



### **“Ted Kincaid: Every Doubt That Holds You Here”**

Marty Walker Gallery, Dallas  
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The airy patina of ancientness hovering atop Ted Kincaid’s latest body of work belies its radical core of contemporaneity. In short, all the digital photographs in “Every Doubt That Holds You Here” look old. They mimic the work of elder masters while being the result of 21st century computer crafting. “Mountains 726, 2010” has the fuzzy but daunting sublimity of one of William Henry Jackson’s photographic documentations of the way-out West for the Union Pacific Railroad from the 1860-70s. The pock-ridden sphere in “Lunar 624, 2010” reminds of the single-eyed man-in-the-moon from Georges Méliès’ early film “A Trip to the Moon” (1902). And the calm waters and ominous sky of “open Sea 205, 2010” suggest the scenery of a slightly more recent image by Minor White, “Pacific, Devil’s Slide, California” (1947).

While paying homage to the past in appearance — through seemingly deteriorated edges and a grammar of real form — they are completely fabricated, digital concoctions materialized by the artist’s deft manipulation of random fragments of reality. Wholly fictional like Kincaid’s large-scale photographs of cottony and pastel clouds, the images mark a unique turn in the artist’s oeuvre. Their historicism gives a depth to the new work that is poignant in reference while being perhaps too subtle. They point to the images of Jackson, Méliès, and White not so much to tell us something new about them, but to rehash the game of postmodern mimicry, in ever-quieter terms.

Rather than being solely about the fabrication of nature in the now, they are about the fabrication of past nature in the now. And this is their power.

Through this layered temporal prism we see nature not as it was but as it never was and never will be. That is, these fictionalized romanticisms of nature lost tell of how humankind has come to dominate every inch and corner of the earth, transforming second nature into Frankenstein nature.

— CHARISSA N. TERRANOVA