

1. Equipment

The equipment in the Digital Imaging Lab has an approximate value of CAD \$ 500,000. The lab has been set up over a period of 10 years, starting in 2005, and has been constantly improving during that time. The main set up phase was completed in Fall 2014, with the final addition of the Epson Solvent Printer.

All of the equipment is still state of the art, even though some of it has been bought as far back as 10 years ago. For example the Chromira printer, bought in late 2005, is still the highest quality photo printer in the world. It runs better then it did when we originally bought it. As with any industrial machine, it needed a lot of adjustments to make it work in a multi user environment, primarily used by artists for their research. The same has been the case for any other equipment in the lab.

The set up of all the equipment was made with the goal that users can operate it themselves, without the supervision of a technician as the lab runs 24/7, 365 day a year. We achieved that not only through the set up, but also by training people, and by providing custom-made how-to guides. From 2005 until today, 763 people were trained and able to access equipment through that process.

2. Space

Space is critical for operating this lab. Since most of the prints are large in scale, they require an equally large viewing area, in order to judge and fine-tune them. This is a feature that commercial labs do not offer, and is equally difficult to achieve in a private artist studio. In EV 10-715 we have a 10 metre long steel wall where users can simulate an exhibition installation. The lights are full spectrum, and a large viewing booth allows for critical colour correction under neutral conditions.

Besides the viewing section, we have a total of six workstations in the space - two scanners, three printers and an editing station. The open concept fosters collaborations at all levels. It is common that people help each other out with technical problems and discuss the work in progress. The Digital Imaging Lab is one of the few places on the floor where the door is always open, which makes it easy for people of other areas to drop by. The benefits of this open space concept have facilitated interdisciplinary participation in our lab.

3. Operating Cost

The Lab has been operating in an extremely cost efficient manner. Staff salaries are an average \$25,000 per year. This is an absolute bargain given how specialized the equipment is. We charge users for the material usage, and factor in extra charges to account for repairs. We do not use extra funds for maintenance; the users already pay this. We invoice users for material usage of around \$30,000 a year. This should give an idea how busy the lab is.

All the equipment is well maintained, and can be used for another 5-10 years. Eventually the only pieces of equipment that may need to be replaced in the coming years are some computers (which are the least expensive equipment in the lab).

4. Research Results

The Digital Imaging Lab was set up by artists for artists, and is in its configuration unique in Canada, as well as worldwide. The concept of open access for Graduate students and Faculty researchers without bureaucratic hurdles has lead to a big output. Over the past ten years, countless exhibitions have been produced at the Digital Imaging Lab, which have been presented across Canada and around the world. Out of the hundreds of artists who have worked here we would like to name a few as examples: Raymonde April, Jessica Auer, Gisele Amantea, Fiona Annis, Velibor Bozovic, Matthieu Brouillard, Jacynthe Carrier, Olga Chagaoutdinova, Manon de Pauw, Yannick Desranleau (Seripop), Jerome Fortin, Angela Grauerholz, Adad Hannah, Anne-Renee Hotte, Thomas Kneubuhler, Karen Kraven, Jacinthe Lessard-L., Mitch Mitchell, Evergon, Josee Pedneault, Marisa Portolese, Andreas Rutkauskas, Anne Ramsden, Sylvie Readman, Laura St. Pierre, Celia Perrin Sidarous, Sara A. Tremblay, Etienne Tremblay-Tardif, Chih-Chien Wang and Kim Waldron.

Thomas Kneubühler
Digital Imaging Coordinator
t.kneubuhler@gmail.com
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www.di.hexagram.ca