

# ARTIST STATEMENT

In brief, my series of works present a critique of mediated images of landscape. Formally, I am interested in creating an accessible psychological and physical space that includes the viewer as an observer and participant in the paintings and other media based projects. I create my work via an interdisciplinary practice. I am intrigued by a crossover of the aesthetics carried from one media to another. I use digital imaging in my visual artwork as research and also as product. These natural history projects reveal the sometimes ambiguous, frontiers between culture and nature. The long list of works present some of the natural history exhibits that I have been creating since studying at the Jan Van Eyck Akademie in 1987, Maastricht, The Netherlands.

## Rio de Janeiro and the BRICS

I am currently working on a series of animations and digital prints of cityscapes. My on going research project was-is shot and set in Rio De Janeiro. It will include some of the monuments and the iconic personalities that make up this rapidly transforming metropolis. It will be approximately 4 minutes in length and will attempt to present some of the complexities of this volatile political landscapes. It will be the third cityscape that will present a new explosive economy of an emerging BRICS country. These emerging economic powers symbolize the new world. These BRICS nations are in a large part rising from the once crippled third world economies. The group's five members are Brazil, Russia, India, China and South Africa. Eventually I would like to make an animation about a city from each of these emerging nations. I have already produced animations based on Beijing and Bangalore. Rio de Janeiro will be my third cityscape based on a BRICS country.

## Animations

My animation work investigates a post-structuralist aesthetic and takes this idea one step further into the speculative. The concept that structures can rebuild themselves and reproduce are key to these three works. Everything on the whole planet is in a state of transformation, even things that appear to be solid/static are in a state of flux – this is the nature of matter. Things are not always as they appear to be. A city can be viewed as being in a constant state of slow animation happening over hundreds of years or even millennia. These animations portray phenomenological events that could never really exist in the forms portrayed. Kinetic architecture is still in its infancy and as computers and robotics advance so will our ability to create structures portrayed in *Viral Breedings*. *500 Million Years In Winnipeg* and *367 Years in Montreal* propose that future architecture and mechanization will contain robotic elements that are capable of intelligent reproduction.

My last exhibition, *Viral Breedings* - Beijing, Montreal, Winnipeg, features animations that I have worked on from 2009 -2011. These media works were shot in

Winnipeg, Montreal, Canada, and Beijing, China. Viral Breedings – Beijing, Montreal, Winnipeg uses the international language of architecture and structure by repositioning and restructuring the images of buildings through animation. These three animations concentrate on the notions of the viral, the reproductive and on the notion of speculative architecture. The works that comprise Viral Breedings - 3 Cityscapes are 500 Million Years In Winnipeg, 2011, 367 Years in Montreal, 2010, 3 Minutes in Beijing, 2009.

Viral Breedings - 3 Cityscapes Very Short Synopsis

Kevin Kelly

500 HUNDRED MILLION YEARS IN WINNIPEG, 2011, 3 minute animation.

WARNING! Many of the malls, downtown archi-torture and suburbs are sacrificed in this animation. It begins with John Deere tractors rolling onto the screen. Then by some super natural divine power, these vehicles explode into fragments. Later they are infiltrated by Cambrian DNA and re-congeal into mechanical Cambrian animals.



367 Years in Montreal, 2010, 3 minute animation.

In this animation the 5 story-tall cross on Mount Royal, first multiplies, then it begins to organically delineate into a giant mechanical living machine. Eventually it scatters maniacally across the cityscape infestating Montreal's signature architectural sites and landmarks.



3 Minutes In Beijing 2009, 3 minute animation.

3 Minutes In Beijing presents a rapidly transforming 3-D machine that gives birth to post-future structures. This architectural birth machine takes on qualities of a military, viral evolving cityscape.



Air Sell, 2007, 3 minute animation.

Air Sell was created in Bangalore, India. Air Sell is an animation of rather lively communication towers creating a chaotic sky-scape of Bollywood satellites.



I am also making a series of large-scale digital prints based on my 5 animations mentioned above.

I am also continuing to work on a series of paintings on aluminum titled: Colonizing Oort. It is a group of oil paintings focusing on the discovery and colonization of the outer reaches of our universe. In these pieces, I am experimenting with the formal and aesthetic qualities of oil painting on aluminum. This project explores the recent photographs taken of active asteroids shot in outer space, via NASA. I have subverted this body of work by painting on these asteroids common communication towers that I have photographed. When presenting these paintings on aluminum, I have and will build structures on their backs that make them appear to be floating off the wall from 6 to 10 inches.

Another ongoing project is to continue the transformation of my web project, [fakingnature.com](http://fakingnature.com).

I am producing a series of drawings on archival paper that intersect industrial structures in abstract layers.

COLONIZING OORT, a series of Paintings and Drawings.

This is a work in progress that will eventually have enough pieces to completely fill a given gallery space with asteroid paintings and drawings.



PART OF COLONIZING OORT, 21 PAINTINGS AND DRAWINGS

My paintings, COLONIZING OORT, reference NASA's digital photographic images of actual asteroids in outer space and some images of communication towers that I have been gathering over the last 5 years. They are oil paintings on aluminum. In these pieces, I am experimenting with the formal and aesthetic qualities of working on aluminum. I think of these random anomalies (asteroids) as space bound landscapes. They present a subversion of the horizon. They are a visual metaphor of: "see it-colonize it-contain it". Above all, they present an image of nature out of control, high velocity, catapulting through space with the rupturing potential of collision.

Although trained as a painter, my work shifts from painting to open media (digital imaging, installation, web design, video and animation) and back to painting. I am interested in new technologies of seeing. Via painting, I want to expose and experiment with these new perspectives of understanding micro and macro geography.

I am continuing to transform my web project, [fakingnature.com](http://fakingnature.com).