

Steve Briscoe

The Salesman's Sample series was an attempt to merge photography and sculpture. The objects have an ambiguous associative content and formal characteristics that are reflective of their sources--discarded commercial items. They have a somewhat anonymous appearance; product-like in their presentation. In the series the objects ran the gamut from straight found objects to assemblages to the monochrome cylindrical shapes presented here.

The photographs are printed to scale on canvas and depict the objects. They flatten the sculpture's volumes and reduce its information to signage while raising it to icon status. The photographs are not cleanly printed, showing their process and manufacture. Not a seamless window, they are revealed as objects too.

In essence two originals exist from the same idea- one visual, one corporeal, one document, one monument. It is this equation that makes the eyes dart back and forth looking for likeness or disparateness; failure in one, success in the other.

It's been almost ten years since I began the Salesman's Samples. When I look at it today I realize that it still has resonance even if my motivations and inspirations have changed. I appreciate the opportunity to show and reexamine a body of work from which I have moved on.

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Process

The photographs in the Salesman's Sample pieces are printed with a commercially available medium called Liquid Light. They are printed on a linen/cotton fabric. I used a slide projector to enlarge my negatives to the correct size. I developed a method of turning the stretched canvas into a tray by building a low box around the stretcher. In this way the photo surface was the bottom of the tray and allowed me to develop the image with normal processing chemicals. The prints are selenium-toned to produce the staining.