

Introduction + Statement of Interests

Paul McLean

Lead Artist: Art for Humans, DddD, 01, The Journeyman Project, 4D Pop, PartHuman, ArtMU

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Still Image Archive: www.flickr.com/photos/artforhumans/sets

Moving Image Archive: www.youtube.com/artforhumans

AFH Blog: www.artforhumans.com/afhblog

Store: www.artforhumans.com/shop

Gallery Representation: www.yargerfineart.com/main.html

MySpace: www.myspace.com/artforhumans

Facebook: www.facebook.com/artforhumans#/profile.php

Online Projects: www.artforhumans.com/online_projects.html

Also: See Rhizome (ArtBase), Perpetual Art Machine



St. Edward's University Fine Arts Gallery "A Prayer for Clean Water" (2005)

COVER LETTER

Since 1983, I have been engaged in a systematic process of creating, exhibiting, promoting and defending dimensional artwork, in many formats and a good sample of demographics. I have written extensively about my applications, realizations and discoveries. With the emergence of digital documentation tools, I have been able to more thoroughly chronicle my 4D productions in solo and collective frameworks.

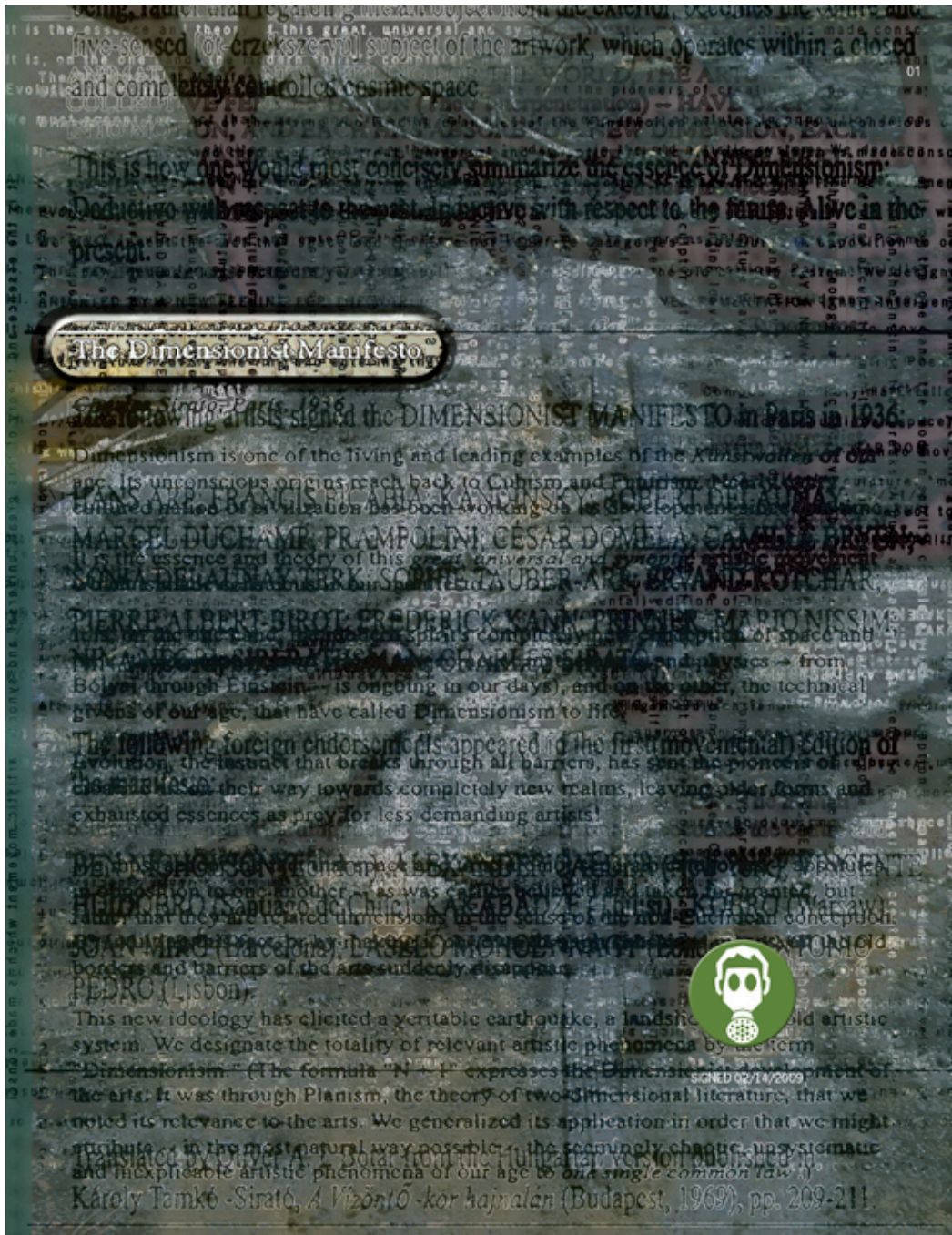
Today, many of the most advanced and innovative art instruction programs at the undergraduate, graduate and doctoral levels are scrambling to respond to the emerging recognition that dimensional practice is the most progressive trend in the creative field. Awareness of multifaceted, multidisciplinary approaches employing and making sense of pioneering developments in the plastic arts over the past century, developments which superficially seem purely technical or conceptual or psychological or scientific, rather than aesthetic, or perceptual, is currently beginning to pervade the general discourse. The ancient rivalry between *techne* and *episteme*, in all their manifestations, is facing resolution in a new approach that obviates such dualism through a more profound understanding of optics, representation, reproduction, craft, and, perhaps most importantly, a new accountability and relevance for art in society, and for society.

I can offer an articulated, mature and effective dimensionist curriculum for the right program. The program must be interested in objects and aesthetics, craft tradition in fine art and critical theory. The program must also be committed to American art and artists. Therefore, the program must care deeply about equality, representation, ethics and accountability. It must encourage innovation and separation of Church and State. To summarize, the most valuable quality this program must have is a confirmed and primary dedication to freedom, including the structural and social or cultural aspects of applied freedoms, specifically as they pertain to art production. The concepts and applications I would be teaching (and continuing to learn about and develop) are revolutionary and broadly affect established and accepted institutional art norms.



Claremont Graduate University "7 Episodes" (2006)

Official Signatory of Dimensionist Manifesto (1936)



Signatory Statement

Sirato + the Dimensionists were correct in every respect. Additionally, I would submit that Marxian critical theory and Capitalist neo-colonialist interventions into art have been nothing but corrupt and corrosive influences on the art of the 20th and early 21st centuries, effective at nothing but consolidating societal power and material wealth for a fractional few people, without contributing meaningfully to the evolution of art. The enemies of dimensional reality have leached the beauty from creative activity throughout their era, endangering the human enterprise and oppressing its inherent freedoms.

After identifying my own art as 4D in 1983 and continuously exploring the dimensional in new and traditional media through the present, I sign with the Dimensionists.

Paul McLean
2/14/09



My Family in West Virginia

About Paul McLean (1st Person Informal Bio Statement)

Recent Art Work (from a recent pitch to LA Opera)

While pursuing an MFA and Masters in Arts Management at Claremont Graduate University, I have executed a series of LA-centric projects (2006 and 2008), which involved linked solo and collective exhibitions in virtual and actual spaces. These include: HUM 10+1 for Art for Humans Gallery Online; Art for Humans Gallery Chinatown; Content at Timothy Yarger Fine Arts / Yarger|Strauss Contemporary; presentations in several international contemporary art fairs (such as LA Art Show, Scope Miami, and Bridge Berlin with TYFA/Y|SC and Perpetual Art Machine); four online projects for Rhizome's ArtBase; group shows (In Search of Spring: Glenn Goldberg + NYC Artists at Philip Slein Gallery in St. Louis, and an expo curated by Jonny Coleman of Found Gallery for DigitalArt.LA in the Yarger Downtown Annex); and a sequence of Content installations at CGU (Thesis, 1st & 2nd Year MFA shows), AFHGC and in a variety of formats and web vehicles online. This last project entailed establishing an extensive infrastructure for publishing and archiving production documentation, as well as maintaining a production-ready globe-spanning network of emerging and accomplished creative professionals. I co-founded and contribute to Cantanker, one of the country's best small format visual art print magazines (Austin), and have maintained a multifaceted web nexus since 2001, which currently displays over 60000 still images, hundreds of blog posts, over a hundred moving image works, and on which I've published dozens of online exhibits employing 1000s of pages of html (plus Flash, QTVR, Django, Emma, Wordpress, various streaming technologies and more).





2007 AFHGC Installation (Content: Patterns)

On Art Writing (from a recent pitch to the editors of THE MAGAZINE LA)

Am pasting a copy of my first column for Nashville in Review (1999)*. I wrote weekly for NiR for about a year and a half, while exhibiting and producing art radio programs for the Vanderbilt (WRVU) station, interviewing a range of guests relevant to art (Frank Stella, Mayor-now-Governor Bredesen, plus many others). I freelanced for dailies, weeklies and monthlies in Santa Fe and Nashville in the 90s and early 00s, and produced pioneering art radio in Santa Fe (speaking with Richard Tuttle, the Vogels, many others). I started blogging in 2001 and have continued that through the present. My MySpace & Art for Humans Blogs have had about 40000 views over the past 18 months - pretty good numbers, for an art blog. In 2006 I co-founded Cantanker, a visual arts magazine in Austin, Texas, with a crew led by artists John Mulvany, Sean Gaulager, Shea Little and Debra Broz. These outstanding creatives have helped shape Cantanker into one of the best small format art quarterlies in the country. At the same time they've emerged as accomplished practitioners behind a variety of successful projects (Texas Biennial, East Austin Studio Tour, Co-Lab, etc). Cantanker also produces an artist space, website/calendar, and its release parties are hella good. Best of all, the mag is fully funded, garnering major support from the NEA, Texas Commission for the Arts and the city of Austin Cultural Arts Division, in addition to income from ads. I contribute essays and artwork and advice. In 2006 I began the MFA course at Claremont Graduate Degree, which I completed in Spring 2007. David Pagel was my advisor for thesis texts, and my primary critical inspiration was Don Judd, although courses with David and Carmine Iaconne provided a strong foundation in Continental Theory and the dualistic arguments in Western arts theory dating to Socrates. I am currently in the final semester of the Arts Management course (dual degree) at CGU's Peter Drucker/Ito School of Management. My final thesis project is a study of the contemporary art industry through a Drucker lens, and my advisor is Joseph Maciariello, the world's foremost authority on Drucker and his writing partner for 30 years. My undergrad English major (BA) at Notre Dame focused on poetry (with John Matthias), including the Donald Davies Lectures on Poetics, and a good foundation in lit, especially the big "difficult" texts (Joyce, Pynchon, Kazantzakis, 18th C, et al.). I am working currently on several narrative threads, which you can follow on my blogs and at 4Dpop.com

My art writing is in the Judd lineage, concurrent with artist practice and artist advocacy. My primary aesthetic work includes 25 years of dimensional art practice, research and critique. Dimensionist aesthetics are now emerging as a mainstream artistic concern, but in 1983, when I first identified my own work as 4D, there was hardly a soul talking about those issues, although you would hardly know that by surveying much recent discourse. There are few individuals more qualified than I am to discuss and explain the logistics and applied theory of dimensional art practice, especially relative to the convergence of new and traditional media, electronic arts/machine art in the 4D context, the irrelevance of much cultural and political theory with respect to dimensionist art analysis (ref. the correct manifesto of Hungarian poet Charles/Tamko Sirato), and so on. As the trending to solo and collective artist, academic art and curatorial practice migrates towards the explicit emphasis on trans- and dimensional aesthetics, what is needed is a practicum on the domain.

* See Appendix



Timothy Yarger Fine Art / YARGER STRAUSS CONTEMPORARY, Beverly Hills
"Content" (2008)

Teaching Dimensionist Art (from a recent Fulbright proposal)

Sample Syllabus

Contemporary artists today are expected to display proficiency in many disciplines. This course examines these expectations and proposes a production construct that provides artists who use it the means to succeed as solo and collective art professionals. We will also explore daily practice for artists, as it relates to the generation, regeneration and sampling of content. These studies will occur within the context of actual exhibit-building, culminating in an array of presentations, utilizing a spectrum of contemporary media options.

Note: These threads are the aesthetic underpinnings for the course. Students are asked to independently familiarize themselves with these concepts and inquiries prior to first class and will be expected to possess at least an introductory understanding of them by course's end. Students will be encouraged to and rewarded for referencing the threads in assignments and work.

Thread One: A System of Forms

Characteristics of forms in systems will be presented and analyzed. Calligraphy as a system of forms will be transposed on analysis of art/artist output, as defined in contemporary Western art.

Thread Two: Illustration of Content

Methods for representing *Motion* will be presented and analyzed. Early uses of photography as an artist tool will be related to artist descriptions of ceremonial procession.

Thread Three: POV

Spherical or spiraling perspective will be introduced as concept, as an introduction to the math of artistry. Systems of design, especially those involving numerical processes or progressions, will be examined.

Thread Four: Layered Narrative (Facets)

Graphic and filmic software as a metaphor for dimensional narrative and a tool dimensional image-making will be presented and explored. Imagination and projection will be examined, in this context, as a map of 4 Dimension form, by way of Grigori Perelman.

Thread Five: History and Theme

Composition (in the musical sense) will be introduced as a system binder, and as an instructional tool to help artists and viewers better understand the connections among elements in presentation. Rhizomal structures will be explored (starting with the web).

Thread Six: The Order of Events

Circular systems of exchange will be elaborated on. Tribal modes will be compared to those of modern civilization, especially as pertinent to development of style and the so-called decorative arts.

Thread Seven: Proficiency and Value

Memory and ghosts will be considered as interpretations of relative human functions, and samples will be examined. Translucency as a material quality (as in glazing) and as a semi-material state will be examined for the purposes of addressing craft and security as motivations.

Thread Eight: Chaos and its Solutions

Fractal economies of means and expanding pictorial geometries will be examined and practiced. Choice among millions of colors will be identified and presented as a motivational determinant for the artist. Directional elements, specifically color modalities, as representative or narrative factors, will be addressed in this context, as flags.

Thread Nine: The Body as Ruler

Physical correlations, especially those pertaining to the practice of architecture and picture-making/installation, will be discussed. The model, both the architectural sort and the artist's subject, may be presented as a functional individualism, and arguments will be put forth for the negation of the sublime and object as bookends for the creative enterprise.

Thread Ten: The Artist's Eye

The lens and focus will be considered as cause and effect in contemporary art, as will the general discourse on Vision. Heisenberg's Uncertainty Principle will be introduced in the context of a Dimensional Art that integrates Specific Objects with interactive relationships among art, artist, artwork, art venue and art viewer. Transamination will also be introduced in this thread, and the trans- prefix.

Thread Eleven: Space

Emptiness will be presented in terms of the so-called white cube. Relative subjects to be considered in this context will include contemporary poets in relation to oral, song and poem traditions – as relevant to visual art outcomes. The personification of death and dying will be introduced in this context also, as a unifying artistic (or spiritual) strategy with many applications or tactics and unforeseeable results.

Thread Twelve: Risk and Dreaming

Artist approaches that induce fear in the viewer will be presented and analyzed, along with related optic effects. Vertigo and after-image will be examined. The parallelographic nature of content/context in dimensional space will be considered as dreaming metaphor, relative to directional cyclic motion, especially waveform.

Thread Thirteen: Light Versus Dark

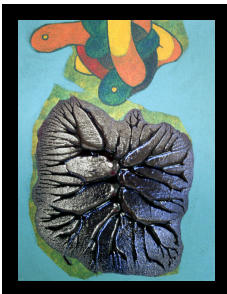
Dualism is considered. What do art and spirits share? The contemporary art call/response pattern will be woven into an expanding perceptual pattern through communication devices, in both new and traditional media, for senses not identified as exclusively artistic. Differences between creativity and art will be confronted in this context, and definitions of both will be examined and discussed.

Thread Fourteen: The Hero and Beauty

Cost/benefit analysis will be presented and examined in tandem with art production approaches and art organizational models. Artist management and agency will be considered in terms of fiction and nonfiction, as political purposes. Trans-critics (such as Blek, Banksy, Goya and Daumier) will be considered. Examples of visual voice, a reference to McLuhan, arguably speak to institutional predispositions. Social methods for restricting or shaping expression, the effects of which contain the manager's tasks - to stabilize and categorize, define (or collect) - will be examined in relation to emerging comic forms such as the Museum of Jurassic Technology.

Thread Fifteen: Forever

Supply and demand are examined as artist tools, especially with regards to digital output. Natural history museums are again considered, in the context of colonial and neo-colonial phenomena. Identifying an ideal art and artist will be attempted. Plans for housing and presenting the ideal art will be drawn. A beautiful burial plot for the artist will be designed.



2006 Pull Painting and Woven Form



2007 MFA Thesis

Course Structure:

Students will be graded on the basis of in-class participation (25%), quality of research and presentation (25%), contributions to exhibit production (35%) and understanding of material (15%). Grading will combine traditional points and letter evaluation systems, supplemented by the instructor's anecdotal review of student activity. In other words, measures will be both formal and informal. Students will have every opportunity throughout the course to determine class standing. The instructor will offer the student feedback or tasks for purposes of improving the student's class standing, upon request by the student at any time during the course. Special circumstances and needs of individual students will be considered when appropriate, as determined by institution policy and instructor discretion. Disruptive behavior will not be tolerated. Students will be expected to treat themselves, their fellow students, their instructor, school and community with respect.



2007 CGU Studio

Participation

Our goals include: identifying each student's best practice, whether administrative, artistic, interpretive, responsive, etc.; improving the student's ability to apply theory in the art arena; to illustrate approaches in art organizational methods, both for-profit and nonprofit; to instill respect for logical or reasonable problem-solving; to demonstrate how contemporary artists must conduct the fluid transition among a plethora of roles and crafts; to prove the value of open communication in the production environment; to make transparent the process of creating, exhibiting and interpreting art; to improve students' appreciation for and skills as artists, curators, art organization staff and administrators, critics and viewers; to hone students' production capacities as creative professionals; to teach the value of deadlines for defining artistic output.

Meetings 1-4: Meeting; Interview; Survey; Competition

The course introduction will contain a sequence of exercises intended to reveal students' individual and collective capacities as art practitioners, so that they can be provided a position in the production where their chance of success is improved, if not assured. Social characteristics of the art world will be informally introduced here, for the purposes of collective-building. Trust, or at least the necessity for shared goals, is essential for effective organizational practice. Here we will build a commons, an identity, a visual language and other intangibles and tangibles to promote cohesiveness within the collective structure. The instructor will meet with students collectively and individually and assign tasks that activate the student's creative investment in the project, if possible, and inspire desire to participate within the context of the collective effort. Assignments will be tailored to improve observational, relational, and creative skills. Group projects will occur within normative nonprofit organizational practice (such as focus groups and campaigns).

Meetings 5-8: Two solo assignments and two collective projects (in teams)

Students will begin to practice their determined roles as artists, curators, critics, viewers and installers. The class will divide time among the architectures it inhabits (studios, classroom, library, community, home). The first solo and collective projects are intended to activate the secondary spaces required for art production (those outside the body). Documentation, revelation, illustration, representation of revealed characteristics of the inhabited environment are the goals. Camera-based projects will begin in this phase, as will the archiving of created or discovered materials. Students, facilitated by the instructor, will begin to shape the content for the exhibit and engage the community in which the exhibit is sited. Students will be challenged to cultivate relationships (partnerships) outside the classroom to further the collective's aims. We will commence to identify and develop stakeholders who support the production or can provide constructive feedback, to make our efforts more effective and therefore more successful. Art objects will be produced for exhibit or installation.



2001 15FPS

Meetings 9-12: One solo assignment and one collective project

The focus of this phase of the course will be presentation and integration of organizational forms. Aspects of production that can be monetized will be. An account will be established for funds to be input and expended. Oversight for fiduciary responsibility will be established. Class time will be devoted to review of current activities and responses to production events and conditions, as well as comparative study of organizational methods and theory (applied). Solo and collective projects will be critiqued and modified by class, instructor and, where possible, outside experts. Finished works will be documented and formatted for virtual and real-world presentation. The overarching goal will be to situate the course outcome in a hierarchy of quality, merit and value. Criteria for success will be examined and output will be evaluated using those criteria.

Meetings 13, 14: Exhibit production

Students will be expected to defend their decisions (creative, organizational, and theoretical). Role-playing exercises will be conducted, to hone students' abilities to confidently and competently present and justify their solo and collective work. The goal is to manifest a collective in mature form, and for students to operate as

witnesses and agents of this phenomenon concurrently. Final adjustments will be undertaken to bring exposition to an acceptable (or better) level of finish or refinement. Clarity of presented material will be analyzed. Claims of value will be reviewed. Consideration of thematic trajectories will be presented both as discourse and as an indicator of subsequent productions. Students will be interviewed to ascertain how the production experience has impacted their understanding of art, artist, artistic production and presentation. Definitions of art will be undertaken from solo, collective, organizational, material and community POVs.

Meeting 15: Exhibit presentation

Celebration! Anecdotal review of in-process discoveries will be conducted informally and textually. The relationship between documentation and participatory experience will be examined. The concepts of art as gesture, performative production and “trans-event” will be applied to the exhibition trajectory, the goal being a measurement of value outside the means of material estimation. Students and instructor will together endeavor to identify all inertial effects activated by our efforts over the course. The intent is to define in truth what is it that we did. The course will culminate with a gift exchange.



2000 Inside>Outside

Research and Presentation

These exercises constitute formal training in dimensional aesthetics, which will be applied in the studio and exhibit venue and the focus of classroom studies and discourse. The goal of these exercises is to systematically integrate new and traditional approaches to making, understanding, viewing and presenting art, so the student will be better equipped to navigate among those arenas and develop a better appreciation for each facet of art as experience.

Meeting 1: Representation (10)

Students will be asked to find and present representations, formal graphics, components of systems (ten), which will in turn be formulated by students under direction of the instructor, into compositions, with or without linear characteristics. Reason will serve as arrangement criterion. Suggested terms include “I” and “see” and so on. Binary code will and the math of “one” and “zero” will be discussed in terms of social correlations.

Meeting 2: Animation

Students will compile a library of animations that the class will arrange as a linear sequence. Early photographic studies of subjects in motion will be considered, along with software that produces simple progressive moving images that project the illusion of motion. Scroll painting will be comparatively analyzed in the context of cinema. The effects of animation on painting and other traditional media will be discussed.

Meeting 3: Color set

Students will create color charts and wheels, in the format of design palettes, which will inform the artwork subsequently generated. Assignment of color to infer meaning (“red means stop”) will be discussed. Physicality of color, especially with regards 20th century large format (non-easel) paintings will be examined, as will color in costume design. The emotional content of color (“seeing red”) will be discussed.

Meeting 4: Map

Students will produce a map that is an interpretive study of a pre-existing map. Various contemporary art approaches involving mapmaking will be discussed. The 2 Dimension qualities of map graphics, the globe, and software-generated (such as weather maps) that serve as GUIs for data sets will be compared. The question of the Earth’s rotation in space as an exempted concern for the mapmaker or –reader will be raised.

Meeting 5: Armature

Students will present captured sound and produced sound for an audio library to be mined in production. Other sonic components such as rhythm will be examined, relative to human biographics (e.g., 60 bpm = the heartbeat, described on an oscilloscope). Students will also find and present examples of interlocking structures, such as modular systems and rhizomic web pages. Of especial interest to the class will be a discussion of creative opportunities and constraints within such systems.

Meeting 6: Timeline

Students will be asked to develop an action or occurrence that evolves or is determined by a pre-determined timeline. Anomalies (artificially produced or inherent) common to the form will be examined. Suspension of disbelief, and other pressures associated with adherence to timelines, will be considered in this context. Dream sequences (especially those sequences that are rigidly time-formatted) will be examined for their independence, perceived or real, from linear constraints.



2004 Cultura

Meeting 7: Finish and Style

Students will find and present samples of patina, varnish and other processes in traditional art forms. The functional aspects of “finish” will be examined. Students will find and present software-based correlations in current graphic design and contemporary art practice, expressions that serve no protective function (or do they?). Particular attention will be applied to issues related to those finish techniques that either hide or accentuate evidence of human interaction with the object, artwork or design. Memory will be discussed in relation to evidence of the “human hand” and the nature or meaning of touch.

Meeting 8: Flag/Sign

Students will find and present examples of wrong use of symbols, or the wrong use of objects, as symbols, for symbolic arguments or reactive movements. Documentation of breakdowns in symbolic form or systems will be examined as a point of departure for artistic exploration. Interpretation will be discussed in this context, as a critique of contemporary art criticism. Students will be invited to develop a language of Artspeak and propose its literature. Abstract expressionism reviewed by Marxist critics will offer a foundation for our exercise.

Meeting 9: Model

Students will investigate figurative art and present examples to the class. These examples, inspired by models, will be embedded in miniature settings and software environments. Finally, students will bring models to life, by

posing in “brick and mortar” environments, for documentation purposes. The results will be compiled for use in our exhibit. Visual mathematics involving infinite expansion and reduction will be discussed.

Meeting 10: Blur

Students will find and present examples of motion and light jointly distorting, resisting or otherwise affecting the camera’s attempt to capture a moment in time. Artistic strategies that utilize blur and other focal affects will be examined. Of especial interest will be the use of such effects by 3D artists to produce believable representations of life by digital means. The ethics and collateral psychic impact of such techniques on viewers, particularly passive audiences, will be examined.

Meeting 11: Container

Students will find and present containers, which we will assemble into architecture in class. We will attempt to fill spaces occurring in our architecture with expressive elements, and then document the results. IN ADAGIO, the presumptive title for the exercise, will describe a new pyramid, a new burial form, for contemporary art as form.

Meeting 12: Wave (Reverb/Distortion)

Students will find and present examples of systematic disruptions of repeated forms, or structures that inhibit fluid movement. Variances and tolerances will be examined, with special emphasis placed on how solid forms disintegrate under continuous stress. The transition between sleep and waking will be discussed. How does belief in the concrete assemble and dissolve? What sort of art represents the point of fracture?

Meeting 13: Causality

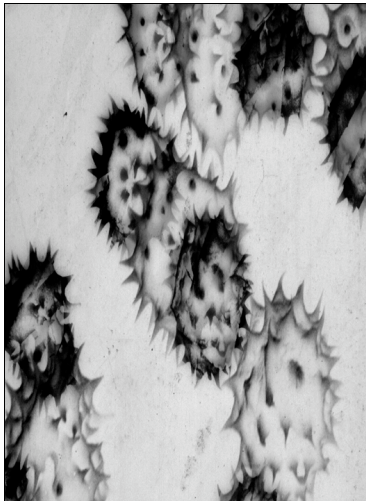
Students will find and present sequences that demonstrate the realization or frustration of expected outcomes. The art of justification or explication will be discussed, as a point of departure for an examination of contemporary art that evidences the artist’s need for criticism and his willingness to invent critique where there is lack of critique, within the work itself. The romantic notion of artist as sensitive and isolated from society will be confronted.

Meeting 14: Stencil

Students will be asked to produce a cabinet of wonders in any medium. The class will discuss hybrids. In the art arena, cultural studies, entertainment and education are prevalent as motivations for current curatorial practice. Students will be invited to suggest artist qualifications relative to institutional aims. The class will explore how art reflects the needs of the professional presenter in both the commercial or retail art scene and the trending “art palace,” that is, the museum designed by a distinguish architect, erected at great expense.

Meeting 15: Inventory

Students will design their own estate collections. We will discuss preservation and conservation, the Canon and art as legacy.



2001 Cells (Seam01) Microscopy by S. Tinney

Exhibit Design (Tentative Production Outline)

This outline is only a raw template for the proposed exhibit. The instructor will invite students and administration to participate in all phases of production. The goal will be to map the production pipeline for art exhibition for the host institution and affected community, with emphasis on material support, communication pipelines, cultural compatibility and overall receptivity. Generally, outcomes indicate positive and negative factors and influences,

which the class will document in the Finals project. The production systems analysis will be offered the host institution at the end of the course. The exhibition will be of the highest quality.

- Meeting 1: Concept, teams, calendar
- Meeting 2: Title (Theme), press release, drawings
- Meeting 3: Artists, critic, curator(s), installers, viewers, collector(s)
- Meeting 4: Studio visit
- Meeting 5: Interviews, budget
- Meeting 6: Artist production, marketing campaign
- Meeting 7: Artist production, invite
- Meeting 8: Artist production, poster
- Meeting 9: Artist production, website
- Meeting 10: Artist production, preview
- Meeting 11: Artist production, critique
- Meeting 12: Artist production, installation
- Meeting 13: Opening, sales
- Meeting 14: Documentation
- Meeting 15: Inventory, de-installation

Finals Project: A 3-5 page review of the exhibit

My Art (From a recent pitch to LAUSBERG CONTEMPORARY)



2007 AFHGC Installation

The digital prints on 1/2" acrylic are created in Photoshop, using digital and traditional media as source material (drawings, paintings, photos, digital paintings, etc). They are printed directly on the acrylic, with a Mimaki Hi-Resolution Ultraviolet Curation Inkjet printer. There is only one such printer in the US, and I have had the good fortune to Beta test it, through Harvest printing and a small company called Pop Cling.

The presentation design is my own. To date, I have executed 32 such prints in these dimensions:

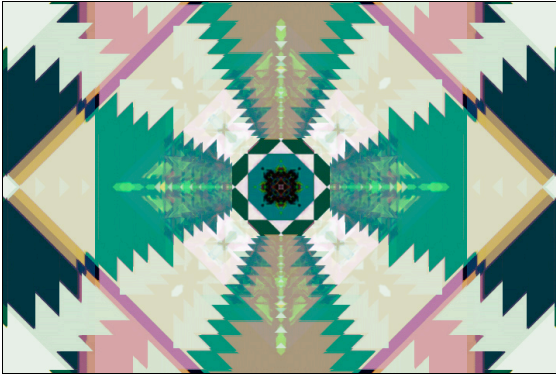
24 x 24"

35 x 24"

48 x 24"

They are output as unique pieces (editions of one with 2 A/P). I would be willing to expand the editions to five. The print is applied in verso. The dimensional effect is very compelling. Optics through the acrylic are slightly distorted. They impact viewers in a sculptural way, therefore, especially when presented precisely in an array with little variance among the pieces (relative to floor, distances between pieces, etc.) The presentation method is inspired by Donald Judd vertical boxes in this respect. I have installed one of Judd's plexi/metal arrays before, and was deeply affected by his design, which includes subtle chance elements and rigid installation procedures. It is a very elegant tension.

The print patterns are inspired by Scottish tartans and Southwest Native American blanket weavings. I am Scot by heritage, and spent several months in Scotland exhibiting (on Skye & in Edinburgh) and researching the visual language of my ancestors, and its related expressions in dance, astronomy, and poetry. I lived in Santa Fe for 10 years, and have had continuous relations with Native Americans my entire adult life. These two central influences are applied in these artworks tonally, as content, although their effect is universal. The patterns affect viewers as jewels. They are strangely peaceful and harmonious, comforting and elevating in the environment. They do, if I may suggest it, infer the sublime, and this is intentional.



2009 Animation Still

The optics are also worth mentioning here. The particular printer I am working with is most valuable in its rendering of Hi-resolution graphics. My patterns are created at the sub-pixel level. I check them at 1600x magnification (as relevant to Albers' work), to verify that they continue to function as contemporary art even at the micro-scale. The iterations of the images that I exhibit are scaled from that starting point. The human-scaled objects (the print sized up to 48" vertical, presented 2' from the floor) are - how can I phrase this - only one proportion on an infinite scale. Beginning with the first digital iteration - typically a rectangle or square cell executed at 6 - 12" at 72-300dpi - each finished file is a "cell," which can be converted into a pattern and "poured" into a new, larger or smaller dimension. That cell then is subjected to the series of "moves" that yield another unique symmetrical "cell." Each cell references the others in the series, because each originates from the same set of raw visual data. The LULA series exhibited at Timothy Yarger's gallery in "Content" is a good example. The entire set of very diverse visually 24" square objects originates from a single small jpeg digital photo of my girlfriend Lauren (whom you met briefly at the LAAS fair). These 24" artworks could potentially be output and tiled at 24' or 240' or ... The technology exists to do so. It is only a question of budget and production logistics.

The large graphic wall installations in the MFA show (for instance) are created in cast vinyl with an adhesive verso, for easy de-installation. Although the works linked for you were temporary, it is possible to execute these using more permanent media. Again, these images are derived from traditional and digital artworks (drawings, paintings, digital graphics). I often begin the process with ink (sumi, pen or marker, sometimes oil-based media). The more abstract works lately have been executed with French curves and other ancient devices developed for geometric drawings. These drawings are translated into vectorized media and scaled up to produce the large vinyl works, although they can be output in practically any scale (very postmodern). The cast vinyl, once applied, has the appearance of wet paint and the colors are very intense. In general, the drawing can be output in any Pantone hue. The concept for these works is the "Woven Form," a 4Dimension schema that has many definitions and functions. I won't go into those here, but I have explored the Woven Form in many aesthetic narratives and applied or production environments. The Woven Form is fundamental to dimensionist art.

I also produce digital animations and video works to complement and expand on the content, aesthetics and narratives introduced by the objects. These moving images, or trans-images, often incorporate all the components that produce the finished objects:

* source material

- o paintings
- o drawings
- o photos
- o digital imaging
- * narrative references
- * documentation of objects finished and installed and exhibited
- * inspiration (historical documents, photo documentary, etc)
- * samples from relevant art historical or design references

In 2008 I developed video processes that correlate to the print process that results in a symmetrical pattern. Other artists are working on the same dimensional issues, but I am relatively certain that they are not aware of the dimensional aesthetics involved - they are intuiting results based on the pleasure the effects provide them and the viewer, and because they are keen to timeliness.



2008 Marfa (Tillie Arts)

The objects, installations and moving images can be made to interact with each other in several ways. The presentation methods are typical to new media environments and rely on readily available consumer-grade equipment (projectors, hand-held cameras on tripods, or surveillance cameras, and monitors). I have explored (documented extensively on my websites) many, if not most, of the ways that projection- or monitor based moving images interact with light-reflective objects. I began this aspect of my exhibition practice in 1997, as the electronic equipment matured, and became affordable, accessible, and functional for most art environments. Here are some ways I apply moving images in art spaces where objects are installed.

- * Projection of video or animations (common)
- * Projection activating static wall installations in traditional or print media, using optical feedback in innovative processes that are viewer interactive
- * On monitors (common)
- * Through or reflected by graphics on translucent or opaque surfaces respectively
- * Through touchscreen or kiosk-style installation monitors (interactive)

I usually use audio in my presentation environments. The sound creates the experiential binder for the viewer as he or she moves through the space. Over the years I have collaborated with many accomplished musicians, composers and sound artists to produce these audio environments. I also produce my own audio works. Each exhibit has its unique sound design. I won't go into depth here with respect to the audio component of my practice, but I will suggest that it is central.



2007 AFHGC

As you probably deduced by visiting my websites, since 1994 (early days for graphics and the web), I have actively incorporated the digital online medium into my processes. The websites provide a critical nexus and communal medium for development of both my solo efforts and aesthetic concerns, as well as the collective projects for which I serve as Lead Artist. Since 2000, I have produced many innovative web exhibits. I have utilized (since 2006) social networks to establish an international collective, whose work I have hosted online and presented through Art for Humans Gallery Chinatown. I am continually exploring the medium (critically, artistically, politically, socially, aesthetically, etc) to map its parameters. My main concerns are illustrating aspects of online and actual production, and clarifying their relative strengths and weaknesses. For instance, demonstrating the inability of the online medium to replace the "artist reception." These issues are vital for longterm development of strategies for local through international scaled artist projects, such as those I have produced and those I am planning currently. I approach this aspect of my practice as "open source," sharing the information freely online, because I recognize that many of the most innovative artists and art professionals are currently struggling to answer many of the questions posed by combinations of new and traditional artist technologies.



2007 OpFeek at AFHGC

I think this is a pretty comprehensive view of my work. I left out a couple of important features, which in some ways probably should have been positioned first. Briefly, I painted exclusively for the first 12 or so years of my artist career, and have never stopped practicing my work as a painter. It is probably the anchor for everything I do. I believe I am at the midway point in my development as a painter, and predict that over the next 3-5 years I will be able to produce a mature body of work in the paint medium that clearly demonstrates the same kind of innovation and progressive vision that I have

demonstrated in New Media. The other aspect I have not addressed is environmental installation, and dimensional exhibit practice. I have been experimenting with digital wallpaper and environmental film media since they were first introduced. I have used these media very sparingly over the years in production. I have created several major proposals on the institutional level for floor-to-ceiling graphic environments, which are today not all that uncommon at top-rate museums and galleries with sufficient means or patronage.

To help you visualize what I mean, I would describe one currently unproduced proposal, which combines all applications currently available in my production skillset related to the Pattern & Woven Form. The floor, walls and ceiling and any windows would be covered with patterns, using digital print/wallpaper or digital print/3M Scotchcal or other film. The Pattern prints on acrylic (as well as framed works on paper) would be installed on the walls. Animated Patterns and Video Patterns would be displayed on monitors and projected (in several ways) on interior Patterned (or reflective) surfaces. The exhibition space exterior (the outside of the building, for instance, even the sidewalks or street or any other 3d surface) can also be Patterned, with projections or prints. New compositions in Patterned Audio would be created for the space/exhibit. Patterned Text poetry would be created and presented also. The entire environment, process, documentation, etc., would be presented online in the array of formats (dedicated sites, social networks, blogs, etc.). The specs, elements etc., would be deconstructed and presented individually for use in educational frameworks.

My Dream



2001 Nagas

A Dimensional Art School

A Summary Description of the Art for Humans Multi-use Facility and Related Enterprises (From a 2006 Proposal to the Drucker School of Management AM Faculty)

- AFH exhibits in Los Angeles, elsewhere in the United States and abroad; these exhibits would initially be held in association with established and pre-existing art venues (a more detailed description is available on request); later they would be presented in a dedicated AFH exhibition venue, part of the multi-use facility I described in my meeting with MAACM administrators
- An AFH Store network, expanding in phases from online, to affiliations with pre-existing auction houses and retail art/culture businesses, to dedicated AFH Store outlet, to network/franchises of AFH Stores
- Establishment of a collective of AFH-affiliated artists, who would provide multiple services and goods to a diversity of art/culture patrons, including artwork, music, video, performative and environmental media, consulting and educational services, pre- and postproduction services, print media, and more; the expansion would start with artists networked online from their pre-existing studio/office/home workspaces, move to a single facility within the multi-use facility and evolve into a network of franchises
- The establishment of an AFH School of 4D Production, beginning with an online documentation of /discourse on artistic practice in New and Traditional Media, expanding to a series of text/DVD/CD-ROM-based tutorials and lectures, to a location in the multi-use AFH facility

- offering classes/workshops/demonstrations/lectures/performances by AFH-affiliated artists, to a network of schools defined by an established AFH curriculum
- The establishment of a library of relevant AFH-related/produced texts and manuals online, expanding to a reference library within the multi-use AFH facility, to a delivery system using pre-existing media delivery routes, agents and clearinghouses to make the library contents easily obtainable and accessible
- The establishment of AFH internship/apprenticeship programs
- The establishment of AFH radio and television programs, available through podcast, online and via traditional media.



AFHGC Production Sketch

Current

Recent discoveries and research obtained through my dimensional artwork and aesthetic practice suggest that an optimal next step would involve a doctoral program of three to four years' duration. The new program at the Finnish Academy of Fine Arts is representative of the most advanced integrative art education ideas in the world today. As dimensional perception relative to fine art codifies in the near future, the format for teaching artists the faceted procedures and methods necessary for effective dimensional presentation will look like the FAVA program: a combined approach, including studio practice, exhibits, teaching, documentation and aesthetics. It would be my honor to produce within your progressive institution's rigorous and professional framework a world-class body of artwork, demonstrating the effectiveness and beauty of the 4D method. The working model for my studies draws on my current concerns, which I have published online in various media as they have emerged, followed by material presentation in the appropriate forums. To summarize, these include:

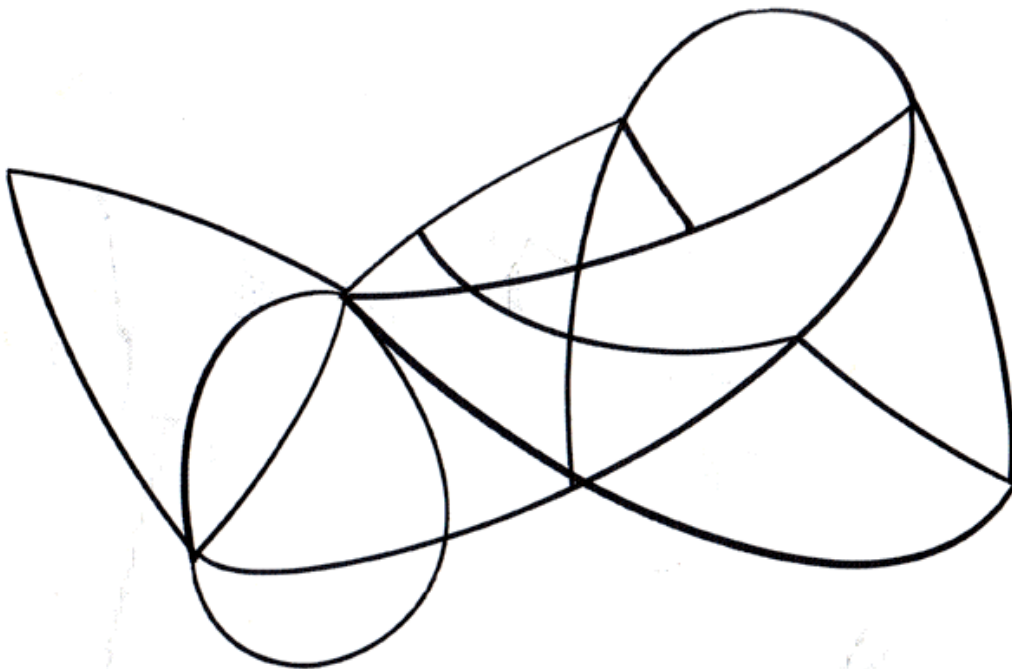
- An exploration of Wagner's *Ring Cycle* through a dimensionist lens
- The analysis of Peter Drucker's writings on Japanese art, as an entry into Drucker's principles of social ecology and modal notions of the "perceptual," as they relate to Democracy (representation and accountability), culture, politics and commerce; but especially to individual freedoms
- The composition of a fictional narrative, illustrative of dimensionist concerns
- An comparative examination of the Golem, and other artificial people and intelligences, in literature, politics, economics and art
- The executing of a complex sequence of dimensional artworks and exhibits, in solo and collective configurations, manifesting sensually the thematic threads described above; specific methods will feature:
 - Patterns, Woven Forms, Mapping, Advanced Optics, plus more >
 - Dimensional Arrays (Multimedia, Multidisciplinary)
 - Virtual and Actual Components
 - Tactical Implementation

In general, the sequence requires an extended period of pre-production, which I am currently in the process of completing during my Masters courses (MFA and Masters in Arts Management) at Claremont Graduate University). The next step focuses on studio production, emphasizing traditional mediums, though not to the exclusion of New Media, which is present primarily in a documentary role. The third mode encompasses exhibits and performances, as well as presentations. The final phase

involves evaluation and assimilation, in the conclusive process of publishing and archiving of the progression. New directions are clarified and outlined, in the culminating stage of production.

CONTENT

2006 Animation Still



2008 French Curve Drawing (Woven Form)



2005 "Paradise" (Detail) Painting on Panel



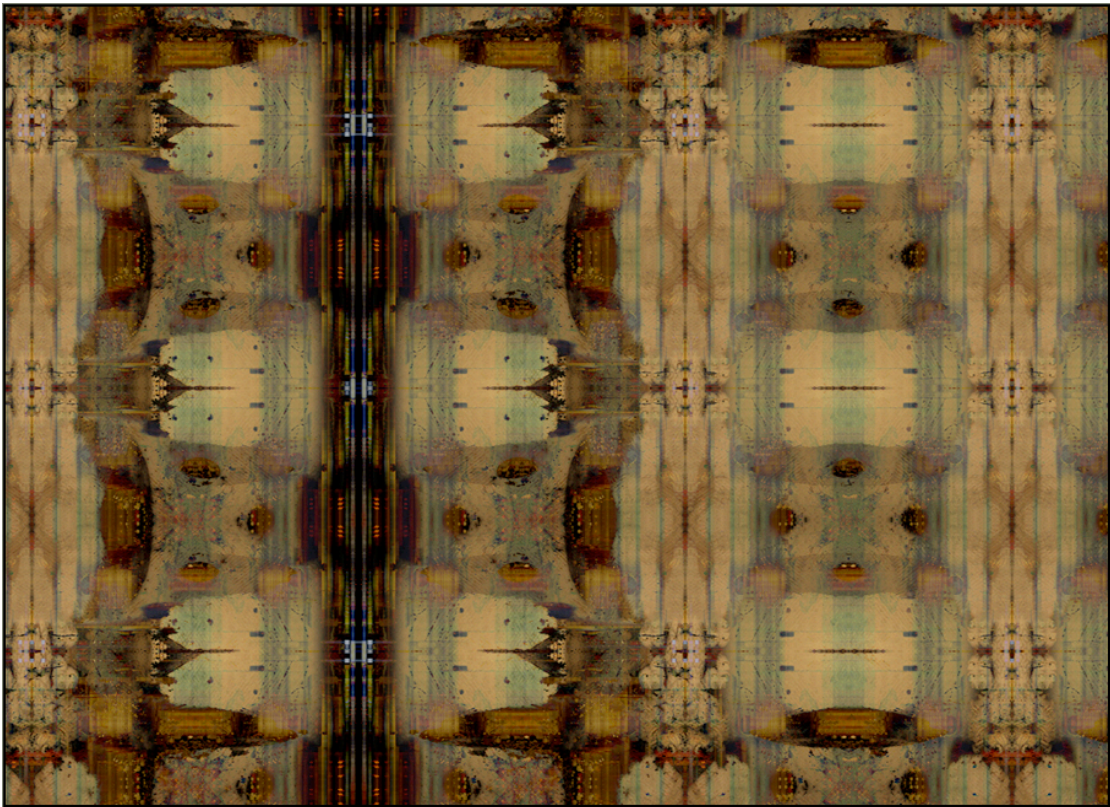
2008 (Bottom Right of Picture) LongPrint at Found (Yarger Downtown Annex, LA Digital Art Expo)



Photo: 2001 Digital: 2009 Linda Series



2006 4D Composition for Philip Slein (St. Louis) Exhibit



2007 (Detail) MFA Patterns



2006 Pull Painting



2006 Production Still



2007 Installation at Art for Humans Gallery Chinatown

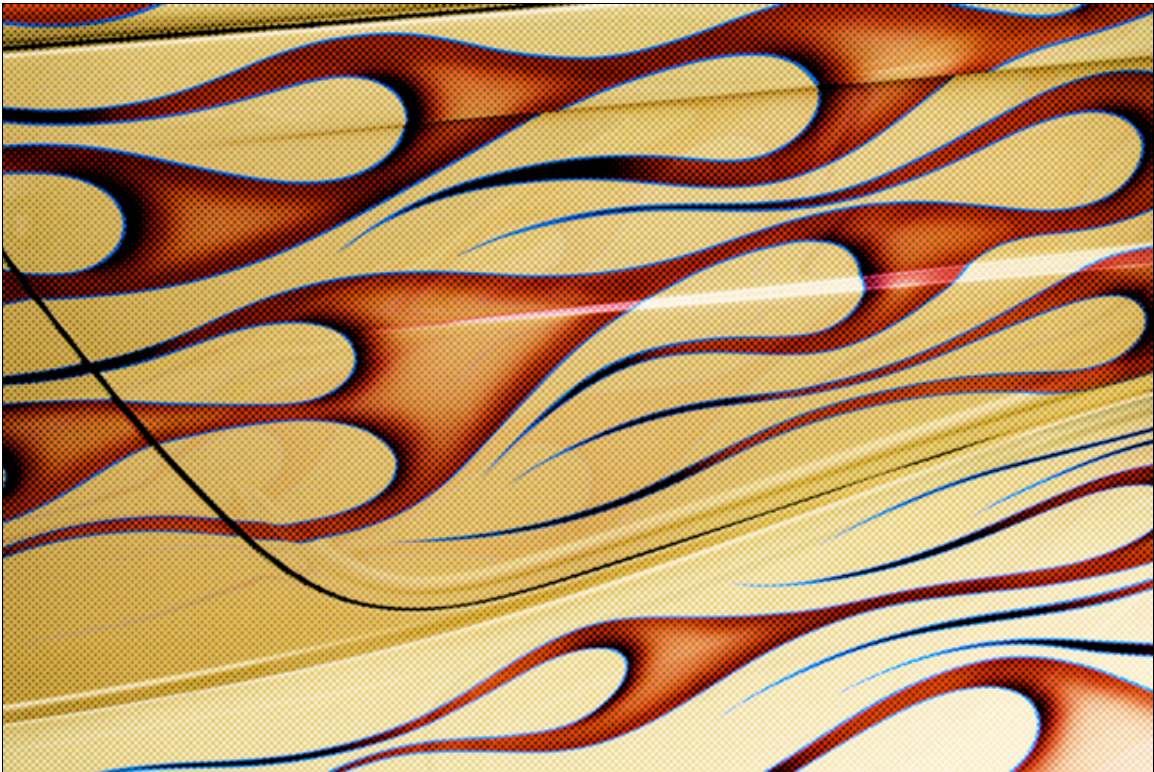


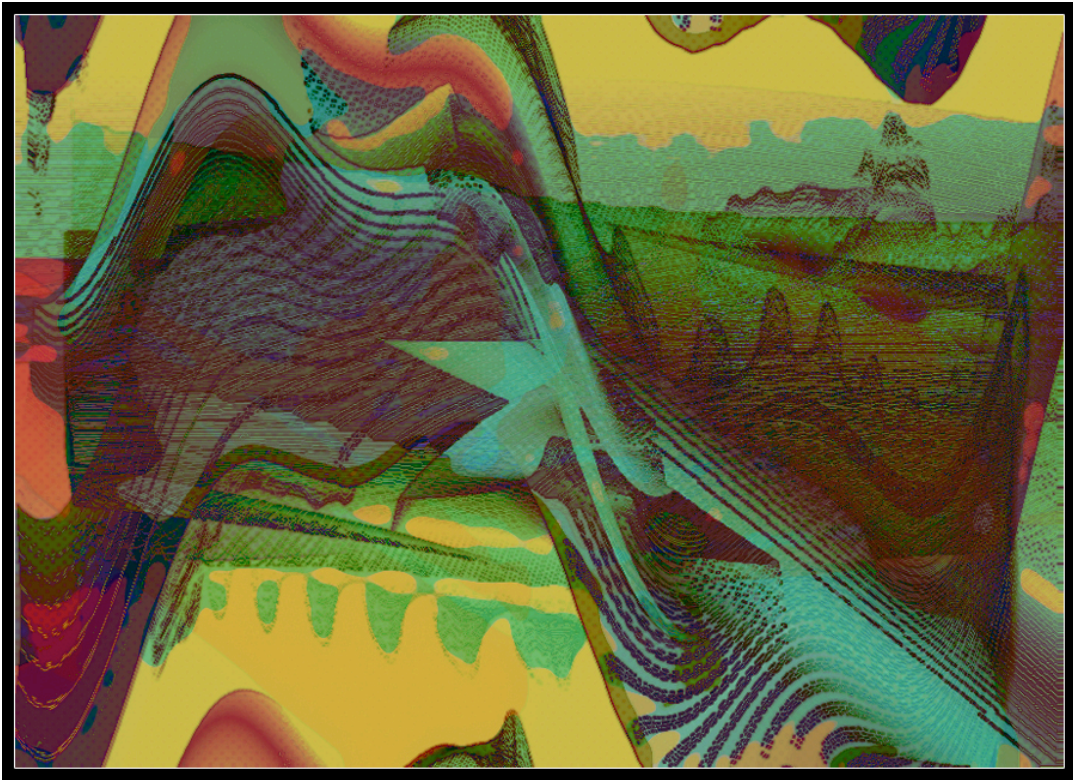
Photo: 2005 Digital: 2006 California Car Culture Series



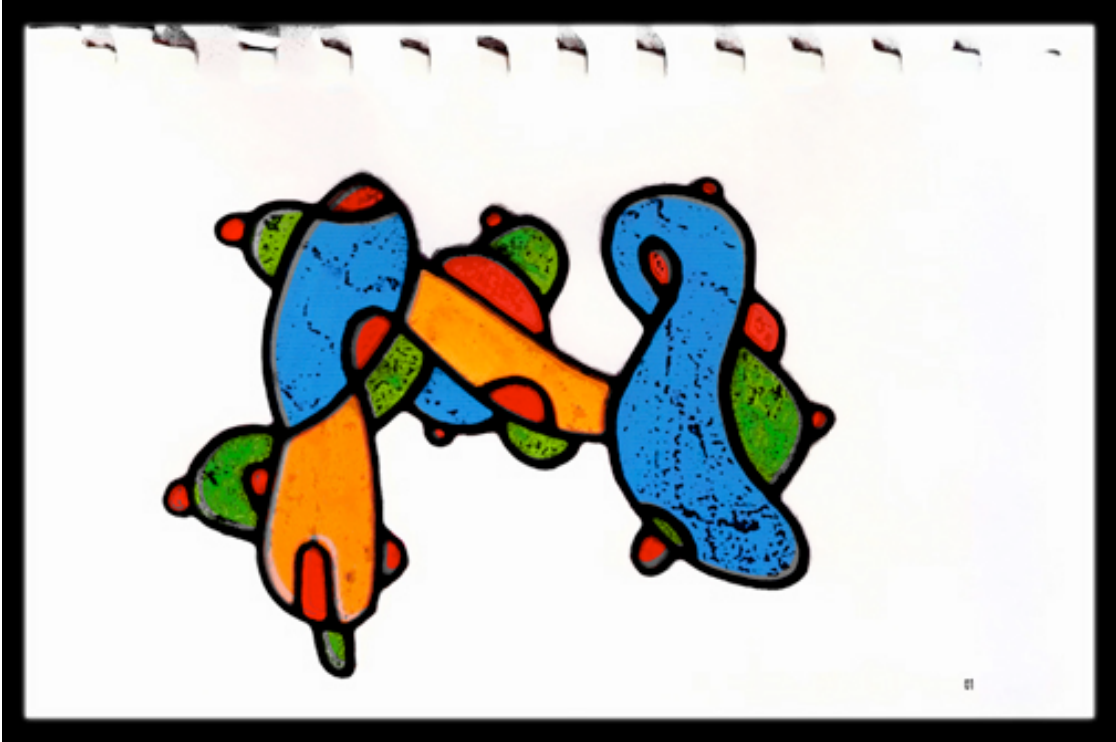
2007 Woven Form



2008 Patterns at Yarger



2006 Fractal Cell



Drawing: 2004 Digital: 2005 Woven Form



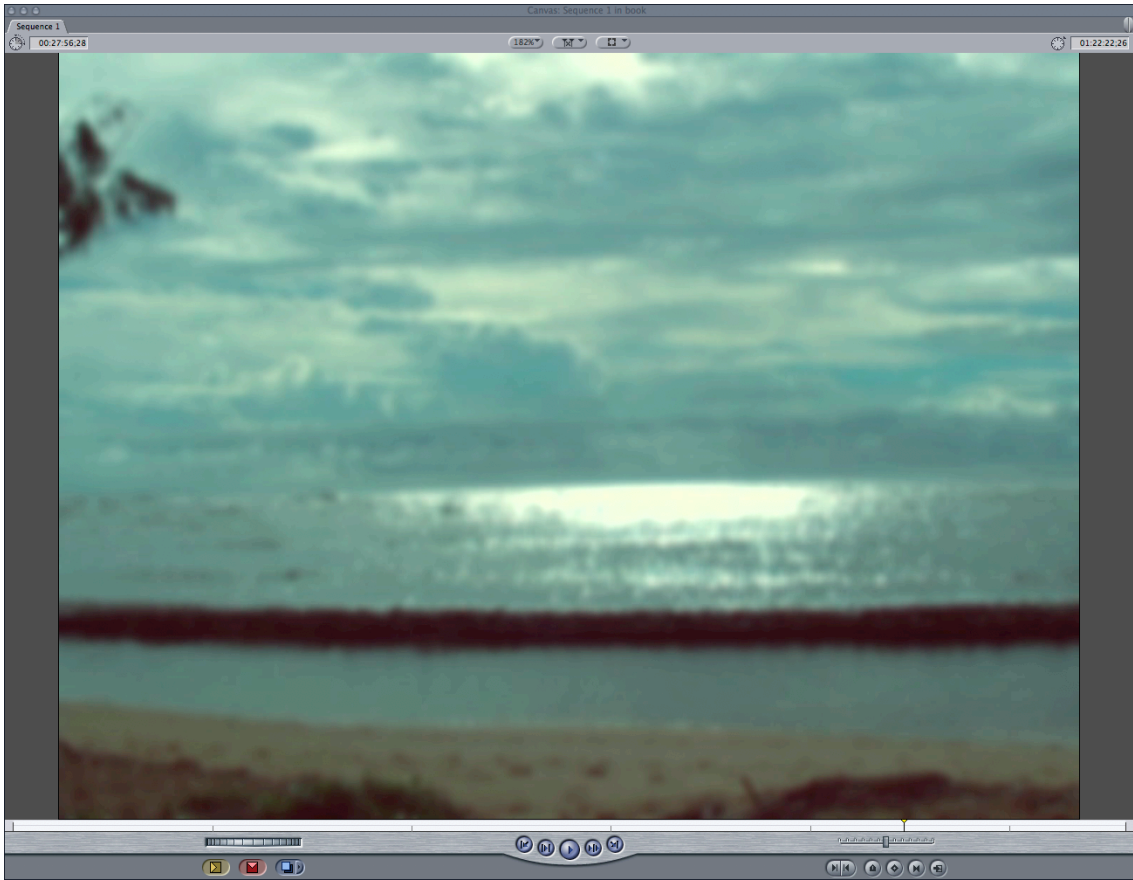
1999 Lightbox



2008 Identity



2000 Video Still



2004: Video 2006: Digital - Kauai (Content)



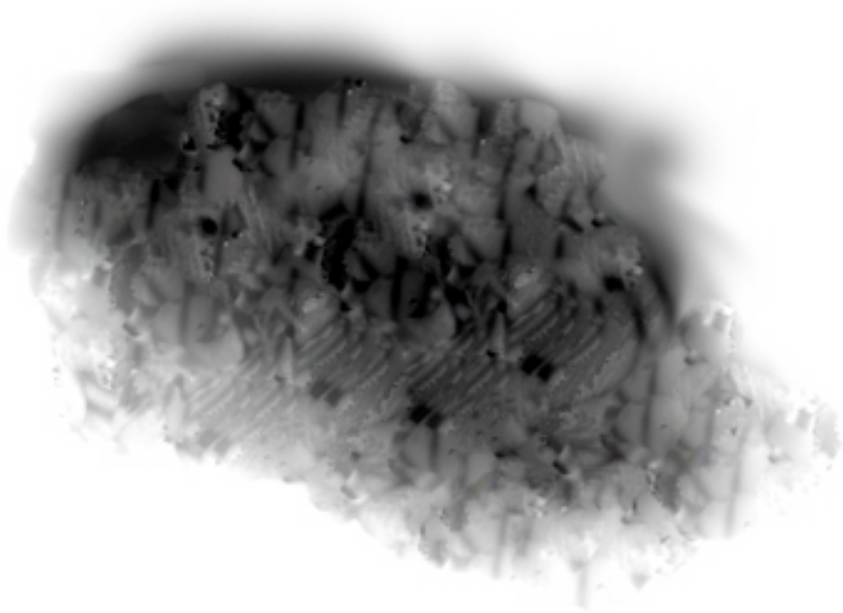
2008 Animation Still



1997 Acrylic on Digital Print on Canvas (Cowboyz)



2004 Polaroid of 35mm Negative



1999 Digital



Photo: 1984 Digital: 2003

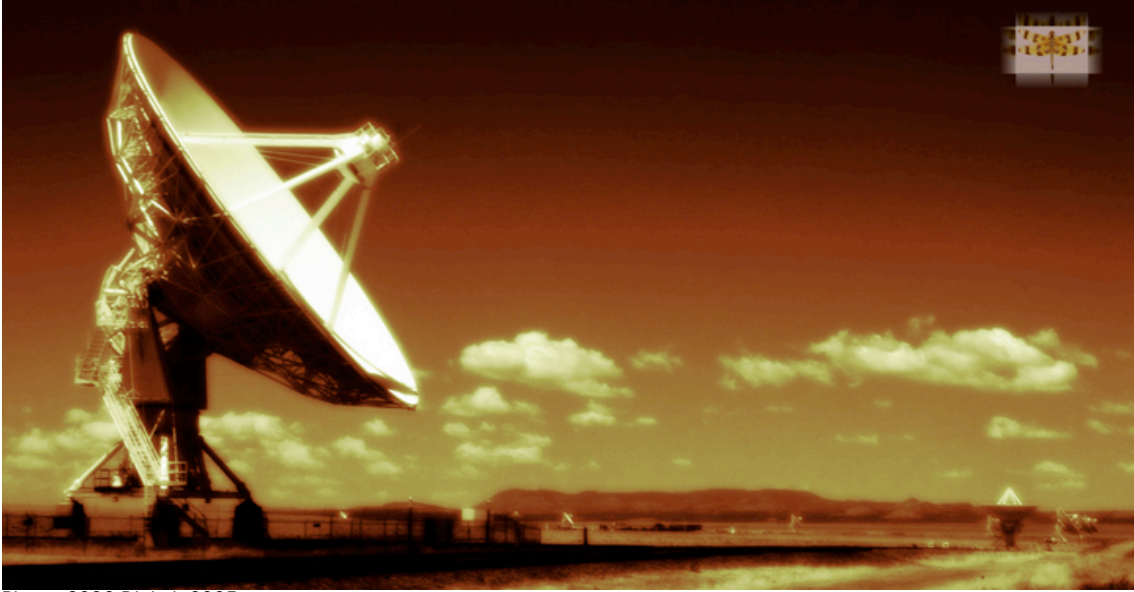


Photo: 2002 Digital: 2005



Photo: 1984 Digital: 2004-6



2005



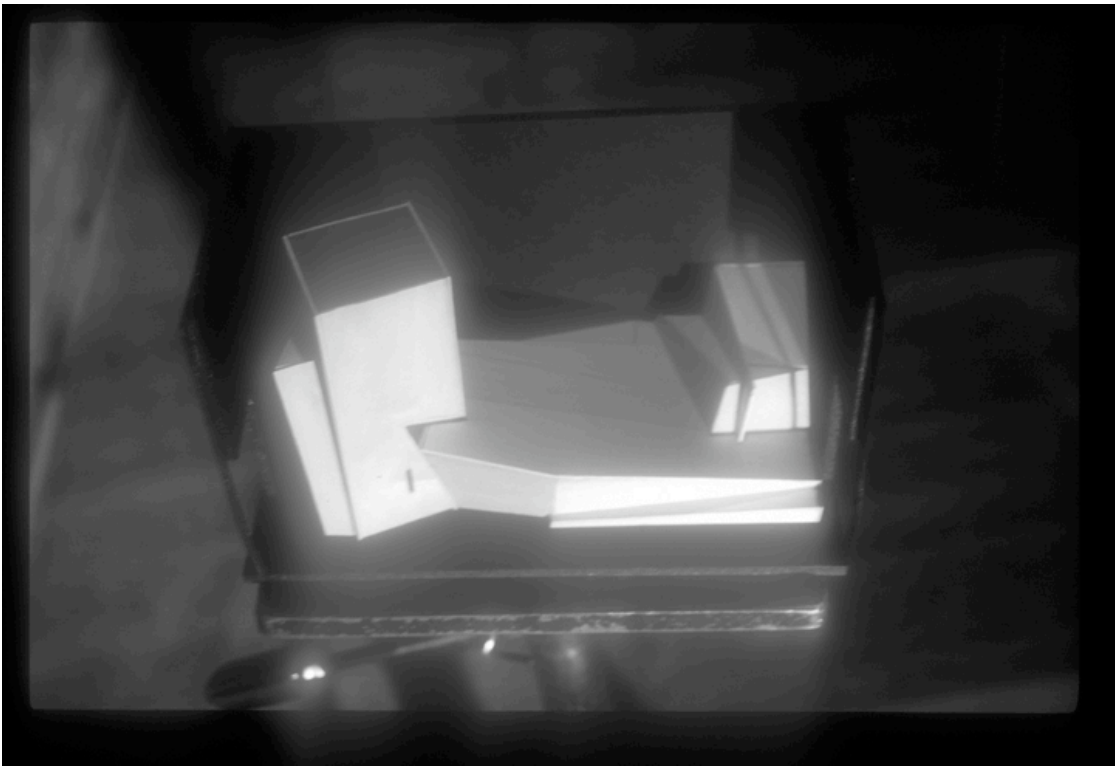
2001 Heartless01



2001



2001 Seam01



2001 With Patrick Avice du Buisson (People Come People Go Proposal)



1986



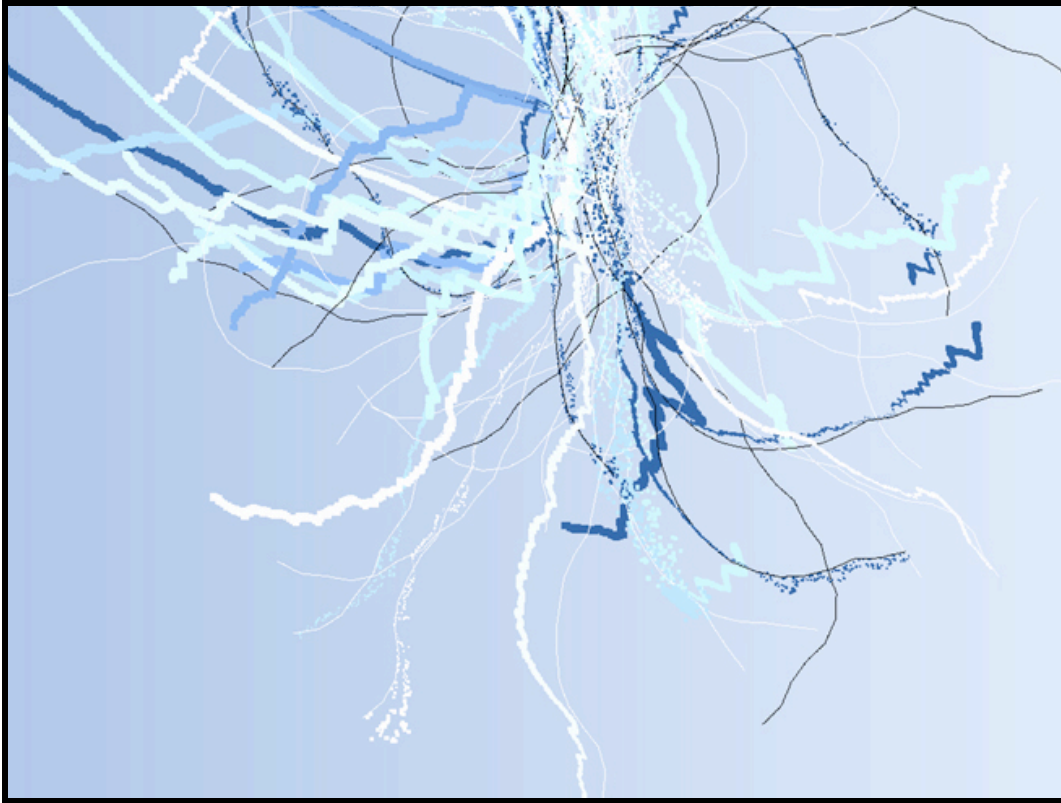
2003 Bar Codes



1992 Zia Diner (Santa Fe)



1986-2005



2005 Generative Art (Prayer for Clean Water) with Greg



2009