

In Making These Images

Beau Daignault recently began to create photographs tinged with a bit of surrealist, or, biomorphic cubism.

Avoiding photo assemblage (too close to collage) and disdainful of multiple exposures and 'Photoshopping' (not pure enough), I have set out to make still-life and figurative images realized wholly in-camera with no

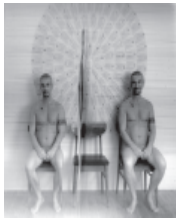


external trickery.

Because scanner photography is a new form of photography, I wish to start at the beginning, so to speak, and employ devices that were used in early photography,

for example a "mise en scène".

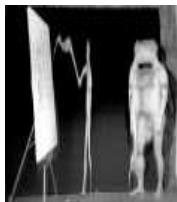
About the Camera



These photographs were created with a scanner camera.

A scanner camera consists of an ordinary still camera attached to a flatbed scanner; the image is stored onto a computer. The scanner takes

the place of the film. To build my first scanner camera, I used a 1930's Kodak 620 attached to a heavily modified flatbed scanner. My latest camera uses a 1940's Speed Graphic Combat Edition 4 x 5 field camera, joined to a flatbed scanner..



About 'Scanner as a Camera 2'.

It is only recently, as I was researching for the present show, that I discovered the existence of a very large international population of artists using scanners for the creation of dramatic and impressive visual works which they transpose onto a wide variety of mediums. As I was contacting them, I learned of the peculiarities that each type of scanner offers and how they use these characteristics to create unique visual art pieces.

From Beau Daignault to Jennifer Anderson and Marsha Tudor, Float gallery is proposing with the present show, a unique introduction to a very strong movement in the art space. Using a scanner allows for a total control of the dept of field, but also to control 'time'. As the scanner proceed with building the image, it records time in a linear process in opposite to a camera that records a time in a global mode. A scanner will deliver a stretched time line where moving objects appear and disappear with in between becoming linear.

On the opposite, scanners are used for recording intimates informations from an original. That information will be used to generate highly complex visual constructs like does Jennifer Anderson.

Both techniques demonstrate that from common very low key technical resources, imagination and creativity can deliver unique original art and in our case, digital art.

I hope you enjoy this exhibition and that you will consider the emergence of digital art as a true artistic event.

Yves Bodson

Jennifer Anderson



The word "shade" is the original name for what we now call silhouettes and also refers to an unreal appearance, a nuance, a disembodied spirit, or shadows that gather with nightfall.

The word and its multiple meanings reflect the ideas behind this body of work and its physical nature.

Working with very thin washi, or Japanese paper, the artist laminates multiple archival digital prints together, creating a singular image through the natural transparency of the paper.



The final image has a sense of physical depth as you view through the interleaved portions of each individually layered print. The paper also allows for light to become part of the work and when properly lit each piece glows.



The contrast and intermixing of a wide array of images into one piece reflects the layered stories of human identity and how memory and time impact them.

Cutting each piece into a silhouette gives the work a final reference back to the physical body as the images and their suggested dialogue all exist within this familiar and definitively human shape.



There are over thirty images, all roughly 11" tall, in this series. Due to the process each is a unique work