

## SALVAGED

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The camera snaps the picture and in a moment the reflected light records the room itself on the flat Polaroid surface. Here are the documents of these interiors, but memory isn't captured here. What the mind recalls is grey, murky and heavy with the memories of people and events. The mind recalls obscured, skewed and under-lit spaces. The mind recalls moving through one room and into another connected now but in truth separated by years and geography.

The photographs are cut, re-photographed, enlarged, darkened, re-made, and thrown away, later to be retrieved. Randomly selected images (taken from the cardboard boxes which contain this ever expanding archive), are now glued next to one another, layered one on another, folded, refolded, taped and glued together. Combined with retrieved construction site refuse a fragile assemblage is now barnacled to the wall. Taken apart and re-built, edited and re-edited, something is salvaged; rooms begin to construct themselves, doors open from one room to another, stairs ... hallways ...dark rooms behind other rooms....

Here memory is involuntarily triggered and 'the work' documents the attempts and failures to create this momentary coherence.

'The work' however, cannot be saved. The fragile assemblage is torn from the wall and broken apart in the process of removal. Parts of 'the work' are lost, yet out of the wreckage other parts [sometimes near extinction] are recovered. These parts now encounter collected fragments and images in the archive, and the relationships suggest new combinations: the process of gluing, taping, layering, building, editing and re-editing, modifying and relativizing begins anew with layers of repairs, attempts to correct, recover, and compensate for defects. This gesture and resulting 'work' is provoked by the reinterpretation and adjustment of perspective in a different time and place.