



# FLAAR Reports

March 2008

## The Best (and most Innovative) Giclee Paintings at ArtExpo '08



By Nicholas Hellmuth

**Unique Giclee with Continuous Depth**

Art Expo in New York is the largest giclee event in the world. It is held once a year. There are smaller ArtExpo and DecorExpo trade shows in Atlanta (all organized by Art Business News, a monthly magazine). I have attended ArtExpo in New York the last five years.



*Soho Editions Giclee Booth*



*OK-Kyung Eom Booth*



*Ruth Mayer Giclee Booth*



*Soho Editions Giclee Booth*



*Somerset Fine Art Giclee Booth*

I had about 400 booths to inspect at ArtExpo in New York during a single day, but I spent longer at this booth of 3-dimensional sculptural painting than any other (other than the booth in row 200 or 300 where I enjoyed interacting with two painters (talented mother and talented daughter).

By the time I reached the booth of Kenneth Maloney I had walked up and down more than 23 long aisles, all filled with booths. Each booth in turn was crammed with art of every size, shape, color, and style.



***Kenneth Maloney Booth***

Since Graphics of the Americas trade show in Miami had overlapped with ArtExpo, I had only one day in New York (the next day I had to help a large printshop in Philadelphia decide which new UV printer technology to select). So at ArtExpo I did not have time to stop and really look at every booth, and definitely not to look at every painting.

But I did stop at the booth with the remarkable illuminated giclee. I spent the first five minutes trying to figure out how he created the deep depth effect. An article in The Epoch Times indicates that these paintings are “made out of sculpted polymer.” But I was more interested in the final effect: dramatic depth and remarkable lighting effects.

Kenneth Maloney’s primary vocation is creating artistic garden pots, so he has a background in this aspect of what could be considered three-dimensional ceramics.

### **Terms to Describe this unique painting style with deep continuous depth**

The article in The Epoch Times calls this lightbox art. But I specifically avoid calling this “lightbox art” because that suggests it’s just LED lighting in an artistic pattern. But the lightbox aspect is only the icing on the cake with Kenneth Maloney’s art. Besides I never noticed there was any lightbox behind the painting until near the end of my visit. If I had not seen the electrical cord I never would have realized the painting had electric lighting behind it.

The lighting shines through the painting in an entirely naturalistic manner. So I consider the lighting as part of the painting.

I suggest several names, “Deep-Depth Painting” with the full name being “exciting giclee in ‘continuous deep-depth illusion’ technique.” You could also call it “multi-dimensional sculptured paintings” or “full depth architectural realism” paintings.



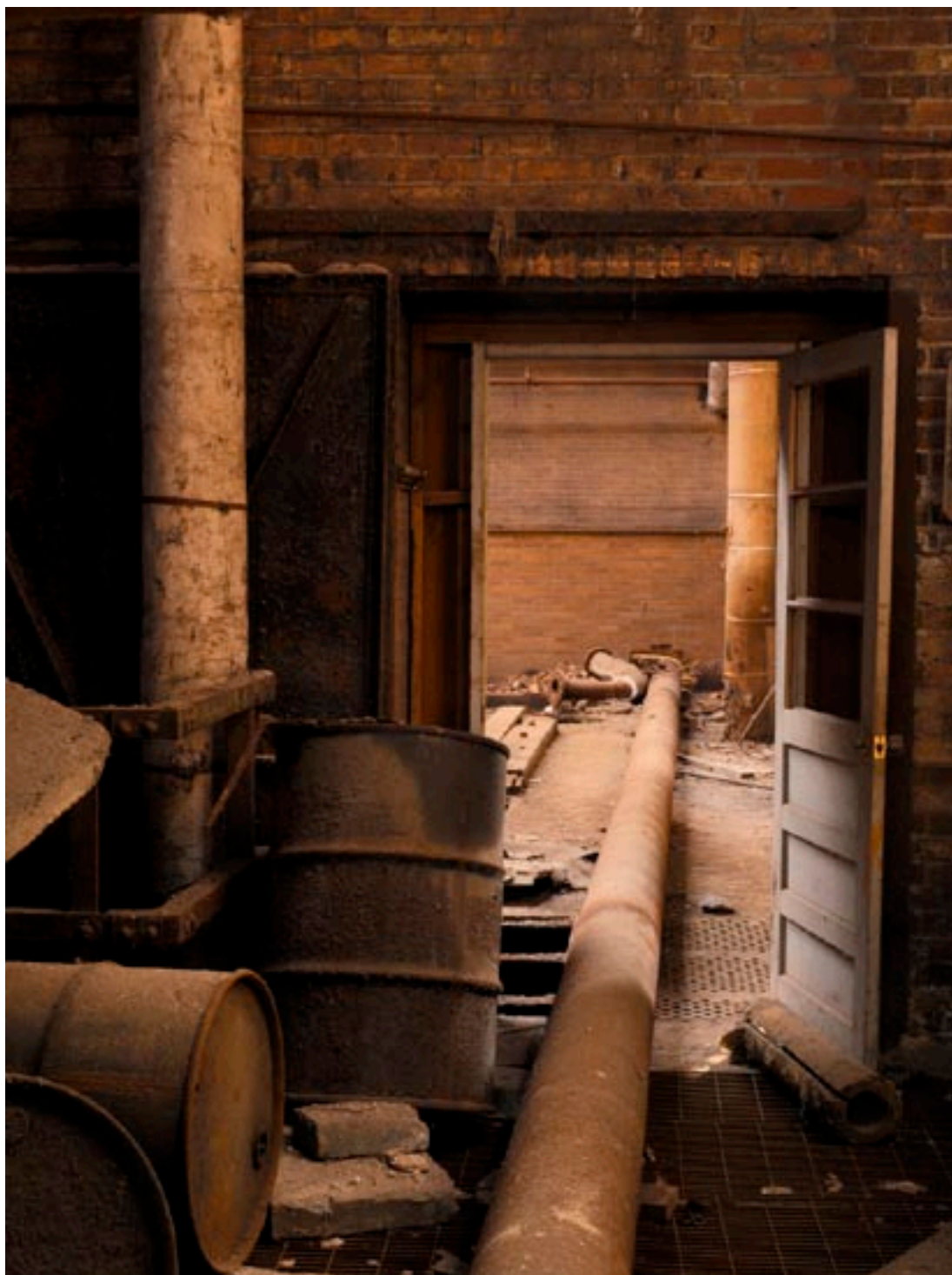
***Kenneth Maloney Art***



*Kenneth Maloney Art*

## How to emulate some aspects of deep-depth with fine art photography

One reason I was so impressed with the techniques of Kenneth Maloney's deep depth style was that I have been working on stacked focus fine art photography for about a year now.



*Fine Art photograph of abandoned factory by Nicholas Hellmuth with Imacon/Hasselblad medium format digital camera. Copyright FLAAR 2008.*

As a photographer I do stacked focus to emphasize continual focus of architectural spaces. I work mainly in 16<sup>th</sup> century Spanish colonial ruins in Guatemala. I have been photographing in Central America for the last several decades. In effect, I aspire do with a camera what Kenneth Maloney achieves with his unique style.



*Fine Art photograph of Las Capuchinas Stairs, Antigua Guatemala by Nicholas Hellmuth with Phase One medium format digital camera. Copyright FLAAR 2008.*

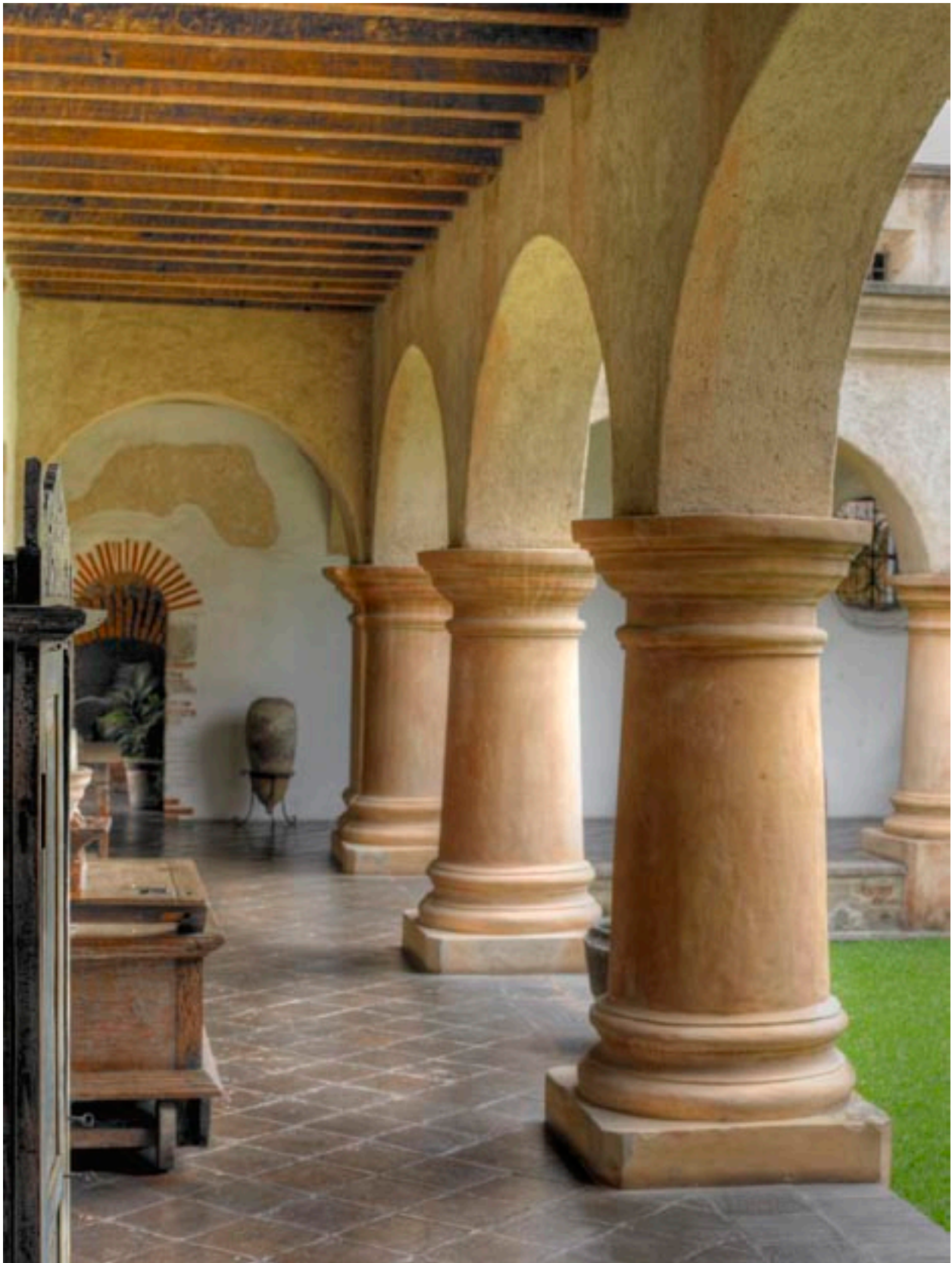




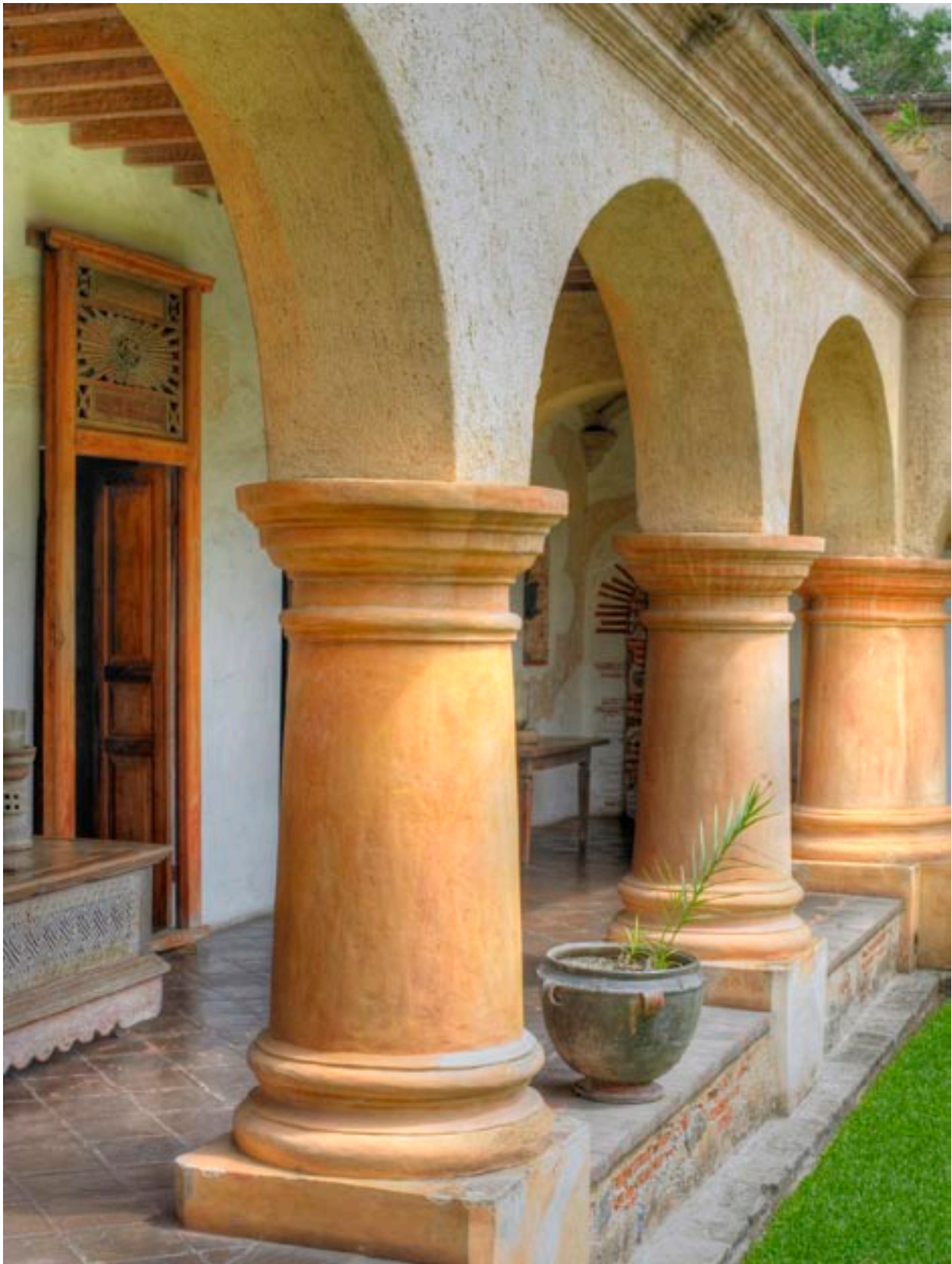
*Fine Art photograph of Church El Calvario, Antigua Guatemala by Nicholas Hellmuth with Phase One medium format digital camera. Copyright FLAAR 2008. These are samples of the kinds of views that we would like to see turned into the style of Kenneth Maloney.*



*Fine Art photograph of Las Capuchinas, Antigua Guatemala by Nicholas Hellmuth with Phase One medium format digital camera. Copyright FLAAR 2008.*



*Fine Art photograph of John Heaton House, Antigua Guatemala by Nicholas Hellmuth with Phase One medium format digital camera. Copyright FLAAR 2008.*



*Fine Art photograph of John Heaton House, Antigua Guatemala by Nicholas Hellmuth with Phase One medium format digital camera. Copyright FLAAR 2008.*



*Fine Art photograph of John Heaton House, Antigua Guatemala by Nicholas Hellmuth with Phase One medium format digital camera. Copyright FLAAR 2008.*



*Fine Art photograph of Santa Clara, Antigua Guatemala by Nicholas Hellmuth with Betterlight Large format digital camera. Copyright FLAAR 2008.*



*Fine Art photograph of Santa Clara, Antigua Guatemala by Nicholas Hellmuth with Betterlight Large format digital camera. Copyright FLAAR 2008.*



*Fine Art photograph of Capuchinas Convent, Antigua Guatemala by Nicholas Hellmuth with Betterlight Large format digital camera. Copyright FLAAR 2008.*

It would be great to work together with joint exhibits to show the pros and cons of advanced digital photography compared with what he can achieve with sculptural and lighting techniques in his illuminated paintings.

I use a 22-megapixel PhaseOne P25+ digital back on a Hasselblad, plus a 48-megapixel BetterLight on a Cambo Ultima 4x5 camera. The images are worked in software by Juan Luis Sacayon, who works for FLAAR Mesoamerica (the FLAAR research institute in Guatemala).

I would also like to experiment with white ink for backlit, printed with those new inkjet technologies that can indeed print white ink on translucent materials. These are printing technologies that FLAAR specializes in. White ink for backlit effects is so new for us we have not yet produced our first image, but we have done the initial photography. It then has to be processed to interact with the white ink during the printing; this is done in layers in Adobe Photoshop.

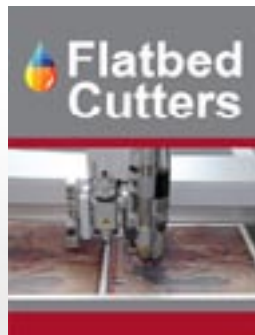
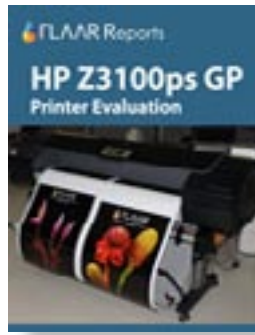
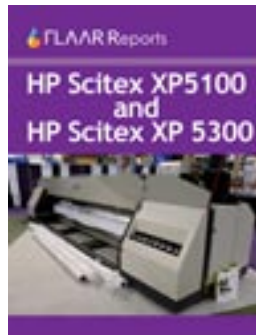
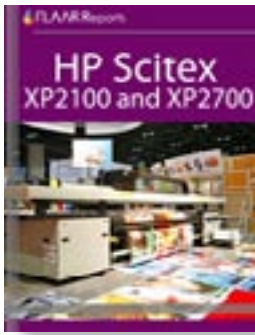
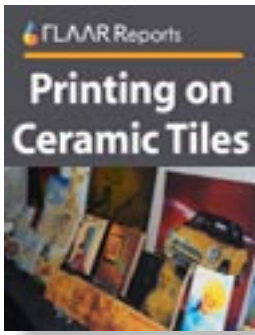
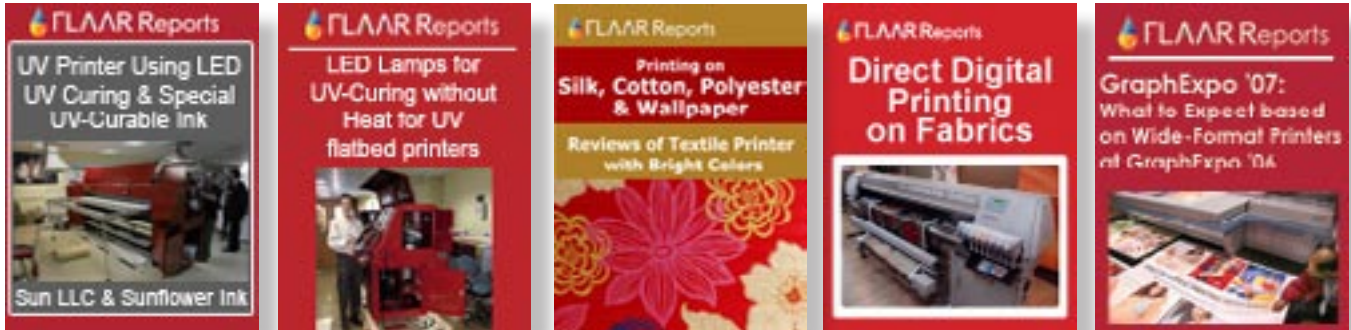
### **Bibliography**

<http://en.epochtimes.com/news/8-3-15/67460.html> "Fine Art Products for the Home" by Lori Harel. The Epoch Times, March 15, 2008.

[http://heycreations.co.za/art\\_gallery.html](http://heycreations.co.za/art_gallery.html) is where you can see all Kenneth Maloney's deep depth back-lit paintings.

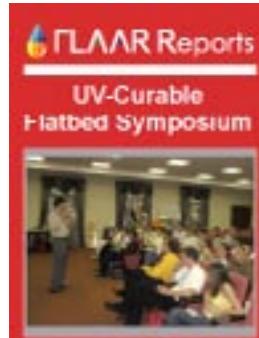
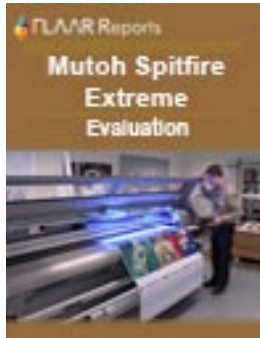
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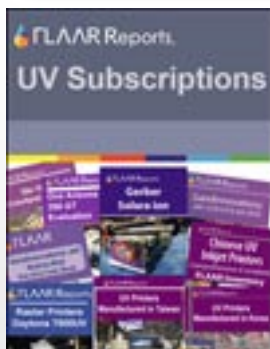
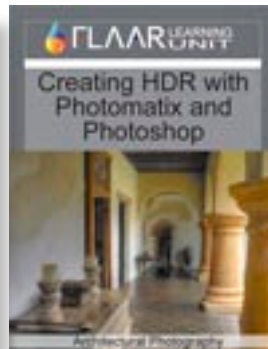
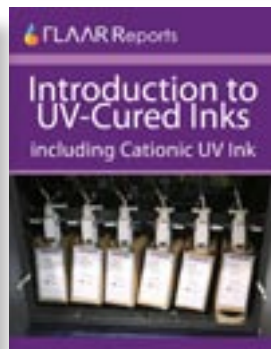
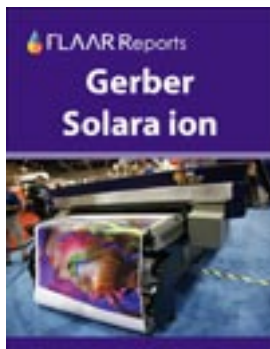
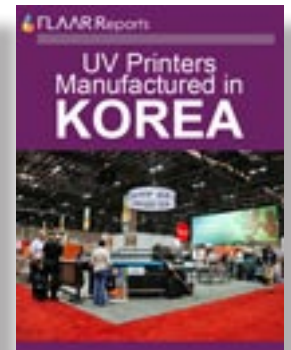
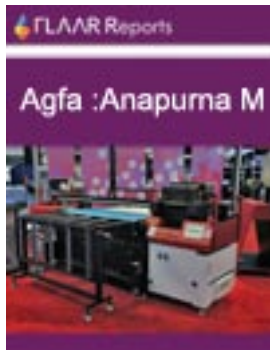
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