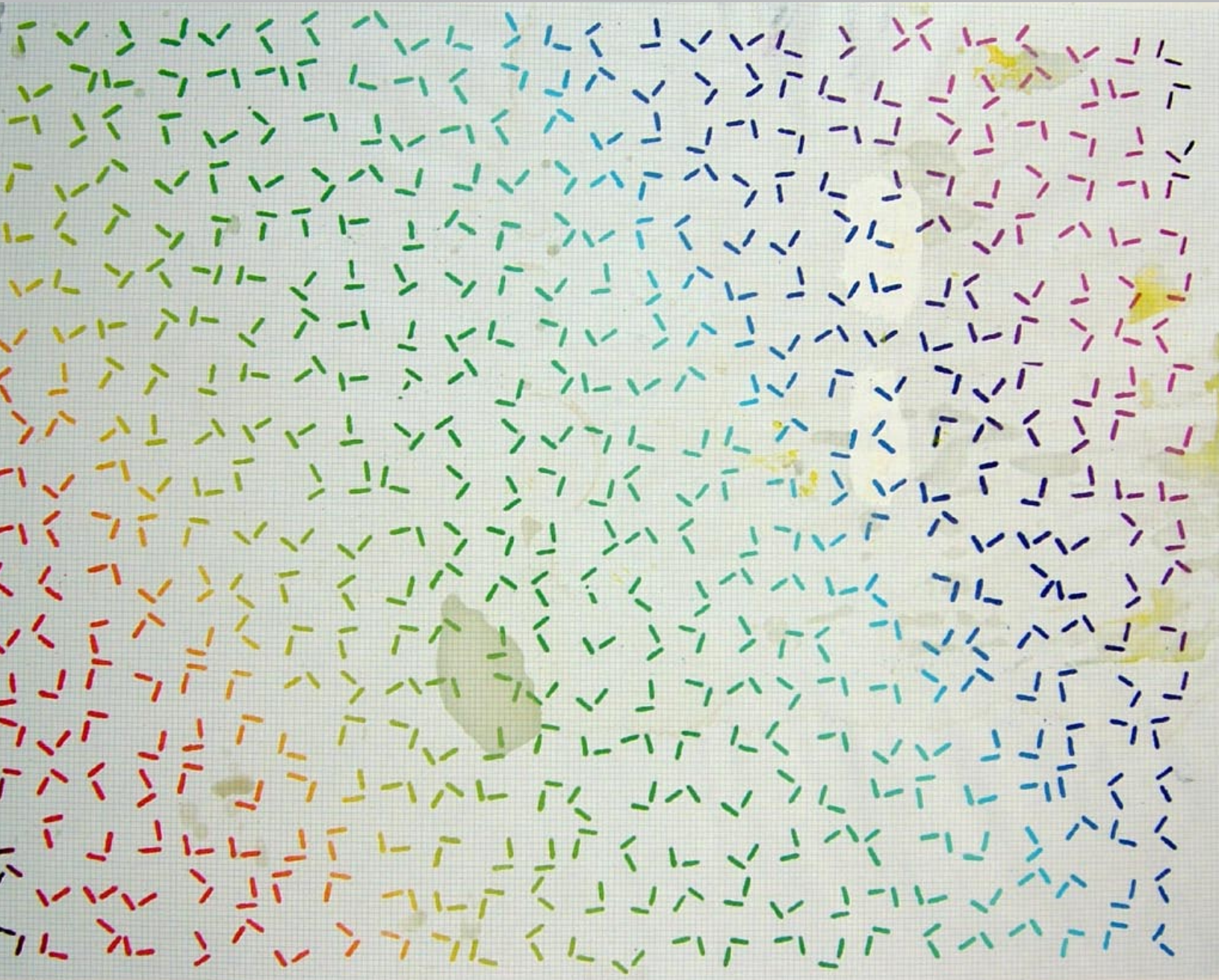
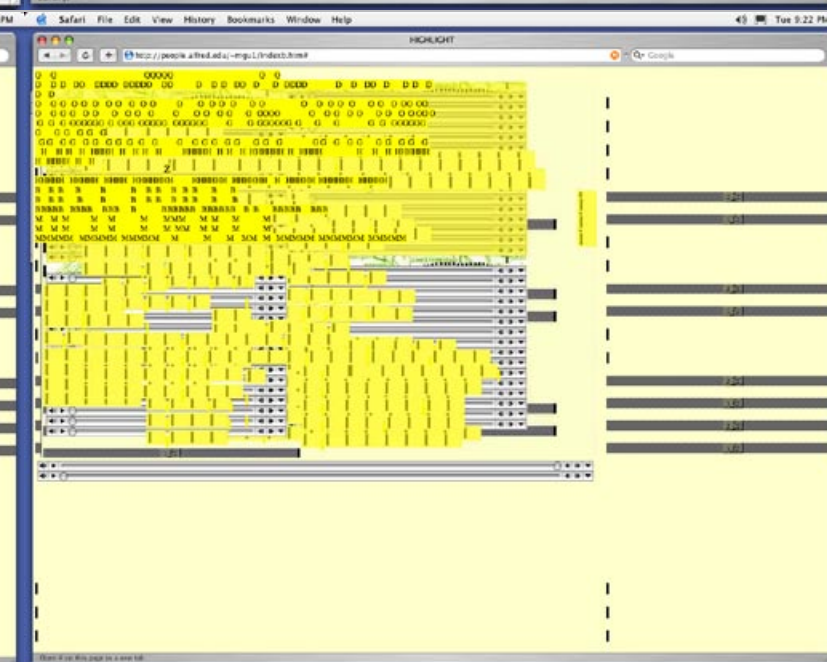
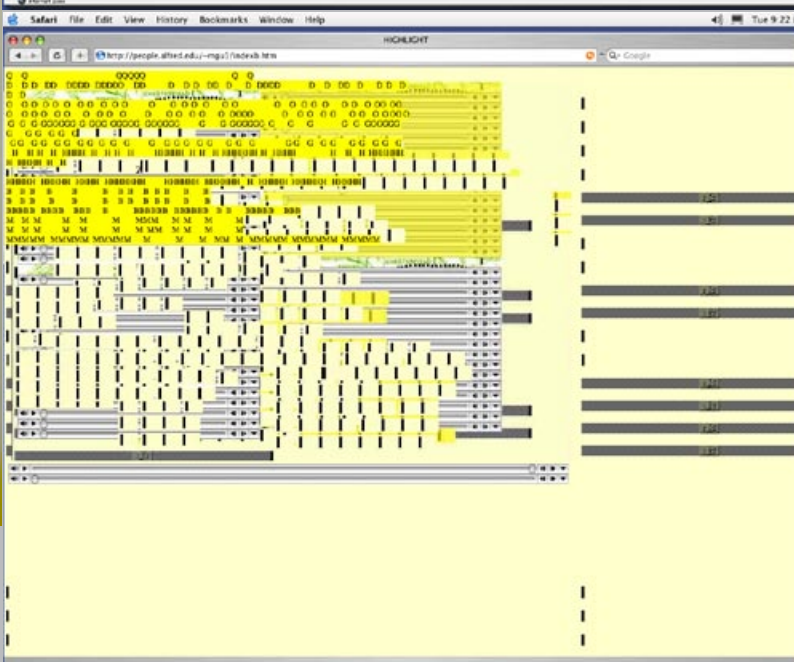
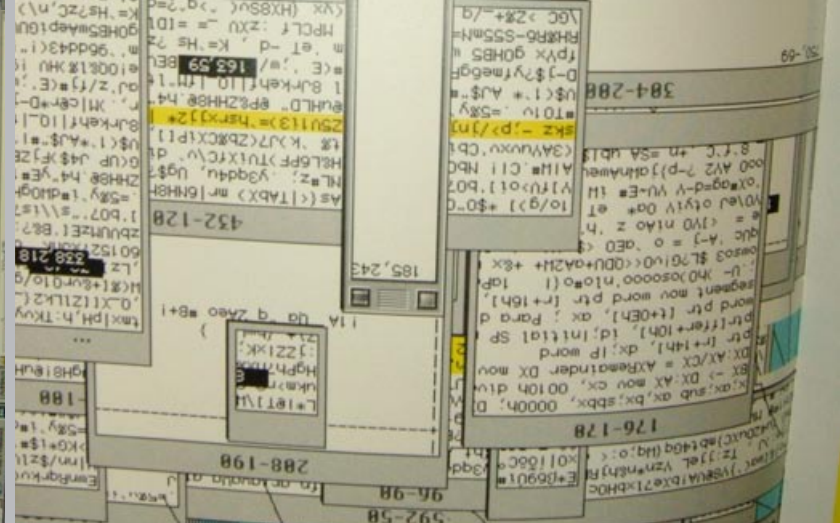
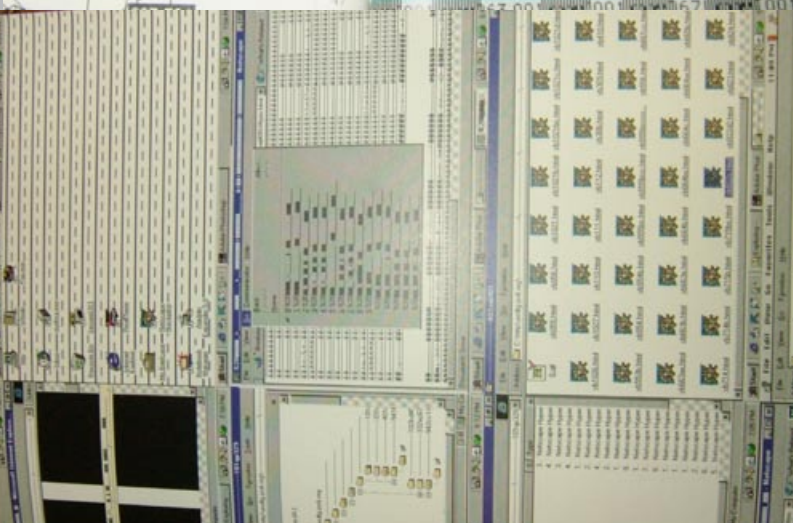
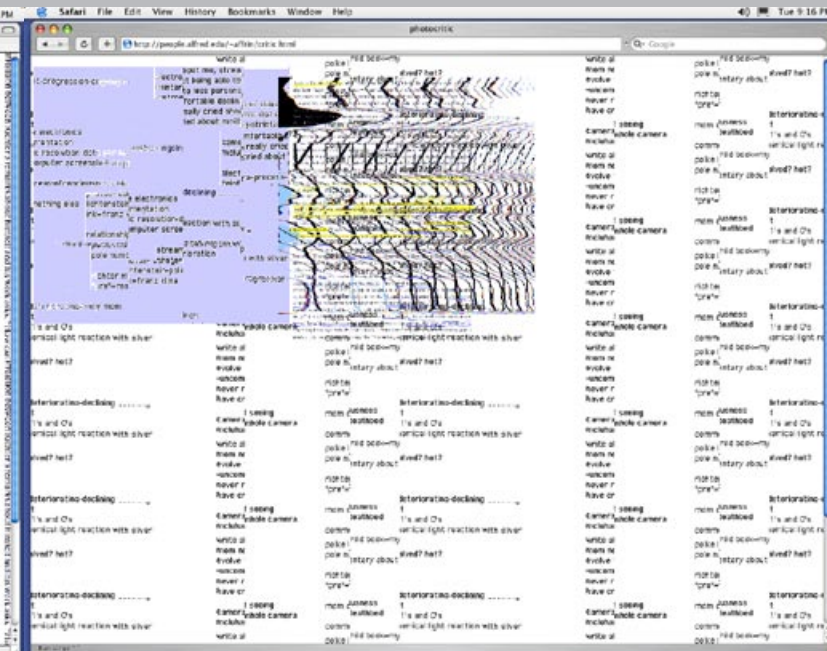
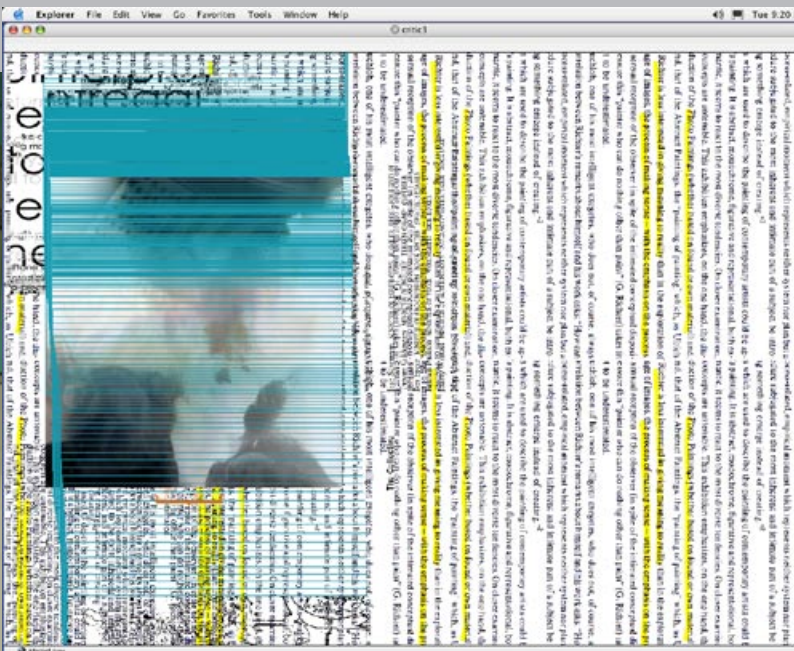
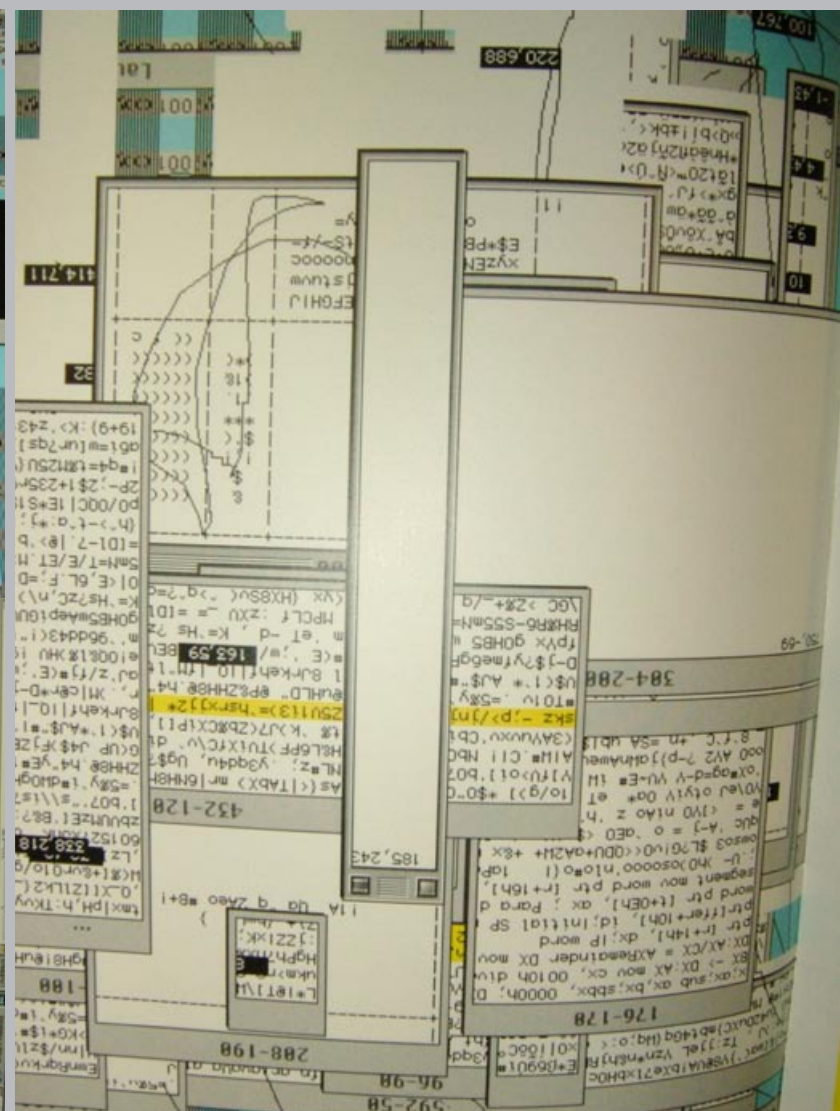
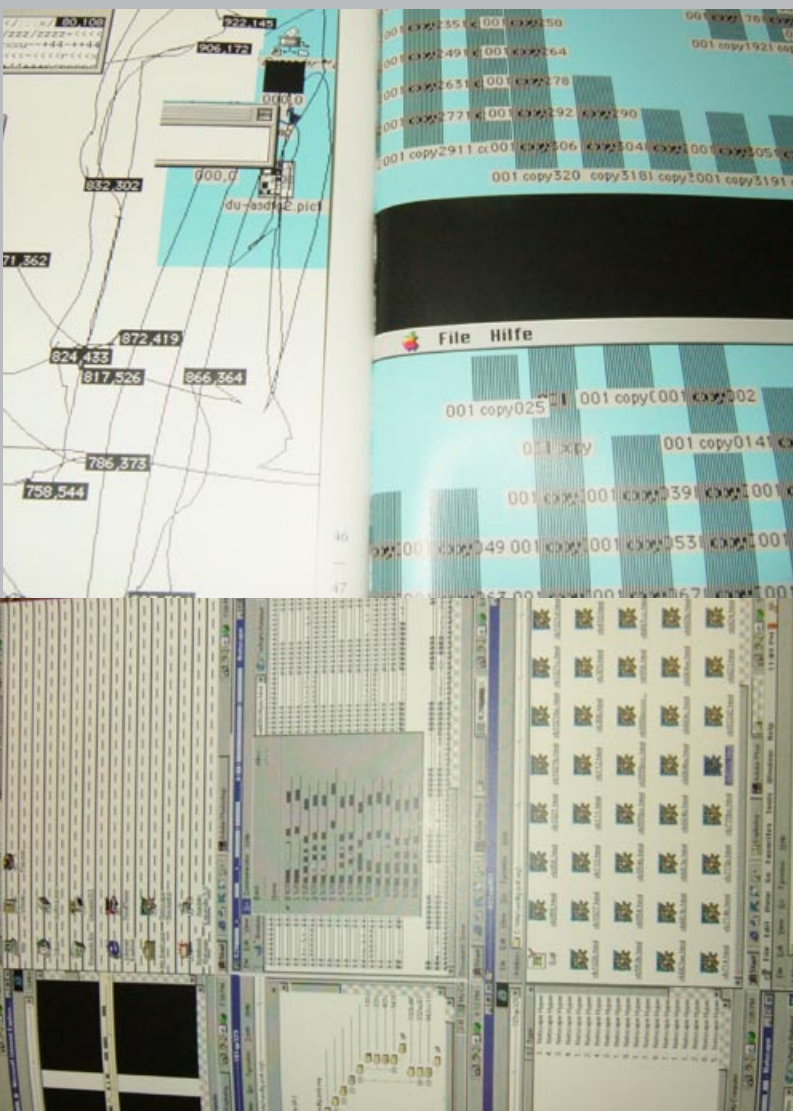


P R I N T
MATTHEW UNDERWOOD



**John Cage talking about Mark Tobey,
“a surface that in no sense has a center of interest... The individual is able to look at first one part and then another, and insofar as he can, to experience the whole. But the whole is such a whole that it doesn’t look as if the frame frames it. It looks as if that sort of thing could have continued beyond the frame. It is, in other words, if we were not speaking of painting, but speaking of music, a work that has no beginning, middle, or ending, nor any center of interest. Conversing With Cage, 175**



F A I L U R E / C O D E / L A N G U A G E

On web artists JODI,

“But how is Jodi’s noise different from the noise and randomness in previous avant-garde arts, from pointillist and Dada to John Cage’s music and Fluxus? In Dada poetry, Hans Arp’s chance painting and John Cage’s random music, **randomness occurs structurally within a work**, not in its transmission. Even where www.jodi.org doesn’t randomize its own transmission by unstable addressing schemes, it reads and behaves as if it contained intact data disturbed only by faulty Net transmission or computer crashes; **but in reality, the line noise is mocked up within the data itself**. Unlike Nam June Paik’s visual noise manipulations of TV sets in the 1960s, Jodi’s disturbance is not performed in hardware with only partly predictable results, but is a clever simulation of unpredictability performed in software.”

P E R S O N A L W E B S I T E S 2 0 0 3 , 2 0 0 5

With these websites I was interested in questioning the ‘normal’ usage of the web. Who says that websites need to be designed as they conventionally are? The medium is still only 20 or so years old, we as artists should be radically transforming these conventions to open up further possibilities for aesthetics, design and new interfaces. I made it a point to remove any signs of recognizable navigation, preferring a layout where the viewer has to take an active role in finding all of the content on the site.



On Sigmar Polke's approach to photography,

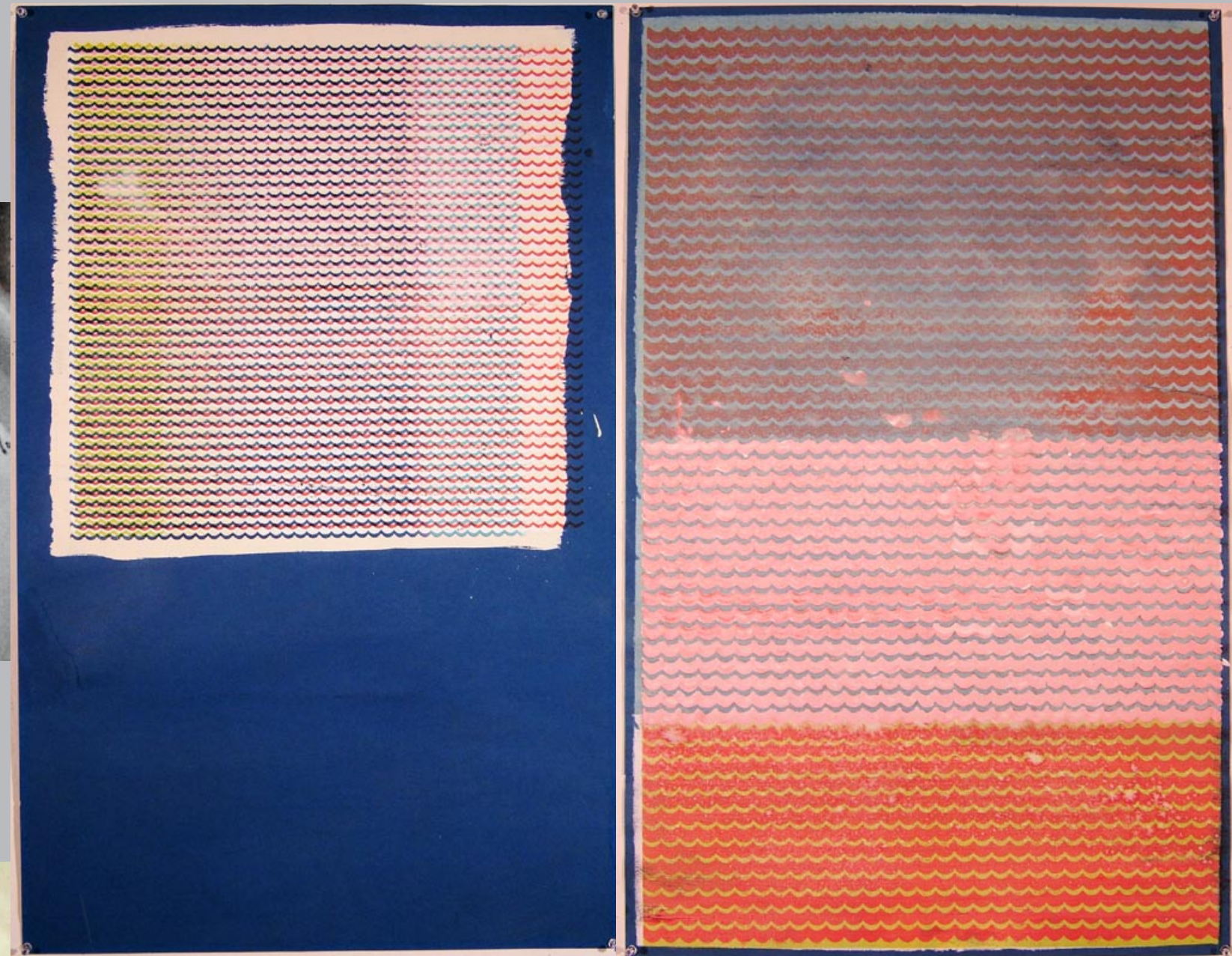
"He essentially taught himself to print, and like many 'poor' students and autodidacts, he ignored the rulebook and adopted **a hands-on, trial-and-error approach**. The 'mistakes' the professional technician would have caught and corrected were allowed free course. Polke produced a veritable **encyclopedia of errors...**"



"In Fact, making the picture move was frequently the motive that impelled Polke to **break the rules of still photography...** He tossed his childrens' toys, playing cards, and other miscellany into a bathtub of leftover suds and stirred this soup **to see what came to the surface**, what the reflecting surface of the water obscured or left transparent."



"Polke was partly drawn to photographic reproductions because **life adhered to them**: they dragged the world they represented with them, into the studio. Also, they were ordinary and omnipresent, and **full of mysterious referents, accidents, and clues**. To Polke, born a full century after the medium's invention, photographs were basic, primary facts of life..."



TWO PAINTED DIGITAL PRINTS ON FOUND PAPER

Both JODI's approach to the Net and Sigmar Polkes approach to Photography are examples of artists **challenging the conventions of their medium**. The history of Digital Printmaking is younger than I am, which makes it an exciting field to be exploring. Although, there is the history and baggage of traditional printmaking, which I have been able to both reference and feel separate from because of the **radical new possibilities of digital technology**.



PAINTED DIGITAL PRINTS
DETAILS

“Polke is not depicted in the pictures; he is the invisible energy that manipulates and moves the pictures, the director of activity: unmindful and totally enthralled... he obsessively **turned and re-turned the possibilities**, committing eventually numbing variations. Polke believes that ‘**a negative is never finished.**’ Closure is the end to creativity, and **creativity in action - not its product - is Polke’s personal salvation**... To him the negative is a matrix of possibilities...”



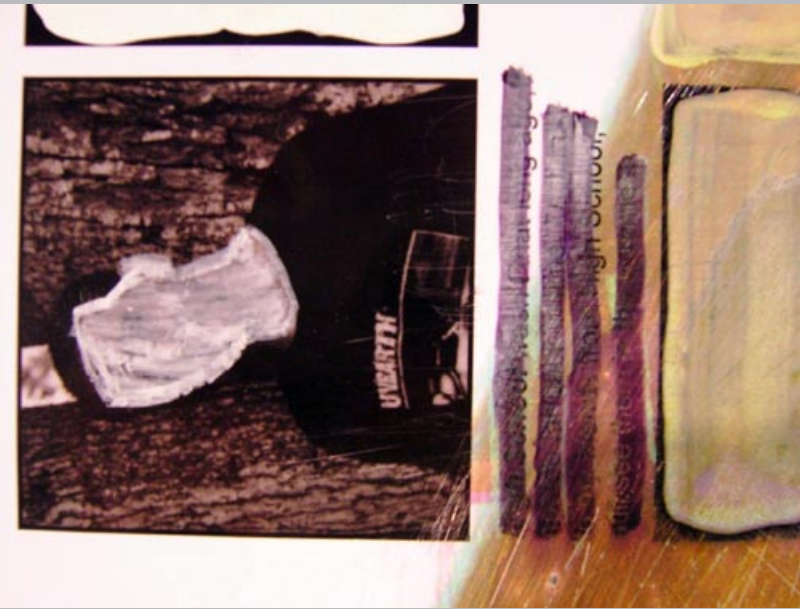
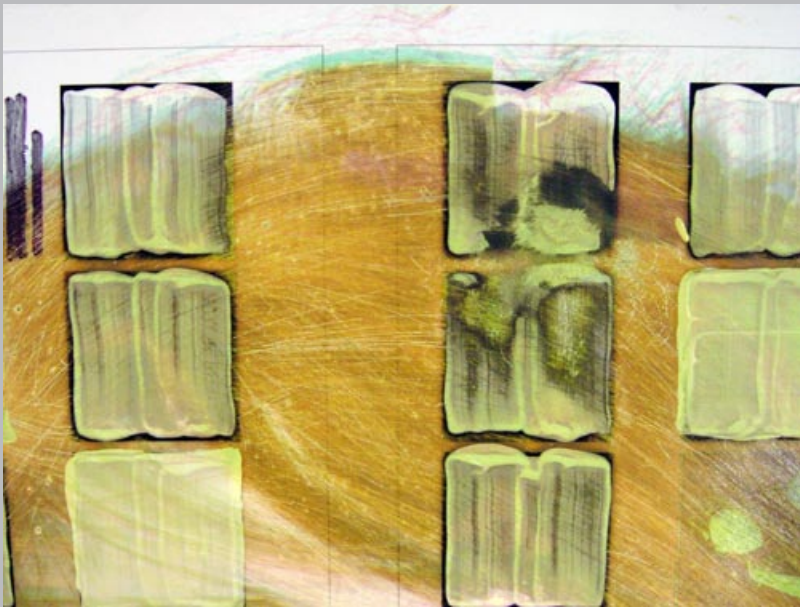
REVERSE SIDE OF A DIGITAL PRINT
PRINTED ON GESSOED ACETATE

“Polke makes it clear that whether the marks on the piece of paper are lenticular, chemical, or handmade, **all of them together constitute the picture.**”

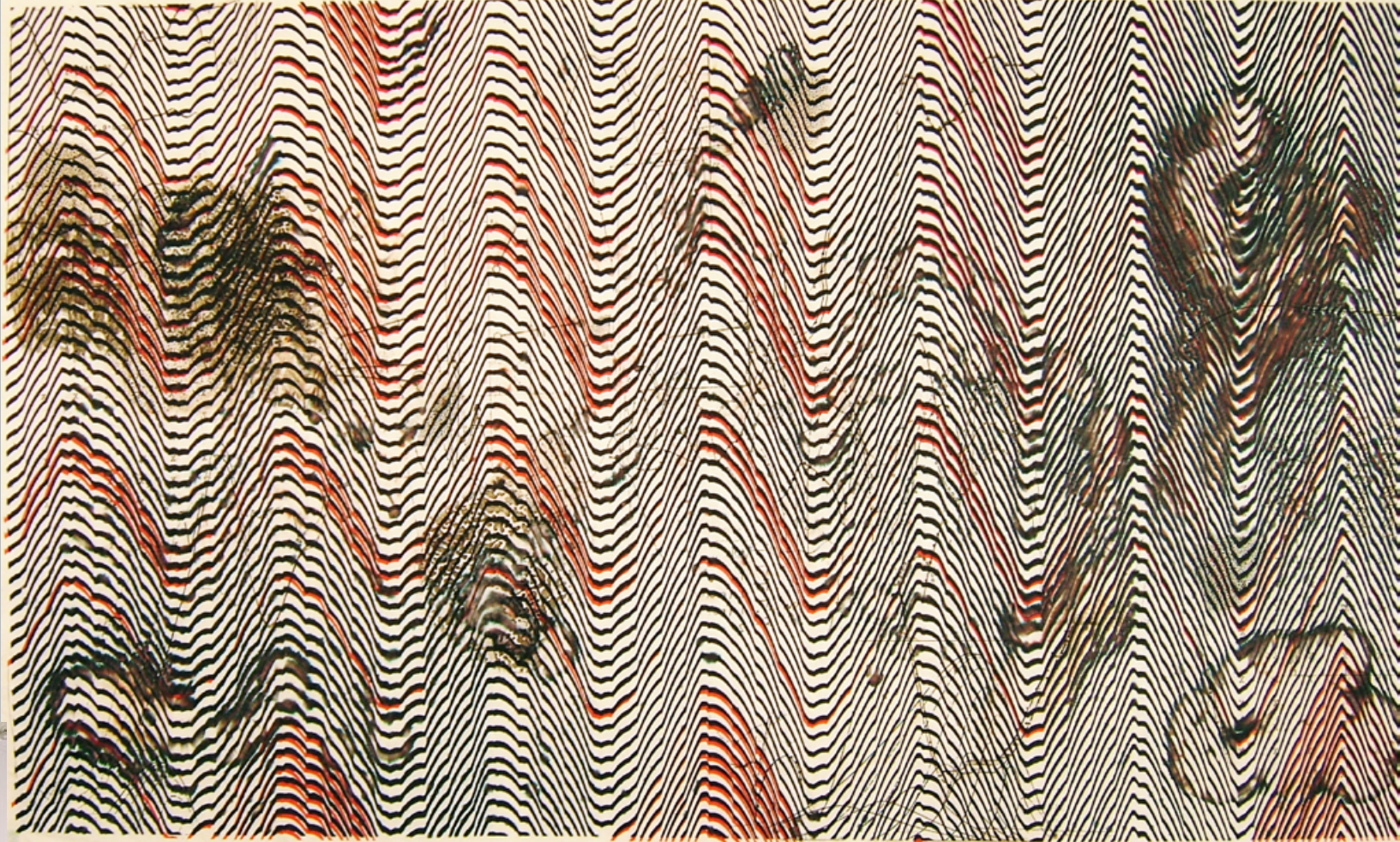
With this print I broke up the cyan magenta and yellow into three separate printings. In between printings I sanded the paper. This print is on paper I found in the trash that allready had an image on it. I blacked out / whited out the image with gesso and marker. The print was a **response to the found materials**. I think of each new step that my images go through as a response to what I see.

Each one of my images go through its own process. I try to set up situations where the image will be **translated** or transformed, be it across mediums or surfaces. I enjoy not fully understanding the processes I am using on a piece. Through building up my **databank of processes** and **expanding my visual vocabulary**, each print is the end result of experimentation.

Because most of my images have multiple printings, **registration** is something I should try hard to control, but much of the time I accept my lack of control and let it register how it wants to.



PAINTED DIGITAL PRINT
WITH DETAIL



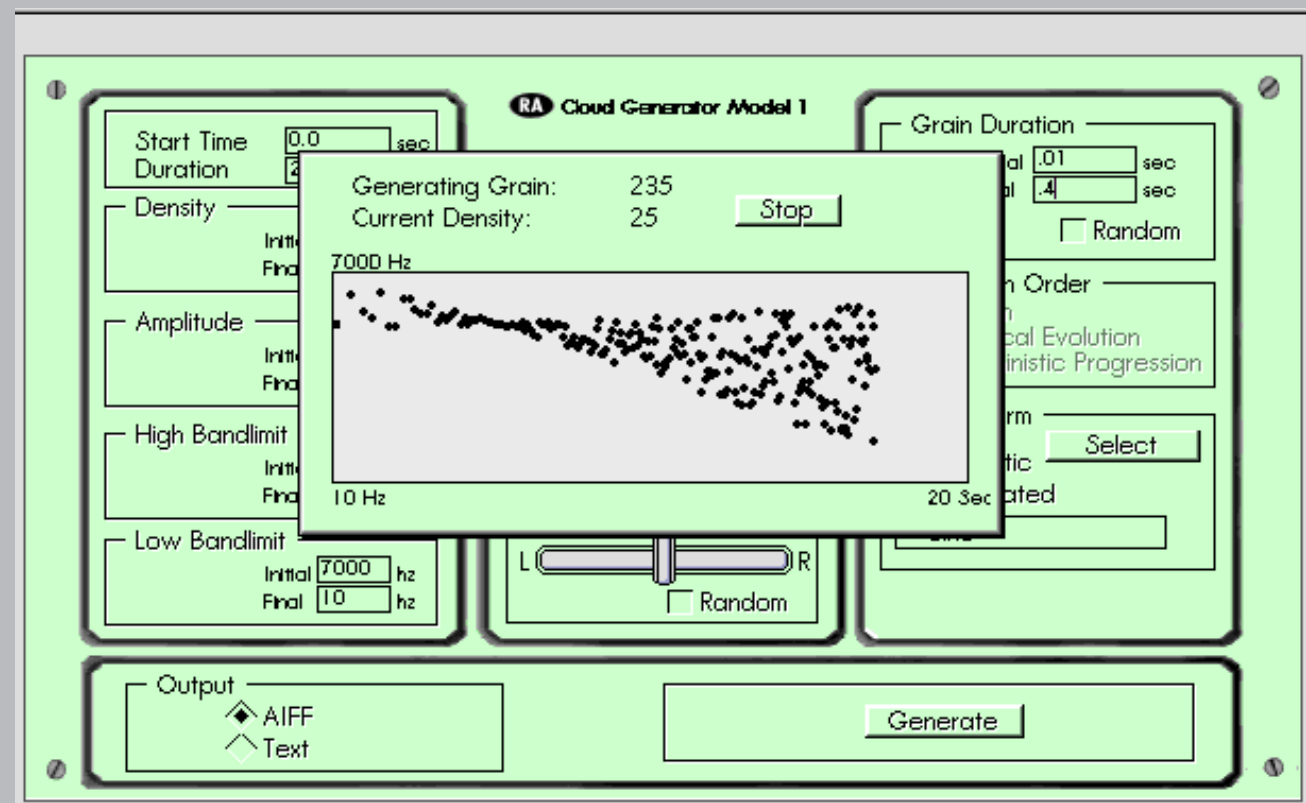
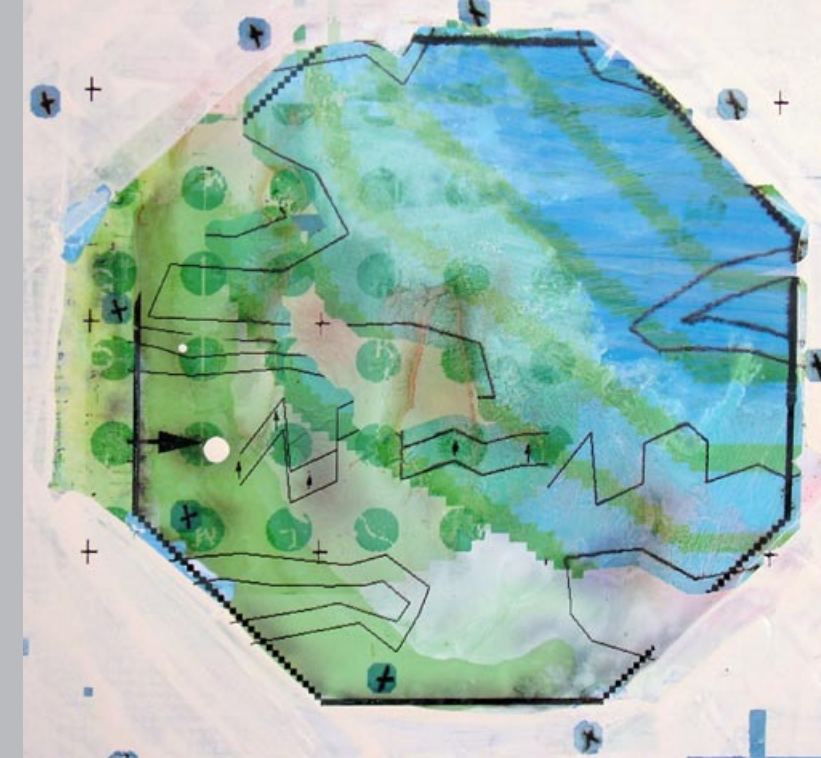
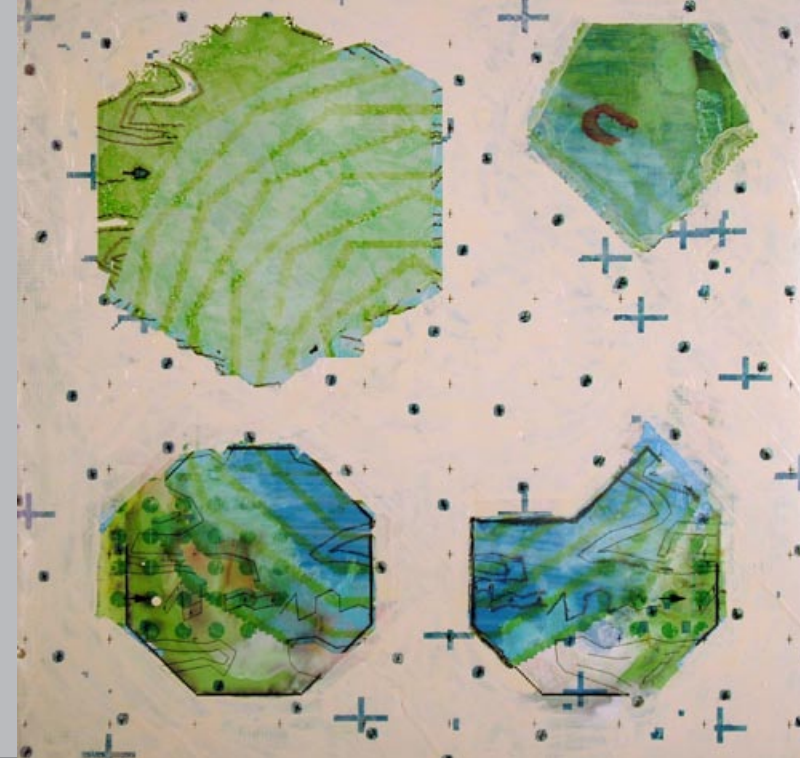
DIGITAL PRINT ON RICE PAPER
WITH ACETONE TRANSFERS
WITH DETAIL



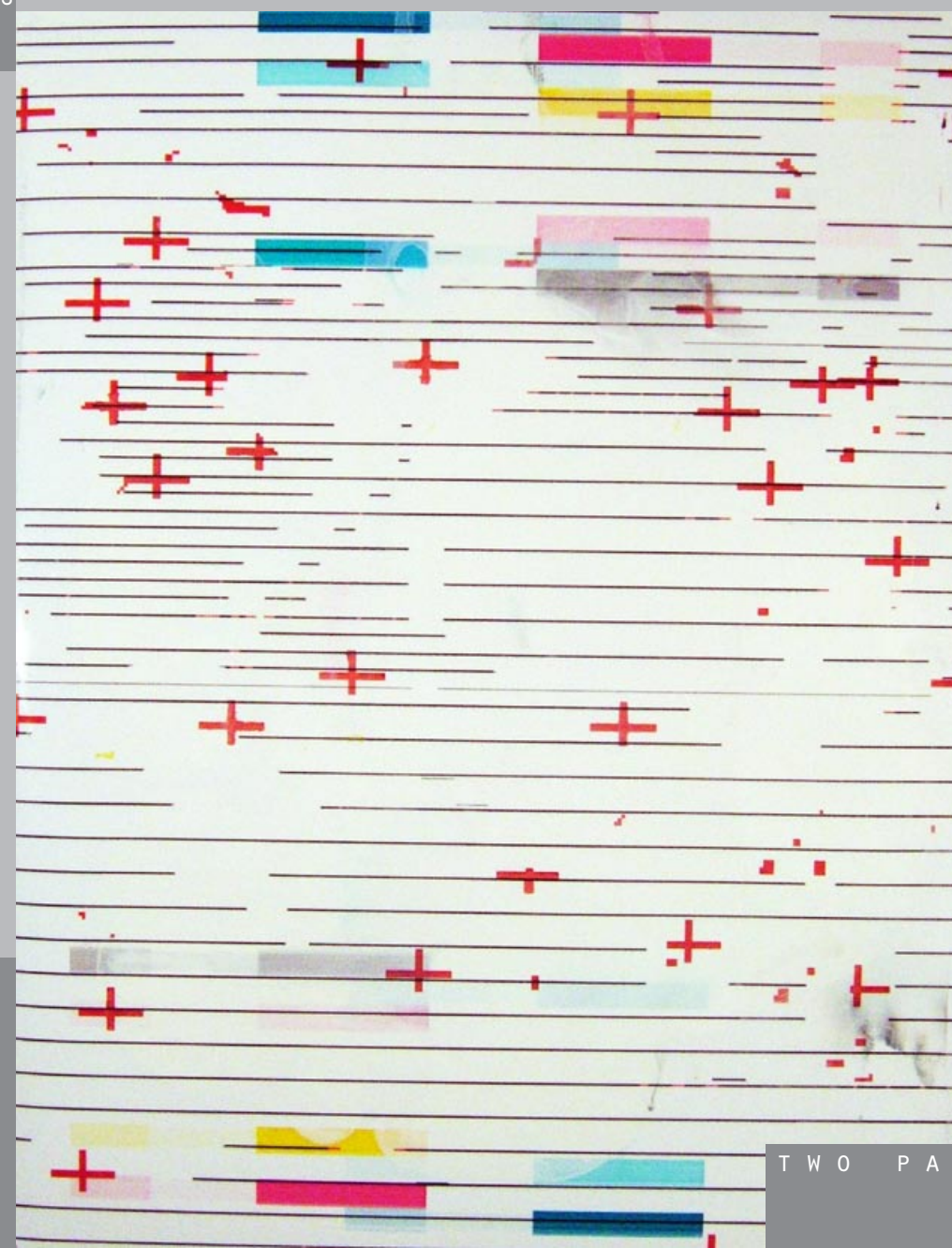
Here you can see a reference to Op Art. I was interested in it because of the effect the image produces inside the viewer. It is not a static image, but something closer to a moving image. I also have a strong interest in pattern. This image shows the dual forces of order and disorder that are prevalent in much of my work.



TWO PAINTED DIGITAL PRINTS



CURTIS RHODES 'CLOUD GENERATOR' AUDIO SOFTWARE

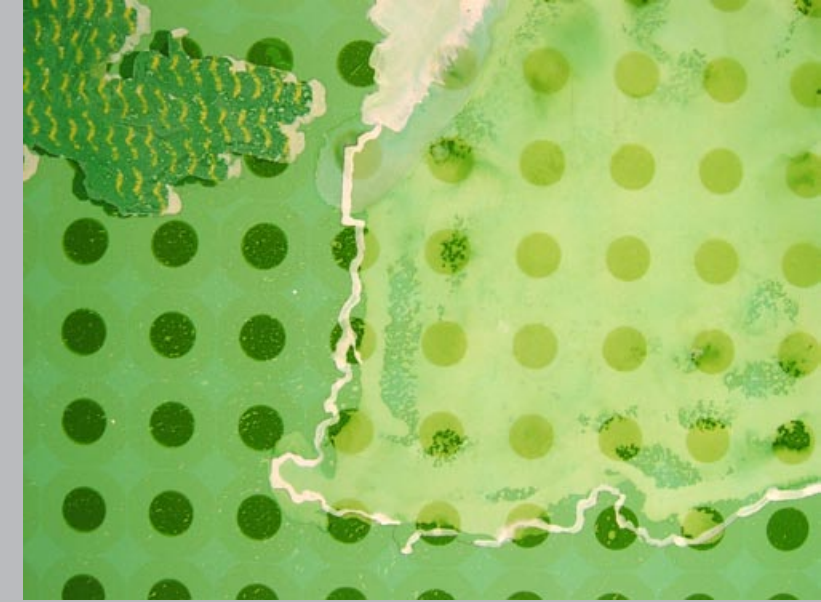


TWO PAINTED DIGITAL PRINTS WITH DETAIL

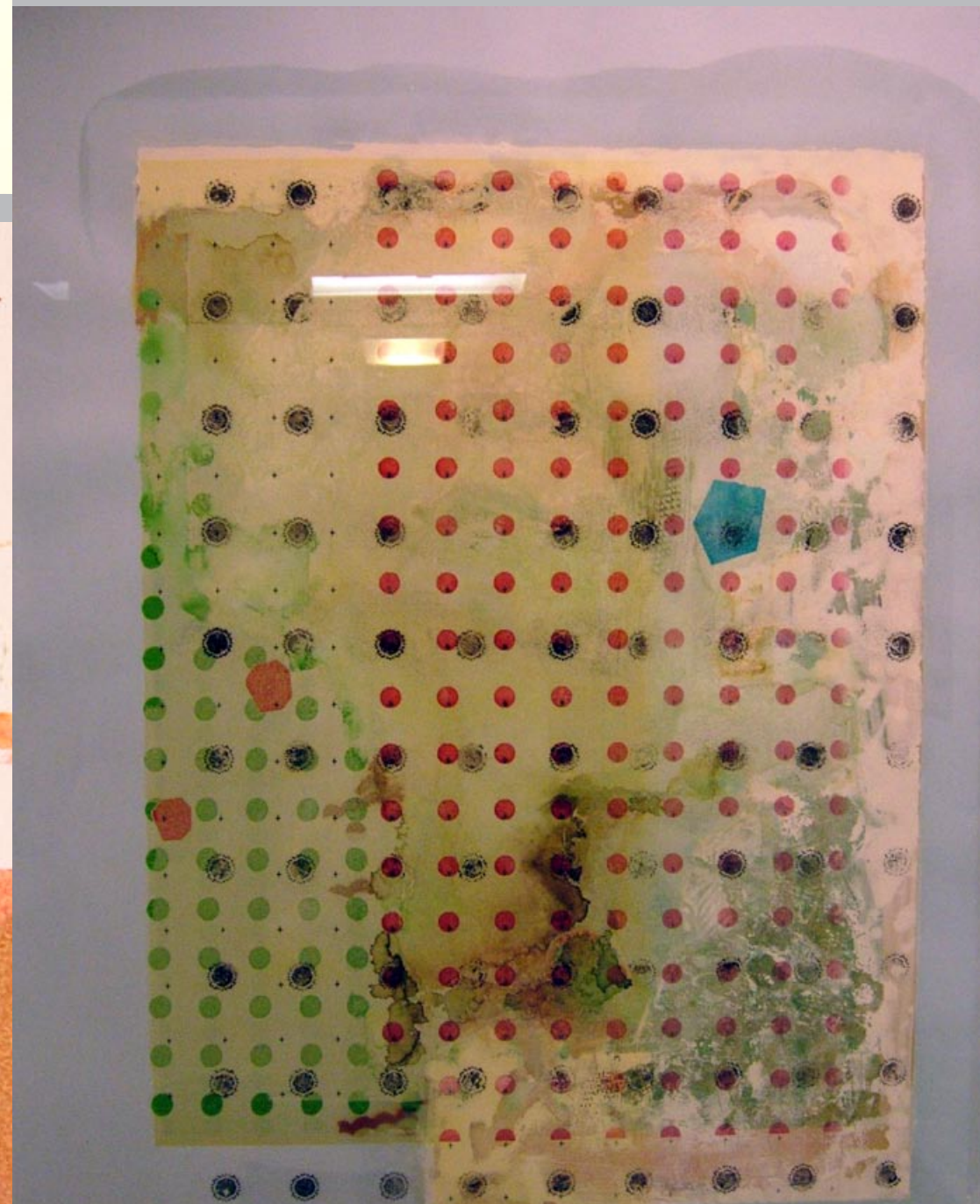
Points on a **grid** versus points **randomly dispersed**, order versus disorder. I was thinking about the

granular synthesis of sound with these images. Granular synthesis is the restructuring of information

over time, usually cutting up the sound into new recognizable or non-recognizable structures.



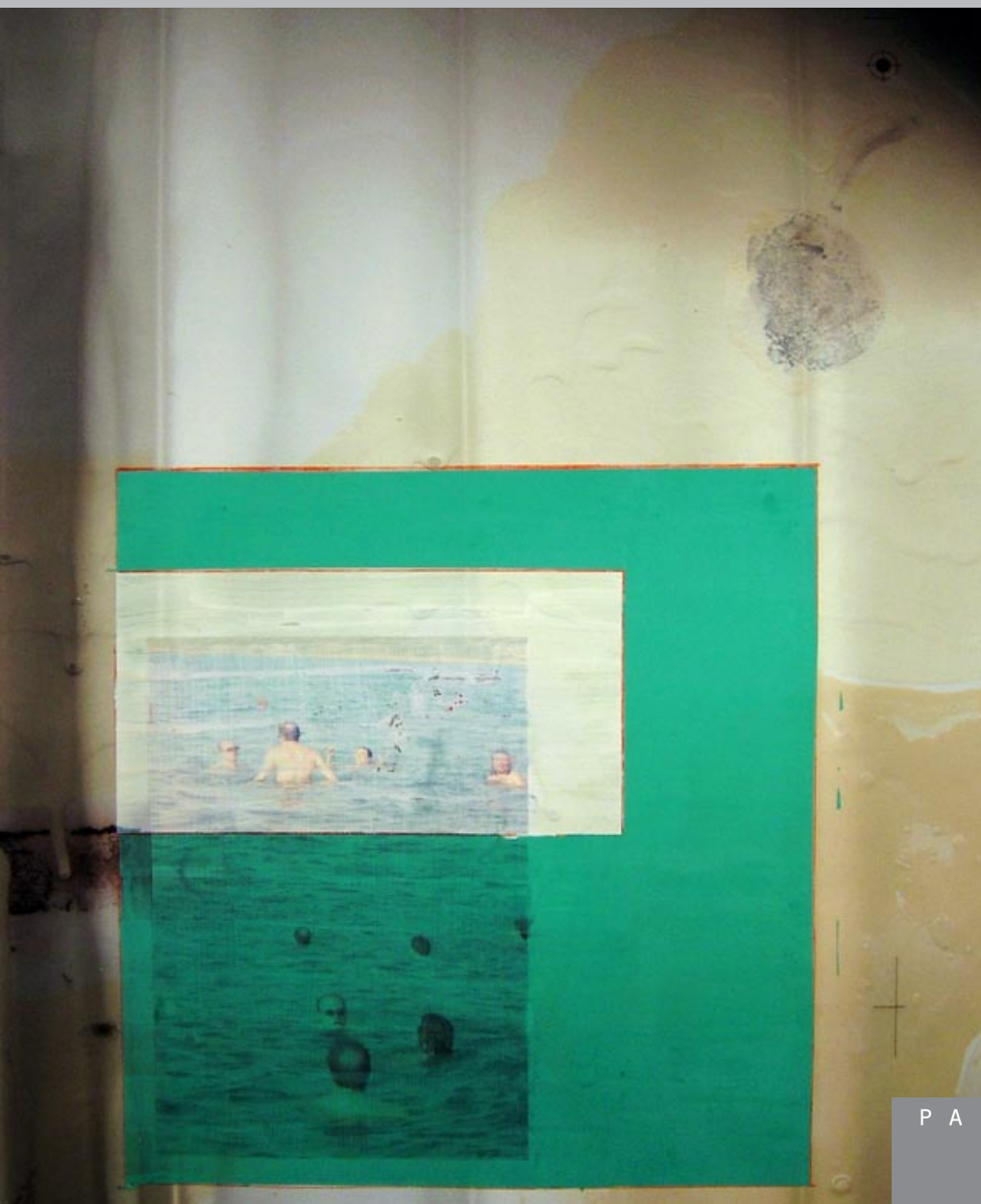
TWO PAINTED DIGITAL PRINTS
WITH DETAILS



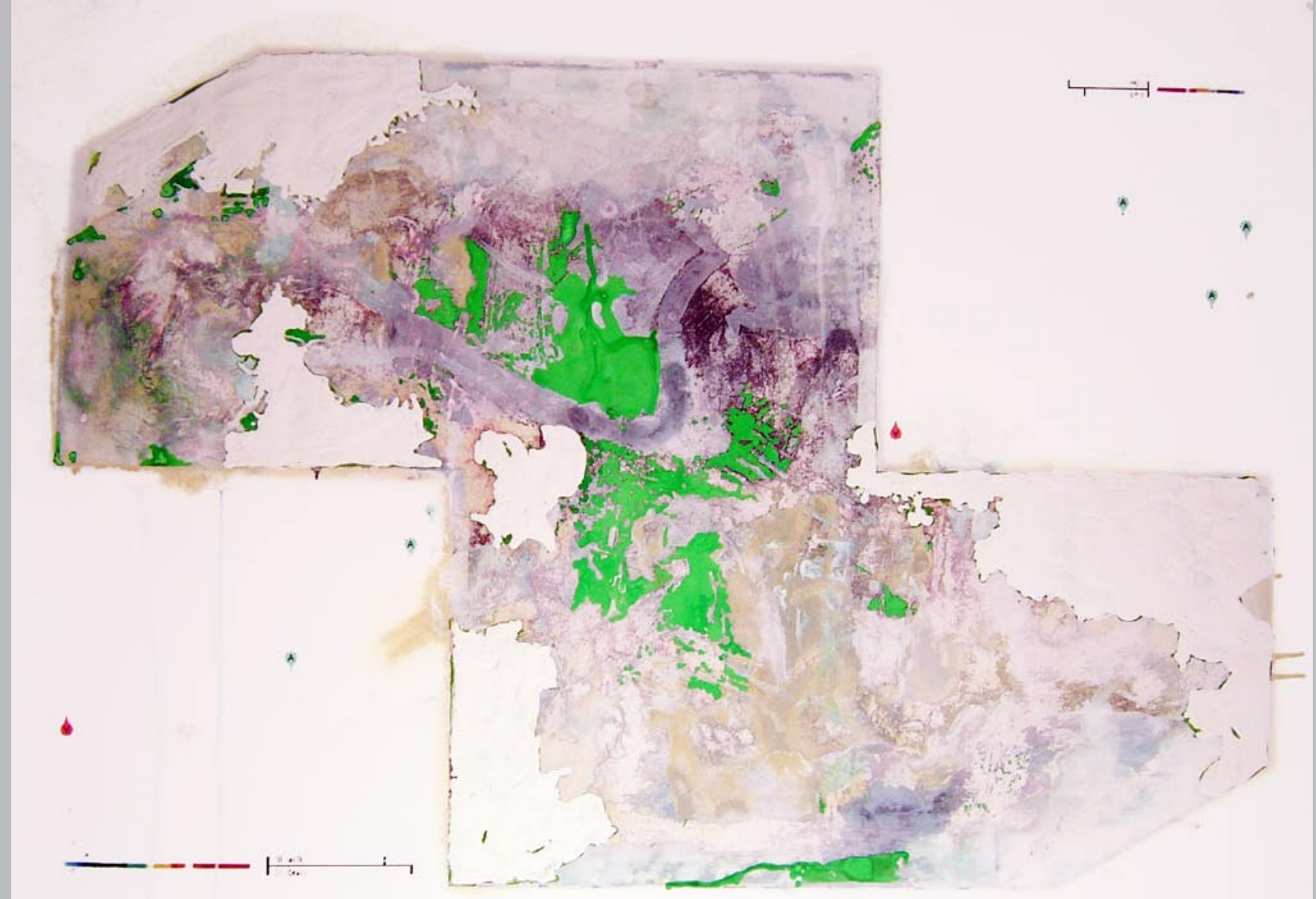
TWO PAINTED DIGITAL PRINTS
WITH DETAILS



DOWNLOADED / FOUND MATERIALS



PAINTED DIGITAL PRINT
WITH DETAIL



DISINTIGATION / MAPS / GRAPHICAL INTERFACE



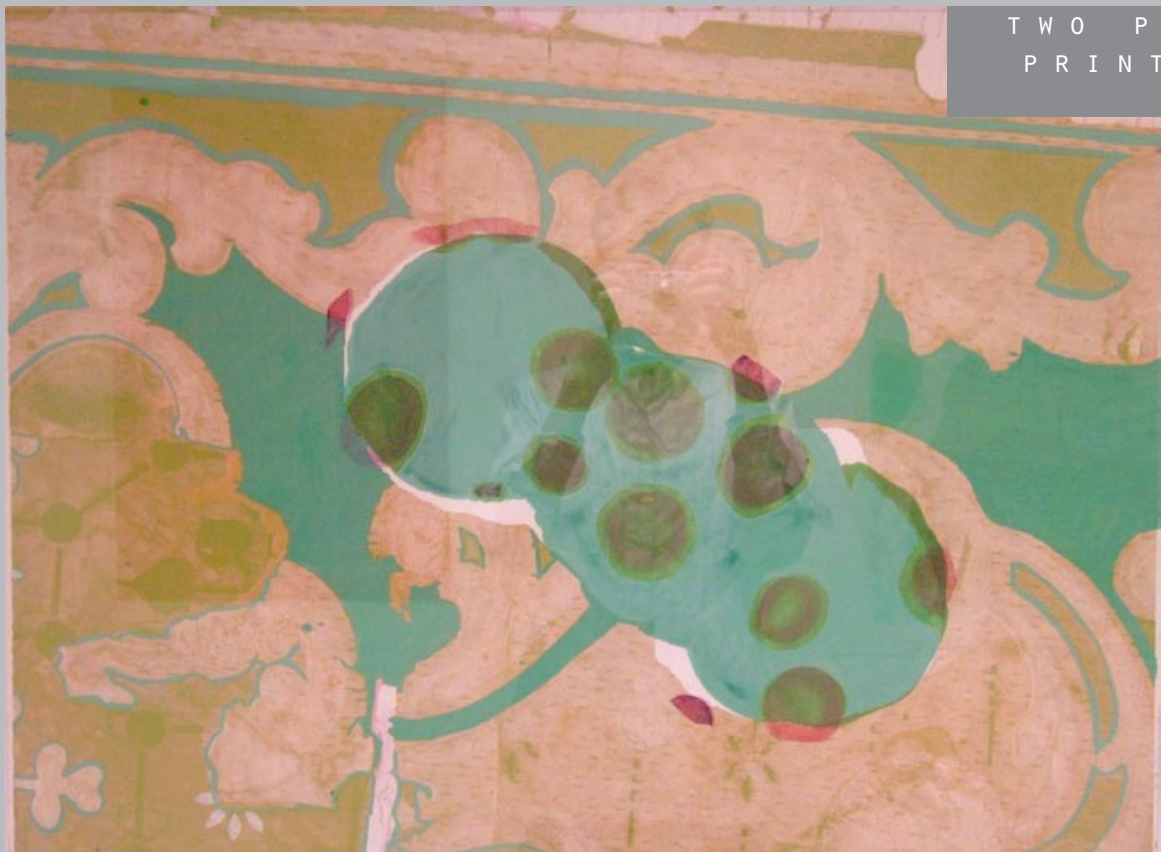
PAINTED DIGITAL PRINT
WITH DETAIL



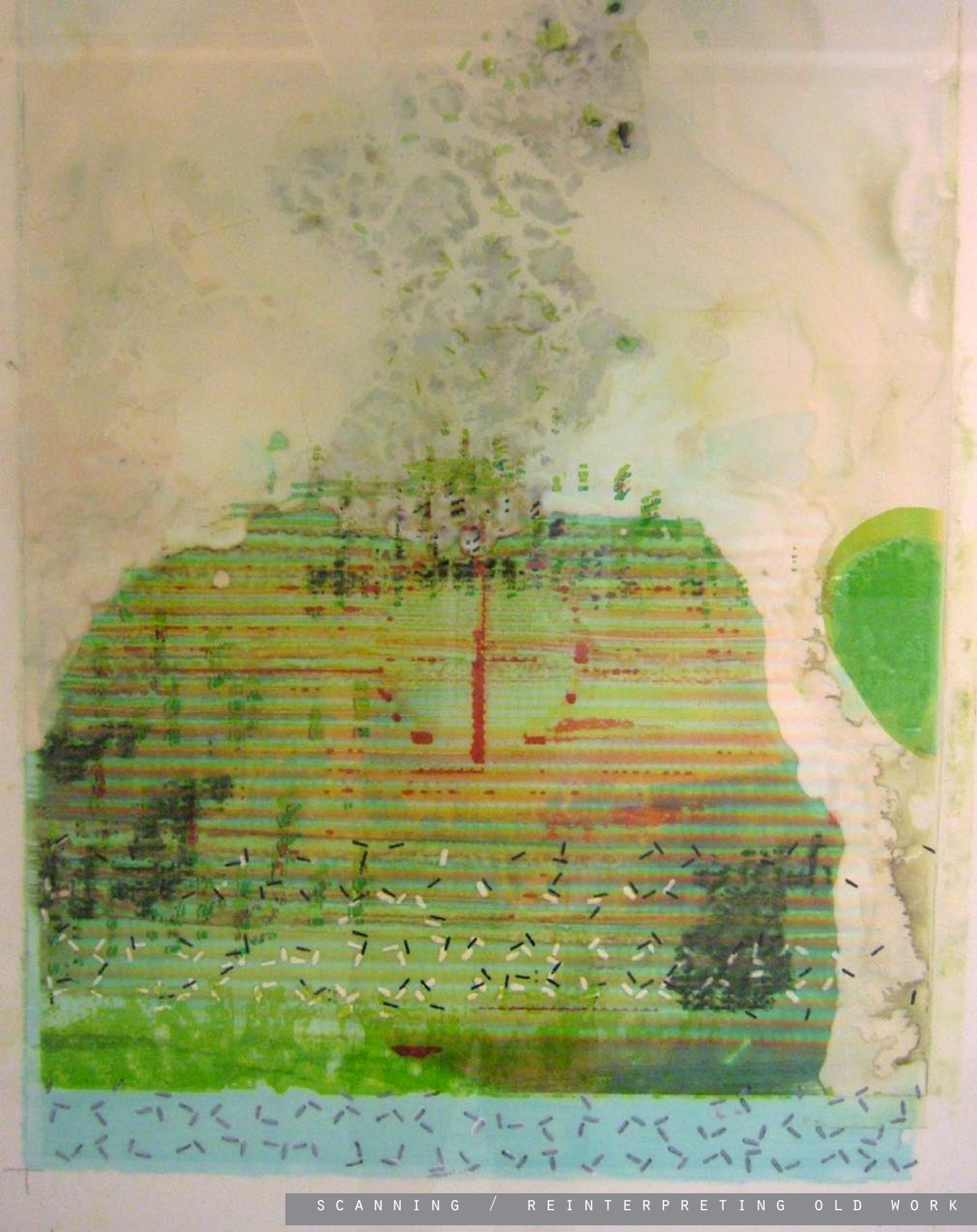
PAINTED DIGITAL PRINT WITH DETAIL



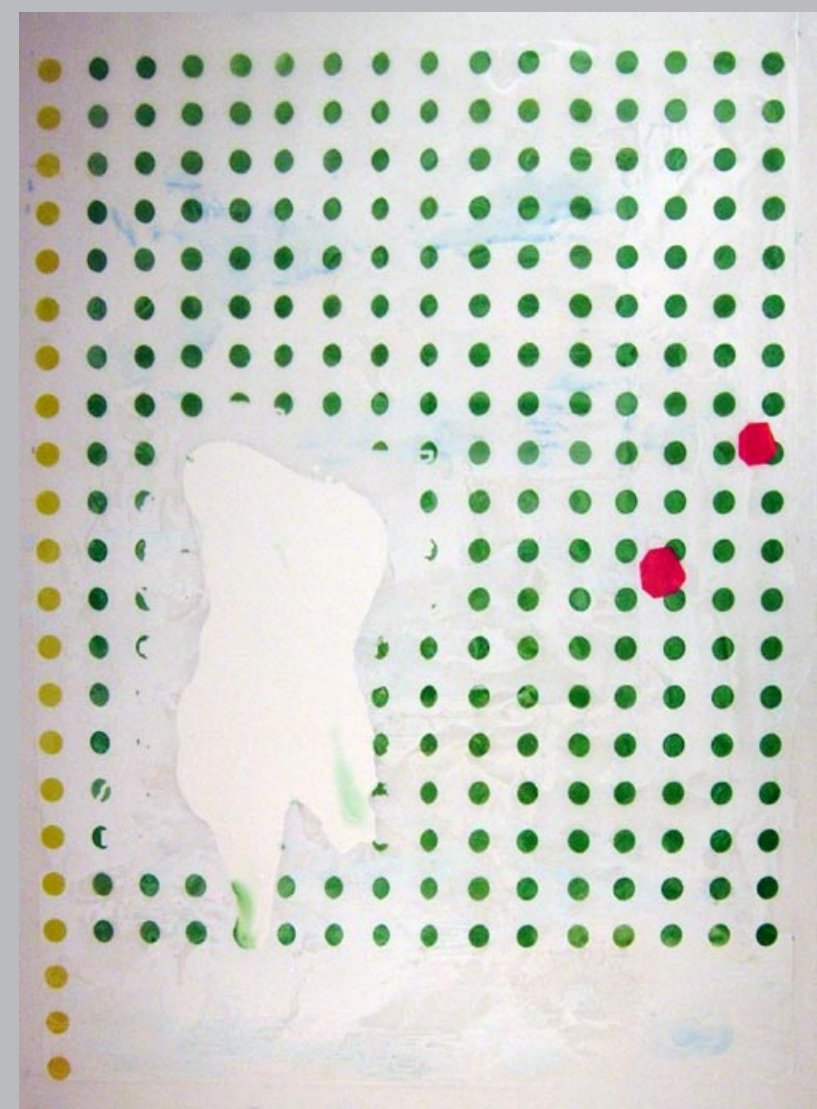
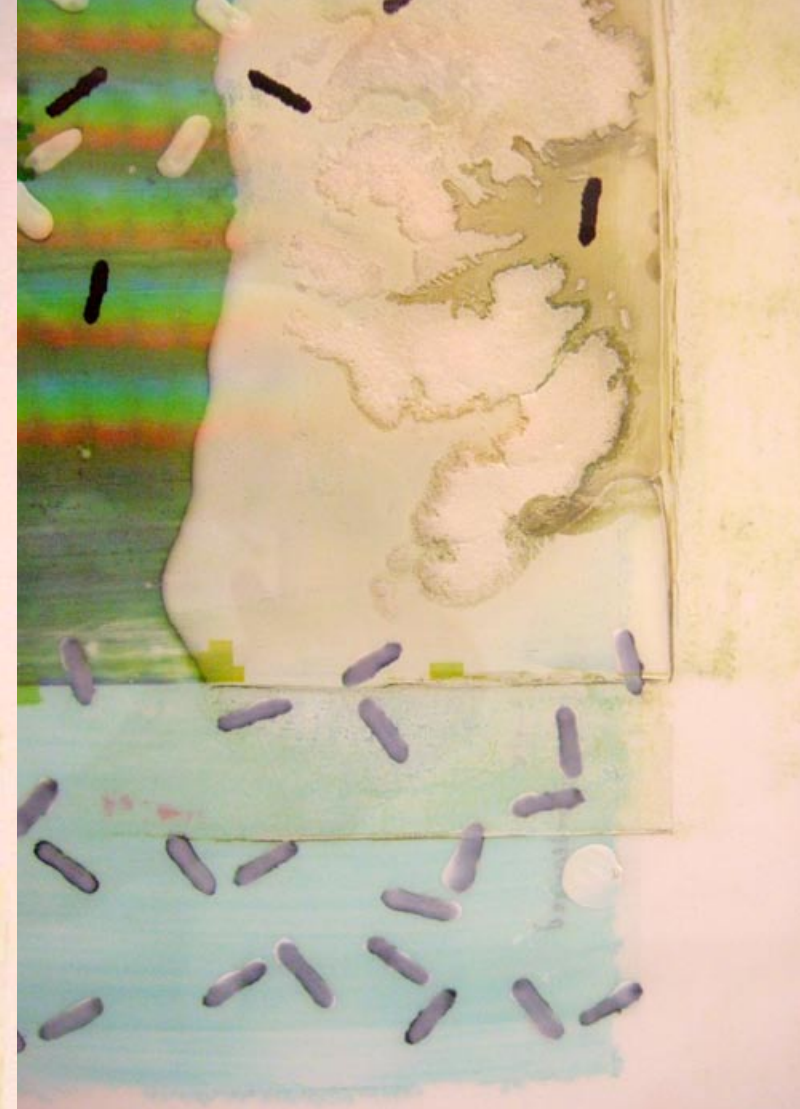
REFERENCES TO THE LANGUAGE OF PAINTING / SIMULATION



TWO PAINTED DIGITAL PRINTS WITH DETAIL



SCANNING / REINTERPRETING OLD WORK



SPATIAL CO-ORDINATES / PATTERNING / WALLPAPER



THREE PAINTED DIGITAL
PRINTS WITH DETAIL

PAINTED DIGITAL PRINT

TEXT AND IMAGE FROM

INSTALL.EXE / JODI: [PLUG IN] - TILMAN BAUMGARTEL -
BURO FRIEDRICH.
BERLIN : KUNST AND NEUE MEDIEN, C2002.

SIGMAR POLKE : PHOTOWORKS, WHEN PICTURES VANISH.
LOS ANGELES : MUSEUM OF CONTEMPORARY ART, C1995.

