, through repetition. Emblematic of most of her work, each section incorporates elements of the whole, several moments embraced in one single image.

A well-known L.A. architect once said to Okun: “The creative process has already occurred. Why are you trying to reinvent it?” What he didn’t get was that Okun conjures up the spirit and essence of her subjects, and in so doing, accomplishes some refreshingly unique and plucky fine art. Okun concludes, “As an artist you have to become necessarily impervious.”

— KATY HARRIS



Millennium Dome, London