

Stan Douglas *DCT works*

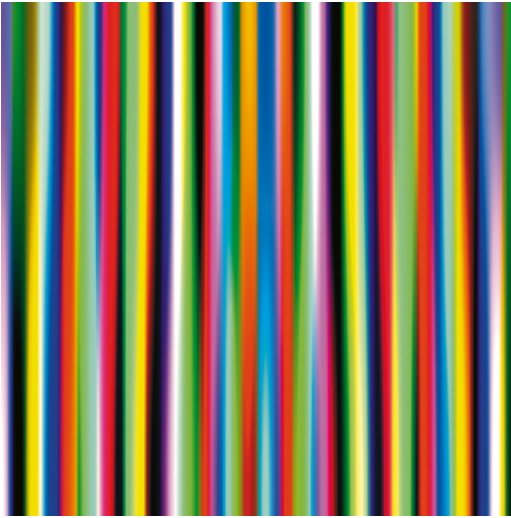


Image: Stan Douglas, *09_7NN7*, 2016
Lacquered UV ink on gessoed panel
150 x 150 x 5 cm, 59 1/8 x 59 1/8 x 2 in

Two examples of Stan Douglas' new *DCT works* are on display.

The *DCT works* can be seen as a development of Douglas' *Corrupt Files* series from 2013, in which he examined the coding mistakes that can occur within a digital camera's memory card and the abstract, visual results that ensue.

DCT refers to a 'discrete cosine transform', a series of data points that specify how JPEG image files, among others, are compressed. Using DCTs, Douglas is able literally to 'write' images, determining their frequencies, amplitudes and colour values. Speaking about the work, Douglas explains: 'The original idea was to make a digital version of a photogram, a camera-less photograph created using the process of fixing an image without the optical apparatus of collecting an image. In the case of photography, a photogram is traditionally made using paper, light and chemicals. With digital photography, chemicals have been replaced by code. I figured that since we're turning images into code, you should be able to reverse the process and create a code to make an image.'

Analysing thousands of permutations, Douglas selects a small number that are both compact – composed of very few coefficients – and multivalent – possessing visual complexity beyond simple geometric shapes such as squares, circles or diamonds. The results are printed in UV ink on large, square panels that have been primed with gesso, a porous white ground used traditionally in painting, chosen by the artist for the quality of colour and surface that is achieved.

The *DCT works* extend the idea of the photographic, blurring the lines between photography and painting in the process of their creation. While they are a new format for the artist, their complex forms and almost psychedelic patterns relate to Douglas' earlier experiments with film, video and photography, in which he tested the capabilities and possibilities of his media, occasionally to the point of abstraction.

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