



Spectacular Uncertainty

The Photographic Images of Tim Forcade

Introduction by Rick Mitchell

Preface by Richard Saba

"The process of seeing—with or without a camera—is one of ongoing amazement. The experience at times is completely overwhelming. There is nothing left but to remain awash in the experience since the mind is incapable of containing it. There's nothing left for the mind to do."

Tim Forcade

Dedication

To Betsy, love of my lives.

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Artist's Statement

The sense of dissimilarity we perceive as we encounter the unique—moment-by-moment—frequently seems so completely clear. Each appearance seems complete and apart. Thinking, we are convinced that each arises independently.

But what if what we think influences or even replaces what we experience? What if our own definition of a given experience—in whole or in part—stands in for what we see, smell, taste, feel or hear? What happens to what is right in front of us?

Now, what if we could suspend our thoughts even briefly, and simply accept what appears without imposing judgement? What if we could experience the World as something we know nothing about? And what if even though we may have a suitable definition at the ready that will apply to what we are experiencing, we set that aside and simply sense what's here? Korean Zen Master Seung Sahn described this state as "don't know mind."

When we play with the idea that thought and experience are not the same and we stop thinking about what we are experiencing, we make room to fully experience whatever shows up. We truly arrive and the World opens. We are alive.

Along with the unique there's a deep sameness, linking one experience to another, that becomes more noticeable when I'm able to suspend thought and simply look deeply. This links to the concept of nothingness—that everything appears from nothing at all.

Fascinated, I muse about 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?

As the World shows up for me, at times I'm resident enough to notice, wonder, and make pictures of whatever appears. 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.



Emitter - 2009

detail ▼



Forcade's Dichotomy

by Richard Saba

"What distinguishes Forcade however from his predecessors in my estimation is not that he simply gets the look of painting in his pictures, but rather that he has found a way, through his complete command of digital technology, to recreate the painting process in his photographs."

Photography and painting have been strange bedfellows ever since photography became an accessible medium in the mid-19th century. As painting was the only convention that had ever existed whereby the world, in all its spatial richness, was depicted on a flat plane and hung on a wall, photography was from the outset seen in relationship to it. Photography appropriated a painterly look, and painters were quick to pick up photography's ability to freeze the fleeting unposed gestures of life on the move.

Photography also had the capacity to capture surface details that had eluded painting. Mid-19th century painters like Courbet and Degas painted from photographs, and in Degas' case also became accomplished photographers. While on some levels photography was put at the service of figure painting, there were other genres, like portrait miniatures, that soon became dominated by photography's superior ability at verisimilitude.

As the 19th century came to an end modern painting in large part took a course away from representation towards autonomous abstraction. At the same time technological advances allowed the photographic process to become literally more focused and refined. Influential photographers like Paul Strand and Edward Steiglitz, among others, felt that photography's superior ability to portray life, especially fast-paced urban life, made it the equal of painting as an expression of life in the 20th century. Except for photo realist painting, which in my opinion has little to do with painting and virtually nothing to do with photography, the two mediums established their specific strengths and went their separate ways.

It is against this historical backdrop, albeit brief and over simplified, that we must place the work of Tim Forcade. In order to appreciate the achievement and originality of his vision it is important to understand how he has synthesized the two visual modes of painting and photography.

Forcade's initial artistic ambition and training was in painting. This comes as no surprise to anyone who has seen his photographs. They have a liquid painterly look about them, which in conjunction with their grand scale gives them the presence of ambitious abstract field painting. This unto itself would be enough to make his work worthy of our attention. Like the early 19th-century photographers who had entered into a dialogue with the painterly conventions of their day, Forcade's deep understanding of the challenges facing painting in the 21st century is in a way bringing his medium back to its roots.

What distinguishes Forcade however from his predecessors in my estimation is not that he simply gets the look of painting in his pictures, but rather that he has found a way, through his complete command of digital technology, to recreate the painting process in his photographs.

As opposed to the linear process of conventional photography where a picture is taken, the film developed and the photo enlarged and printed, Forcade's process, like that of painting, is organic and plastic; he makes an image, takes something out, adds something else, softens an edge, adjusts the color and changes the depth of field. One gets the sense that there is nothing he cannot do with his medium.

Buckminster Fuller once said that there is no going backwards; technological problems will require technological solutions. Photography's strength, as its early proponents accurately assessed, was its ability to document a particular moment and disseminate that image in record time. What resulted over the last century was a glut of images that has numbed our sensibilities and compromised our ability to sustain a contemplative experience. We cannot look to painting for the answer.

The solution, as Fuller said, must come from the technology that created the problem. This is where I find Forcade's real genius at work. He presents us with photographs that insist on a slow read—ambiguous images that defy linear analysis or literal narrative. In the end one finds they are having a meditative as much as an aesthetic experience; an experience born out of a true synthesis between painting and photography.

It's been forty years since Tim and I first met. Over this time we have shared a free and open exchange of ideas on every aspect of what it means to be makers of images. Our dialogues have ranged from the most abstract questions of identity to the most quotidian questions about framing. We have each spent our lives deeply committed to our art forms—for Tim photography, for me painting, and we have arrived at the same conclusions.

We see no need to make art that says war is hell, that life is painful and unjust or that we are individually and collectively headed towards oblivion. As Gertrude Stein pointed out, we don't need artists to tell us that. Rather Tim and I

share the aspiration and belief that for a brief moment an image can stop us in our tracks, bring us into the present and give us room to dance in celebration of the pure and simple fact that in spite of everything... we can create.



Direct Pointing

by Rick Mitchell

"There is an exquisite tension in these new images that Tim tunes masterfully—it has to do with his depicting objective reality and transcending that reality simultaneously."

My awareness of Tim Forcade goes back to the late 1960s when we were both students in the art department at the University of Kansas. In those days, a mention of Tim's name was usually followed with, "he's a smart guy," or words to that effect. His interest in and facility with kinetic art, "Light Machines" and what he described as "programmable semiconductor chaos devices" established him as an early experimenter in electronic/computer art who also happened to have a painter's sensibility. He experimented with various technologies—let's be honest and call some of them "contraptions"—for creating what turned out to be stunningly beautiful and elegant paintings, photographs and installations. His career since then has shown us what his combination of talents and aptitudes can lead to.

Long immersed in photographic processes, Tim admits that he would rather work on a computer than in a darkroom. Never a fan of traditional film and chemical photography, he found digital imaging better suited to his preferred way of working and temperament. Furthermore, he does not particularly or exclusively identify with photographers as a professional group, feeling more closely aligned, he says, with the approach, attitude and aesthetics of painters. I suspect that his use of the word "painter" is intended to locate himself among a group of artists who since the 1960's, like Tim, have drawn upon a wide variety of image-making tools including video and computers (not just traditional art media) to create works of visual art. Forcade's use of cameras seems to have developed as an effective way to capture the fleeting, random, surprising and unpredictable output of processes that emerged from his thoughtful, deliberate and compulsively well-planned image-generating

systems. For example, he designed his Light Machines to synthesize sound into imagery which could be colored by a motor-driven disk and photographed from an oscillographic screen.

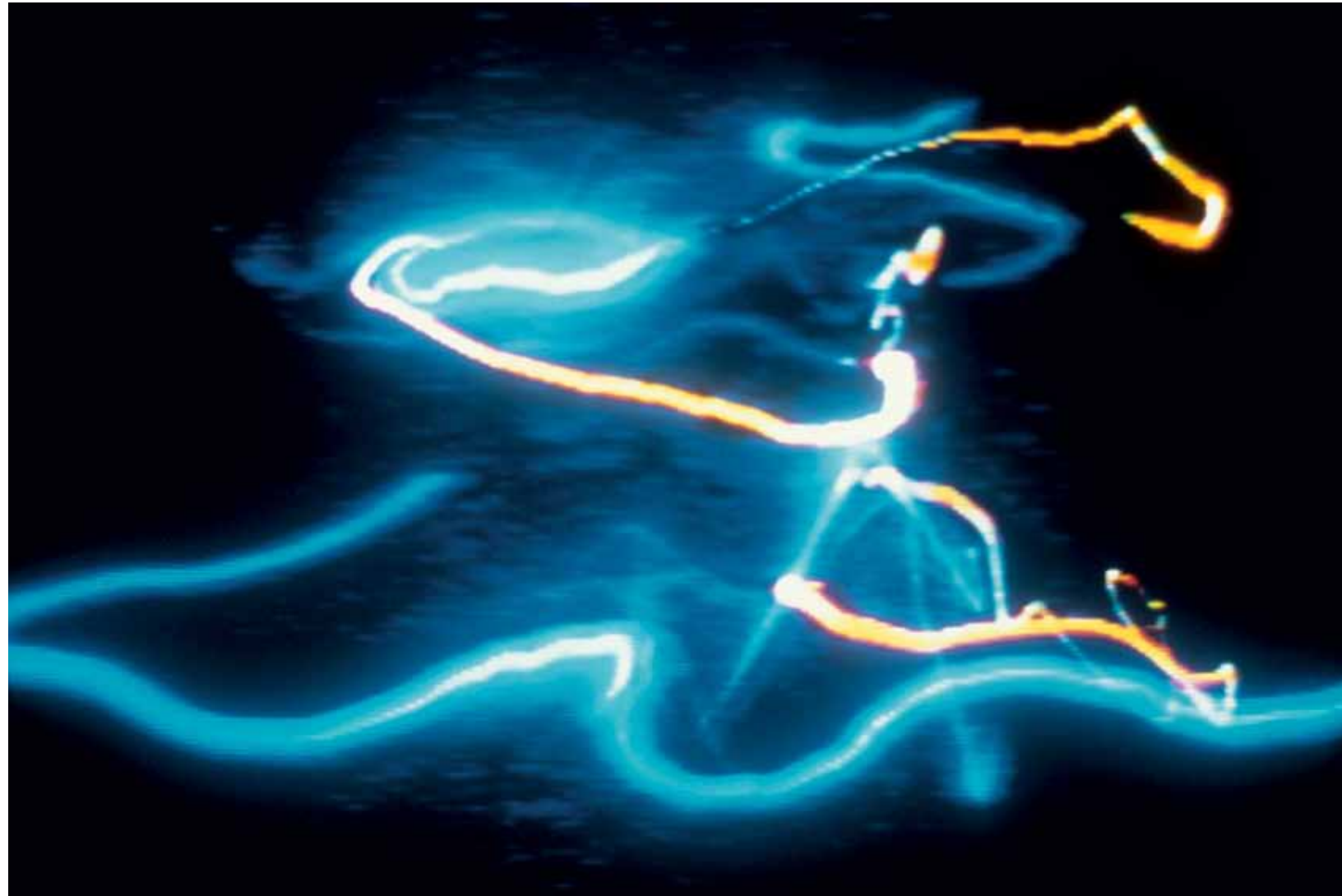
People sometimes mistake Tim's photographs for paintings. He was trained and thinks like a painter, uses color and form like a painter and operates the camera as if it were an instrument of pure vision—like the eye itself.

The formal visual aspects of his work are important while the subjects—in any journalistic, social or scientific sense—are almost incidental, or even to be purposely and insistently overlooked in order to enter an abstract realm—a realm just as real as one populated with identifiable objects—but one in which image-as-idea and idea-becomes-image are the operative concepts. Tim embraces the differences and similarities in subjects as well as the metaphysical puzzles of determining meaning or sense in any image. He writes, *"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 showing up? When I make a picture of something is everything staring right back at me?"*

Since the late 1960s Tim has focused his commercial art work in two areas: 1) he contributed to the development and evolution of 2D and 3D computer graphics as an artist, beta tester, author and software development team mem-



Stroboscopic Figure Study #3 - 1968



Incantations (sonic object) Light Machine 4 - 1982

ber interacting with computer graphics programmers to develop 3D animation programs such as human motion animation software for feature films. And 2) he has worked as a professional photographer and designer specializing in studio and special effects photography. *“My commercial career has taken two tracks,”* he says, *“research and production—each strongly influencing the other. The research side has covered work in CG program development, experimenting, teaching & lecturing, and writing for magazines and books. This has included many trips and participation in various computer graphics conferences as a user, contributing editor and developer. The second track—production—has covered commercial photo work in the studio and on location; and the design work for print, web and interactive projects. So the second track was and continues to be supported by the first and the first (my ongoing need to produce for my clients as well as for my own work) has caused me to dig more deeply into research to discover the best ways to create work that meets every expectation.”*

In recent years, however, Tim has generated a new body of work in fine art photography. Twenty-five of these images were included in an exhibition at the Lawrence Arts Center, where I was gallery director, in the autumn of 2008. The prints in that exhibition were large—over 50” on the long side—and were mounted unframed in a single line around the large LAC gallery, creating an enveloping sheath of vibrant color.

The new work has clearly developed out of the durable findings of a lifetime of persistent investigation. An image that may appear to the viewer to be a simple composition has in fact been transformed through a process of digital

refinement from what the camera apparently provided to what the artist was able to extract from a digital file (what the camera actually provided) so layered with detailed information that no naked eye could make use of it all.

Forcade’s workflow incorporates many subtle aesthetic choices that are possible in a digital image but would have been impractical—even impossible—on film. An experienced technician like Tim can confidently access the raw data available in a deep digital image file, but what distinguishes the technician from the artist in him is his ability to make something of surpassing beauty—something curious, sublime and mysterious. *“I’ve always experimented with photography,”* Tim says, *“from my early stroboscopic and light machine photos to date. What’s happened more recently is that I’ve developed my chops to the point that I can finally recover what I want from what a camera gives me.”*

There is an exquisite tension in these new images that Tim tunes masterfully—it has to do with his depicting objective reality and transcending that reality simultaneously. The result is a group of images that sometimes eludes identification or understanding of scale. One may not know the size of the object depicted—whether it is microscopic, macroscopic or telescopic. Viewers pore over the pictures trying to determine exactly what they are seeing. Some are photo-macrographs of parts of flowers while others may be views of landscapes seen from the window of an airliner or sections of a deserted beach. In the end, all the images share one thing—they work.

Tim's approach to his work—through the interrelated workings of both creative and analytical thinking, brings to mind writings on the nature of abstraction and the artist's entry into that "place" wherein the physical object disappears and an idea becomes more real than the object itself. In tracing the development of observation and direct experience in the history of physical science, Werner Heisenberg identifies Goethe (the scientist and artist) as a seminal figure. *"Let us begin with biology,"* Heisenberg writes. *"The journey begins approximately at the point where, in the attempt to understand the manifold shapes of plants, there appeared to the mental eye of Goethe, the poet, the Urpflanze, which embodies and makes immediately visible, in some measure, the principle on which plants are constructed."*

At the heart of Forcade's approach to photography is the belief that the visible world is both easily available through direct observation and yet ultimately not knowable. The current header on his website displays this enthusiastic and accepting admission: *"What is that? No idea. Wow! ...click."* This apparent dichotomy (ability to apprehend but no ability to comprehend) presents a "spectacular" conundrum. This recalls Heisenberg's famous Uncertainty Principle which proposes that certain pairs of physical properties, such as position and velocity, cannot be known precisely simultaneously and yet, these things can be independently determined. Interestingly Goethe developed a related approach to the study of plants based on observation. He began searching for an archetypal plant, Die Urpflanze—underlying all. The concept was based on the idea that all plants are related to, or generated out of the same natural form. *"...Seeing such a*

variety of new and renewed forms, my old fancy suddenly came back to mind: among this multitude might I not discover the Primal Plant [Urpflanze]? There certainly must be one." (Palermo, April 17, 1787)

A month later Goethe the scientist begins to sound more like Goethe the artist. Considering the "inner necessity and truth" displayed by the Urpflanze, he imagines how he might design plants of his own based on principles of nature.

"With this model and the key to it, it will be possible to go on forever inventing plants and know that their existence is logical; that is to say, if they do not actually exist, they could, for they are not the shadow phantoms of vain imagination, but possess an inner necessity and truth." (Naples, May 17, 1787)

This sense of the elemental—the Urpflanze—of composition in Nature is a key to understanding Forcade's sensibility and that of other modern artists. It applies not only to his photographs of plants but also to his images of buildings and landscapes, including urban scenes. One senses the process of coming into being of the subject through the organic shapes and suggested motion in the picture. A flower unfolds, a building rises, an ocean wave curls, an automobile projects forward; all essential gestures that describe the objects according to their nature.

The contemporary method of many artists is to explore form systematically, to let one "solution" logically suggest the next and to build a body of work based on such explorations. This approach reveals an inexhaustible source that



Quebec City Roofs -1982/2006

is accessed only by following the natural laws inherent in the development of form itself—namely, that everything derives from an archetype.

So, what is the essential concept—the archetype—that has flowered into the various works of Tim Forcade? For a moment, let's step away from the Western tradition and consider another important influence on Tim's thinking—Zen Buddhism.

For some time Tim has followed Buddhist teachings which teach the ever-presence of Truth and cautions against confusing the Truth of reality with particular experiences related to personally-held concepts, opinions, patterns of behavior and set ideas. Buddhism also teaches non-dualism suggesting that dualism is illusory and that the dichotomies we normally accept, such as mind/body, good/evil, self/other, distract us from the unified Truth.

"When you give yourself this amazing gift of not trying to find yourself within some particular concept or feeling," Zen teacher Adyashanti writes in his book *Emptiness Dancing*, *"then the openness expands until your identity becomes more and more the openness itself, rather than some point of reference in the mind called a belief or a particular feeling in the body. The point is not to get rid of thoughts or feelings, but just not to feel located inside of them."* Echoing this passage, Tim reflects that *"An issue that keeps coming up is the notion of simply experiencing without carrying anything into the process. Our ideas obscure, color and can even replace our experiences. We become so normalized to our ideas of what we experience that we no longer*

experience any thing outside our minds. That's at the core of spectacular uncertainty—that when you approach experience without preconception the world opens up. What shows up is absolutely spectacular, unknowable and constantly changing. We begin to live."

In this view, uncertainty is not simply a condition; it is an ideal condition that preserves awareness and prevents the possibility of diverging from the Truth. In the *Hsin Hsin Ming* (Verses on the Faith Mind) Seng T'san elaborates, *"The Way is perfect like vast space where nothing is lacking and nothing is in excess. If the mind makes no discriminations, the ten thousand things are as they are, of single essence. To understand the mystery of this One-essence is to be released from all entanglements."*

To be "released from all entanglements" may not seem like a motivation for making photographs but in the hands of an artist like Tim a camera can provide a means of practicing both the capturing and letting go of thoughts—of literally watching them parade by as a series of image/impressions having no particular meaning in and of themselves. As Forcade puts it, *"The process of seeing—with or without a camera—is one of ongoing amazement. The experience at times is completely overwhelming. There is nothing left but to remain awash in the experience since the mind is incapable of containing it. There is nothing left for the mind to do."*

But returning to the Western tradition we may as well ask, if thoughts are to be had, why not refine them to their highest and clearest form? By acquiring and cataloging information and systematically analyzing and interpreting



Tokyo Fast Cab - 2002

that information for the purpose of advancing knowledge, creating rationales and justifications for actions, etc., we can see that investigations—even photographic investigations—can be used to generate “facts” leading to logical conclusions about the world. In this way, ideas and meanings are deliberately constructed, theories are developed and hypotheses are tested. In this more local, limited and selective way, certain things can be known. In fact, even archetypes of “no discriminations” or “timeless Self essence” can be imagined.

Somewhere in the blending of the Western and Eastern traditions we find a way to understand Tim’s development. Among the “ten thousand things” of Seng T’san are the types of things that exist in space and time that have qualities such as objecthood, causality and possibility. They may be photographable and the photographs themselves become objects with their own characteristics, qualities and potential intellectual “entanglements.” *“The world is the totality of facts, not of things,”* wrote Wittgenstein, aligning himself with Heisenberg who said, *“The totality of information is to some extent the Platonic Idea of the creature. And we have returned to the age-old problem of whether the Idea is more real than its material realization.”*

Let’s imagine together what it is like to be Tim Forcade with a camera—a kind of thought experiment. Let’s say that we have a camera that we like. We respect its ability to capture information and have become conversant with its controls. We feel confident in our ability to use this tool in almost any situation—it feels like an extension of our senses and memory. We keep ourselves alert to whatever is happening

around us. Some things attract our close attention because they seem to us dramatically different from the routine and recurring events of most days. We accept that we may lose sensitivity to some things and that the unusual and the dramatic may stimulate us to look more closely. Knowing we have a natural tendency to notice change, contrast, disruptions in patterns and motion, we take special care to pay equal attention to aspects of our environment that do not normally attract us. We carefully look at what is motionless, quiet, small, common, abundant, ubiquitous and even camouflaged. We look closer, longer, and without interruption. We do not discriminate or establish a hierarchy of importance among subjects. Anything can be a subject for a picture. We don’t have to know its name to experience its form or its position in the “totality of facts.”

From here we commit to a process of judgment that is integrated with the senses and their extension through technology. We become engaged in making another thing—a photograph—in the same way that Goethe imagined creating an infinite number of plants—*“they are not the shadow phantoms of vain imagination, but possess an inner necessity and truth.”* Our pictures stand for the object—or stand only for themselves as derived from the physical and temporal qualities of the object itself. Forcade says, *“The process appears seamless with the technical—lenses, lighting, etc.—dropping away leaving a simple gesture. In such a rich place the work is less factual and more a kind of resonance.”*

“As reasoning from display, the intuitions of art and science are noble conditions of technique. Life is the most durable fic-



ToadStool Park - 1993/2006



Poppy - 1980/2006

detail ▼

tion that matter has yet come up with and art is the structure of matter as life's most durable fiction." Frederick Sommer

Frederick Sommer's assertions take us to the crossroads of "Nothingness" and "Totality of Facts," the veritable heart of the matter with regard to Tim Forcade's photographs. In his 1972 book, *The Poetic Logic of Art and Aesthetics*, Sommer wrote about the "apprehension" of facts that are beyond our ability to understand or perhaps even literally not understandable but recognizable in the same way Heisenberg's Uncertainty Principle distinguishes between the ability to observe (recognize) and the ability to measure (as in forming definite knowledge.) Sommer writes, "*Poetic logic is the sensuous apprehension of what we do not yet understand in the presence of reality. We are the ones who put life into stones and pebbles. When feeling is lucid, structure is art.*"

"*What's that? No idea. Wow! Click,*" says Forcade. "*Poetic logic had to invent art to understand nature,*" writes Sommer. Goethe might have, I think, understood nature as "the positional growth of structure. "The "Urpflanze" initiates such growth leading to variations of form "within the matrix that is life" that embody "inner necessity and truth." And the Zen master, aware that no words could ever express the ultimate truth might use the technique of "direct pointing." "*If one asks about the Tao and another answers him,*" said Chuang Tzu, "*neither of them knows it.*"

Zen masters develop methods of pointing directly at the truth with actions or words that expose the paradoxes of conceptual thinking. Sommer said, "*We work for that part of our vision which is uncompleted.*" There is a striving for

understanding in the "pointing" and the "inventing" that reveals the integration of the spiritual with the physical in a uniquely human way—a way that harmonizes our understanding of sensory limitations with acknowledging our attraction to logical explanations, inventive formulations and the deft pursuit of rational coherence.

Heisenberg, who gave "uncertainty" a precise meaning, said, "*It is probably true quite generally that in the history of human thinking the most fruitful developments frequently take place at those points where two different lines of thought meet. These lines may have their roots in quite different parts of human culture, in different times of different cultural environments of different religious traditions: hence if they actually meet, that is, if they are at least so much related to each other that a real interaction can take place, then one may hope that new and interesting developments may follow.*"

This type of interaction occurs in Tim Forcade's photographs—"direct pointing" with a camera and the perfecting of the apprehended image—and these things integrate, for the photographer, intuitively, and for the viewer, imperceptibly. Like many accomplished artists, Tim makes the painstaking look effortless and the complicated look simple. The resulting images slide into the viewer's consciousness so fully realized that one takes them in with the kind of unselfconscious confidence one might feel walking into a well-designed building or listening to a refined etude. There are surprises of variation but also inevitabilities rooted in the archetype. The effect is, in every case, one of harmony, integration and coherence.

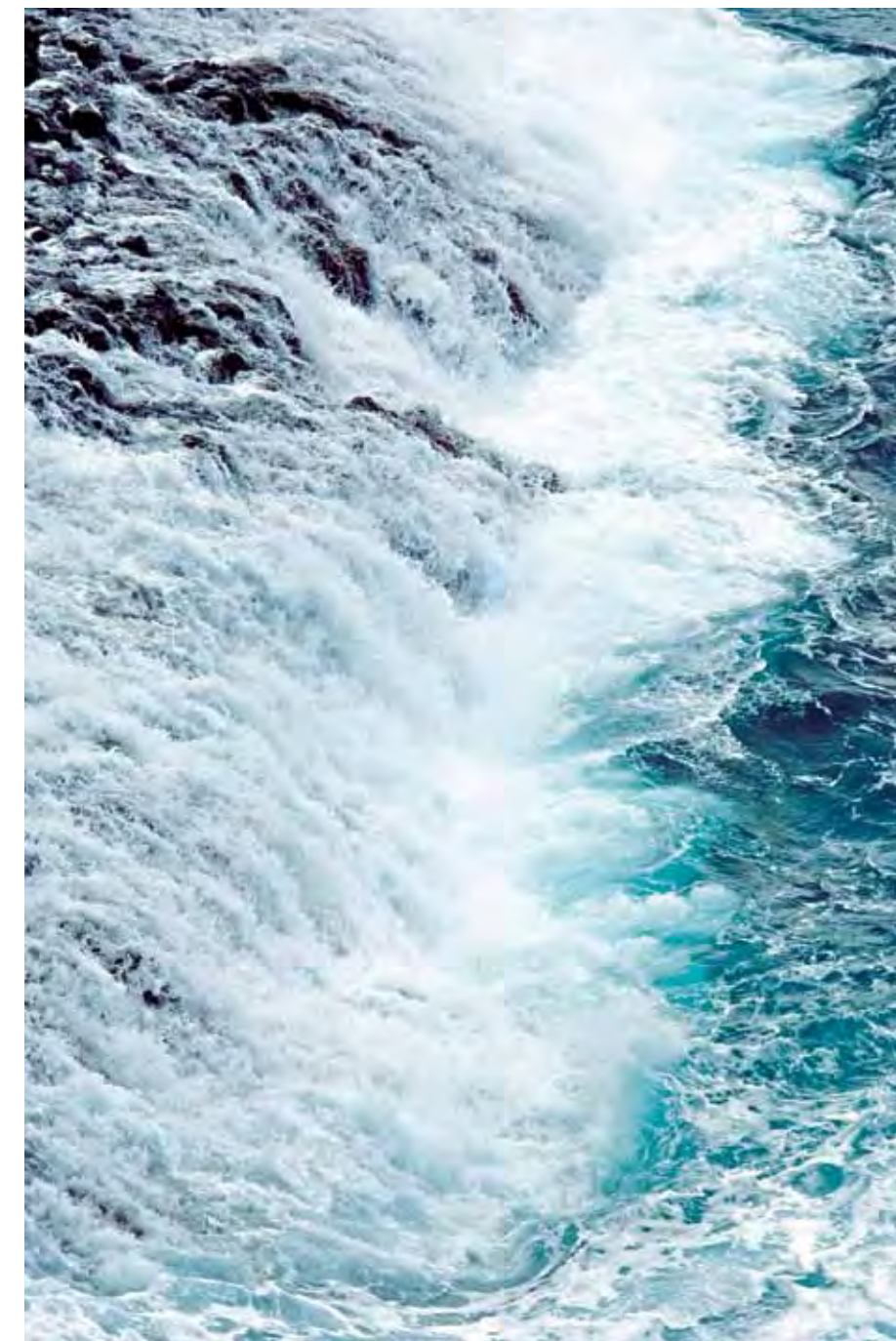


Portfolio

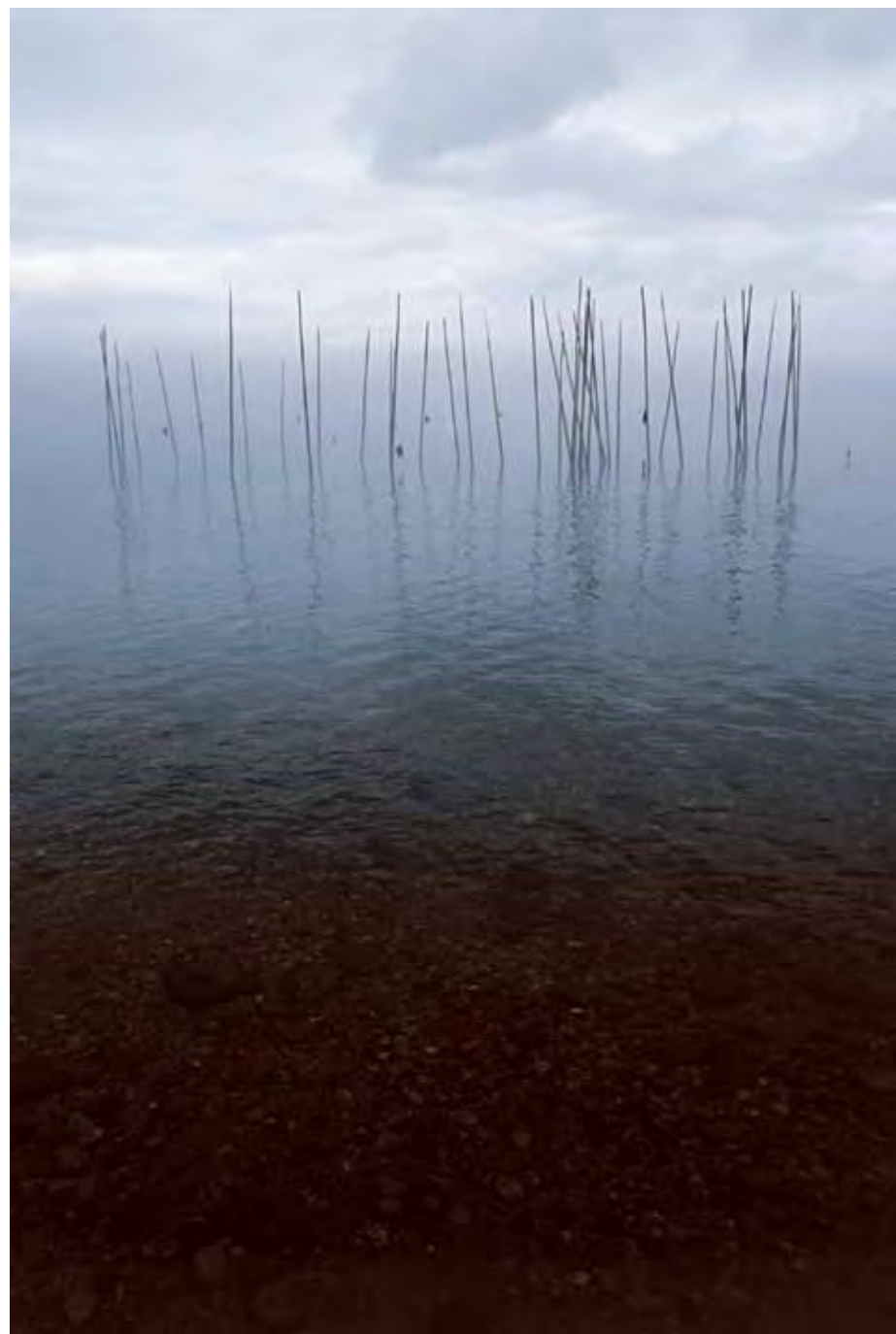
"I work to suspend the viewer however briefly in the spectacular uncertainty that appears when the World shows up."



Numberless - 2002



Periphery - 2005



Portal - 1982/2006



Sand Reflection - 1982/2006



Artery - 2002



Sand & Water - 2002



Reveal - 2007



Rothko's Edge - 2006



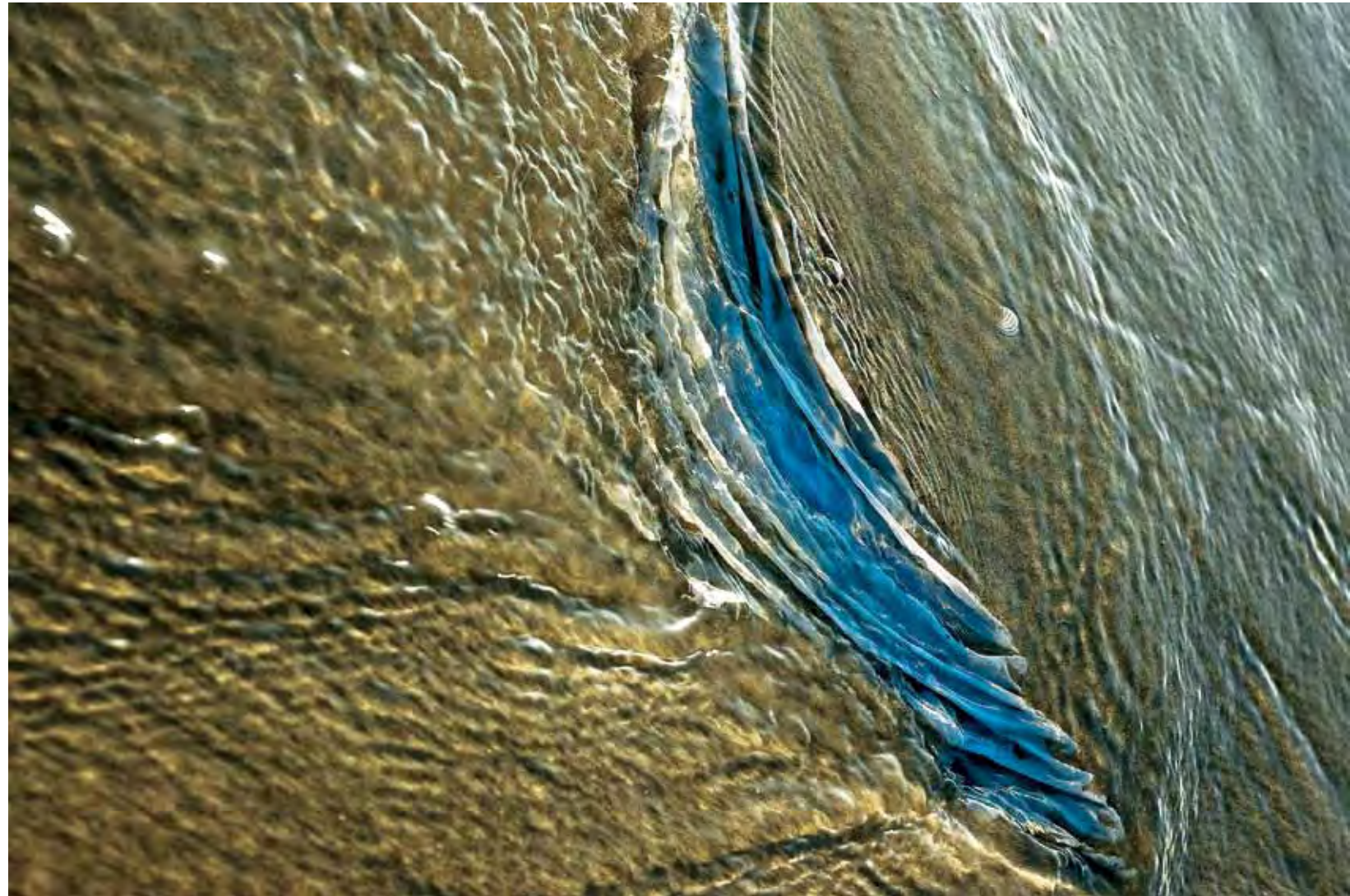
Wetlands Sun - 2006



Frozen Grasses - 2007

detail ▼





Debris - 2006



Scatter - 2007



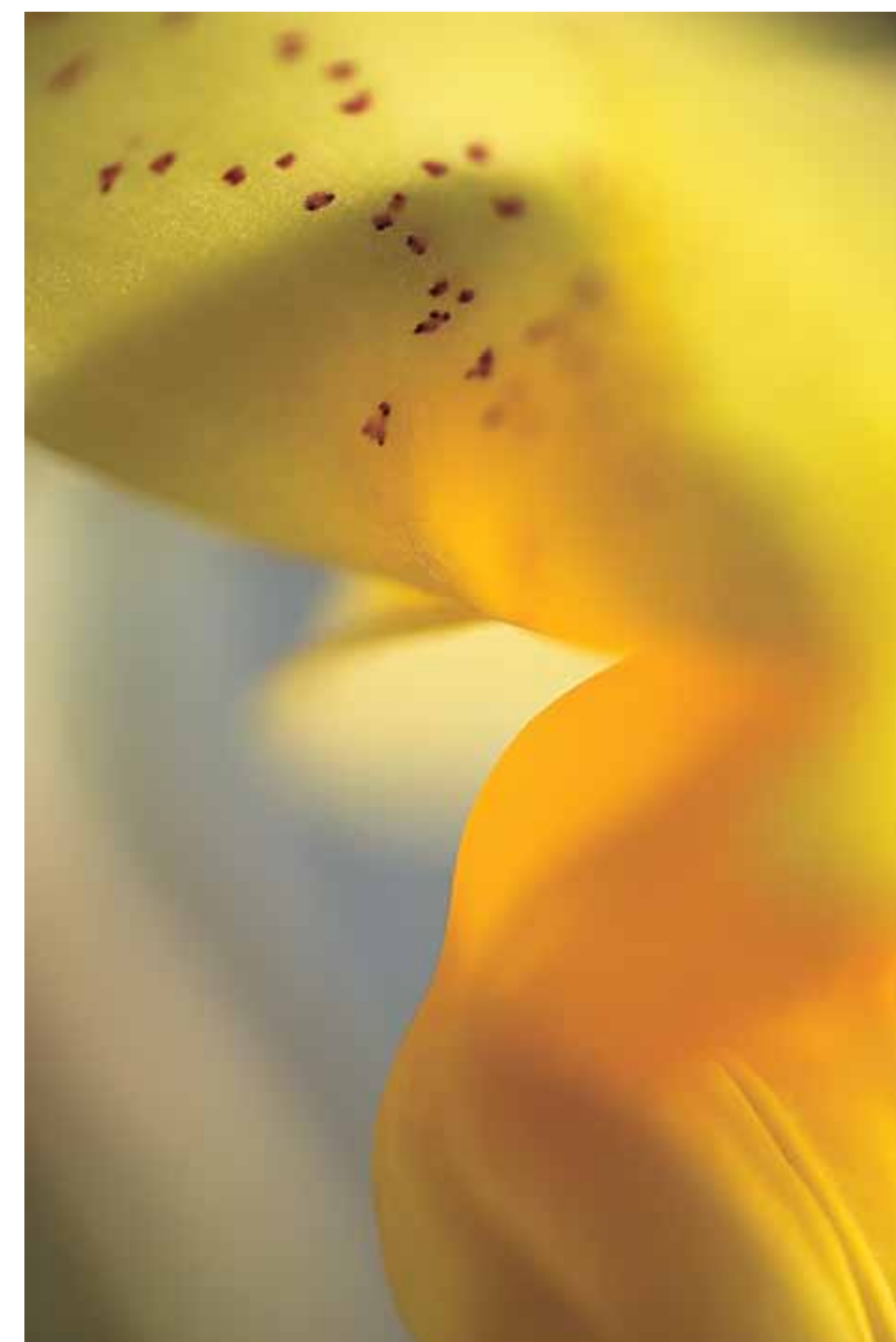
The Tunnels - 2005



WaterFall - 2006



Eddy - 2004
detail cover



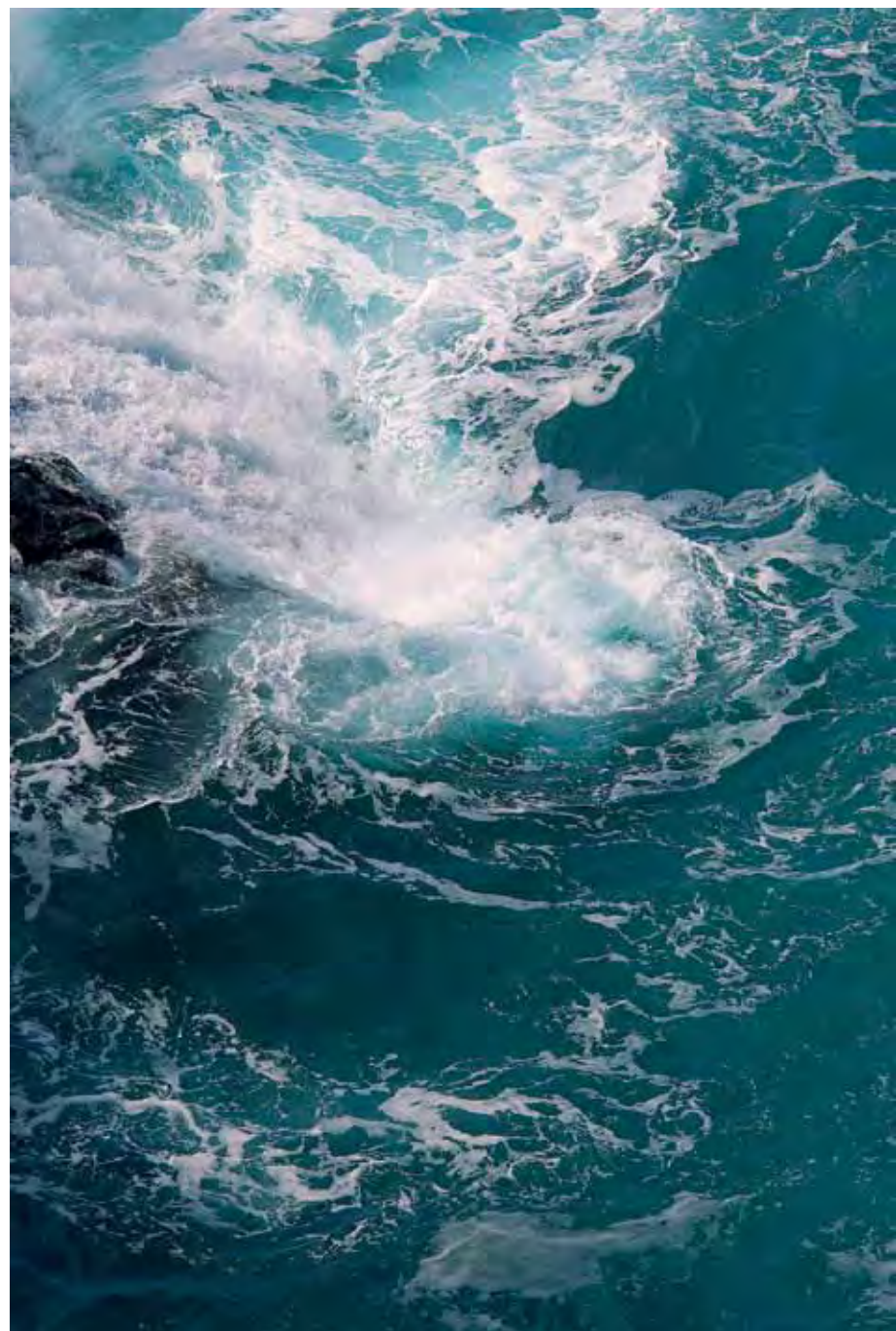
Guise - 2008



About 36,000 Feet - 2005



Quay - 2008



Dervish - 2005



Tango - 2007

detail ▼





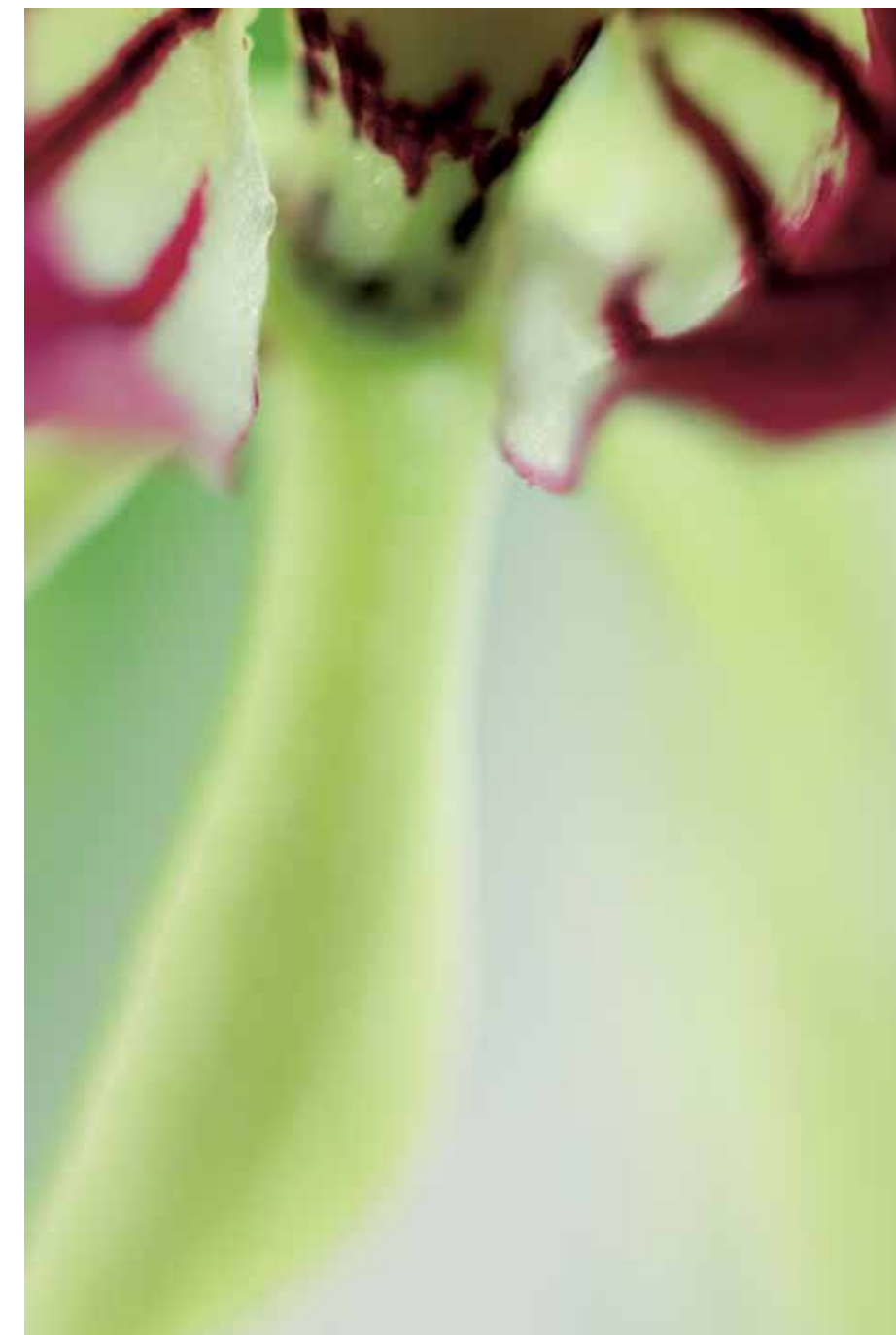
Attraction - 2006



Weeds 132 - 2007



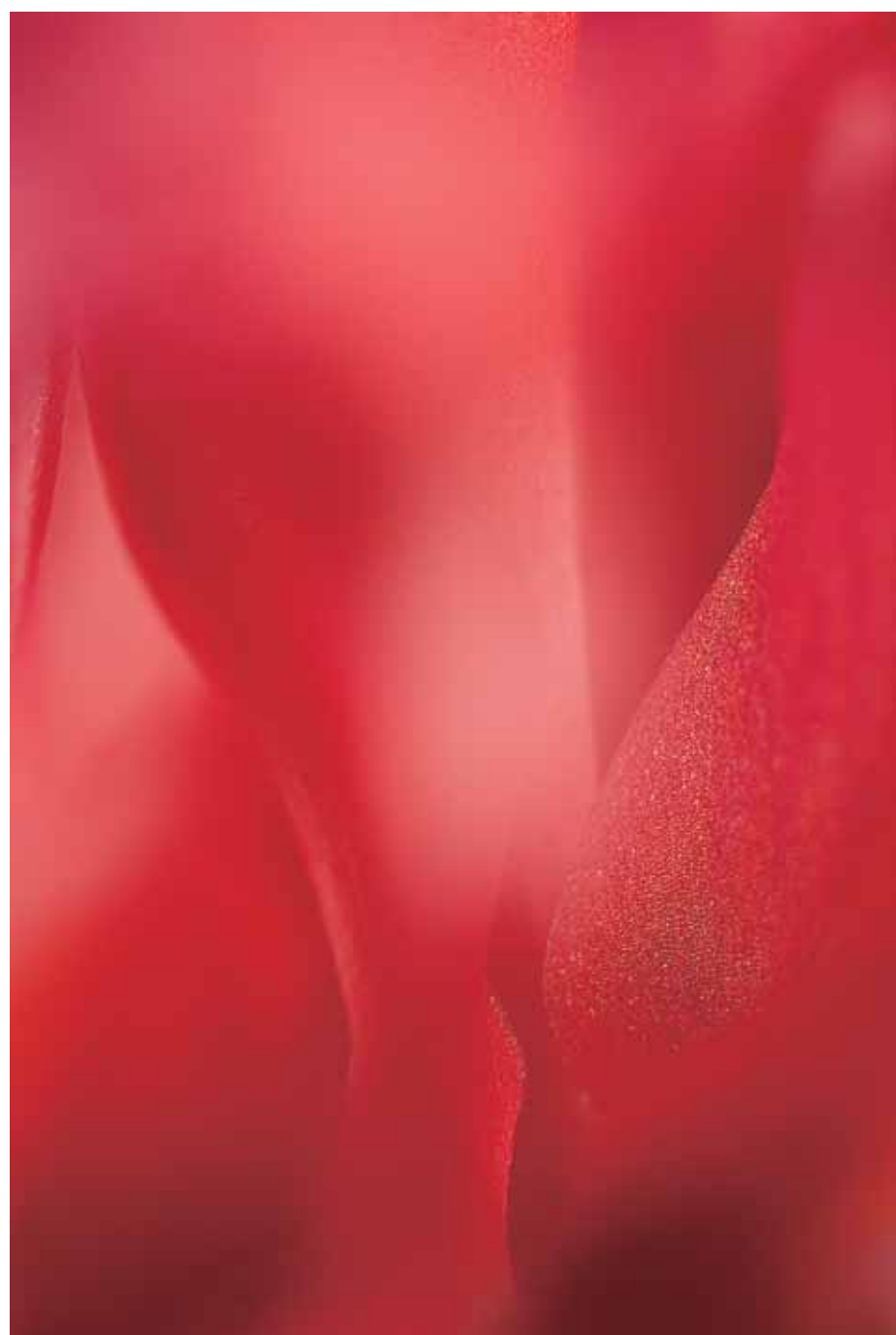
Advent - 2007



Missive - 2007



Inadvertent - 2008



Terminus - 2007



Flux - 2007



In Love Not Given Lightly - 2007



Darling Alien - 2007

detail ▼

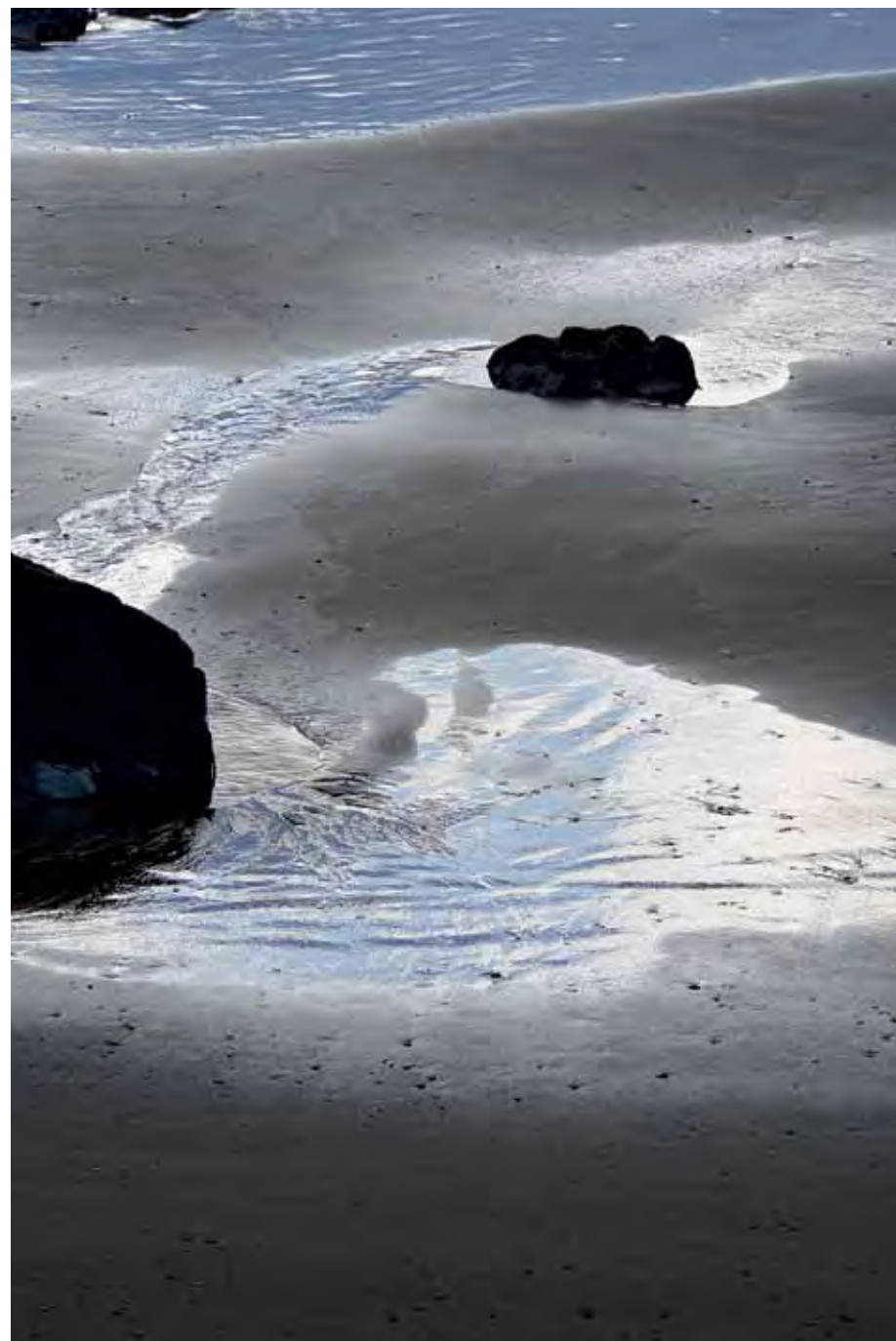




Anything At All - 2007



Frozen - 2007



Kindred - 2009



Tewodros' Dunes - 2009



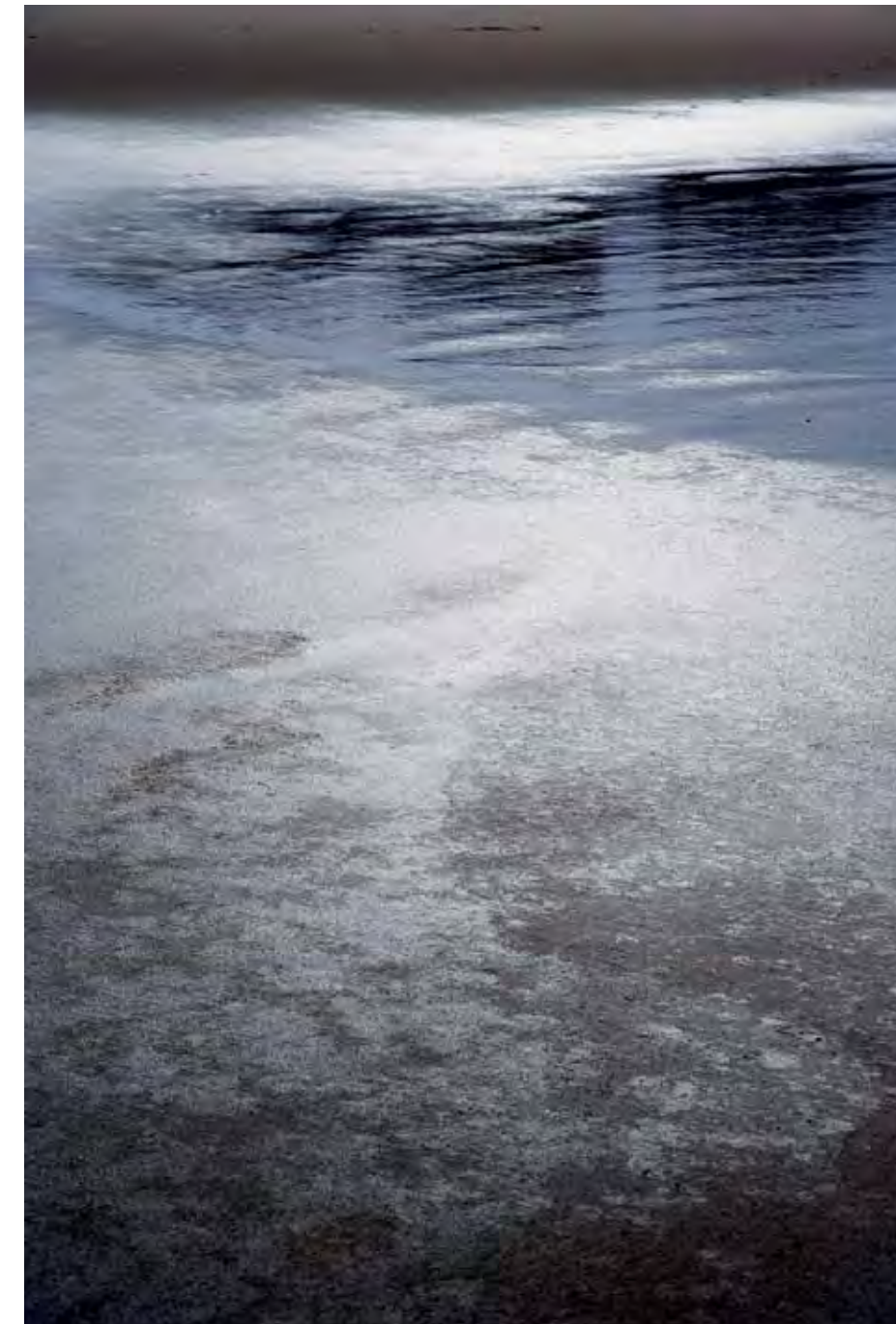
Flood - 2005



Breathe - 2006



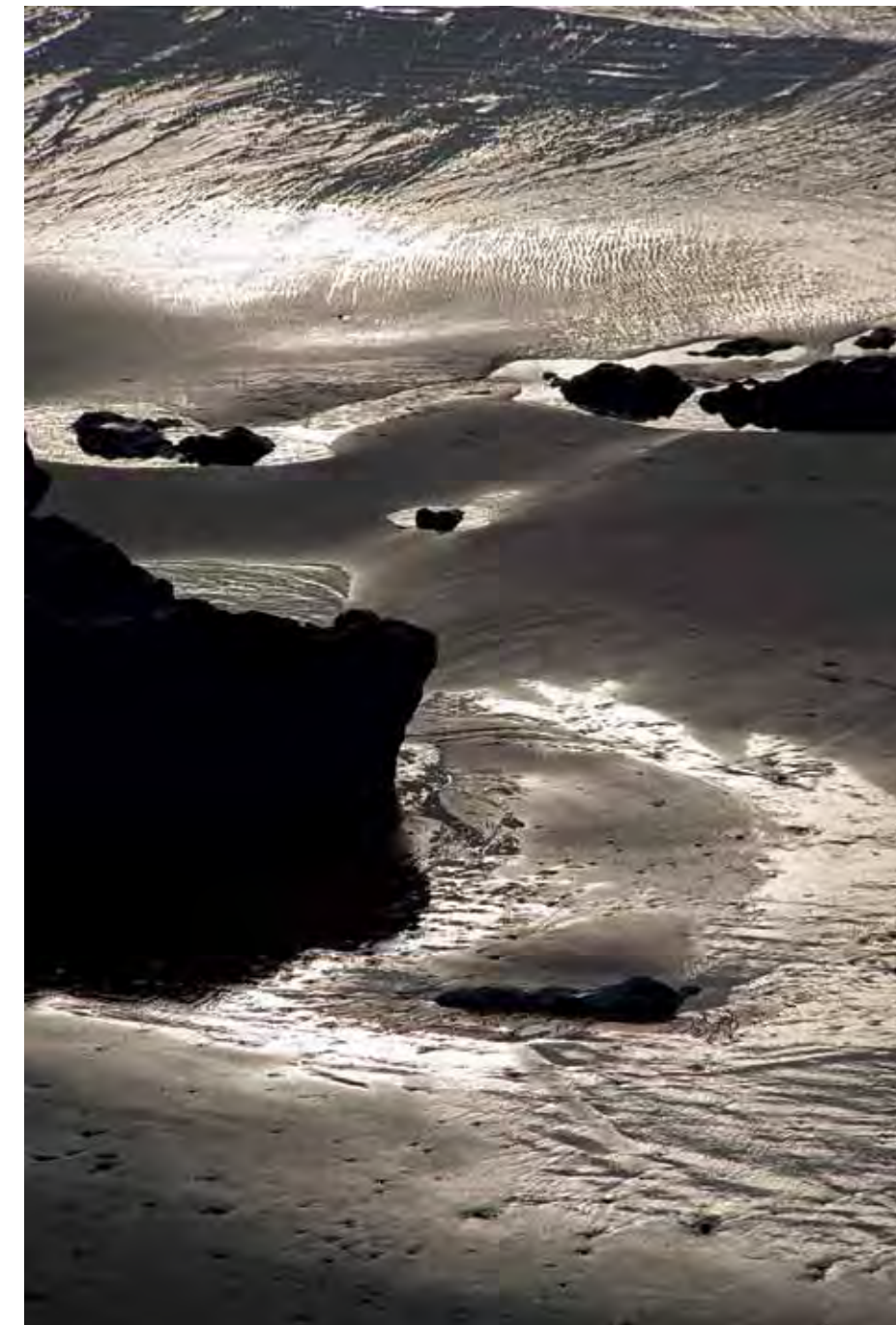
Hiatus (Three for Mike) - 2009



Entry - 2009



Interchange - 2009



Array - 2009

detail ▼





Indigenous - 2009



Transit - 2009



Grass Trees - 2002



Teisho - 2009



Weeds 122 - 2007



Weeds 942- 2007

detail 10-11



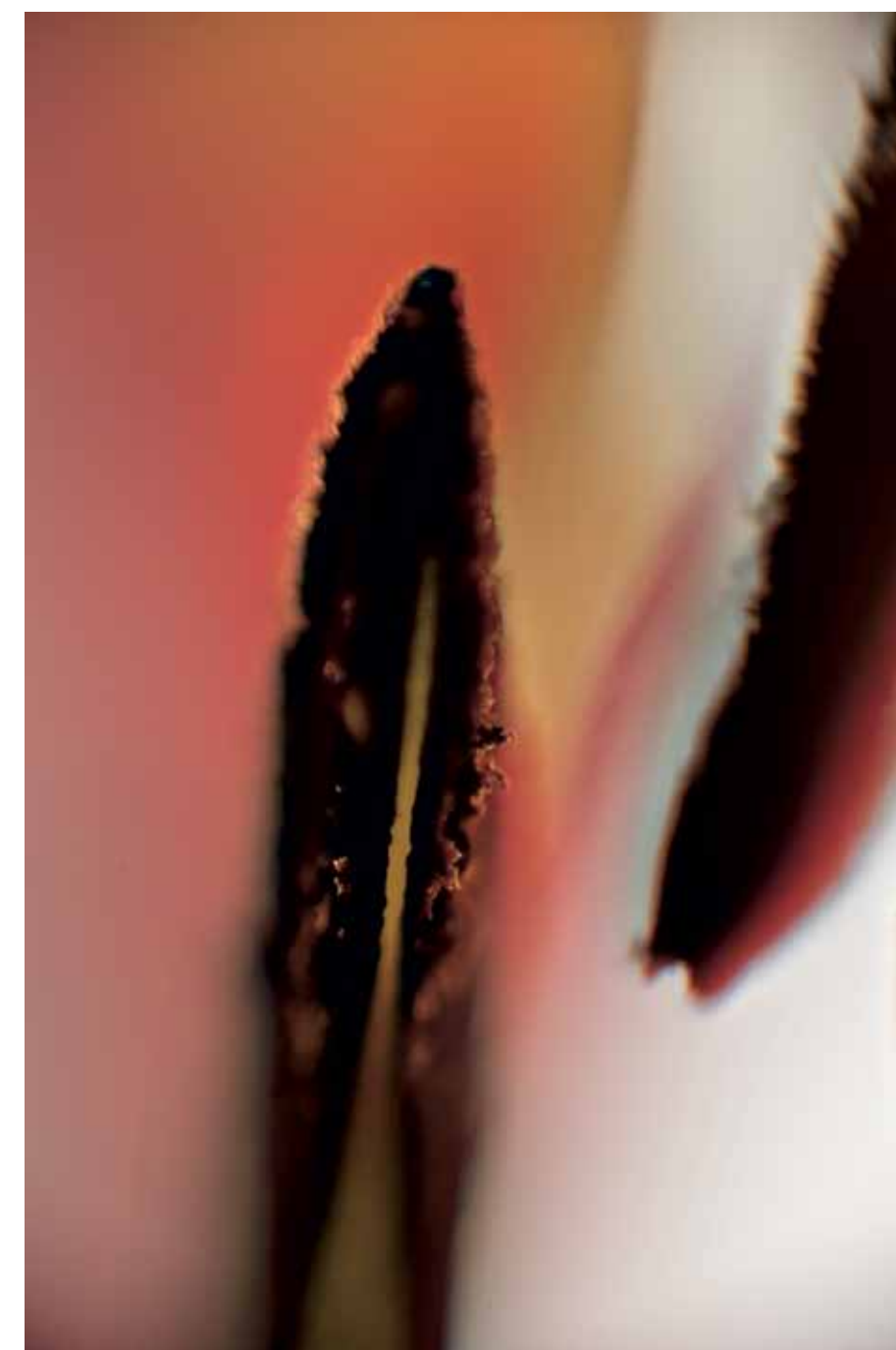
Tao - 2007



Cuneiform - 2005

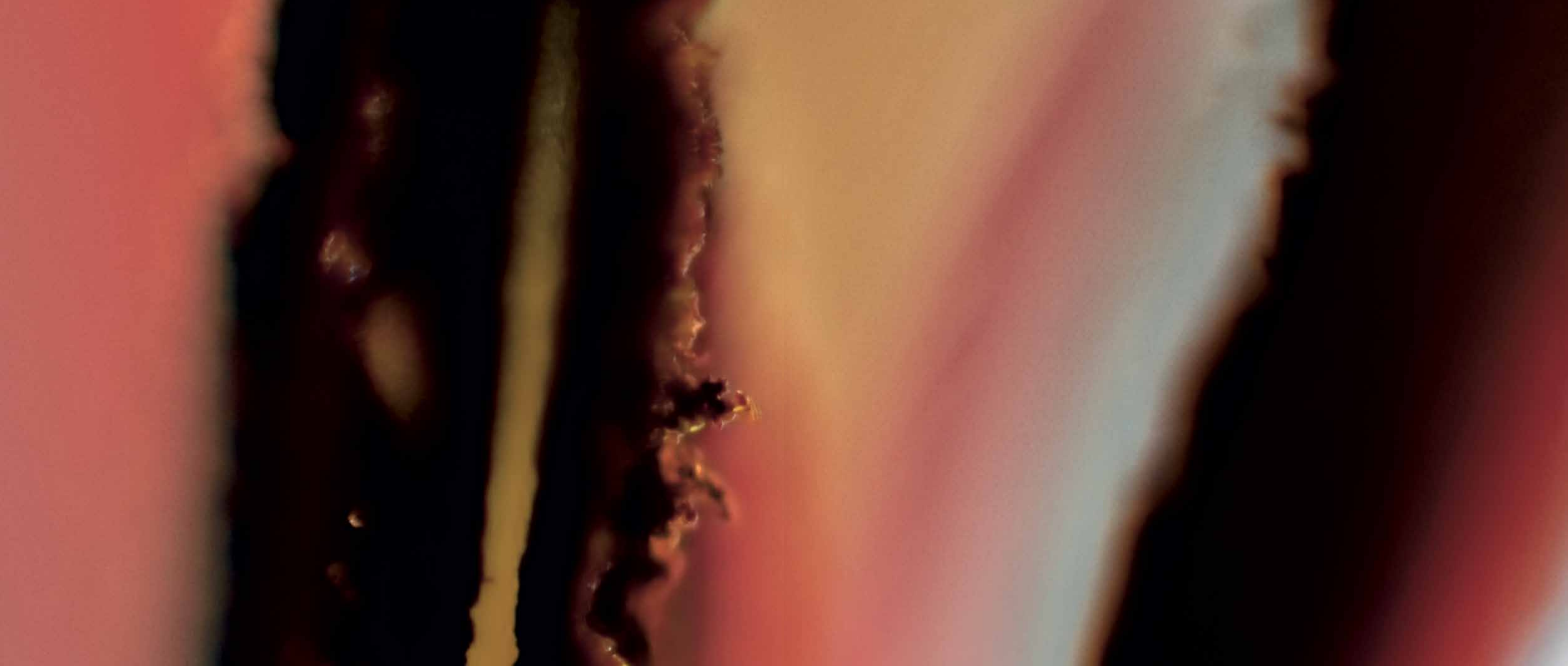


Mudra - 2009



Totem- 2009

detail ▼

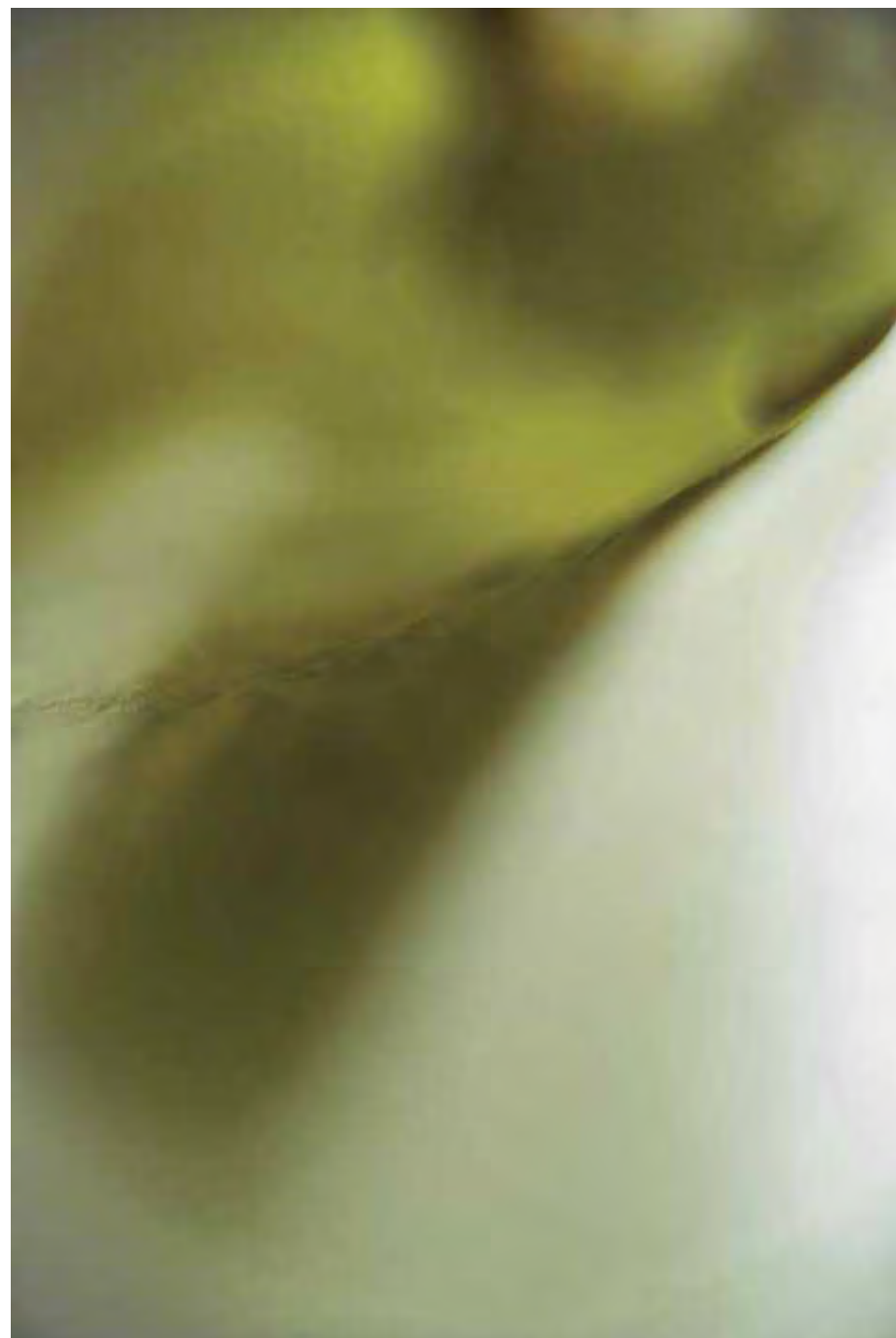




Elder - 2005



Transom - 2009



Sotto Voce - 2009



Glissando - 2007



Black Beach - 1982/2002



Fall to Taper - 2007



Labyrinth - 2007



Flip - 2008



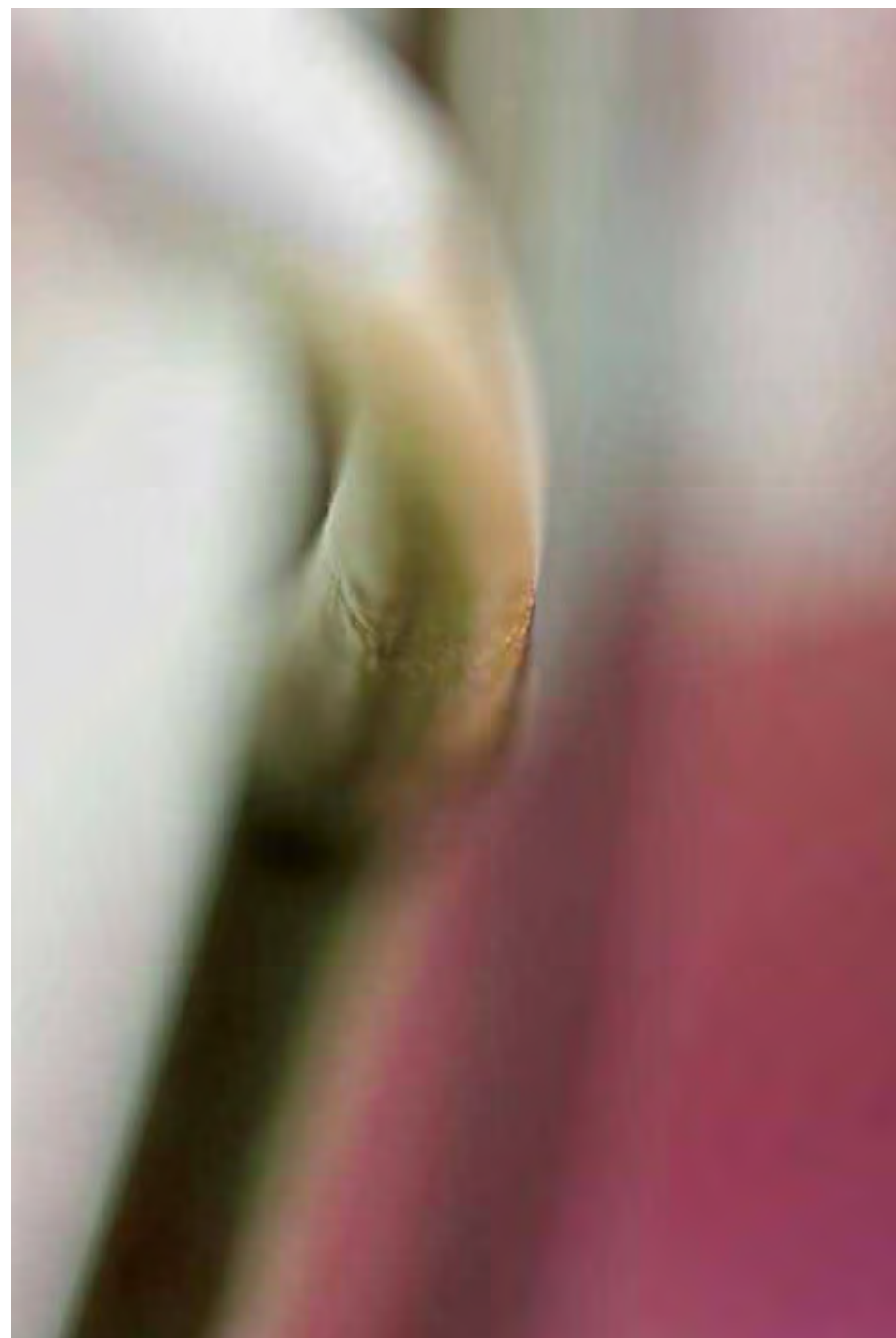
Counterpoint - 2009



Tether - 2007

detail ▼





Union - 2007



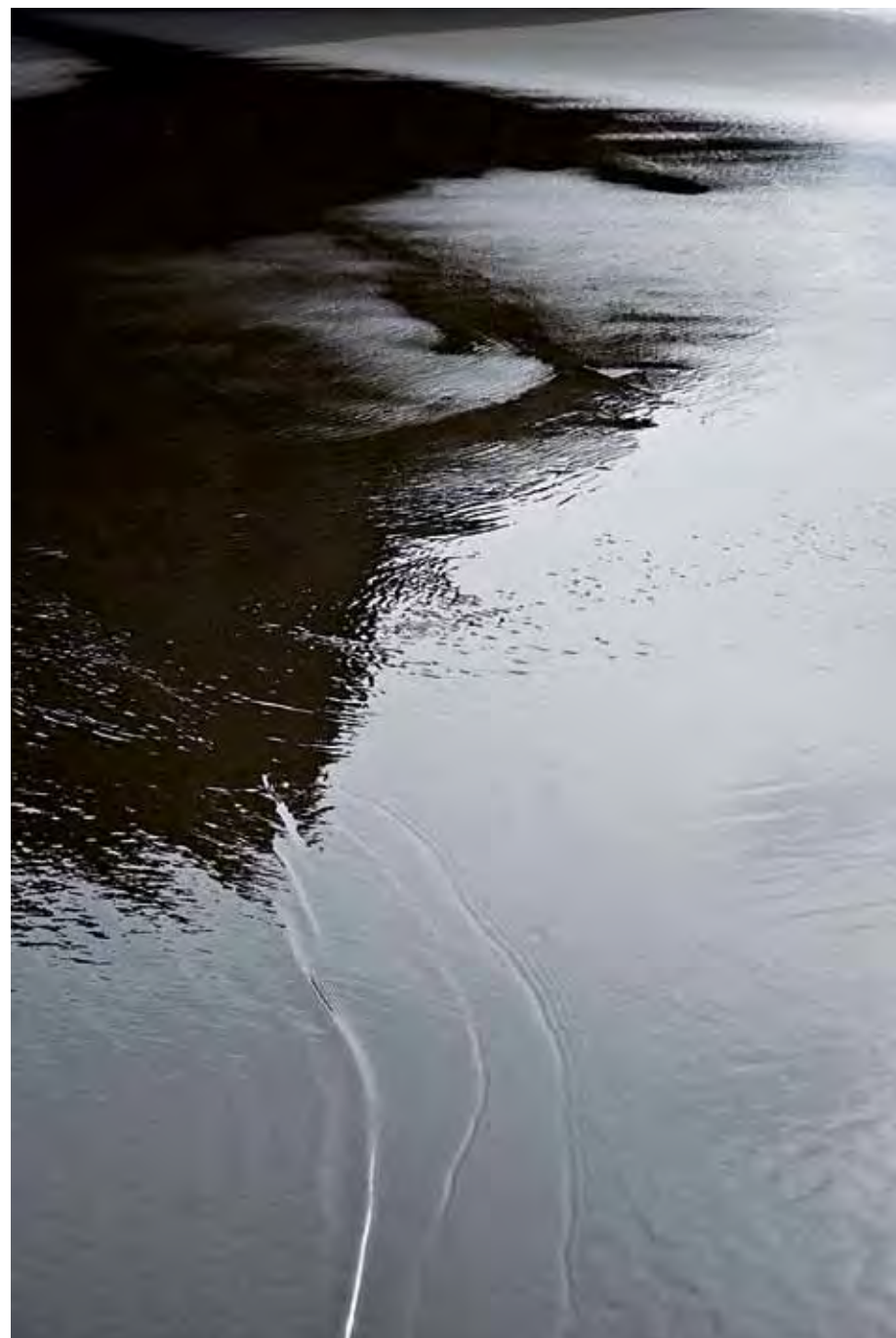
Nexus - 2009



Edifice - 2008



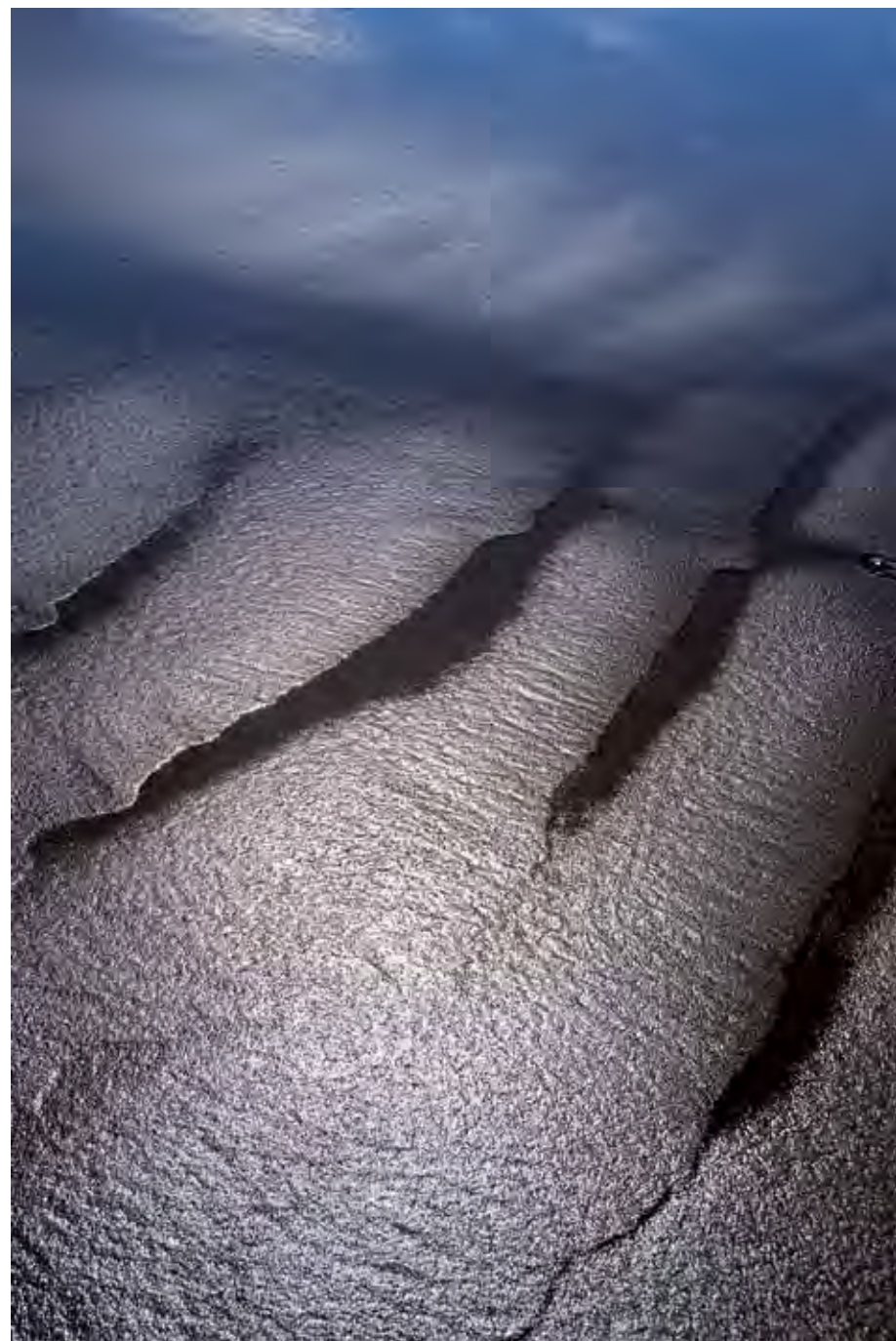
Envelop - 2009



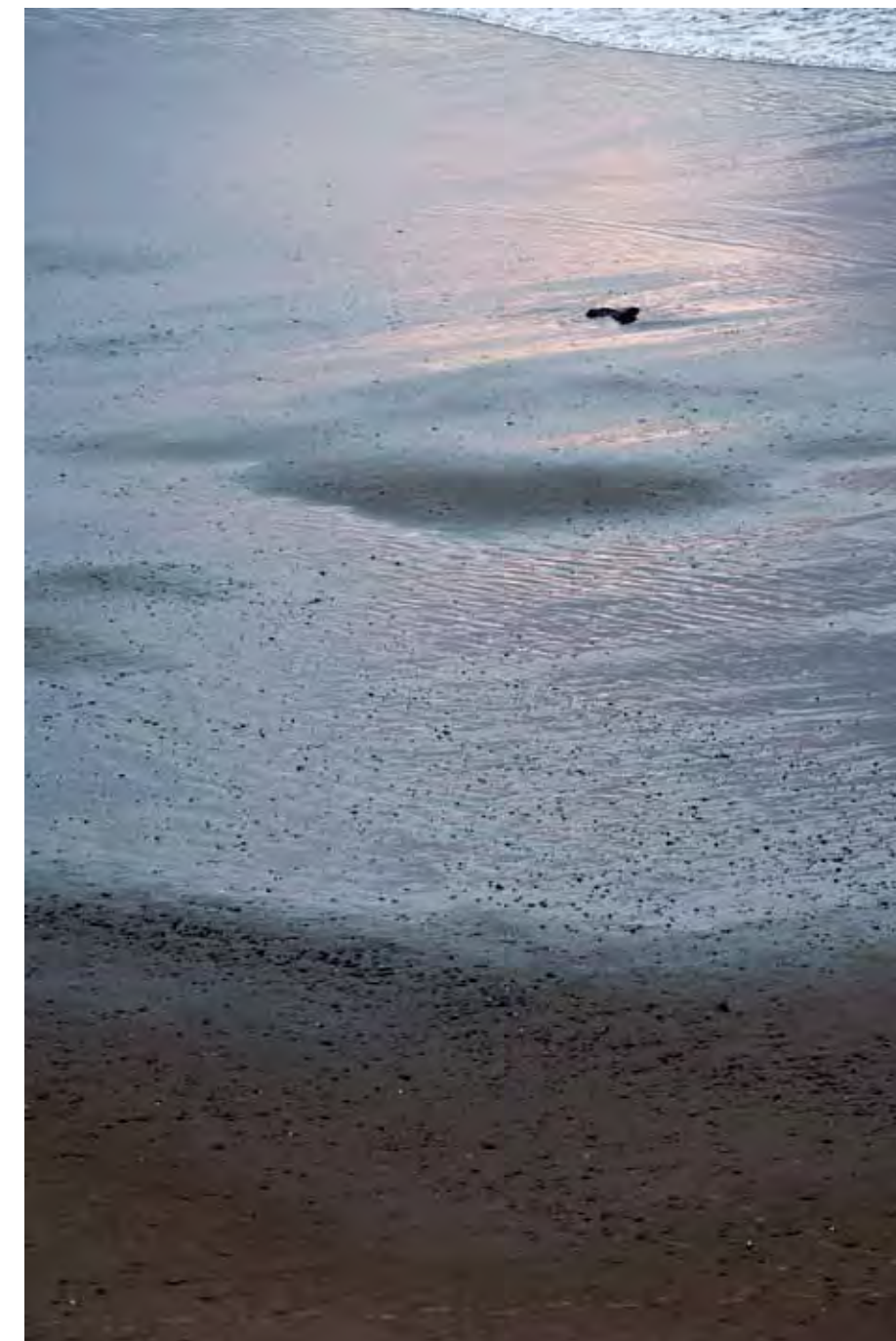
Annex - 2009



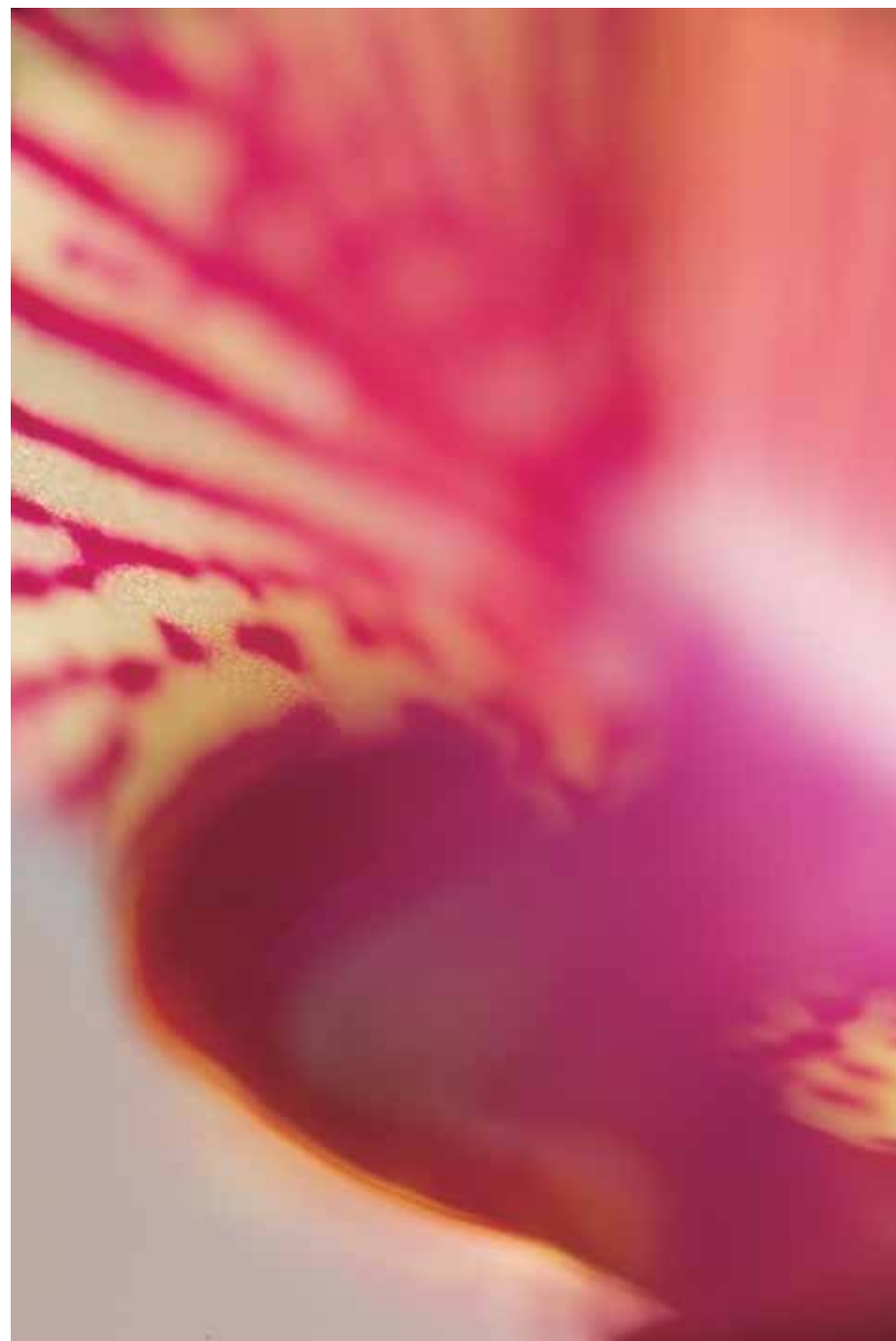
Defenseless - 2007



Transceiver - 2009



Cadenza - 2009



Ingress Redux - 2008



Departure - 2009

detail ▼



Collateral

"The process appears seamless with the technical—lenses, lighting, etc.—dropping away leaving a simple gesture. In such a rich place the work is less factual and more a kind of resonance."

Tim Forcade

Forcade has over 40 years' experience as an artist, painter, photographer and designer—much of which has been devoted to art and technology. He has combined his education in drawing & painting with research in photography, electronics and computer graphics resulting in numerous exhibitions, published articles, books and interactive works.

By the late 1960s—as a student of drawing and painting at the University of Kansas—Tim began to apply aesthetics to electronic circuit design for image synthesis resulting in kinetic artworks, photographs and videos. His stroboscopic figure studies interactively applied theatrical lighting, choreography and color filters to create a series of multiple-exposure color and black & white photographs.

During the 70s and 80s Forcade created Light Machines 3 and 4—programmable semiconductor chaos devices designed to transform live and recorded sound into colored light compositions. Tim used these devices to create installations, photographs, videos, and his own music compositions “based on visual criteria.” The photo series “Surfaces” and “Sonic Objects” consisted of color photocompositions produced by Forcade interacting with various light-machine controls to create each image.

In 1984 he used his Light Machine 4 to create “Lux Aeterna”, a collaborative live choral/video performance in conjunction with the University of Kansas Collegiate Singers. The piece was performed with the choir positioned between two 10-foot video projectors which displayed a color composition Forcade created directly from their voices.

Throughout the 80s, his electronic works and photographs appeared in exhibits and performances nationally and internationally. His solo exhibits include the Artemisia Gallery (Chicago), Kansas City Artist's Coalition and at the Alberta College of Art (Calgary), and group exhibits at Art Research Center of Kansas City, Pinnacle Gallery (Rochester, NY) and O.S. Gallery (Seattle).

In 1982 Tim created “Incantations”, an installation, performance and exhibit consisting of mirrored oscillographic displays which visualized his voice as he chanted his poem *Incantations*. The resulting video toured universities including Phillips Academy, (Andover, MA), the University of Denver, Syracuse University and across Europe in connection with Svergies Television, Sweden.

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 consulted with computer graphics software companies including Microsoft and Autodesk. He has taught and lectured extensively at various conferences and colleges including SIGGRAPH, the University of Washington, the University of Kansas and Alberta College of Art.

In 2006 he began exhibiting his art work again after a 20-year hiatus. Since then his work has shown at The Center for Fine Art Photography (Ft. Collins, CO), Fetherston Gallery (Seattle), Lawrence Arts Center (Lawrence, KS), and Strecker-Nelson Gallery (Manhattan & Kansas City) among others. You can see more at www.forcadeimages.com.



Flux, Guise, & Missive - lacquered prints - 40" x 60" - group exhibit 2009 ▲
Imagination & Place - prints on paper - 40"x 56" solo exhibit 2008 ▼

Richard Saba

(b Minneapolis, MN 15 December 1946) Is an American abstract painter. Saba received a Ford Foundation grant to do his undergraduate studies at The Minneapolis College of Art & Design. He went on to receive a master's degree in fine art from the University of Washington.

In 1967 Saba was awarded a scholarship to study at the Skowhegan School of Painting and Sculpture in Maine. At Skowhegan he worked with John Cage, Ad Reinhardt, Tony Smith, Philip Pearlstein and Alex Katz, among others.

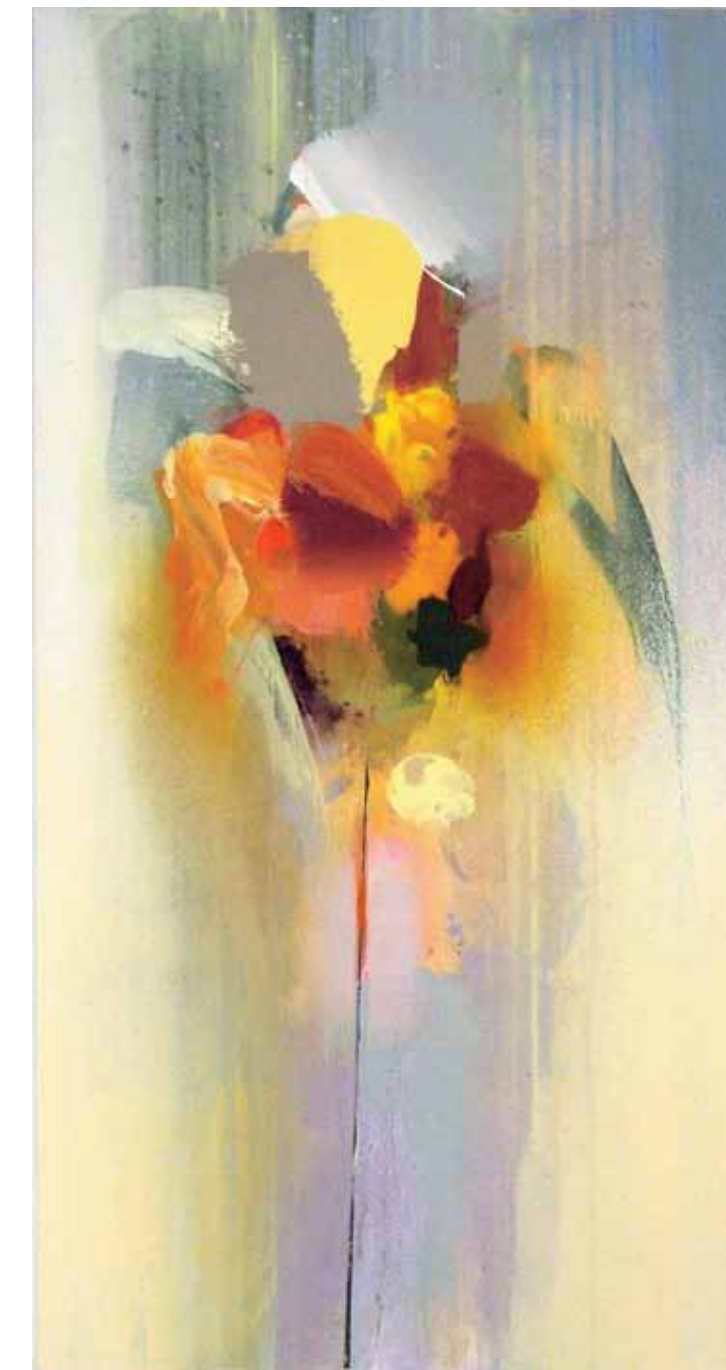
It was at Skowhegan that Saba and a fellow artist began experimenting with the possibility of site-specific land art. Grace Glueck in *The New York Times* would later write that these pieces constituted the first earth works in what would become an important art movement in the 1970s.

Saba began exhibiting his early minimalist paintings in 1968 at the Peter Nelson Hall Gallery of Art and Architecture and The National Academy of Design Museum. In 1969 he moved to New York City where he began participating in group shows, most notably in two exhibitions at the Whitney Museum Art Resources Center in the early 70s. In 1978 he had a one-person show at the Alexander F. Milliken Gallery in NYC where he would be represented for the next 15 years.

Saba has exhibited widely outside of New York. Galleries in Germany, Los Angeles, San Francisco, Scottsdale and Miami have represented his work, and he has been

in over 70 exhibitions throughout his career. His most recent one-person exhibition took place at the Elaine Baker Gallery in Boca Raton, FL. Saba's paintings are in important collections throughout the United States and Europe, and have been discussed in every major art journal.

Saba currently resides in a small upstate New York village with his wife Tamara and their two daughters Alexis and Vanessa.



Metamorphosis - 63" x 33" - ©2009 Richard Saba

Collection of Mr. & Mrs. David Karl

Rick Mitchell

Rick Mitchell is an independent artist, photographer, writer and lecturer in the Art Department of the University of Kansas. He earned a Bachelor of Fine Arts in Painting from the University of Kansas where he studied with Robert Price, Roger Shimomura and Peter Thompson; and an MFA in Art from Rutgers University where he served as Fluxus artist Robert Watts' studio assistant. As a student he earned two Ward Lockwood scholarships from the University of Kansas and a teaching fellowship at Rutgers.

During the 1970s he showed his work in various New York City galleries, was a founder of the cooperative Amos Eno Gallery, and presented performance art pieces in venues such as The Kitchen and in several New York Avant Garde Festivals. At the same time he began studying photography and the history of photography in classes at Princeton University with Emmet Gowin, Peter Bunnell and in an advanced photography seminar with Frederick Sommer.

From 1974 to 1992 he was a professor of photography and documentary film at Rutgers University. During that time he collected over twenty thousand glass plate negatives from the late 19th and early 20th centuries, on the themes of agriculture, rural life and agricultural science.

Exhibitions generated from these materials were mounted in Philadelphia, Washington, DC; Trenton, NJ; Paris and London. That effort sparked the development of the Agricultural Museum of the State of New Jersey on the Rutgers campus, of which Mitchell was a founder, board member, curator and, for two years, Executive Director. In the early 1990's the program in Visual Communications he designed

and in which he taught was nationally ranked among the top four. He was awarded two Presidential Merit Awards for his interdisciplinary university teaching.

From 1993 to 1996 he taught in the graduate program of Baker University (History of Photography) and in 1996 he taught Photojournalism in the William Allen White School of Journalism at the University of Kansas. He has been a guest lecturer in the KU Art Department each semester since 1996. In 1996, Baker University awarded him the Brad Willis Outstanding Faculty Service Award.

In 1993 he became Director of the Exhibition Program at the Lawrence Arts Center. While at the Lawrence Arts Center he oversaw the development of more than 240 exhibitions and was for five years publisher of *Cottonwood*, a literary review published in cooperation with the University of Kansas Department of English. Mitchell was the first recipient of a grant from the Lawrence Arts Commission and was recognized in 2003 by the Commission with a Phoenix Award for accomplishment in the visual arts. He was a founder of the Arts Center's Committee on Imagination & Place (1999) and incorporated Imagination & Place, Inc. in 2009 as a freestanding not-for-profit organization.

Mitchell has received grants to further his interdisciplinary work from the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, the New Jersey Arts Commission, the New Jersey Historical Commission, the Kansas Arts Commission, the Kansas Health Foundation and the Lawrence Arts Commission.



Alley Wall at the Bottleneck - ©2008 Rick Mitchell



Inadvertent - pigment ink on vinyl & acrylic - 44" x 120" ▲
Guise - pigment ink on paper - 40" x 60" ▼



In Love Not Given Lightly - pigment ink on paper,
machined acrylic & aluminum - 33.5" x 45.5"

Contact Tim

Signed pigment prints are available for purchase in a range of sizes using a variety of materials, framing and presentation techniques. Each print is created using archival materials to maximize permanence and preserve color saturation and detail.

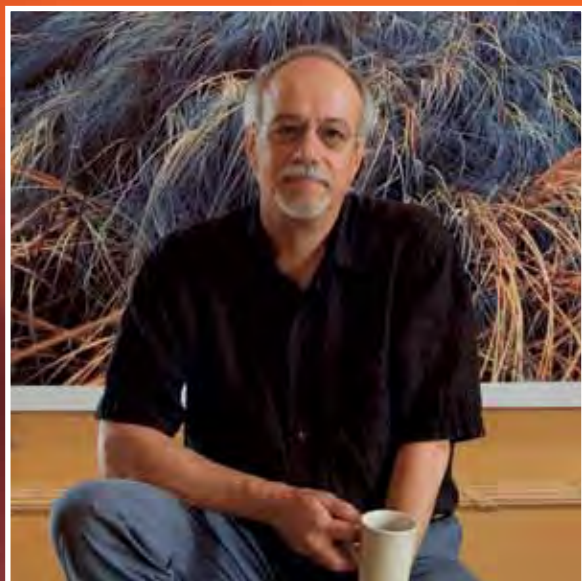
Tim is accepting commissions for custom installations for public as well as private spaces.

You can view more of Tim's work and find out about his latest exhibits at www.forcadeimages.com

Your inquiries are welcome. For more information contact Tim at 785.843.1605 or tim@forcadeimages.com



Muse



©2007 Betsy Forcade

Tim Forcade has over 40 years experience as an artist, painter, photographer and designer—much of which has been devoted to art and technology. He has combined his education in drawing & painting with research in photography, electronics and computer graphics resulting in numerous exhibitions, published articles, books and interactive works.

In 2006 he began exhibiting his art work again after a 20-year hiatus. Since then his work has shown at The Center for Fine Art Photography (Ft. Collins, CO), Fetherston Gallery (Seattle), Lawrence Arts Center (Lawrence, KS) and Streckler-Nelson Gallery (Manhattan & Kansas City, KS) among others. You can see more at www.forcadeimages.com.

“He presents us with photographs that insist on a slow read—ambiguous images that defy linear analysis or literal narrative. In the end one finds they are having a meditative as much as an aesthetic experience, an experience born out of a true synthesis between painting and photography.”

Richard Saba

“A 40-year veteran in photography, Forcade has proven himself an innovator in all things image related. While some artists shun technology because they believe it somehow taints the purity of their work, Forcade has consistently embraced new technologies, back before most people had any idea the magnitude of their potential.”

Jon Niccum, *Lawrence-Journal World*

“Forcade’s workflow incorporates many subtle aesthetic choices that are possible in a digital image but would have been impractical—even impossible—on film. An experienced technician like Tim can confidently access the raw data available in a deep digital image file, but what distinguishes the technician from the artist in him is his ability to make something of surpassing beauty—something curious, sublime and mysterious. People sometimes mistake Tim’s photographs for paintings. He was trained and thinks like a painter, uses color and form like a painter and operates the camera as if it were an instrument of pure vision—like the eye itself.”

Rick Mitchell

Spectacular Uncertainty

THE BOOK

Spectacular Uncertainty is also available in a full color, 13" x 11" hard-cover edition.

The book is priced at \$125 plus tax and shipping.

Purchase your copy direct from Blurb.com
<http://www.blurb.com/books/862309>

Signed copies are also available direct from Tim Forcade

Contact: tim@forcadeimages.com

785.843.1605

