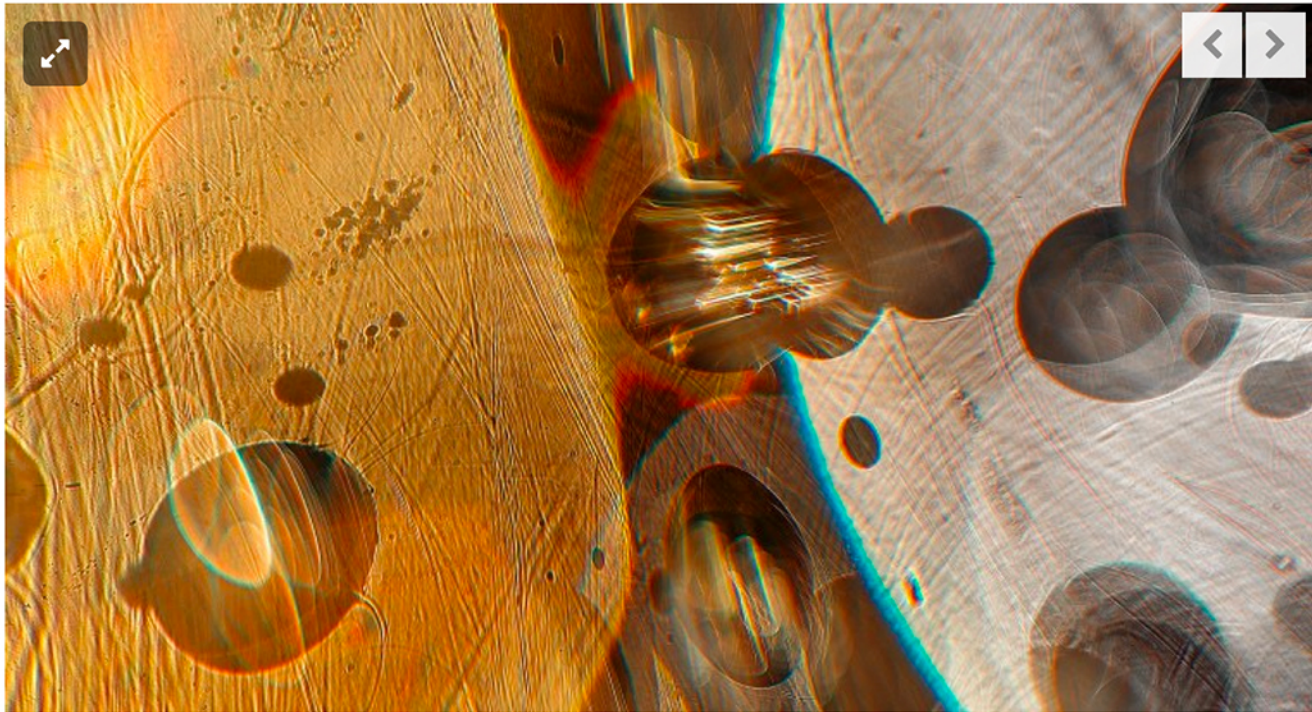


# Three new exhibits to open at Albrecht-Kemper



By Kevin Krauskopf | STJOELIVE STAFF Sep 13, 2012 0



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'Signifying Stereoscopy' by Tim Forcade.



The Albrecht-Kemper Museum of Art continues to exude an air of experimentation.

On the heels of guitarist Anthony Glise and photographer Megan Wyeth's surreal exhibit "I Speak," the Albrecht-Kemper will welcome the experimental photography of Tim Forcade and short films by Gregory Gutenko to the museum's exhibition space with a reception from 4 to 7 p.m. Sept. 14. A third, more traditional, exhibition featuring pastel paintings by Jean Terry opens the same night.

## "Discovered in Light"

Anyone who views the work of Lawrence, Kan., artist Tim Forcade is presented with a paradox. The images he captures — rather, discovers — with his camera often have been described as a synthesis of painting and experimental photography, an exploration of the dichotomy between abstraction and realism.

The 20 large-scale images (the largest a 76-inch by 144-inch triptych called “Aide Memoire”) that are a part of “Discovered in Light” wouldn’t look out of place in a gallery of abstract paintings. Yet, each photograph — some printed on paper, others on stretched satin — is a real image that depicts a real moment in time.

“What I saw through the viewfinder is what you see on the wall,” Forcade says. “These are things you see in the world if you just look.”

In traditional photography, a camera is a tool used to capture and preserve static, realistic images. In Forcade’s hands, it becomes a paintbrush.

“I’m still a painter,” he says. “I’m still using the camera as a means of making pictures rather than photographs.”

As he “paints,” if you will, objects — Forcade photographs things such as glass, plants, ice and water — become mere tangents to the finished image. He’s unconcerned with an object’s form, fascinated rather by the way it affects light, bending it, reflecting it, causing it to recede.

Forcade’s work is informed by an educational background in painting and drawing and a career as a commercial photographer, multimedia artist and computer graphics engineer that spanned four decades. The “visual problems” that arose in his wide-ranging work, he says, opened his eyes to the unique and complex properties of light that emerge in its interactions with the objects surrounding it.

It’s the experience of this interaction that he attempts to relate in this body of work.

The two steps in Forcade’s process are both intuitive and technical. The first step involves taking the photographs themselves, whether in his studio or on location. In the post-shoot step, he isolates specific areas in each image by making various adjustments to characteristics such as color or luminescence. But, he says, no computational elements are added in this final step. Instead, he works to correct the implicit flaws that arise in translating a live experience to a two-dimensional image.

Nor does he approach his work with any expectation for or preconceived notion of the end result. Forcade likens his creative process to that of a jazz musician improvising by feel to a familiar tune.

“It’s completely wide open,” he says.