The kinetic installation ‘Moments of Death and Revival: Art’ (2008) was informed by Anneke’s AHRC-funded project titled ‘Digital Doubles’. In this she explored the potential of capturing pose and gesture using 3D body scanning, 3D modelling and 3D rapid prototyping. Generous sponsorship was secured from a number of industry partners including Wicks and Wilson Ltd and 3D Systems. Anneke also sought specialist support from RapidForm, Digi Ltd and the materials workshop in the School of Art, Design and Architecture. An engagement with ‘the real’ and notions of feminine identity continue to inform her practice, as does an overarching fascination with the uncanny and a sense of wonder. Capturing the ‘real’ using the digital white-light-based system presented an opportunity to create something new. Claire Lilley, Head Curator at Yorkshire Sculpture Park writes, "Nothing has made me realise the perceptual change between a sculpted figure and a ‘real’ print, formed from the coordinates of the artist’s bodies, more than these semi-transparent figures. They appear to be miniature facsimiles of the artists and at first sight make you blink before becoming more super-real than any Juanita Hanson, Ron Mueck or waxwork sculpture."

Digital Doubles also created an opportunity to test the artist’s body data with virtual data, through the process of virtual suturing. This informed how the artists performed in the scanning booth as each adopted imaginative poses that would fold into or around an ‘imagined’ prop or ‘virtual’ counterpart. Holding a pose for the duration of the scanning process was another important and integral aspect of the research, as was the interest to see how this temporal process would affect the resulting data and whether she could inscribe time into the finished artefacts.

The playful manipulation of the body’s anatomical boundaries through this metamorphic process, coupled with the evolution of individual narrative tableaux, enabled the artist to play with the reality of the virtual. This mixing of realms is an important thread that continues to inform her working processes. The printed 3D artefacts became the main elements in Brass Art’s expanded shadow play, in which the artist was presented as replicated and morphed hybrids engendering a mythical dance macabre. In this installation, a travelling light produced the gigantic, shadowy transformations which have become an important motif in her collaborative works as Brass Art seek to occupy inaccessible spaces, shift between realms and play with alter egos. Louise Milligan writing in ‘The Broom of the System: On the Querelle between Art and Narrative’.

Anneke Pettican is an artist and Senior Lecturer in Digital Media Design. In 2007/8 she was the successful recipient of a practice-led Arts and Humanities Research Council (AHRC) award to explore Digital Doubles using 3D body scanning and rapid prototyping. She is co-director of the artistic collective Brass Art who exhibit internationally. Recent solo exhibitions include Skywhoring, Yorkshire Sculpture Park (2008) and Here and Elsewhere, Globe City, Newcastle (2007). In 2008 Brass Art were selected for ArtFutures, BLOMSBY Space, London and the Jerwood Drawing Prize. Brass Art were also Finalists in the Experimental Media Series, LAP, Washington, USA which accompanied the exhibition When Absence Becomes Presence (2009). Their work has been exhibited at VOLTA, Santiago, (2009), Prezyn Berlin (2008) and Zoo Art Fair, London (2005/6). They were recently commissioned to create new installations for Tell to the Trees at Croft Castle UK (2009) and are working towards a solo show at the International 3, Manchester (2010). Recent presentations of their collaborative practice include the Light Reading Series, No w, Else, London with Celine Millard (2009) and Legilsat Art Dundee Contemporary Art for New Media Scotland (2009). In 2008 Anneke and Spencer Roberts exhibited the interactive installation ‘Time me a dream’ at BANK ART Art as part of the Yokohama Triennale (2005). In 2009-10 Brass Art were invited to become artist members of the Contemporary Art Society. Their work is featured on Visual and they are represented by the international 3. Future projects and collaborations include an international group exhibition exploring ‘The shadow’ at The Whitworth Gallery, UK in 2010, The Economy Project, a foundation Liverpool curated by TriciaCorey and the Sutton Park Biennale, Flights of Fancy curated by Daniella Arnaud and Jordan Kaplan in 2012.