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ARTIST'S STATEMENT

The direction of recent work uses mystery and humor in ways that I hope have positive emotive effects on the viewer. Getting beyond dry and didactic discussions of religion, politics and science and connecting to something positive and common, while not necessarily avoiding these subjects, has been my current focus. Some level of earthy connection to the culture around me is a critical part of that process.

This series of lenticular artwork is all inspired by, or in many cases taken directly from, old science books and film from the 40s, 50s and 60s. Dinosaurs, experiments with water surface tension, erupting volcanoes and sharks were a few of the themes that piqued my curiosity as a child and fuel current projects. The art based on these things has lost all resemblance to meaningful scientific principles but celebrates more the emotional aspects of discovery that happen when you glimpse a larger world. The emotion is the important aspect and, in the best cases, there is a pleasant connection to those simple states as a curious child.

I also find a satisfying outlet for humor in these works. The ability to conceal, reveal and animate makes the lenticular process especially well suited for setting up humorous situations. Without underselling meaning and intention in these works I consider "fun" to be the primary concern. The need to move back and forth to perceive the effect is awkward and disarming, and part of the charm. And the strange historical use of lenticular images provides a context from which to view the art, that of pornography, crackerjack prizes and religious icons. This story of devotion and commercialism is embraced and recontextualized in a setting that keeps the mood but not the product.

About the Process

Lenticular images had their first wave of popularity in the stereoscopic boom of the 1950's. Images of Jesus in the garden of Gethsemane or 3D pinup girls are still the association many people have with the technology. A more recent resurgence has been seen in a variety of commercial applications such as CD cases and patriotic bookmarks. It is a fairly low tech process and although it is sometimes confused with holography they have very little in common. The basic "trick" amounts making a single image from many thin strips of different images and aligning the new image with the thin vertical lenses of the plastic sheet. The hundreds of lenses filter out the original images in sequence producing the desired effect. The technology allows the artist to create a sense of movement, depth or both simultaneously.