

ARTIST Q & A: Fiona Lowry

Who was your earliest/biggest influence artistically?

One time I was walking past the Coogee Bay Hotel late at night, which is a notoriously violent pub, and I had to step over this shiny pool of blood to get where I was going. It was lit by the bright street lights above and it looked really beautiful against the grey cement but obviously something quite full on had just happened here. It was the duality of this moment that has informed a lot of my work.



What media do you use and why?

For this series of works I've used an airbrush with acrylic ink and gouache on canvas. The airbrush allows you to seamlessly work with blur and focus. This disallows the viewer to find a point of focus in the work causing the eye to vibrate. This becomes important in my work because the technique actually carries the content in the work. It provides a physicality to the process of looking.

What study have you undertaken, in art and other disciplines, and how has this contributed to your practice?

Bachelor of Visual Arts (Hons) at Sydney College of the Arts and I'm currently completing a Masters of Visual Arts. Its contributed to my practice in that it provided a community and a place to discuss and experiment with my ideas and the things that make me tick.

What is the biggest source of inspiration for your work?

There isn't really one source, it's everything that I read and see.

Is there a dominant message that you try to convey through painting to your audience?

The paintings for this show have been derived from photos of crime scenes. Some are taken from around Belanglo state forest, a place Ivan Milat, the backpacker killer, made notorious, and Montana where Ted Kazynski the Unabomber lived and made his letter bombs. I am interested in how these spaces become tainted because of our exposure to what has happened within them. How when we hear the words Belanglo State Forest or Unabomber our mind immediately creates a screen of remembered knowledge, blurring, infecting and creating our vision and experience of the actual space.

Once you've seen and read the information about the space, it's impossible to see that actual space without projecting your own beliefs onto it and animating the exterior surfaces.

The paintings are an attempt at seeing how I can also invest an image with this kind of paranoia that was communicated to me by the media.