Describe current practice (100) words

Painting digital space in combination with layers of texture, expression and fractal geometries. These spaces are generated from a computer model representing a digital loom which consumes irrational strings. A process of weaving tangible substance from concept. A type of manufacturing. Using this material, the artist begins a sculptural exploration, by manipulating forms that are sewn together with rope, seeking to understand possibilities that have been overlooked.

What are the goals or intentions you have set for your current practice, and how might you benefit from the time and space provided by an ACRE residency? Be specific. (150 words or less):

In an ongoing sequence of fractal like organic creation, I’m intent to find new ways to continue the visual result of my current process. An attempt to create a non-contradictory theory of subjectivity within an objective realistic paradigm.

Specifically, I hope to benefit from the fibers studio by learning more about weaving to further my digital loom software. And use the woodshop to explore my industrial weaving process using the recycled materials available to the residents. I also desire the creative community offered by the ACRE residency.

Photo descriptions:

lp\_sqrt5and11z\_104x100\_160b (Crush Orange Mountain) 4”x18”x9” paint, rope, wood. 2020

Detail lp\_sqrt5and11z\_104x100\_160b (Crush Orange Mountain) 4”x18”x9” paint, rope, wood. 2020

Untitled, 10”x22”x9” paint, rope, wood. 2019

Detail, unused woven material 44”x48” paint, wood. 2018

Untitled, 26”x22”x38” paint, rope, wood. 2019

lp\_sqrt5and11z\_104x100\_160b (Crush Orange Mountain) 4”x18”x9” paint, rope, wood. 2020

ACRE will benefit my practice with these two goals by exposing my work to a wider audience and demanding a higher level of discussion, contemplation, and critique of the final form.

Painting digital space in combination with layers of texture, expression and fractal geometries. These spaces are built from a computer model representing a loom which processes irrational strings. In attempt to create a non-contradictory theory of subjectivity within an objective realistic paradigm. The artist seeks to understand possibilities from artifacts that have been overlooked, by manipulating spaces that are tied together with a network of strings, ropes and thread.

In addition to advancing my career as an artist, I’m interested in two ideas. One is exploring the creation of a non-contradictory theory of subjectivity within an objective realistic paradigm. The other is about furthering an expression in form regarding the decomposition of numerical data into strings of prepositional possibilities.

To do this I want to focus on exploring the materialization of my painting process on canvas and what possibilities this has my sculpture artifacts.

I would take advantage of the fibers studio to improve my digital loom.

I would take advantage of the woodshop to explore the industrial weaving process using the recycled materials available to the residents.

In addition to advancing my career as an artist, my current objective is evaluating my practice as a non-contradictory theory of subjectivity within an objective process. As such I want to remove the numerical details from the objective process and create a subjective decomposition of the numerical data into strings of prepositional possibilities.

I want to elevate the digital loom painting, and the resulting forms, to express more than the number it generates from and expose the relationship between each decimal as a decomposition of numerical data into strings of prepositional possibilities.

It’s numbers, then it’s expression on canvas, then it’s a very literal pattern from the numbers, then it’s combination with other sections to create shapes, volumes and new material panels.

Exploring the idea of prepositional logic

Decomposition of number to a string

Working on the practice of the materialization of matter into a useable material for sculpturing with

Digital material

Materialism

creation of a non-contradictory theory of subjectivity to apply to my visual artwork