



**Tim Forcade**  
**Imagination & Place**

PHOTOGRAPHIC PIGMENT PRINTS

*"As the World Shows up, at times  
I'm resident enough to notice,  
wonder and make pictures  
of whatever appears."*

*"What is that? No idea. Wow! ...click."*

## ARTIST'S STATEMENT

"The sense of place we experience when we move between spaces often seems so completely unique. Multiple sensory signals mark our move and indicate change. But our awareness is fragile and relative to our thinking—to our vernacular."

"When we play with the idea that thought and experience are not the same, we begin to clearly experience what shows up. We truly arrive and the World opens. So as the World shows up for me, at times I'm resident enough to notice, wonder, and make pictures of whatever appears."

"Along with this uniqueness there's a sameness, linking one place to another, that becomes more noticeable when I'm able to suspend thought and simply look deeply. This connects with the idea of nothingness—that everything comes from nothing at all."

"Fascinated, I muse about all these decades making pictures of *nothing*. As I change places, is everyplace somehow showing up? When I make a picture of anything, is everything staring right back at me?"

"My pictures begin with objects. I work to suspend the viewer however briefly, in the spectacular uncertainty that appears when I look at the world."

"What is that? No idea. Wow! ...click."

*Tim Forcade*

## BACKGROUND

Tim Forcade has over forty years experience as a painter, photographer and designer with much of that time devoted to the study and application of art & technology. He has combined his fine arts education in painting with research in photography, electronics and computer graphics resulting in numerous exhibitions, published articles, books, and interactive works.

Throughout the '80s and '90s his electronic works and photos appeared in a number of exhibits and performances nationally and internationally. His solo exhibits include the Artemisia Gallery (Chicago, IL), Kansas City Artist's Coalition (Kansas City, MO) and at the Alberta College of Art, (Calgary, CA). Group exhibits include Art Research Center (Kansas City, MO), Kellas Gallery (Lawrence, KS), Pinnacle Gallery (Rochester, NY) and O.S. Gallery (Seattle, WA).

Throughout his career—along with his work in sound, light and computer graphics—he has continuously experimented with photography. In 2006 he began exhibiting his work again after a 20 year hiatus—now showing large limited edition pigment prints.

His recent work has been published in *Popular Photography* magazine, received numerous international photography awards and has shown at The Center for Fine Art Photography (Ft. Collins, CO), Fetherston Gallery (Seattle), and the Denver International Airport among others.

To see more of Tim's work visit – [www.forcadeimages.com](http://www.forcadeimages.com)



Dervish (detail)



About 36,000 Feet (detail)

## LAWRENCE ARTS CENTER EXHIBIT

<b>Advent</b>	Into a paphiopedilum orchid, Lawrence studio
<b>Artery</b>	Sunlight on a banana palm leaf, San Diego, CA
<b>Attraction</b>	Sunflower field and gathering clouds Reno, KS
<b>About 36,000 Feet</b>	Aerial view of mountains at sunset, NW, US
<b>Darling Alien</b>	Paphiopedilum orchid, Lawrence studio
<b>Debris</b>	Tide water, sand, & plastic debris, Jamaica Beach, TX
<b>Defenseless</b>	Melting glacier & pond, Trail Ridge Road, CO
<b>Dervish</b>	The ocean crashes over rocky shoreline, Kauai, HI
<b>Eddy</b>	Wind in Japanese maple leaves, Spring, Lawrence, KS
<b>Frozen Grasses</b>	Winter sun & grasses. Baker Wetlands, Lawrence, KS.
<b>Guise</b>	Detail of a rare Stanhopea orchid, Lawrence studio
<b>Ingress</b>	Phaleonopsis orchid petals, Lawrence studio
<b>Patron</b>	Native grasses, Baker Wetlands, Lawrence, KS
<b>Portal</b>	A fish weir in the St. Lawrence Seaway, Quebec
<b>Quay</b>	Asiatic Lily interior, Lawrence studio
<b>Reveal</b>	Melting snow & ice on Lake Clinton, Lawrence, KS
<b>Rothko's Edge</b>	Storm over ocean, Jamaica Beach, Galveston, TX
<b>Sand &amp; Water</b>	Tidal patterns & water on the beach, San Diego, CA
<b>Sand Reflection</b>	Tidelands sunset, St. Lawrence Seaway, Quebec
<b>Scatter</b>	Sunlight on water in North Lawrence, KS
<b>Signature</b>	Wind-blown snow drifts over grasses, Flinthills, KS
<b>Tango</b>	Cattleya orchid petals, Lawrence studio

<b>Water Fall</b>	Waterfall through a shade tree, Powell Gardens, MO
<b>Weeds 132</b>	Native plants and flowers at sunrise, Winter Park, CO
<b>Wetlands Sun</b>	Setting sun, grasses & water, Baker Wetlands, KS
<b>Exhibit Sponsored by:</b>	Committee on Imagination & Place, LAC The Image Works, Inc.

### PRINTS FOR PURCHASE OR LEASE

Signed limited edition pigment prints on paper are available for purchase in sizes ranging from 13" x19" to 40" x 60" and a prices ranging from \$400 - \$2,600. Larger prints are available using a variety of materials, framing and presentation methods.

Each print is created using pigment inks and archival print materials to maximize permanence, and preserve color saturation and detail.

### CONTACT

You can reach Tim at 785.843.1605 or [tim@forcadeimages.com](mailto:tim@forcadeimages.com)  
To see more of Tim's work visit – [www.forcadeimages.com](http://www.forcadeimages.com)



## ANALOG TO DIGITAL

I've been making pictures all my life—drawings, paintings, photographs. During the mid-sixties along with my study of drawing and painting, I began to experiment with photography.

**By the mid-seventies** I had worked for numerous commercial clients and learned the workings of cameras and lenses as well as studio and location lighting. I formed a company and—with my work in photography, design, research, teaching and the rest—I became extremely busy.

For most of my professional life when a gap in my bill-paying work appeared I would grab a camera and fool around—just shoot for no particular reason and with nothing more than an interest in anything within view. This coupled with a love of travel resulted in 1000's of images that have taken residence in various boxes, files and hard drives in my studio. I never looked at them or printed them—much less exhibited them. There wasn't time.

**But there was a bigger issue.** It seemed the photographic film-based medium just wasn't up to the task of fully realizing what I saw each time I pressed the shutter. No matter the film emulsion, paper surface, lighting or traditional post-processing effect I used—the pictures often fell short.

This wasn't the same as even the most complex commercial photo illustration—challenging but comparatively easy. For my personal work, I wanted to create a more complete proof of the way the world appeared each time I took a picture.

To my eye, this required adjustments to the pictures that simply couldn't be done—in any practical way—with conventional enlargers, traditional masking and photo-chemistry. So I kept shooting and adding the film to the pile.

**By the mid-eighties** I had begun to use computer graphics experimentally, for design and later in my commercial shoots. I owe a great deal to my clients who sharpened my skills both as a photographer and a photo-retoucher by throwing no limit of *impossible* demands at me.

This kept me constantly looking for better and faster methods to make photographic images that would meet or exceed my client's goals. Being effective required constant upgrading, training and re-training—much of which centered on various computer graphic programs. My artistic and professional lives became even more experimental as the photographic