



The Painted Photograph: Remnants #482 V1, 2017
Inkjet Print on Cotton Watercolour Paper mounted on aluminum, , 48 x 48 inches

Judy D. Shane

The Painted Photograph

opening reception
Saturday, June 17, 2-5pm
artist in attendance

exhibition continues
until July 9, 2017

Judy D Shane's photographic artworks explore an interdisciplinary dialogue between painting and photography by examining the world of the painted brushstroke as seen through the macro lens. Her art practice questions and challenges the space between painting and photography by using contemporary digital technologies to create multi-layered photographic composites of individually sculpted strokes of paint. These multicolored tiny paint remnants become large scale compositions of three-dimensional realism and materiality, full of energy, much like a movie still of a frozen moment in time.

Her artwork addresses concepts of mathematical ordering, patterning and repetition with a sense of inquisitiveness that permeates through all of Shane's named series. She is an expert illusionist, defying her original squeezed, spread, smeared and mixed paint material by presenting all the fine details as almost a living, active entity enticing the observer to reach out and try to touch the image portrayed, only to realize it is a flat 2-D surface. Even Shane's choice of matte watercolour paper and framing confuses and links the understanding between photography and painting.

Multiforms & Remnants, Judy D. Shane's latest series of artworks under the umbrella title **The Painted Photograph**, is about the meaning of paint as a pure body of matter. In these new artworks, Shane never totally permits the dissolution of paint; she is careful to illustrate the perpetual contingency of painting's meaning through the hand of the artist. **The Painted Portrait Series** is tongue in cheek, portraying famous characters from popular films focusing entirely on the character's wardrobe, such as Dorothy from the Wizard of Oz, or using the signature teal blue of Tiffany's for the portrayal of Holly Go Lightly. Without even knowing the film character reference, the observer enjoys the playfulness of the color choices and the insanely close details of the texture of the paint, enough to conjure up notions of whipped icing, juicy glittery sequins piled for a glam effect, or a nod of agreement to Shane's choice of the dark oily red pooling of paint for the portrait of The Blob, a 1958 independently made American widescreen science fiction-horror film in color by De Luxe.

Biography

Judy D Shane's skill and technique come from her previous career working in the television and film industry as a visual effects compositor. Her work has appeared in commercials, episodic television series, video game cinematics, music videos, documentaries and films. She has received nominations for an Emmy award (best visual effects) (2001), a Gemini award (best visual effects) (2001) and two Leo awards (best visual effects in a dramatic series) (2001). Shane is an emerging Bachelor of Arts graduate (Emily Carr University, Vancouver BC – 2012). Since 1995, Shane has exhibited in Group Exhibitions, most recently, in the Photography Exhibition – Agora Gallery, New York City, NY, 2016 and This, That and the Other Thing: Ruminations of Order at The Reach Gallery Museum in Abbotsford, BC 2017.

All images, dimensions and values for the exhibition are listed under **Judy D. Shane** at: <http://www.kostuikgallery.com>

Tuesday to Saturday 10am – 6pm, Sundays 1pm – 5pm. Private appointments are always welcome

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