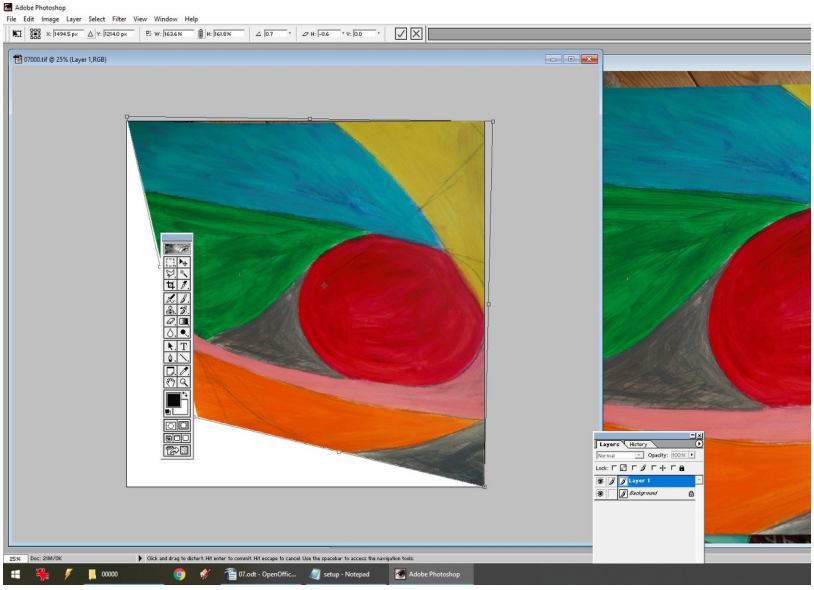


Fig.078 Screenshot of the old software I use to edit the paintings after I photograph them. The screenshot shows the image at the moment in which it is freely transformed in order to fit a square-template. Once the image is inserted I begin a long process of cleaning all the edges making them as smooth as possible by retracing them by hand with a lasso tool.

PAINTINGS 06

After photographing a painting, I use an old image editor to crop the resulting image and place it within a square template of 52 by 52 centimeters. To do so I distort the image in order to make it fit in the actual template set to 52 pixels per centimeters resolution. Later I spend on average ten minutes every morning to polish the edges of all the shapes I have painted. Also I digitally erase all possible pencil traces using the rudimentary cloning tool of the software. The same tool I use to erase the tape I put in the corners of the painting to keep it up on the wall. At this point I might consider adjusting the contrast of the image based on the lighting available when the picture was taken. Lastly, I apply a perceptual filter which reduces the amount of colors in the paint and saves the image into a .gif. As a last step I convert the .gif image into a .pdf file. Overall the process is very laborious and I could certainly obtain much nicer and more advanced results using a more up-to-date application. Frankly however the reason why I was able to have a pretty much coherent style throughout the paintings I have produced in the course of three decades is that I adhere to a technique and don't let myself be carried away by all the cooler effects newer and bigger and fully automated creative-suites keeps on offering.