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I scan people and things...

I hold a standard flatbed scanner directly up to the subject, generating a series of letter-sized digital files, which becomes like original photographs. Each image has specific qualities: unmatched sharpness, movement between me, the scanner and the subject, and a unique luminance. Using methods similar to Man Ray's Photograms or Rayograms, I call my images Scannograms.

The next, natural step after the digital demolition of the subject is the reconstruction of the pieces into a composite image, which is done with a computer. I borrow a little piece of my subject temporarily and then return it with the rest of the body in the collage... as filtered through me.

My work has evolved into a study of the isolation of a mood and the time it takes to capture that mood. There is an innate sense of "the right moment" that is essential in creating a common mood between my subject and me. It's a seduction... not only of my subject but also of myself.

The lengthy process of shooting is another important element in catching this momentary mood. Each scan takes about 40 seconds, and I shoot up to 150 individual scans to compile one work. This time is imperative in allowing a model to release the initial pose, oftentimes artificial and poised, and grow into a deeper and more interesting humanity. Using my scanner as if it were a CAT scan, I search for truth below the skin. Truth is based on time; sooner or later everyone reveals who they really are.

Working in very close physical proximity to my subject_with a scanner that at times is held close enough to touch the subject_allows me to expose intimate details. I question and explore the space between the electronic and tactile; between the virtual and the real; between the distance of machine and the affinity of human intimacy. By creating poetic relationships between these spaces, I hope to engage the viewer both emotionally and viscerally. The process has a performance quality to it, and this is as important as the final product.

What I achieve in the end is a life-size portrait that reflects the steady glow of a flatbed scanner, the changing light of a room, and the movement between my subject and me.

I am always blown away by every Scannogram, simply by the fact that the process actually works.