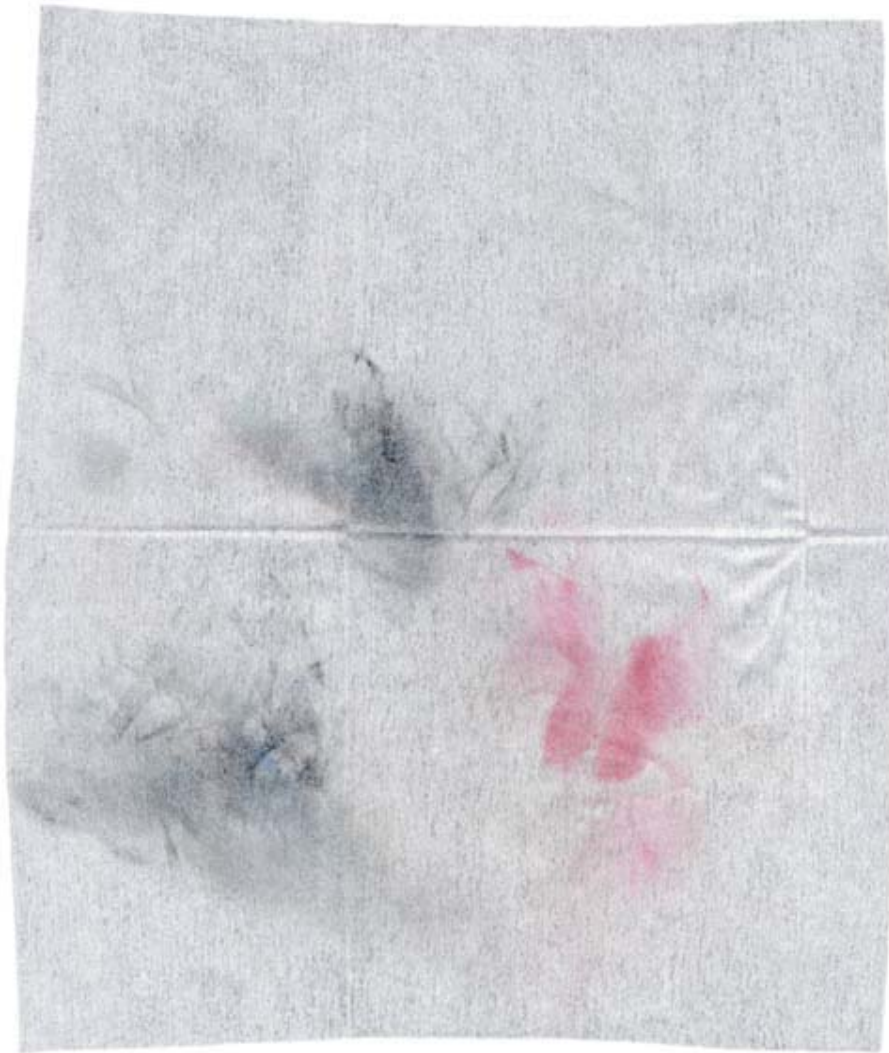


JESSIKA HADE PRECOURT

By Sydney Houston

Jessika Hade Precourt was born in Granby, Quebec. She is twenty two years old and in her 3rd year at Concordia University completing a B.F.A. with a major in photography. Jessika's work is generally directed towards the material nature of photography as well as the history and development of this art form. For most of Jessika's work, she collaborates with her friends and family to create images that examine her models' interests and personalities and the way they chose to depict them. For her current project Jessika handed out make up removal wipes to her female friends and family. She asked them to return the wipes used, and then she scanned them on a flat scanner and printed them on a gray background to amplify the colours that are left on the cloth. These photos are then printed onto mate paper, sized eighteen by twenty-two, creating large pastel coloured images. Jessika's interest in make-up and vanity emerged recently when, at twenty-two years old, she bought the first mascara and blush she had ever owned. She explained how, even though her mother and sister had always participated in this daily ritual of modern femininity, she had always refrained because of her desire to stand outside the accepted norms of society. Her past work has explored 4X5 film but, interestingly enough, not for taking photos but, rather, for the film itself. In one of her projects Jessika burned the film to create crumpled pieces of varying colours and shapes which she then scanned with a flat scanner and Photoshopped onto a background. The film varied in shapes and colours according to how it had been burned and what sort of development chemicals it had been put through previously. Both of these projects exemplify Jessika's interest in the material nature of photography. She does do more figurative works as well but these two projects serve to contextualize her general interest in material culture.

The portraits from Jessika's current project all vary in colour and shape. Most include the basic colours of skin tone foundation and black eye make-up. The more elaborate ones include pinks, red's and sometimes blues that came off of the eyes. Some chose to remove their make up in a random pattern of fingerprints while others just rubbed their faces randomly. Some cloths show almost an exact imprint of the face, with eyes, nose and mouth. The image titled *Linda* is one that shows this facial imprint. While many models and actresses through out time have been photographed *au natural* as a statement of anti-vanity, Jessika is creating a reverse portrait of this nature in her project. Instead of photographing her models without their make up on, she is taking the make-up itself and showing it in her images. In this way, though the models remain anonymous, Jessika is still showing a very intimate image of the 'face' that these woman put on everyday. *Linda* portrays light pink lips smudged to the right side of the cloth with two black smudged sets of lashes on the other. In the middle of these lashes are blue dots, creating the image of coloured centers of the eyes. Working with the material nature of society and photography she documents the faces of those around her as they are removed at the end of the day. Jessika's approach to photography generally involves intimate exploration of her models and here in the most intimate way she has documented the daily masks of the women around her as they present themselves to the world. Though we may never know Linda herself we find out what some might consider a deep secret, which is how much make-up she wears on a day-to-day basis.



Jessika Hade Precourt. *Linda*. 2010. Photograph.