

A PERSONAL APPROACH TO THE COMPUTER AS A FINE ART MEDIUM

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The computer allows me to combine photographs and drawings with processes that would have been unlikely using traditional media. The ease, flexibility and speed of the computer has created many more possibilities and enabled me to explore aspects of visual language I would not otherwise have considered. This is especially true in the areas of 'image processing' and 'electronic collage and montage', in that the computer now enables a much more flexible approach than has previously been available. Computers are capable of releasing new creative energies by removing the limitations imposed by traditional fine art media, allowing for a more open, self-confident, adventurous and less precious approach to image creation. Richness of colour and flexibility of creation are unmatched by other media, new methods of mark-making are available together with the production of combinations of forms never seen before, (fractals, chaosfield mathematics), either in nature or in museums, to create unimaginable things. Above all the computer has become a symbiotic partner in the creation of my images in whatever media they are finally realised. Of particular interest is the relationship between computer assisted imagery and printmaking. There are many connections not only in the ability of both media to produce many variables on a theme, but also in the relatively indirect ways images are made. Electronic data for printmaking purposes has, by one means or another to be printed out, and this alone makes for a natural connection for printmakers (and photographers) with computer technology.

In all the works submitted 'frame-grabbed', photographs together with 'image processing' and 'electronic collage and montage', techniques were used. 'Broken circles No. 7 (H)' originated from combinations of a linear pencil drawing of a basically circular structure, and a photograph of a gate-post partly covered with peeling paint. The initial image was 'image processed' into a simplified black, white and grey form. The simplified image was superimposed over the first image and the resulting image developed using masking and drawing techniques. The essence of this image is the interaction of the 'spacially reversing' solid wedge-shapes at the top, against the circular structure that changes from, on the left side, a solid form to a fragmented form on the right side. The final image was superimposed over a blended red background.

'H' No. 1 was created from the combination of a linear pencil drawing and a photograph of dried and cracked soil. This image attempts to counter-balance two extremes of visual language, the realist textured language of the photographic image and the language of flat coloured shapes both integrated within a perceptually reversing structure.

'Diamond Series No. 14 (H)' was also developed from a linear pencil drawing of a basic lozenge-shaped structure into which 'frame-grabbed' photographic elements were collaged. Several related images were created using 'image processing' and drawing techniques. The final image was created by loading from a floppy disc one image directly on top of another and interrupting the loading sequence before fully completed. The lozenge-shape at the top of the structure was completed using blending techniques and the completed image superimposed over a blended background. The essence of this image is the perceptual reversal between forms that at their end point appear to cut into the ground and at their centre point appear to stand above the ground forming a three-dimensional structure.