

POSTDIGITAL ARTISANS

Craftsmanship with a New Aesthetic in Fashion,
Art, Design and Architecture

THE DIMENSIONS AND MECHANICS OF THIS INSTALLATION SEEM IMPOSSIBLE, UNTIL WE REALISE IT IS ACTUALLY A SCALE MODEL MADE WITH CURLS OF TREE BARK.



Pseudodocumentation: Bark Painting (2007), Photo courtesy of David DiMichele

MATERIALS
glass
wood
salt
sand
bark
tree roots
various

DAVID DIMICHELE

DiMichele's work exploits the visual confusion of the Internet age, creating images that subverts a sense of scale.

Pseudodocumentation: Salt and Asphalt (2007), Photo courtesy of David DiMichele



THE UNCANNY EFFECT OF DIMICHELE'S IMAGERY IS ACHIEVED BY PLAYING WITH MATERIALS AND SCALE. HERE, SMALL PILES OF SALT BECOME CRYSTALLINE MOUNTAINS.



Pseudodocumentation: Melting Ice (2007) Photo courtesy of David DiMichele

DIMICHELE'S DIORAMAS ARE TRANSIENT, ONLY EXISTING IN THE BRIEF MOMENT THAT THEY'RE PHOTOGRAPHED. HIS IMAGES PRESENT THEM AS MONUMENTAL STRUCTURES HOWEVER.

David DiMichele's detailed dioramas imbue the art gallery with a sense of the sci-fi. Vast crystal shards, melting blocks of ice and curling root systems seem to dwarf the tiny human figures that wander amongst them. Except they're not human at all, but dollhouse miniatures, and his *Pseudodocumentation* series is just that: an optical illusion that presents scale models as cavernous real-world spaces.

'Art often comes from daydreaming about ideas and images one would like to see, and I imagine what art I would create if I had no financial or logistical constraints', explains DiMichele. 'I like the final photographs to seem believable, but somewhat ambiguous as well'. Having started out on this scale-model series when planning full-size gallery installations, he soon began exploring the potential of the dioramas alone. Destroying each setup after it's been photographed, the work only lives on through photography, and therefore requires the viewer to decipher them from scratch.

'The postdigital age has completely changed the way we interpret photographic images. Since digital manipulation of photographs is now commonplace,

people no longer really believe in the "truth" of the image in the way they used to. Having said that, it always intrigues me when my dioramas are mistaken for real installations at full scale'.

DiMichele's work exploits this dissonance in the postdigital, where we mistrust the ordinary, and yet simultaneously seem to accept the impossible. Whereas our Victorian forebears used the sensory stimulation of the phantasmagoria as way to radically alter their physical and emotional state, we often seem unmoved by even the most extreme visual input: assimilating everything without skipping a beat.

Having trained in sculpture and photography, DiMichele understands the power of physical materials, and his imagery deploys texture and form to great effect. 'The materials I use are key, because I'm interested in bringing out their inherent properties', explains the artist, who has used everything from rock salt to rubber tubing in his work. 'I see the pieces as drawings in space, and working with actual materials creates unexpected outcomes that you wouldn't get with a computer model'.

Pseudodocumentation: Broken Glass (2006) Photo courtesy of David DiMichele



THIS SERIES REINVENTS THE STATIC GALLERY MODEL AS A PLACE OF WONDER, WHERE IMPOSSIBLE EXPERIENCES CAN BE ACHIEVED.

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