PRIMITIVES - Artist's Statement 2024

In his book New Media in Late 20th-Century Art, Michael Rush notes: " In painting or sculpture, it is the concepts and uses of materials that change in the art. With technology-based art, the medium itself radically changes when the technology changes."

The period between the 14th and 17th century was a dazzling eruption of technology. The Flemish painters were the modern equivalent of our early adopters. The resurgence of oil-based paints became the leading technological edge that opened the door to major innovations of color blending and layered glazing. As the oils dried slowly, mixing the paint on the canvas created brand new aesthetics. With these artists, we see a more nuanced level of realism, enabled in part, by advances in weaving technology which led to the widespread use of canvas.

Artists pushed the technology. They wanted to represent the world more realistically, embracing the delicacy of light, color and shadow. Oil paint became a scientific study, yielding a significant expansion of the available range of colors. The adoption of these new materials along with advances in optics, the skilled Flemish Painters developed their distinctive style exploring perspective in new and exciting ways.

This fertile period ushered in great innovations in art, science and technology, leading to new forms of expression and thought - i.e. the birth of the Renaissance. The Flemish Primitives were as much technologists as they were artists.

The collection embraces the influence and aesthetic of those artists. These are created using our modern tools and technologies. AI, digital manipulation, fine color adjustments are integrated with UV printing on canvas. The works are glazed with traditional oils. The intention is to connect the work across time, through technological innovations using traditional and non-traditional techniques.

PRIMITIVES draws this connection between disruptive technologies then and now, to link the creative impulse across time.

Jeremiah Chechik