

# SOCIAL LIFE

A black and white photograph of Molly Sims standing in a hallway. She is wearing a dark, short-sleeved dress with a deep V-neckline and a large knot at the waist. She has long, wavy blonde hair and is looking directly at the camera. The hallway has a repeating pattern of door frames and lights in the background, creating a sense of depth.

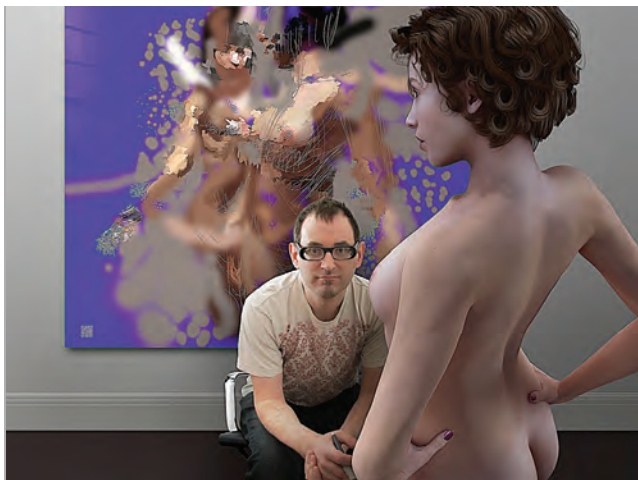
JULY 20, 2013

*in the hamptons with*

**MOLLY SIMS**

FASHION, BEAUTY, TRAVEL, ART  
EXCLUSIVE GALA PHOTOS

Artist Gary Kaleda and virtual model, background painting: *Numerical Chemistry*, Duraflex silver halide print, 48 x 38.4 in., 2011



*Digital Profile*, Duraflex silver halide print, 32 x 24 in., 2007

## EVOLUTION & REVOLUTION: GARY KALEDA BRINGS DIGITAL PAINTING TO LIFE

BY SUSANNAH MAURER

Painting is far from dead. In fact, it's currently experiencing a radical rebirth with its point of origin firmly rooted in technology. Investors and collectors are talking, and the word on the street – and on the screen – is digital. But what exactly is a digital painting?

To explain, New York-based artist Gary Kaleda shares a snapshot of his process. "I begin by using 3-D modeling software to create and pose a virtual model. Then I basically paint the model using digital paint and brushes." Upon further exploration, this simplified outline opens up into a complex landscape of options and processes.

Added to this process is the inclusion of Quick Response codes within each painting. QR codes are dotted square symbols commonly found on print advertisements. Scanning a QR code with a smartphone will trigger text, data, or a website to launch. As an element in Gary's work, QR codes blur the line between art and commodity. They reflect another facet of modern life and provide an unexpected vehicle for interaction.

Once Gary's painting process is complete, his works undergo a special printing process involving a silver halide substrate. The final product has elements of traditional painting, yet his work exhibits a profoundly contemporary quality that is unique.

Of course, subject matter plays a critical role in a painting's ability to move and engage a viewer. And while many artists use digital technology to enhance their work, Gary's

figurative paintings respond to our digital existence directly. "For what I'm trying to convey," he explains, "my figures are ideal for capturing our current humanity, our simulated humanity, and our lack of humanity." Gary's expanding client-base suggests that his messages are striking some compelling chords with the public.

But life wasn't always digital. A graduate of Pratt Institute, Gary's training was based in traditional painting and drawing. It wasn't until he landed a job with access to Photoshop® that Gary taught himself the program and realized he could use it to make art. "It's taken years to develop the visual language that you see in my work today" says Gary.

The next logical question is where *can* you see his work? Images of current paintings can be seen on his website, although he cautions, "Seeing an actual painting is a very different experience." Thumbnails don't adequately deliver the impact of a tangible life-sized painting. For serious buyers, Gary shows his work privately by appointment.

"I think the next 5 to 10 years will see digital work at the forefront of contemporary art," says Gary, "and it's going to be everywhere. You can't stop art history – the digital revolution is here."

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