

STATEMENT

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Artistic work and research have not to be determined by considerations about matter and technic. Physical reality and matter are limitations only for those who cannot think the world. In an era of electronic communications and virtual worlds, the quarrel on the nature of light - sent or received - or the palpable nature of matter is an "arrière garde" battle. Reality is not in our hands but in our brains and images are an intimate part of our reality, whatever their origin.

Painting on a background of stone or fabric, or on a screen, with colored dust, oil or pixels, are just ways of expression of the artistic sensitivity through the ages. What remains essential is the existence in the artist mind of a kind of "gestaltic pre-figuration" of the world, which is the common seed - a sort of genetic code - of arts works. Exploring the most diverse technic corresponds to a natural evolution of the expression of human beings. And the integration of technic, such as painting, video, photoscanning, holography, etc, just multiply the array of the possibilities. A question remains however: do a simple technical manipulation - even pleasant - constitutes an art-work ? I think that as far as the artist utilizes technic to solve permanent painting problems such as composition, light choice or color games, we are in the right way.

Amerindia

Is it possible to represents the epics of a whole people with only one poetic image ? This the challenge and the artistic quest to which AMERINDIA try to respond. The coloured helmets of Navajos melt with the power or harms and arcs, and light vanish in a series of conceptual and plastic plans to express the proudness and despair of a people whose roots have been dismantled.

SpiraLife

Tiny thread of spirit which snake within livingkind, and suddenly burst in an array of light and color giving reality to the most gigantic variety of species, races and individuals: "that is God in can".

Echoes

Maelstrom of cosmic forces and matter which makes stars and planets, and filter until the most intimate reality of our cells and their "thoughts".

All this paintings have been produced using a personal computer with an Intel processor 486-33Mhz with 16M RAM. The graphic card utilized was a Diamond 24x; the image output, in form of 35 mm slides, was made through a Digital Palette Polaroid 3000. The original paintings were prepared directly through mouse inputs into a painting programme "Fractal Painter", utilizing a 24 bit Targa palette with a resolution of 800x600 pixels. The paintings were then imported into the programmes "Photo Styler" and "Aldus Gallery Effects" for transformations using several filters, image-mapping-integration, edge detection, etc. However, "Echoes", was at first based on three fractal algorithms and then re-elaborated as indicated above.