



Impromptu Dispersion

DISCOVERED IN LIGHT

PHOTOGRAPHS BY TIM FORCADE
SEPTEMBER 15–NOVEMBER 4, 2012
OPENING — SEPTEMBER 14, 4 — 7 PM
ALBRECHT-KEMPER MUSEUM OF ART

*"My photographs begin with objects chosen
to affect light rather than being delineated by it."*

*"I am fascinated with light itself—
when objects recede and light takes over."*

ARTIST'S STATEMENT

These are photographs made on location and in the studio using various plants, water, ice and objects. Each image was composed directly through a camera viewfinder. This is a two-step process – the shoot and the post processing of each resulting image. Both steps are as intuitive as they are technical.

The shoot combines various lenses, attachments and lighting equipment along with the steps necessary to either locate or setup situations where the light itself is likely to be most dominant. I do not intend to make pictures of objects. I intend to isolate light as objects affect it.

For instance, the light may take the appearance of ancillary forms produced by reflection and refraction acting in concert with lens characteristics (bokeh, focus point...) and the surface properties (reflectivity, translucency...) of the objects themselves. Working this way is similar to jazz improvisation where a musician creates unique but related musical phrasing around a source melody with no preconceived idea of outcome.

The post process is one of applying various adjustments such as color and luminance, through masks isolating specific areas in each image. This makes it possible to correct for the implicit flaws in lenses and cameras and to make essential adjustments to space and form in keeping with translation from live experience into a two-dimensional image.

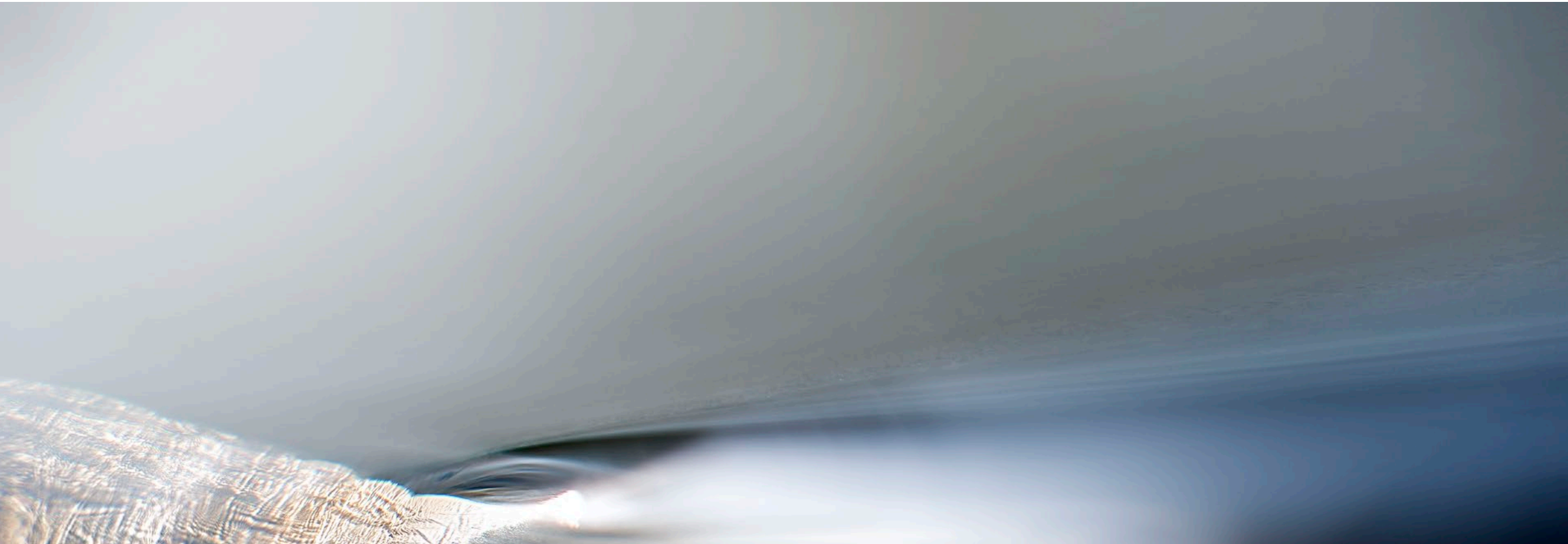
DISCOVERED IN LIGHT @ ALBRECHT-KEMPER MUSEUM OF ART

A Boundless Extent	Grasses	39 x 27	2010	Pigment Print on Paper
Aide Memoire	Ice	76 x 114	2010	Pigment Print on Satin
Along an Ideal Path	Leaves	38 x 57	2010	Pigment Print on Satin
Consulting Flora	Grasses	38 x 57	2011	Pigment Print on Satin
Discovered in Water III	Water	38 x 57	2010	Pigment Print on Satin
Divisor	Iris	39 x 27	2010	Pigment Print on Satin
Embedded II	Ice	38 x 57	2010	Pigment Print on Satin
Fluid Advice	Water	36 x 52	2010	Pigment Print on Satin
Flying Columnar	Ice	38 x 57	2010	Pigment Print on Satin
Goethe's Premise	Glass	38 x 57	2012	Pigment Print on Satin
Impromptu Dispersion	Glass	38 x 57	2012	Pigment Print on Satin
Improvisation Signaling	Leaves	38 x 57	2010	Pigment Print on Satin
Incident Ascending	Leaves	32 x 48	2010	Pigment Print on Satin
Mudra	Lily	38 x 57	2010	Pigment Print on Satin
On Impulse	Iris	39 x 27	2010	Pigment Print on Paper
Polyrhythm	Leaves	38 x 57	2010	Pigment Print on Satin
Radiant Surface	Chrome	38 x 95	2011	Pigment Print on Satin
Rasterfari II	Glass	38 x 97	2012	Pigment Print on Satin
Signifying Stereoscopy	Glass	38 x 72	2012	Pigment Print on Satin
To Metallic & Back	Iris	39 x 27	2011	Pigment Print on Paper

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Radiant Surface

ABOUT TIM FORCADE

Tim Forcade is a multimedia artist with over 40 years experience employing painting, theatrical lighting, projectors, electronic systems, variable speed motors, computers, video and of course photography to create imagery inspired by light in all its forms.

He has combined his education in drawing and painting with ongoing work into a continual progression of art and technology resulting in numerous exhibitions and installations. His works have been published, collected and exhibited nationally and internationally.

During the late 1960's Tim began a series of photographs using theatrical stroboscopic lights and choreography to create pictures using the figure as departure point toward abstract photography. Throughout the 70s and 80s he designed and built his Light Machine Series. These were interactive electronic devices he used to transform sound into colored light compositions for performance, videography and photography.

Tim formed Forcade Associates, a multimedia photography, design and media production company in 1977. His continuing experience working on a wide range of commercial projects for an international client base has provided him access to tools, technologies and experience which have supported and inspired his artwork.

In 1982 Tim created *Incantations*, an installation, performance and exhibit consisting of oscillographic displays that visualized his voice as he performed his poem *Incantations*. The resulting video toured universities in the U.S. and across Europe in connection with Svergies Television, Sweden.

In 1984 he used his Light Machine 4 to create *Lux Aeterna*, a collaborative live choral/video performance—visualizing the voices and musical instruments—in cooperation with the University of Kansas Collegiate Singers.

Throughout the 80s and 90s Tim participated in the emergence and evolution of 2D and 3D computer graphics as an artist, beta tester, author, and development team member. He helped develop animation plug-ins for 3D software programs which mimic real world physical motion and phenomena. He has authored numerous books and articles on computer graphics for artists and animators. He also consulted with computer graphics software companies including Microsoft and Autodesk.

Tim has taught and lectured extensively at various conferences and colleges including SIGGRAPH, American Society of Media Photographers, Kansas City Art Directors Club, the University of Washington, the University of Kansas and Alberta College of Art.

Since 2004 Tim's work has consisted of large-scale photographic works on paper, vinyl and various fabrics – including a series of cotton jacquard tapestries. This recent work has been described as a true synthesis between painting and photography.

Recent work has shown at the Touring Kansas Masters 2011, Sabatini Gallery—KS, Wichita Arts Center—KS, Center for Fine Art Photography CO, Lawrence Arts Center—KS, Fetherston Gallery—WA, Strecker-Nelson Gallery—KS, the SoFA Gallery—IN and others.

