

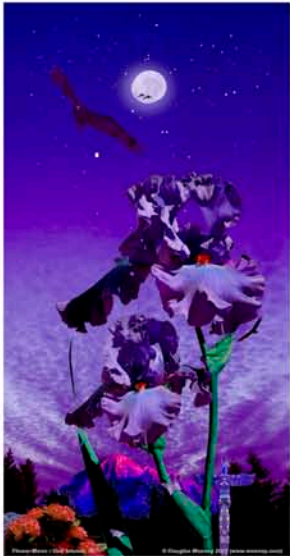
© Douglas Mesney 2007 (www.mesney.com)

Passing Storm



© Douglas Mesney 2007 (www.mesney.com)

Victoria Summer Moon



Flower Moon



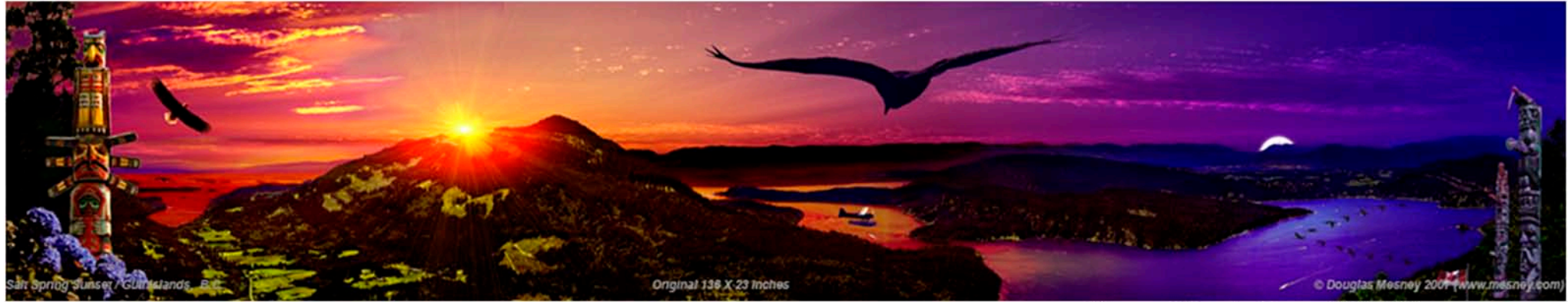
Heron Cove / Nanoose Bay, BC © Douglas Mesney 2007 (www.mesney.com)

Heron Cove



Idol Island Eventide / Salt Spring Island, BC Original: 112 X 66 inches © Douglas Mesney 2007 (www.mesney.com)

Idol Island Eventide



Salt Spring Sunset / Gulf Islands, BC

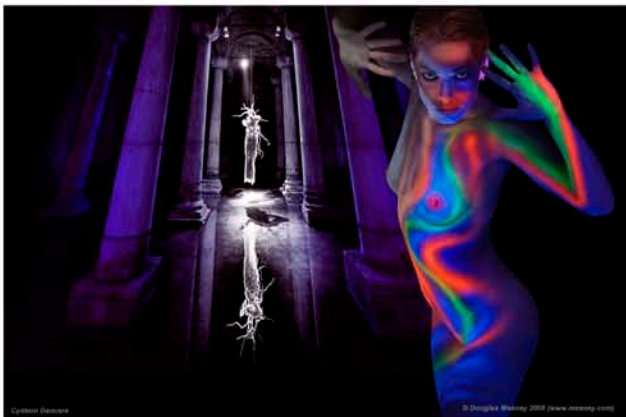
Original 136 X 23 Inches

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Salt Springng Sunset

Douglas  Mesney

TECHNIQUE



These images combine fractals made from mixed media.

The picture above provides a good example.

The model was body painted with an airbrush and then photographed using ultraviolet "black" light.

The background combines images made at the Cystersn in Istanbul, Turkey.

Added depth is provided by iridescent varnish applied after *giclée* transfer to canvas.

Fractals are derived from several sources:

Some fractals are purpose-made (digitally). Others are made from a library of over a half-million pictures shot during my four-decade-long career as a photo-illustrator.

Many of those pictures combine traditional photography with hand-compositing in the darkroom and retouching using dyes and pigments applied with paint brushes and airbrushes.

After *giclée*, canvases are hand-worked with oils for added effect and finally finished with a minimum of two coats of archival varnish.

It's as simple as that.

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IMAGINATIVE WORLDS DRAWN FROM *FRACTALS* OF REALITY



People look at my work and say:
"They are photos."

But they are not.

Instead, my pictures are made of "fractals" put together to create imaginary scenes that look like reality, but aren't.

Fractals are how we remember things.
Imagine a Christmas Tree

Although there are thousands of different ones, you can only remember a few...yet your mind can make a forest out of those few. They are your "forest fractals".

When we dream, or daydream, we create mental images from the fractals stored in memory.

The psychologist Karl Jung theorized the existence of a "collective unconscious" of archetypal images of many sorts...visual information transferred from one generation to the next.

Thus, the version of reality we see, hear, smell, taste, feel and live seems to be a mixture of inherited as well as "real" fractals.

So it goes with my illustration work.

Using traditional and new media, I make fractals of the things I see around me, then recombine them to create imaginary versions that may look real, but which are illusions drawn from fractals.

That's the difference between photography and illustration.

Photographs are "captures" of reality.
The process of making a photograph is, therefore, *derivative*.

An illustration is an illusion born of imagination, which never existed "out there".
The process of making an illustration is, therefore, *creative*.

As academic as that may sound, it is an important distinction because it enables the creation of a style and a body of work...more than a "mere" collection.

I'd sentimentally say my purpose is to provide a kind of souvenir...a reminiscence...because in French souvenir means "to remember".

My souvenirs present the world as hyper-realistic images that command attention and take you into their own world for a moment, to pause and consider another side of life.

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