**"FICTIONS" aims to investigate the issue of what happens to a traditional form of image making when it enters a digital network, with a strong interest in the mediation that occurs when an artwork is consciously documented, investigated and distributed using digital technology. Both Richard Dupont and Michael Staniak are deeply involved in the question of truth, between the erasure of truth in itself and the revelation of a new aesthetic code which is still in the process of being defined according to the virtual constellation of infinite possibilities.**

**This exhibition will debut a new body of work which Dupont has been developing over the past year. Infusing raw canvas with chemicals used primarily in cyanotype photography, these new works achieve their deep blue color in the sun as the sensitized canvas undergoes chemical reaction. The resulting hybrid of painting and photography has metaphysical overtones as the presence and absence of an image simultaneously converge.**

**The exhibition will focus on a series of new works derived from radiography scans of various other artworks which were downloaded as digital files and then manipulated by Dupont before being printed on large films and then transferred via the process to canvas.**

**The exhibition will contain a central room of four new large scale works all titled “Untitled Drawing c. 1953”. These works take Robert Rauschenberg’s proto-Conceptual artwork, “Erased de Kooning Drawing”, as the point of departure. Visibility itself is examined in these new painting/photo hybrids. While researching for the new series, Dupont came across an infrared scan of “Erased de Kooning Drawing” which had been captured by the Elise S. Haas conservation department at SF MOMA. The scan reveals some aspect of what had been erased. The conjuring of the invisible drawing reframes the gesture of erasure via the scan process. Dupont downloaded this image and imported it into photoshop where further attempts to reconstruct the erased marks were undertaken.**

**It is unclear which elements of these new works are recuperated de Kooning marks and which are digital manipulations by Dupont. The digital file generated by the scan further obfuscates Rauschenberg’s radical non- gesture, as the erasure is itself erased- replaced by an infinitely corruptible digital code.**

**On the other, Michael Staniak’s new paintings, all titled under the series HDF, are an extension of his investigation into the effects that digital media has on the production and viewing of painting. Utilising various materials including a custom-made casting compound and acrylic paints, textured layers are built up over time using both finger gestures and random studio tools. The resulting surfaces are a record of an organic, painterly process, which then undergo a slow application of hand-sprayed colour that achieves a tromp l’oeil effect. This at once flattens the gestures and produces an image that seems digitally mediated.**

**The letters HDF are an acronym for the digital file extension Hierarchical Data Format. It is used mostly in satellite data and imagery gathering in order to extract multiple points of information from a single digital image. This is reflective of the way we view most of our world via the mediated digital lens, where often more truths about an image can be revealed using new technologies. At the same time, the screen can hinder our understanding of physical reality; we question the truth value of edited images that can often have a flattening effect on the physical subject. Staniak’s paintings are demonstrative of both these phenomena - his gestures are heightened in saturated color or contrasted in a facsimile-like monochrome; yet the gestures themselves are hidden and revealed only between painterly layers of visual data flattened by a process that renders the works to appear more digital.**