



Cover illustration: 'Twelve Flowere' by Katinka Matson  
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New technologies equal new perceptions. We create tools and then mould ourselves through our use of them.

In 1975, when the inventor Ray Kurzweil created the CCD (or "Charge Coupled Device") flatbed scanner, no one imagined that this device, with a pixel-sensor that moved slowly back and forth across the page, would bring into question our established notions about seeing, vision, and perspective.

For the past several years I have experimented with a non-photographic technique for creating images by utilizing input through the flatbed CCD scanner. No camera or lenses are used. The process involves scanning flowers and other natural objects on an open-top scanner from underneath the objects with a slo-moving sensor. This technique allows for unusual opportunities to explore new ideas involving light, time, and rhythm.

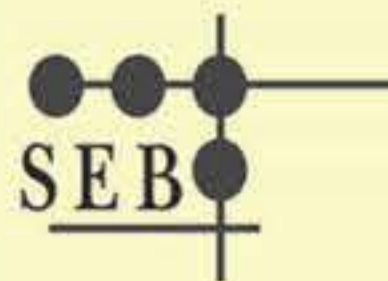
It is a radically new digital aesthetic involving both new hardware (the scanner and the inkjet printer), and software (Adobe Photoshop), that allows for a new naturalism fusing nature and technology.

Without the distortion of the lens, highly detailed resolution is uniform throughout the image, regardless of the size of the printable media. The lighting effects from the sliding sensor beneath the object, coupled with overhead effects involving lighting and movement, result in a 3-D-like imaging of intense sharpness and detail. Images created by scanning direct-to-CCD cut away layers, and go to a deeper place in us than our ordinary seeing and vision.

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