Ed Grant
Interrupt the Expected

RL Fine Arts is excited to present the art of Ed Grant, digitally altered photographs on aluminum.
Grant's photographs are part of the movement called Glitch Art which uses present day computer codes to alter an image thus interrupting the expected image. We live in a world governed by the digital, and while some may bemoan our over reliance on technology, there are many permutations and applications that can produce something incandescently beautiful, that can lead us to perceive 'reality' anew.
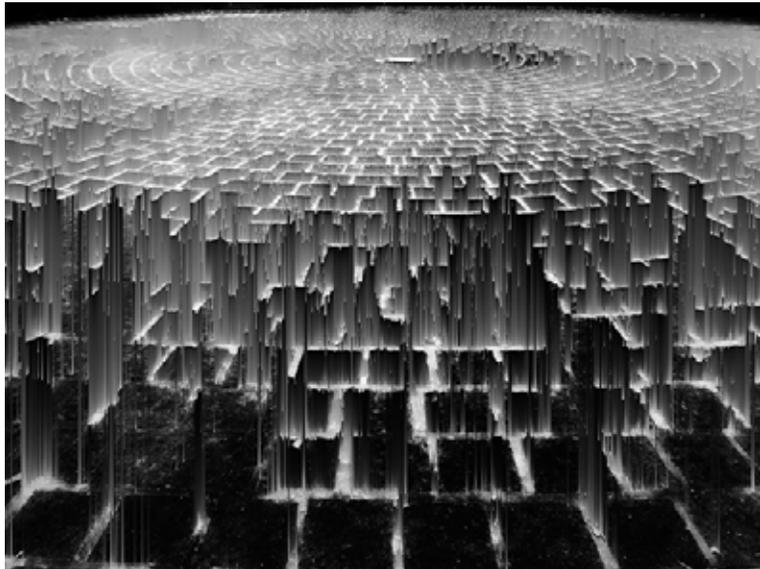
Photography has always been a medium of contradictions. It can be a convincing record of the real while at the same time it is a construction, a fabrication. With the advent of digital processing, this is even more apparent. Particularly exciting is the ability to add error/unpredictability to the process by pushing code or hardware in non-conventionaldirections, commonly referred to as Glitch Art.

These images were manipulated with a pixel sorting script, a subset of Glitch Art. The glitch techniques, for me, are the most compelling in how they interrupt the expectations that the viewer normally brings to a photographic image. This frees the image of its representational mimicry while still alluding to it.

My exploration of digitally manipulated imagery goes back to the late '80s on an Amiga computer when I was an undergraduate at the University of Vermont (BA Studio Art, '89). While my concentration was painting in graduate school at the University of Massachusetts, Amherst (MFA Painting, '92), I continued to work with photography and digital manipulation. During the course of my career, digital process, from cameras to Photoshop, have become more powerful and accessible. This has allowed me the freedom to explore making images in a way that blurs the line between painting/photography and the digital/hand. Ed Grant

With these dramatic photographs on aluminum, Ed Grant has created exquisite and haunting images that push the boundaries of the photographic print into the realm of the purely painterly, indelible images that seem to dissolve in front of our gaze. Part of their seduction is in recognising the familiar as it is changing. As the software is part creator of the art, for the artist ,the challenge is seeing how the images are pulled apart, as they cannot control the 'glitch'. Beyond the manipulation, it is artistic selection that produces the final print.

Thus, in Ed Grant's powerful images, familiar subjects take on an otherworldly shape, at once epic, gothic, mysterious but also contemporary, a landscape for the new.