

FROM THE DESK OF:

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Hello!

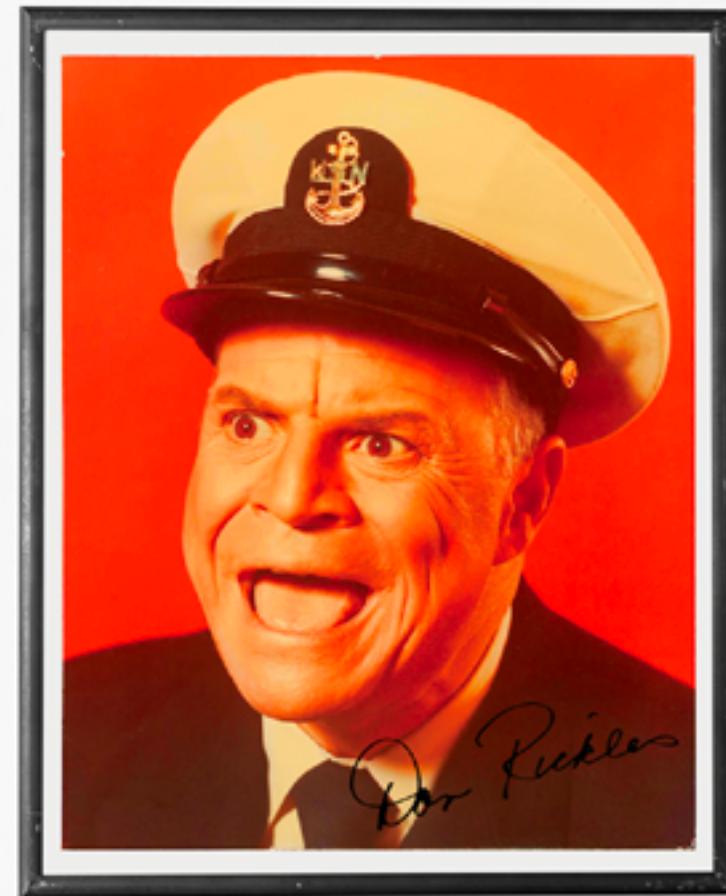
If you are reading this, then you must be on the search committee for the tenure-track Assistant Professor of Graphic Design position in the School of Visual Studies (SVS) at the University of Missouri (whew!). Welcome to my portfolio!

I appreciate you taking the time to look at some of the things I've made. Here's a quick nota bene before you dive in: because my studio and design practice wades heavily into the ~Digital Realm~, and because PDFs still don't handle gifs well in the year 2023, I invite you to view a digital (i.e., moving) version of this document using the QR code below. It can also be viewed [here](#).

Thanks a bunch! I hope you enjoy my work, my mother certainly does.

-M.F.





Matthew Flores

I'll Tell You This (Mister Warmth) (2022)

C Print, 8x10" each

From the Estate of Don Rickles



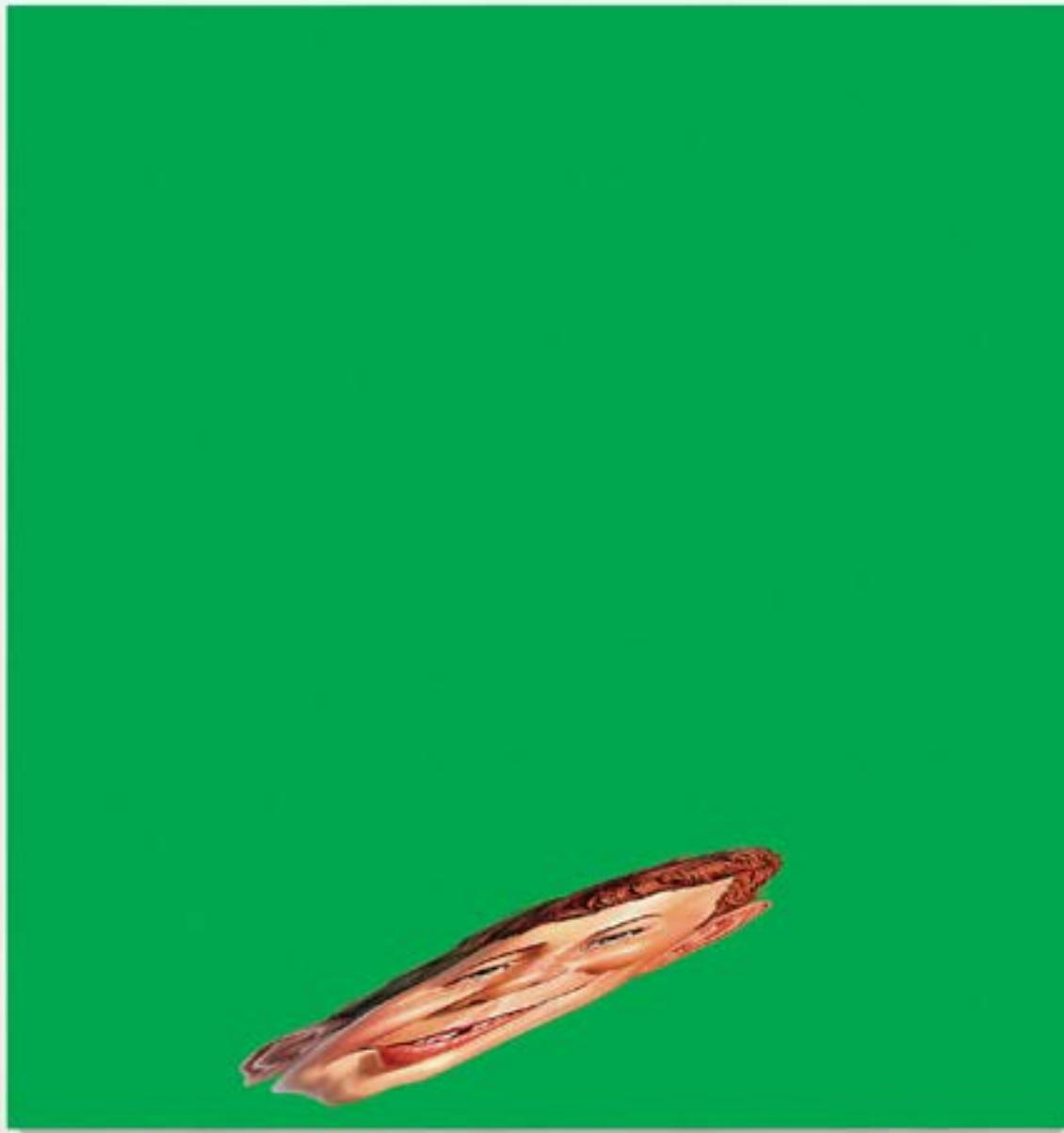
Matthew Flores

Self-Portrait as Delayed Recognition (2017)

Archival Inkjet Print, 40" x 50"



Matthew Flores
Heaven (This Must Be the Place) (2023)
Prayer Box, Electronics
([Link](#))



Matthew Flores

It Takes One to Know One...and Vice Versa! (2023)

Archival Inkjet Print on Canvas, 40" x 41"

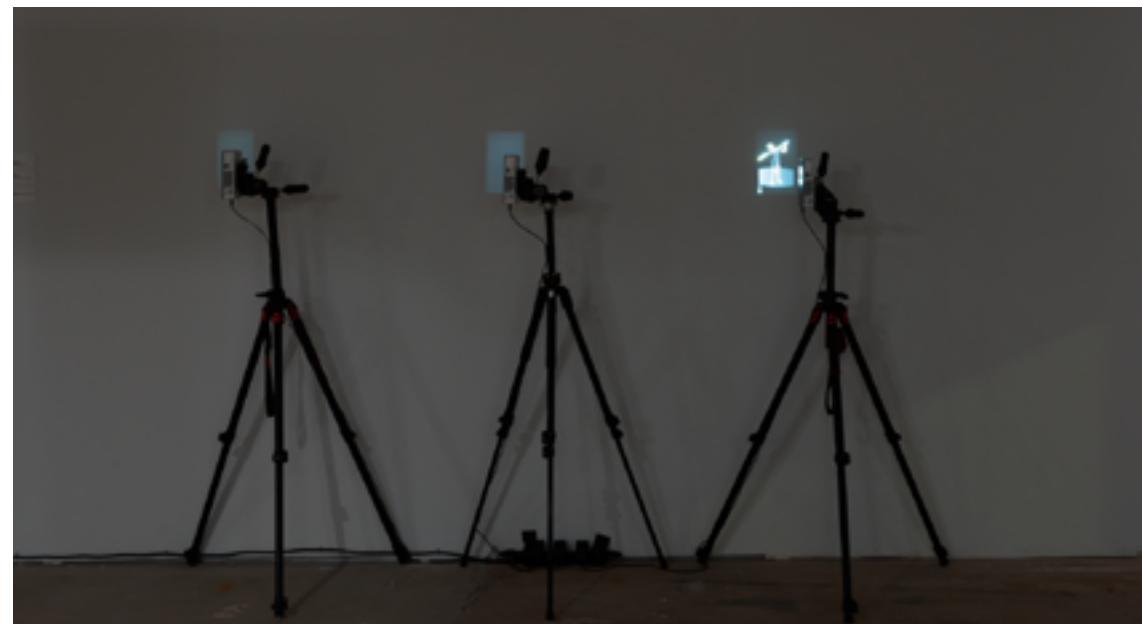
Matthew Flores

Sweeping Up the Spotlight (For Emmett) (2019)

Three Channel Video Loop, Dimensions Variable

([Link](#))

This three-channel video installation is an homage to a classic Ringling Brothers performance by clown Emmett Kelly. I wanted to stretch away from Kelly, to complicate his story, and to keep myself, (or the character of myself, at least), from ever finding the same resolution Emmett finds. I gave myself a doomed task - an endless performance of trying to sweep up a spotlight. The loop here is important, because it lays bare the mechanics of how a joke operates, and gives the viewer space to consider their role in the mechanism. We both end up entangled in the setup, looking for resolution beyond a punchline.



Installed at the MFA 2019 Show, Deupree
Gallery, Athens, GA

Matthew Flores

No Punch Line a Knife (2018)

Algorithmic Audio Performance, microphone stand, speaker, 70" x 9"

([Link](#))



For this piece, I used AI machine learning to algorithmically generate a script for a stand-up comedy performance from a base library of famous acts, including Richard Pryor, Andy Kaufman, Joan Rivers, and George Carlin. I then hired a voice actor (on the internet, natch) to perform the act, which is recorded and presented through a disembodied speaker on a microphone stand.

Through these steps of translation, we get further and further from the actual, embodied performances in the original, and toward something that features the rhythms and conventions of stand-up, but becomes less and less human in the execution.

Installed at the MFA 2019 Show, Deupree Gallery, Athens, GA



Matthew Flores
Funny Fone (2022)
Coin-Operated Joke Machine, Algorithmically Generated
Jokes, 12" x 12" x 18"

When the viewer puts a coin into the machine, they hear a randomly selected joke generated using a predictive text algorithms and performed by the artist's "voice", which has been manufactured with Deepfake technology.

the ~~WING~~

The
**WORKING
GIRL'S**
Doodle Pad

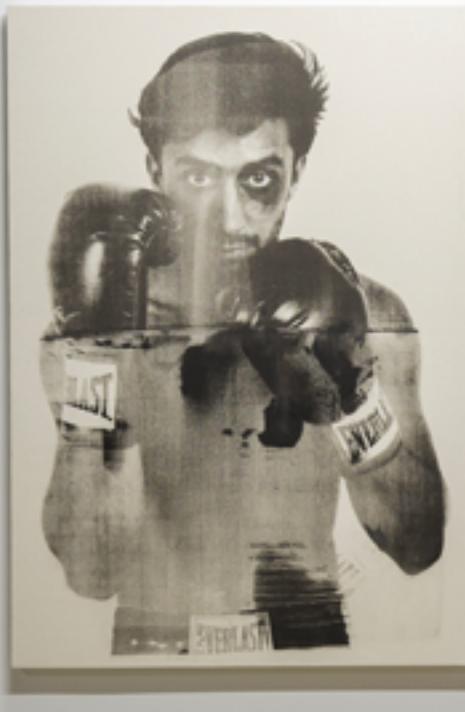


Matthew Flores
The Working Girl's Doodle Pad (2023)
Perfect Bound Pad, 5.5" x 8.5" each



Matthew Flores
The Way it Was (2023)
Silkscreen, 20" x 24"

Matthew Flores
Special Boy (All Natural) (2018)
Octopus Ink on Raw Canvas, 36" x 52" each



A boxer needs to be an expert in misdirection in order to survive, because as soon as he gets figured out, he gets knocked out. An octopus does the same with its color changing and by spraying ink.

How do you tell the joke you won't tell, or show the thing you won't reveal? Joke-telling is a survival technique, a defense mechanism, as much as camouflage. This nexus is the inspiration for *Special Boy (All Natural)*, self-portraits printed in octopus ink on stretched canvas.

When using yourself as subject and object, you're always going to bump into the limits of that choice. This piece is my thinking through how an activity as revealing as using yourself as subject and object can obscure as well.



I started with a basic premise: what would art for dogs look like? I quickly discovered that dogs are for the most part terribly short sighted and mostly colorblind, so I resorted to a guaranteed winner: squeaky toy sounds and positive reinforcement.

On the left, I hired two actresses (who might actually be one woman in a wig) to repeat the mantra “who’s a good boy?” - on the right, I performed a rendition of Elvis’s classic “Hound Dog” on a squeaky steak. I then installed the videos at dog height.



Matthew Flores
ART FOR ALTERNATIVE AUDIENCES 001 & 002: WHO'S A GOOD BOY? / HOUND DOG (2018)
Two-Channel Video Installation, Dimensions Variable
([Link](#))

Installed at ATHICA as part of THE GOLDEN RECORD exhibition, Athens GA



Matthew Flores

ART FOR ALTERNATIVE AUDIENCES 003: Hound Dog 12"
(2019)

12" LP, Edition of 1

[\(Link\)](#)

To follow up on the previous piece: I had a 12" record pressed of a new series of performances on the squeaky steak.

Track List: 01. Hound Dog 02. Bad to the Bone 03. Who Let the Dogs Out? 04. Atomic Dog



Algorithmically-Generated image and display type
(2020)



Matthew Flores

Tragedy = Comedy + Time (2017)

Mixed Media (Skull, Bubble Machine, Bubbles)

([Link](#))



Matthew Flores
Tropical Birds (2022)
Glossy Poster, Baseball Card, 21x33"



Matthew Flores
Smiling in the Desert (2020)
Digital Image, Dimensions Variable

An attempt to push a boulder up a digital mountain.

**One Must Imagine Him Scrolling: Twelve Notes on
the Digital Absurd**

BY MATTHEW FLORES
AUGUST 22, 2021

Please click the number to begin.

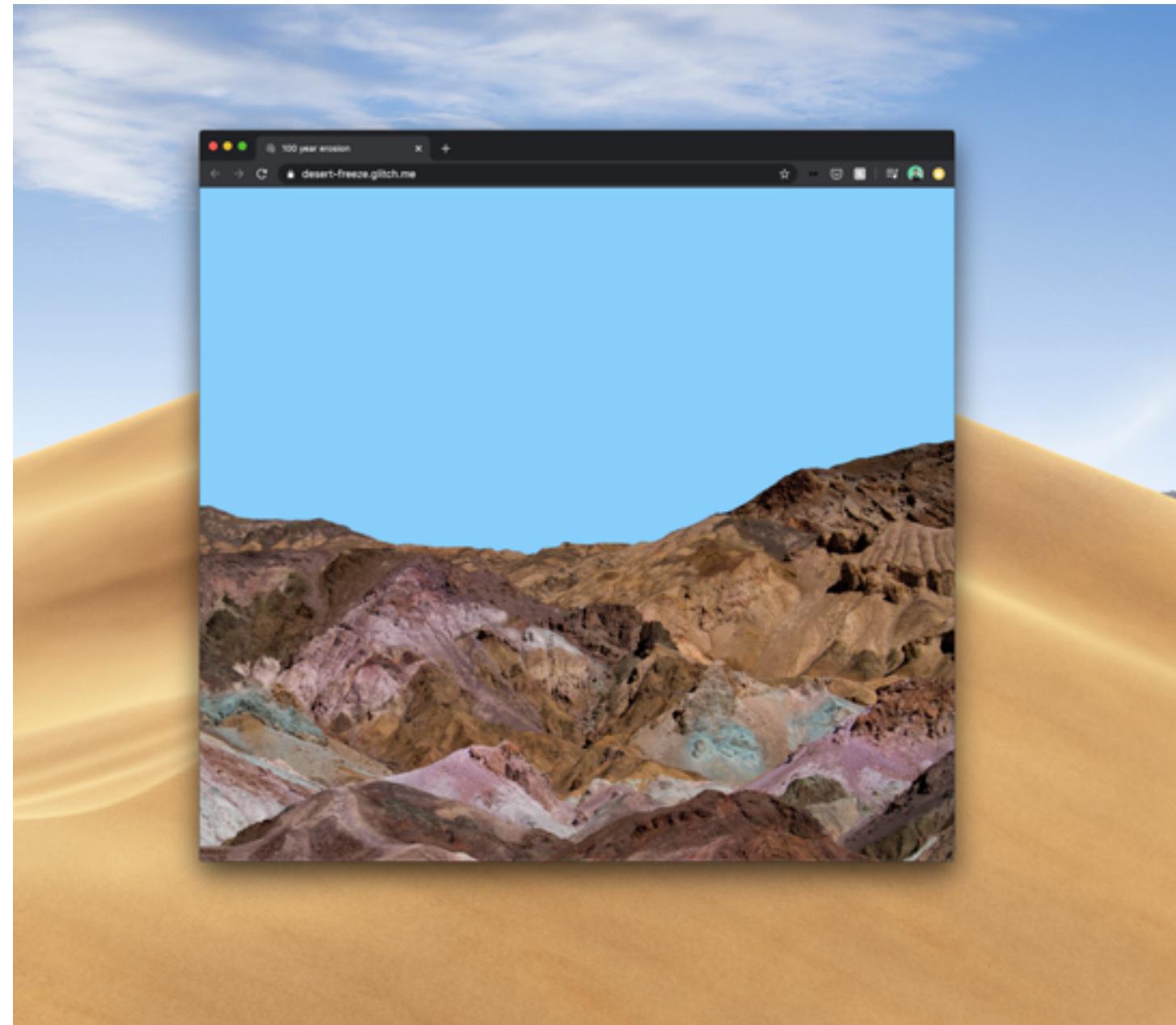


1. You are, most likely, at least, vaguely aware of the mythological story of Sisyphus, in an ambient, pop culture references kind of way. Sisyphus defies the gods by tricking his way into immortality and is punished for his defiance. He is our ancient cautionary tale, our threatening reminder that death is absolute, and if we rebel against this fact, we'll be sealed into a fate much dimmer, if no less conclusive.

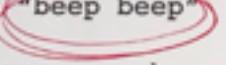
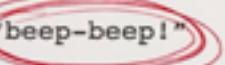
Matthew Flores

One Must Imagine Him Scrolling: Twelve Notes on the Digital Absurd (2021)
Digital Video Essay
([Link](#))

A website that is built to gradually erode over 100 years as long as it's open in the browser.



Matthew Flores
Hundred Year Website (2020)
Website, Dimensions Variable
([Link](#))

1. The Road Runner cannot harm the Coyote except by going "beep beep"

2. No outside force can harm the Coyote - only his own ineptitude or the failure of Acme products.
3. The Coyote could stop anytime - if he were not a fanatic. (Repeat: "A fanatic is one who redoubles his effort when he has forgotten his aim." - George Santayana)."
4. No dialogue ever, except "beep-beep!"

5. The Road Runner must stay on the road - otherwise, logically, he would not be called Road Runner.
6. All action must be confined to the natural environment of the two characters - the southwest American desert.
7. All materials tools, weapons, or mechanical conveniences must be obtained from the Acme Corporation.
8. Whenever possible, make gravity the Coyote's greatest enemy.
9. The Coyote is always more humiliated than harmed by his failures.

In 1948, animator and director Chuck Jones articulated the nine rules that would govern the world of Coyote and Roadrunner.

Each rule was subsequently broken (multiple times over the decades of cartoons, but remain a provocative road map for my own activity as an artist engaging with failure in his practice.

Matthew Flores
Chuck's Rules (2017)
Ink on Canvas, 40 x 40

Installed at *Give them the Slip*,
Bitforms Gallery, New York City



Matthew Flores
I Took a Wrong Turn at Albuquerque (2018)
Digital Video Loop, Dimensions Variable

Somebody once told me it's impossible to look cool while you're making explosion sounds with your mouth.

*Thanks for
Lookin'!*

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