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THE PROPOSAL: Picasso to Diplo

An exhibition of “things made of things” which explores digital ideas (discontinuous phenomena, discreet packets of information, distributable parts, infinite mutability) through the use of analog media (ash, clay, sand, wood, felt, metal, plastic, paint and canvas).

The art in the show fits in the continua from mosaics to pixels, 18th century photo-collage to photoshop, music concrete to electronic music... but also include particle/wave theory, memes, genetic modification, the internet, 3d printing and drones. See The Art section below for details about each piece. (There are also metaphysical ideas expressed via these works, which is addressed more in the The Statement).

The show will utilize the entire volume of the space, reaching from floor to ceiling and wall to wall, and include paintings, sculptures and installations. The largest ‘pixel’ (or component part) is 7’ x 5’, the smallest is a grain of sand. Most works are ‘fixed’, but one work changes over time (as elements are added) and another work may be remixed (its component parts reconfigured into a new form.)

THE ART: Collisions & Segues, Particles & Branes

(Refer to Renderings posted on the page below.)

-Collider: a radical circular floor arrangement of the 300-panel sculpture Acceleration Still. (This 8’ dia. iteration references the Large Hadron Collider, which shoots particles at the speed of light).

-Cascade: a 20’+ high metal ‘waterfall’ composed from 60 units of off-the-shelf conduit pipe, cursively bent, descending from ceiling to ‘splash’ on the floor. (Conduit strapped/bolted to wall.)

-Written Sculpture: A virtual landscape, a painting made of words: writers’ elegiac quotes about the Canadian landscape, cut in wood (or paper) and stacked face to face in many strata.

-DNA’d Cowboy Hat: A hat made of interleaved hats. An anachronistic 3D object that appears somehow 2D photoshopped (or genetically modified, or sampled)— collaged, spliced, looped.

-World Wide Web of work: A painting made of paintings. 10+ large paintings ‘glitched’ en plein air in many geographic locations (Mexico, USA, Canada) hung edge-to-edge 40’+ in an aggregate, accreting work. This combined megapainting is a massive mosaic of data, as if zoomable to locations like a Google map. It will expand over years as new works are done in new countries, but for this show a possibility will be to remix the initial arrangement of works on the wall at least once into a new configuration midway through the show.

-Surveillance & Selfie Clay: a physically crowdsourced & additive installation piece composed from 100s of unfired clay plugs, each squeezed by a different individual. Visitors (opening, & pre/post) will be asked to grasp or pinch the raw clay plug, creating a record of their palm or fingerprints, and place it in the 'community' of pieces. Plugs will also be 'distributed' in other locations around the space, creating a non-centralized sculpture. (A hashtag/Instagram photo moment for each plug may be created.) Though dealing in abstract issues (private data, selfies, interaction, decentralization) the work is elemental & tactile; also, unfired, the clay will dry in the space, changing color & marking time, sagging and cracking, perhaps falling over.

OPTIONS: A) a webcam will be positioned on the plinth, streaming/recording the clay information to the world. (Humorous: watching clay dry, but also dark — personal data now worldwide.) B) a smaller version, with a webcam, rotating in a metal wire cage; people are encouraged to pinch or press their thumbprint into a small piece of clay and place it onto the cage to obscure the camera's view, but also putting their fingerprint possibly on display. Overtime, the camera fails from 'too much' information, as the additive clay obscures its view.

-Crowdsourced Painting: A painting whose extremely complex textured substrate is composed from hundreds and hundreds of unique elements — each 1" part has been 3D printed and crowdsourced from around the world. (All contributors & their countries will be noted.)

-Digital Ash: a 20' ephemeral floor installation, made from ash and sand, which is simultaneously analog and digital — the drifted ash image looks to be 'glitching'; the ash and sand themselves are substances composed from smaller bits.

-Segueing Installation: An entire wall, covered floor to ceiling, with 300 objects (100e. of a needle, a dart, and a feather) enabling multiple readings: a movement from fear through joy to enlightenment, a shift from healing to pain to loss, a meeting of the synthetic and the natural (a subtheme of the show), or as protection, in different forms: by science, by might, by prayer.

DISSEMINATION: By Drone

The show will be documented by a drone fly-through, which will make unique use of the floor to ceiling/ wall-to-wall exhibition. This documentation will be posted on the web, giving viewers around the world (and even those who have attended the show) a chance to see the works from a point-of-view impossible in-person (i.e. from 15 feet up, looking down at the ash/sand work etc.) It will be like an XYZ axis captured Google Street view. The drone will track down the 20' conduit waterfall from top to bottom; fly over the selfie/surveillance clay (like a cityscape); circumnavigate the GMO'd cowboy hat; do a detailed rising close-up of the 3d printed work; track across the entire 40'+ length of the megapainting; over the expanse of the sand/ash field; up the tall needle/dart/feather wall, etc.

HOW: History

(Refer to Images posted after the Renderings)

The exhibition is ambitious in scale but very viable. The Collider (**IMAGE 1 bottom left, floor**) is a new iteration made from already existing components comprising the recombinant sculpture "Acceleration Still". The waterfall construction technique has been used to create a conduit tree

(**IMG 3, center**). The 3D printed painting has begun physical testing & modeling (**IMG 8, on wall, left black/red**). The written sculpture has been maquetted in wood (**IMG 8, on wall, right, brown**); the DNA'd cowboy hat (**IMG 9, mockup & 2 renderings**) has already had significant research and some slice and vitrine testing done. The megapainting (**IMG 10**) has most of its component paintings completed (though more are intended). The surveillance/selfie clay (**IMG 4, right, low plinth**) has had physical clay tests & been materials researched. The digital ash (**IMG 6**) work methods have been perfected — outside, larger, & on snow. A small version of the segueing needle/dart/feather installation has been constructed (**IMG 5**). NOTE: works can be scaled down/up if needed (i.e. the waterfall made narrower, etc.)

Images of completed works, which the above concepts are based-upon, follow the renderings.

THE STATEMENT:

My practice often involves slicing and disassembling 2 and 3D shapes into linear component parts and then recombining them. This enables structured but parilinear reinterpretations of the source material (time-shifting parts out of sequence), a poetic compression and expansion of information (via interleaving), visible echoes (parts repeated), and a recalibration of form (image or object disruption, or resizing.) This technique is a visual metaphor for relating the metaphysical ideas that the past/present/future are non-linear (those time shifts), that multiple dimensions, variations, and perceptions of reality exist (the repeating but shifted perspectives, the sequenced extensions), that the soul has many component lifetimes (the interleaving of multiple distinct images into a whole) and that there is an intrinsic connection among all things no matter how separate and different they may seem (unique parts creating a whole.)

There is also a writing and musical composition sensibility to my work — just as how words make a sentence, or notes a song, my work uses discrete parts to create a larger whole. The works often have a visual rhyme scheme (a/b/a/b/cc) or 'rhythm', a regular repetition of structure. The art is informed by my writing (I studied English Literature at university) as well as music making (I've released 6 albums of music, which thematically parallels the visuals, collaging multiple styles, eras and cultures together, with the rhythmic structuring, sampling, looping, timestretching, remixing and glitching techniques crossing over to the paintings and sculptures.)

I also do ephemeral art outdoors using whatever is in the local environment — nature collages. These works have involved harvesting and chroming spiderwebs, harnessing frost to make song drawings, working with the weather to create towering ice and driftwood sculptures, using shells, ash and snow... The drifted-ash works, done on a windy frozen lake, became the origin for a new hybrid series fusing the slice-and-recombine collage/digital aesthetic and methods together with the outdoor nature/analog approach, which are the paintings that make up the 'megapainting.' The ash/snow work also inspired the 'digital ash' work, which has migrated indoors, replacing sand with snow, for this exhibition proposal.

IMAGES: at www.nu4ya.com, on the menu goto Art , then Projects, then click Picasso to Diplo (password: eleven).