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**School of the Arts, Department of Sculpture and Extended Media
Virginia Commonwealth University**

This is to certify that the thesis prepared by John Henry Blatter entitled
CREATIVE INSUBORDINATION
has been approved by his or her committee as satisfactory completion of the thesis
or dissertation requirement for the degree of Master of Fine Arts

Committee Director, Carlton Newton, Associate Professor School of the Arts

Committee Member, Jack Risley, Associate Director of Graduate Studies

Committee Member, Stephen Vitiello, Associate Professor School of the Arts

Committee Member, Gregory Volk, Associate Professor School of the Arts

Department Chair, Amy Hauft, Chair Dept. of Sculpture and Extended Media

Dr. Richard Toscan, Dean, School of the Arts

Dr. F. Douglas Boudinot, Dean of the Graduate School

15 May 2009

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CREATIVE INSUBORDINATION

A Thesis submitted in partial fulfillment of the requirements for the degree of Master
of Fine Arts at Virginia Commonwealth University.

by

JOHN HENRY BLATTER

Bachelor of Fine Arts, The Ohio State University, 2000
Master of Fine Arts, Virginia Commonwealth University, 2009

Director: Carlton Newton
Associate Professor, School of the Arts

Virginia Commonwealth University
Richmond, Virginia
May, 2009

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Abstract

Creative Insubordination

By John Henry Blatter, Master of Fine Arts

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

Virginia Commonwealth University, 2009

Major Director: Carlton Newton
Associate Professor, Department of Sculpture and Extended Media

In today's lexicon a 'Daily Constitutional' usually refers to a daily walk. But in actuality, a 'Daily Constitutional' is something that one does on a daily basis that is beneficial to one's constitution or healthful¹; and one's constitution being the aggregate of a person's physical and psychological characteristics². With this definition, the daily constitutional refers to any daily activity that improves a person's physical or mental health. At various stages in my life I may have understood my constitutional to be any number of things and it was not until I came into my own did I truly discover my Daily Constitutional, the creative process. In the following thesis I will be covering my thoughts and opinions on the creative process as well as my role

of Artist in a larger art community. The thesis consists of six chapters, each being a letter I wrote for *Daily Constitutional, A Publication for the Artist's Voice* as the Editor-in-Chief.

I created the *Daily Constitutional* in 2005 in order to provide my contemporary colleagues with an opportunity to once again have a voice in the art world. The publication is entirely submission based with an international open call. Each semi-annual issue is created out of the submissions received and composed by a rotating panel of six artists and has been ongoing throughout my tenure at Virginia Commonwealth University.

The mission of the publication is to provide an outlet and forum for the individual Artist's voice, rather than the cacophony that is the art world at large (galleries, critics, curators, museums, patrons and finally the artists themselves). To provide a place to express, exchange and discuss, without interpretation, the artist's opinions, ideas and discoveries within one's practice. This publication can only be made possible, through a collaboration of individual Artists.³

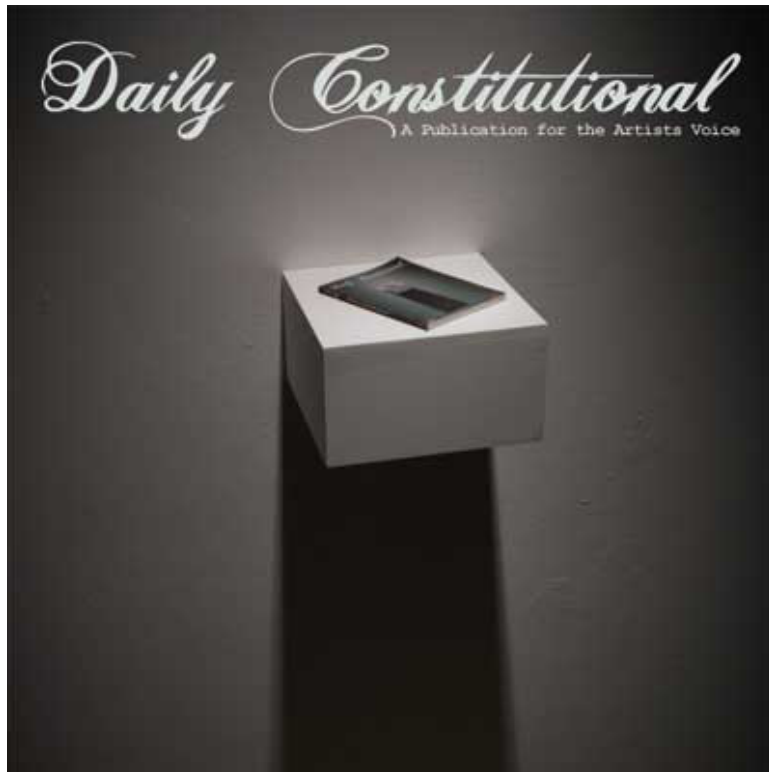
This document was created with Adobe InDesign CS2.

Letter from the Artist

Issue I

During the past ten years, while making art first in the Midwest and now in the South, I have begun to realize two things. The first is that we artists seldom write about our art and art-making in a forum that is available to anyone else. This task has been given over to the critics, theorists, curators, and gallerists. The second is that artists feel an overwhelming pressure to become a part of one of the major metropolitan art scenes in order to attain success and legitimacy.

In 2005 I took on a publication project entitled 'Daily Constitutional' in order to provide my contemporary colleagues with an opportunity to once again have a voice in the art world. Artists' writings have always been an integral part of the art-making process. It was a way for the artist to work through ideas, to record their thoughts, and to share these ideas and opinions with others. Even today, past writings by artists resurface: in studio conversations, in seminars, while relaxing over a drink. Whether



Daily Constitutional, Issue I, ART, Winter 2006

it was Smithson or Judd, Man Ray or Duchamp, the letters Picasso and Braque exchanged or the manifestos of the Surrealists and Dadaists, they all had something to say—and they wrote about it.

Artists are continually reading, writing and conducting research as a part of the creative process, especially now that the information age has made this process so much more accessible, and to a much larger audience. The Artist is looking for inspiration, ideas, influences, context or perhaps even originality in this process, but is seldom



Diary, 2004 - audio installation

seen outside of the Artist's sketchbook. Is it fear, which prevents us from putting our words down on paper for others to see? Is it that the starkness of the written word on a blank piece of paper is too definitive and that we run the risk of being misunderstood? But allowing ourselves to be interpreted by others, it seems to me, is far more dangerous than speaking up as individuals. Perhaps the published manifesto should be revisited, or can we still do that, now that we are in the 21st century?

One chilly day in October I was sitting on a panel discussion consisting of an emerging gallerist, an established gallerist, a non-profit director, an independent curator, and a contemporary curator of a major museum, all from Middle America.

They all had the same advice: artists must move to New York in order to establish their careers. This is brilliant, let us all move to New York and squash any chance of individuality, because if we are all one, there can be no more dissent. My question is this: Aren't there museums, art centers, galleries, and various other opportunities in every city across this country, and in fact the world? I find it hard to believe that the culture and arts of these places exist only to mimic those of the big city or that they are incapable of developing an identity of their own. The culture of our worldwide society is as diverse and as individual as each of us, and I strongly believe that the art world as a whole should reflect this fact.

My intention with *Daily Constitutional* is not to discount, bash or replace the critic, writer, museum, gallery, or even the art scene, for they all have their place in today's art world. Instead, I seek to allow the artist themselves to have a place for their individual commentary on the art and culture of today. I believe that with an



equal voice we can work together to understand the culture of our times.

Bas Jan Ader is too sad to tell you, 2006 - video

**Words; vocalizations; communication; speech; vernacular; lingo; jargon;
tongue; dialect.**

Issue II

As I reflect upon the task at hand, communication (through the act of writing), I begin to wonder how it has come to be so difficult. Language is one of the most essential skills, we as humans have, to be able to coexist within society. It is something we begin to learn at birth and continue to try and master throughout our entire lives. Verbally, every interaction we have becomes an orchestrated dance, choreographed by the accepted rules and regulations of an individual society. The give and take of the dance, acting and reacting, processing and reprocessing, comes to a virtual standstill, and we the participants become wallflowers when stripped of the visual clues that are our partners lead. With the written word, we can no longer rely on gesture, expression, tonality and pitch to clue us in to what we do not understand, to correct us when we miss a beat.

The written word relies on the mastery of language, mutual understanding



Daily Constitutional, Issue II, BETWEEN, Summer 2006



Language Lab, 2006 - audio installation

and the amount of imagination the reader brings to a text. It is self-doubt of my own level of proficiency, which makes writing such a personal chore. I have been working with text, language and dialogue in my work for over ten years now. With pen in hand, I am still overwhelmed with fear and anxiety, every time I pull out the yellow legal pad or sit down in front of the computer.

There is no partner to lead me or to respond to, I must dance alone, alone with my thoughts. Therefore, the solution I suggest is to take on both roles, that of writer and reader.

In order for one to choreograph a dance, they must first learn how to dance. Once learned, you will be able to visualize and feel the performance for yourself before sharing it with others. As an Artist, you too must take on this dual role, one of writer and reader, but not just a reader of any text, the reader of your own text. It is one thing to read quietly to yourself, but to really understand it, you must read it aloud. Stand up and project your voice until it can be heard. Let it resonate throughout the space we occupy.



Bored of One, 2005 - audio installation

What is the Daily Constitutional?

Issue III

Literally, it is something that one makes time for on a daily basis for the betterment of one's constitution; or healthful: with one's constitution being the aggregate of a person's physical and psychological characteristics.⁴ The most commonly accepted interpretation would be a daily walk. And, of course there is the slang definition, a shit. Over the years the creative process has become my daily constitutional.

It has been four years since I embarked on the 'Daily Constitutional' publication and I occasionally still get the question, "What is the Daily Constitutional?" I have struggled to answer this very question since I first envisioned the publication, and like most pieces I have worked on; it is only after I have had time to step back from a work and see it as a viewer that I can begin to understand and appreciate it.

It is difficult to answer a question over and over again when you



Daily Constitutional, Issue III, NYI, Winter 2007

are not totally sure of the answer yourself. Therefore, for simplicity and to ease

my discomfort with this question, I had adopted the answer, "It is a publication for Artist's writings and Artist's who write." This sounded acceptable for a while, but it is no clearer or concrete than the slogan in the masthead. I needed some real ammo to be able to answer this question. Besides that, is it really just another art 'zine? I hope not. When I think of the art magazines of today, the big ones come to mind first (Artforum, Art in America, etc), and that is not what the publication is, nor what I want to be. As an Artist, I am not interested in giving you the lowdown on what is going on in the Art World. Nor is it my interest to dig up dirt on the latest and greatest hot poop in New York, Berlin, London, or where ever the dope art is being created at any given moment.

Perhaps the publication is something like a printed gallery. Occasionally the publication receives a submission, looking for us to print the artist's portfolio as they look for another way to score a line on their CV in this new careerist Art World where resume building seems to be more important, at times, than the work itself. I can understand this as I am just as guilty as the next Artist of trying to get a break. Although, to view the publication as nothing more than just a gallery in print form, does not give due credit to the ideas of the artists involved, nor to the contributors that have submitted ideas, writings and projects, because they want to be a part of something larger and believe in what the publication has become.

As I spend more time with the project, I can begin to step back and view the publication as a reader. Finally, I have a grasp on the skinny of what the Daily Constitutional is. Each issue is another work in a series; it is a collaboration between our readers and the various artists that make up our editorial staff. The editorial staff for each issue as well as several additional rotating artists are collaborating, not only with each other, but with the artists who have submitted to our open call and the readers who will eventually enjoy the finished work. Here is how the



Lesson Plan #19, 2008 - audio installation

collaboration works: The submissions received from fellow artists are looked at in their entirety and once discussed, are used as sort of the 'raw material' (for the lack of a better word) for the collaboration. In return, the six artists, who make up the rotating editorial staff, chose from the submissions to use as building blocks in

creating a new cohesive piece in the series (the next issue). Because of this format and approach the publication has developed a free and open format for a diverse, engaging and enlightening reading experience with new things to discover and rediscover in every issue.

With that said, I hope you will enjoy at least one work in the 'Daily Constitutional' series. I have heard that in the publishing industry that the third issue is the hardest and most pivotal issue; "The first two are easy, but if you can make it through the third issue you might have a chance." So, thank you to everyone that has helped to make each and every issue a reality and let the scuttlebutt begin.

What's in an Opportunity?

Issue IV

First, it would be helpful to define what an opportunity is for an Artist. Perhaps it is a chance to share the results of one's fervent laboring in order to disentangle one from their thoughts. Depending on content and context, an opportunity might be a chance to speak to, or enlighten the masses, even if it may only be to the cultured mass. It might just be a call for the mingling of ideas by way of collaboration. Then again, maybe it really is just a chance to further a career through resume building and exposure. I may be nostalgic here, or perhaps outright naïve, but I still believe in what I do, more so than just the outcome.



Daily Constitutional, Issue IV, Untitled, Summer 2007

The studio is a place of solace, refuge, and reflection, of myself, and the world in which I exist. Time spent in the studio is therapeutic. It offers a chance to work out, rationalize and expel, that which occupies the space between my ears. Somehow the act of moving a thought, from the mental to the physical allows it to vacate, leaving room for new thought, experience, and memories. However helpful this process may be, for myself

it is not a complete act until the results of my labor can be shared and experienced by others. Nor are the thoughts totally purged from my mind until the physical manifestation can be passed on to another, leaving but a mere trace memory of their former self. An opportunity for me, is a chance to complete the process as an Artist by way of an interaction between viewer and art.

This interaction between art and viewer is also seen as an opportunity for those that use their artistic endeavors to make commentary, in hopes of impacting the world around them. Artist as activist is not a new role. With an acute eye and adept mind for criticism, the artist is well suited to bring attention and insight to subjects sensitive to social and political awareness or interpretation, or even to the plight



Unattended Ideas, 2008 - audio installation

of man and/or nature. While changing the world, or even the minds of those around you, may seem like a tall order, it is perhaps possible with a collaboration of like-minded people. My previous encounters with collaboration have led me to test the waters of the artist commune and to experience their possibilities for myself.

Ok, so maybe the utopian togetherness envisioned in the 60's and 70's has died, along with most of the communes, but there is power in numbers. A single voice will

always be lost in the crowd, becoming a small part of the whole, which has grown to be mere white noise. The more one surrounds themselves with like-minded people saying a similar thing, the more likely they will be heard above the noise. For some, opportunity is the chance to work with others towards a common goal. With this in mind, the collaboration has the possibility of unlocking minds and/or a dialogue for a greater goal that outweighs the individual idea.

After considering all the possibilities for opportunity, why has the motto 'I got mine' been adopted into the mantra of the artist? As I look around me, the culture of the art world is beginning to resemble that of the business world, not one that is fueled by a free flow of ideas. The individual artist's attention has become focused on the next big show, or how to get gallery representation, rather than creating work from inspiration and ideas, all this in the name of becoming a part of an art market. When the artist begins to value a career based on fame and monetary gain, over one founded on content, ideas and beliefs, an entire society suffers.

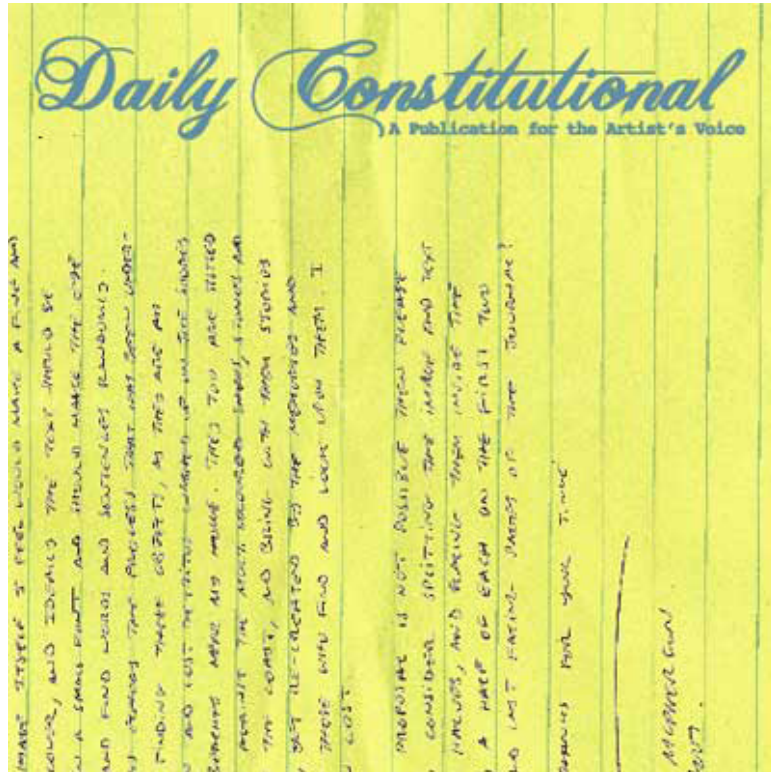


Simulcast, 2007 - audio installation

value vs. valuable

Issue V

After many years of gallery and art fair hopping, trying to keep up as much as my schedule will allow, I have noticed common threads, fads if you will. The most notable in recent times being, Blingiddy, Bling, Bling Bling! Between the mirroring of objects, placing things in front of or atop mirrors; the re-emergence of neon; the



Daily Constitutional, Issue V, Delusions of Grandeur, Winter 2008

resin encrusted painting; the large flashy photograph; or the bejeweled sculpture; something has got to give, and hopefully, it has. I am sure by now, you are all aware that Damien Hirst in 2007, sold his diamond encrusted, platinum skull, for the tune of about \$100 million, congratulations Damien. So are we done now?

Just let me say that I realize that there are many more aspects to this work than I will be addressing, within this limited space. That being said, the excess and flash that seemed to be running rampant in contemporary art, cannot be a product of our time, as it was in the 80's when the cash was flowing, the economy was boomin'

and everyone wanted to be livin' large. The last time I tuned into the society around me: I was under the impression the US was in an unpopular war and finding fewer and fewer friends around the world; economies the world over were dealing with recession; finding clean water was beginning to be a serious problem; and, oh yeah, the planet may be self destructing due to our poor choices.

But, man does that skull look cool.

The question is not whether Hirst's skull is valid, rather, I am asking if artists still have any idea what the difference is between value and valuable. It is not my intention to declare that all art must be socially responsible in order to be of value. However, by simply adding or using materials that are, or appear to be, valuable, does not add value to a work of art. While encrusting a work of art in diamonds does make it cost more. Does it really give it more importance? Meaning or merit?



*Hello, & Welcome..., 2007 - audio tour
collaboration w/ Derek Côté*

By adding the valuable to give a work value is treating the work as merely a commodity. It becomes something traded for self-gains with little more consideration. Hence, leaving the work with little value. As an artist, I understand the desire to be able to afford the basic necessities of life. Furthermore, to afford said necessities through

the sale of work, I am sure, is a common goal. However, if that means covering a work in gold leafing just to make it look like it has worth, maybe you should reconsider what it is that you have made. Instead, might I suggest instilling value into a piece, simply by making a better work of art?

Someone once told me that History was merely the story of the things that our predecessors deemed worth preserving. That being said, what will be the stuff of today that we choose to preserve? How will that shape the way our descendants remember us? In a world where the news of the iPhone, trumps that of a war, or where there is more debate over the trials and tribulations of a Pop Star, than that of a Rogue Nation.

I hope that the time has come once again for artists to find themselves compelled to create out of passion. It is time for the artist to re-introduce content into the work of art. With that being said, I will leave you with a little something from The American Heritage® Dictionary of the English Language, Fourth Edition, 2000, that may need a little consideration.

val•ue - n. 1. Worth in usefulness or importance to the possessor; utility or merit: the value of an education. 2. A principle, standard, or quality considered worthwhile or desirable: "The speech was a summons back to the patrician values of restraint and responsibility" (Jonathan Alter). 3. Precise meaning or import, as of a word. - tr. v. 1. To determine or estimate the worth or value of; appraise. 2. To regard highly; esteem. See synonyms at appreciate. 3. To rate according to relative estimate of worth or desirability; evaluate: valued health above money.

val•u•a•ble - adj. 1. Having considerable monetary or material value for use or exchange: a valuable diamond. 2. Of great importance, use, or service: valuable information; valuable advice. 3. Having admirable or esteemed qualities or characteristics: a valuable friend. - n. A personal possession, such as a piece of jewelry, having a relatively high monetary value. Often used in the plural.

Etymology: Middle English, from Old French, from feminine past participle of valoir, to be strong, be worth, from Latin valre.

An Approximation

Issue VI

"By Proxy," when first discussed as a theme for an upcoming issue, it was sort of out of a joke, I think "Kiss ass by proxy" was the original words to be uttered. But since then, I have had some time to consider and ponder upon what sort of relevance the phrase has upon our chosen profession. In many ways, the artist's practice is to create and consider relationships between images, things and ideas that they observe, bring together or create. This may sound like an oversimplification, but is it not the first question we ask ourselves when we bring various things together in the creation of a new work, "How is each element impacted, by proxy to all the other elements?" Simple word play brings many questions to mind.

Art by proxy.

Artist by proxy.

Success by proxy.

Fame by proxy.

Significance by proxy.

Art historical importance by proxy?



Daily Constitutional, Issue VI, By Proxy, Summer 2008

In the art market of recent years, we as artists have become acutely aware of these relationships. In a race to get our share of the pie, it is easy to conceive of a new –ism that may define our time in the art history books of the future, Careerism. That's right, I said it, but I know I am not the first to bring it up, as the word seems to be appearing more and more in various conversations, especially those discussions surrounding artists and the market. With the ever increased proliferation of the 'Art Fair' as a desired, and perhaps viewed as the ultimate, venue for an artist to exhibit in (more like, to sell in), we have entered into dangerous new territory.



*Center of the ArtWorld/Universe, 2007 - audio installation
collaboration w/ Derek Côté*

I am sure that some, will liken this shift to that of the Institution to the Gallery, which was not too long ago. Although I would be the first to say that the emergence of the gallery was good for art, I cannot say the same for the flea market venues, called art fairs. The introduction of the gallery had a profound impact

on Art, both good and

bad. While it did create a market, as the proprietor needs to sell the work in order to remain open, they also provided more artists the opportunity to share their creations with more people. In addition, the gallery is able to quickly adapt to changes in the art world due to their lack of bureaucracy compared to that of the institution. The

art fair on the other hand, tends to rely solely on the market reducing all creative production down to it's mere value as a commodity, to be bought, sold and traded like cheap stereo equipment out of a makeshift tent.

This frenzied commodification of the art object has pushed the artist from creator, to entrepreneur. Like any good business person, the artist now strives to stay ahead of the competition while maintaining desirability of their product, among the consumer. With this drive to be competitive rather than culturally productive, artists must always be on top of their game, surrounding themselves with others who can help them climb to the top (or at least provide some good footing). The business model of keeping your friends close and your enemies closer is now alive among artists in this age of careerism. There are things to be learned from those on their way up and a good entrepreneur will align themselves with others on their way to the top, and if nothing else, maybe you too might get noticed, by proxy.

What happened to that romantic view of the artist? Does idealism still exist in artists? I fear that it may have been sold, two for \$5, off the folding table, by the guy in the Winnebago, next to tent three. I know I am not alone out there; believing in idealism, holding on to my romantic notions of what an artist is, and creating out of passion over anything else. It is time for us to speak out, before all we are left with, is an Approximation of Art.

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Appendix A Images of Work

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<i>Daily Constitutional</i> , ART, Issue 1, Winter 2006	1
<p>The mission of this publication is to provide an outlet and forum for the individual Artist's voice, rather than the cacophony that is the art world at large (galleries, critics, curators, museums, patrons and finally the artists themselves). To provide a place to express, exchange and discuss, without interpretation, the artist's opinions, ideas and discoveries within one's practice. This publication can only be made possible, through a collaboration of individual Artists.</p>	
<i>Diary</i> , 2004	2
<p>In my life, the most intimate thoughts and emotions are kept to myself, as not to expose or reveal any weakness or vulnerability to those around me. I do however have one companion that I turn to, my diary. In <i>Diary</i>, this most private of possessions, is placed upon a shelf as the sound of my voice reading it aloud, resonates outward from within the shelf. While my internal struggles may be personal, they are not unique, which creates compassion among all through shared experiences.</p>	
<i>Bas Jan Ader is too sad to tell you</i> , 2006	3
<p><i>Bas Jan Ader is too sad to tell you</i> is a recreation of I'm too sad to tell you by the California conceptual artist Bas Jan Ader for an exhibition of graduate student work at Ader's alma mater, Claremont University. The video is recreated true to life with hand written title cards, background and clothes. Run time is 3 minutes 21 seconds.</p>	
<i>Daily Constitutional</i> , BETWEEN, Issue 2, Summer 2006	4
<i>Language Lab</i> , 2006	5
<p><i>Language Lab</i> is an installation mimicking a library foreign language lab. Each study cubicle contains a unique lesson on CD and directions on how to begin. While each language CD begins as a traditional "learn conversational 'x'", they slowly digress into personal stories of displacement, longing and assimilation. Each story carefully scripted, based on interviews with each of the performers, who are each living in the US for the first time and have learned English as a second or even third language.</p>	

<i>Bored of One</i> , 2005	5
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Bored of One is a six channel sound installation in which six individual speakers are hung around the perimeter of the room, each facing toward a missing chair around a conference table placed in the center. The audio track is composed of six of myself, discussing my own future and direction within a corporate setting and in terms of the corporate image, product branding and sustained marketability.

<i>Daily Constitutional</i> , NYI, Issue 3, Winter 2007	6
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<i>Lesson Plan #19</i> , 2008	8
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Lesson Plan #19 was created for the SMart Multi-Media Festival sponsored collectively by the city of Grand Rapids, Open Concept Gallery and various arts organizations throughout Grand Rapids. The 4 channel work was conceived for the four story atrium of the Applied Technologies building of Grand Rapids Community College and used course information of the classes offered within the building as the starting point for the work.

<i>Daily Constitutional</i> , Untitled, Issue 4, Summer 2007	9
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<i>Unattended Ideas</i> , 2008	10
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Unattended Ideas is a 6 channel audio installation created for the Bemis Center for Contemporary Arts' first annual Creativity Festival. The six channels covered the facade of the art center which is located on the loading dock of the warehouse that Bemis occupies. The audio included soothing background musak interrupted periodically by a series of scripted announcements conceptually modeled after the new TSA security measures.

<i>Simulcast</i> , 2007	11
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Simulcast is an audio recreation of the 1973 Triple Crown races with the Art World in mind. Who will win the Derby, Nam June Paik, Laurie Anderson or maybe Matthew Barney. Can Jerry Saltz beat out Clement Greenberg to take the Belmont Stakes? Will Mary Boone be the reigning champion at the Preakness?

<i>Daily Constitutional</i> , Delusions of Grandeur, Issue 5, Winter 2008	12
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<i>Hello, and Welcome...</i> , 2007, collaboration w/ Derek Coté	13
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Hello, and Welcome... is a conceptual examination of the function and influence of audio tours within any given art exhibition. How much information is needed to view and understand an exhibition, and how

much information is too much? Hello, and Welcome... was created as a site specific sound work for ArtDC Contemporary Art Fair, Washington DC, 2007 and is best listened to with headphones.

Daily Constitutional, By Proxy, Issue 6, Summer 2008 15

Center of the ArtWorld/Universe, 2007, collaboration w/ Derek Côté 16

Center of the ArtWorld/Universe is a 4 channel audio soundscape created for the entrance to the New York Scope Art Fair during the Armory Show. The entire soundscape has been constructed from a single recording of the words "New" and "York", to many, the most important words to the art world.

VITA

born 1972, Columbus, Ohio

SOLO EXHIBITIONS (selected)

- 2009 (Upcoming), 1708 Gallery, Richmond, VA
(Upcoming), Yavapai College Art Gallery, Prescott, AZ
- 2008 Language Lab, Open Space, Victoria, British Columbia
Sonic Musings, Convergery Gallery, Art Academy of Cincinnati, OH
- 2006 Language Lab, Thesis Exhibition, Anderson Gallery, Richmond, VA
- 2004 Opening, collaboration w/ Derek Côté, Flat International, Richmond, VA
Self Portraits - an Enlightenment, BoxHeart Gallery, Pittsburgh, PA
- 2001 Opening Night, Columbus Museum of Art, Columbus, OH
- 2000 Virtual Identity, B.F.A. Thesis Exhibition, Columbus, OH

GROUP EXHIBITIONS (selected)

- 2010 (Upcoming), Gallery 101, Ottawa, Ontario
- 2009 (Upcoming), Little Berlin Gallery, Philadelphia, PA
50 Artists, 50 States, 50 Mediums, The Eclipse Gallery, Algoma, WI
- 2008 Bemis:08 Creativity Festival, Bemis Center for the Contemporary Arts, Omaha, NE
InLight, 1708 Gallery, Richmond, VA
SMart Multimedia Art Festival, Open Concept Gallery, Grand Rapids, MI
- 2007 Babylon Lexicon, NOLA Book Fair, Goldring Riverview Gallery, New Orleans, LA
Simulcast, 621 Gallery, Tallahassee, FL
Simulcast, ADA Gallery, Richmond, VA
More Fresh Meat, Kim Foster Gallery, New York, NY
Sound Cast, Daily Constitutional, Basel, Switzerland
The Utter Project (remix), ADA Gallery, Richmond, VA **
MFA Biennial, Delaware Center for Contemporary Arts, Wilmington DE **
Radius 250, Art Space @ Plant Zero, Richmond, VA
Hello, & Welcome..., New Media Competition, artDC, Washington DC **
Center of the Artworld/Universe, SoundScope Special Project, Scope Art, NY, NY **
- 2006 The Utter Project, SoundScope Special Project, Scope Art fair, Miami FL **
The Land Rover Project, SoundScope Special Project, Scope Art fair, Miami FL **
soundScope, scopeHamptons, East Hampton Studios, East Hampton, NY **
4th International Student Triennial, Marmara University, Istanbul, Turkey
I mean c'mon, fluff my pillow, Inns of Virginia, Richmond, VA
Confessions, Orange County Center for Contemporary Art, Santa Ana, CA
W/E Trade, East and Peggy Phelps Galleries, Claremont, CA
- 2005 Scurvy Picnic, Locker 50B, Richmond, VA
Virginia Commonwealth Presents..., FAB Gallery, Richmond, VA
Are We There Yet, Corrugated Box, Richmond, VA
Exchange Rate, SkyLab, Columbus, OH
Sweet Substitute, Steven Blanche Gallery, Valencia, CA
- 2004 Top Shelf, The Barrel Factory, Richmond, VA (juror Lisa Schroeder)
Art Inter/National, BoxHeart Gallery, Pittsburgh, PA
- 2000 Dead Tech; Post Modern Bullshit, BLD Gallery, Columbus, OH
Project 2000, Hopkins Hall Gallery, Ohio State University, Columbus, OH
- 1999 2/3, The Custard Factory, Birmingham, England
- 1998 October, The Sherman Studio Arts Center, Columbus, OH
Intimacy and Desire, Exposures Gallery, Columbus, OH (juried exhibition)
- 1996 Edith Fergus Gilmore Awards, Silver Image Gallery, Columbus, OH
** collaboration w/ Derek Côté

PERFORMANCES, LECTURES & VISITING ARTIST

2008 Open Space, Victoria, British Columbia
University of Cincinnati, Cincinnati, OH
Art Academy of Cincinnati, Cincinnati, OH
Bemis Center for the Contemporary Arts, Omaha, NE

PUBLICATIONS

2008 "Alternative Art Scene", Phonebook II, Green Lantern Press, 2008-09
"An Approximation", Daily Constitutional, Summer VI, By Proxy, Summer 2008
"value vs. valuable", Daily Constitutional, Winter V, Delusions of Grandeur, Winter '08
2007 "What's in an Opportunity?", Daily Constitutional, Summer IV, Untitled, Summer '07
"What is the Daily Constitutional?", Daily Constitutional, Winter III, NYI, Winter '06
2006 "Words; vocalizations; communication; speech; vernacular; lingo; jargon; tongue; dialect", Daily Constitutional, Summer II, Between, Summer 2006
"Bored of One", John Henry Blatter, Daily Constitutional, Issue 1, Art, Winter 2005
2001 "John Blatter Opening Night" Catalogue Sponsor - Greater Columbus Arts Council

BIBLIOGRAPHY (selected)

2008 "Open Space Exhibit: Review", Alison Wagner, Marlet, U. of Victoria, Nov. 5th, 2008
"Art About Art: Pretentious Clicks, One Liners, Or Reflections of the Times",
Contemporary Art from My Perspective, Ron Longsdorf, Oct. 2008
2007 "Art Attack", Ron Shipmon, Washington Life, Washington DC, April
Theodore Bouloukos, Interview, Vernissage TV, Basel Switzerland, March 26th
"Top Ten New York", Gae Savannah, NYArts Magazine.com, New York NY, Mar 1
"From the Stacks: January 12, 2007", Danielle Maestretti, Utne Reader, Periodical
Review, Minneapolis, MN
"Art Beat: Talking Art", Carrie Nieman Culpepper, Style Weekly, Richmond VA, Jan 3
2006 "Self Translation", 4th Int'l Student Triennial Catalogue, Marmara University,
Istanbul, Turkey, p 75
"Alternative Art Publications", Catherine Krudy, Artkrush.com, New York NY, Dec 27
"Art Basel Miami: Scope Takes Things Outside", Margery Gordon, ArtInfo.com, Dec 8
"Visionaire at Art Basel, Part 4", Cecilia Dean, Vmagazine.com, Dec 12
"In Search of Inspiration", Review, Paulette Roberts-Pullen, Style Weekly, May 10th,
Richmond, VA
"Exhibits: 'Confessions'", Review, Daniella Walsh, ORegister.com, April 16th
"Confessions", Catalogue, Essay by Pamela Grau Twena & Nancy Harlan, OCCCA,
Santa Ana, CA
"Review; Periodicals", Umbrella Editions, Volume 29, No. 1, March 2006
MFA Thesis Catalogue, Essay by Frances Richard, VCU Anderson Gallery, Richmond, VA
"A Stir in Richmond, Virginia", Steve Rockwell, d'Art International, Sp/Summer 2006
2005 "Inside the Studio", Carrie Nieman, Style Weekly, October 26th, Richmond, VA
2004 "Top Shelf", Catalogue, Essay by Lisa Schoeder, Richmond, VA
"Artist's 'self-centered' exhibit calls perception into question", Kurt Shaw, Pittsburgh
Tribune-Review, Aug 8
2001 "John Henry Blatter: Video Installations", AbsoluteArts.com, June 6
"Blatter Up", Columbus Alive, Review by R.M. Avalos, July
1998 "Local artists explore boundaries of desire", Review, Charliese Brown, Lantern,
Feb 12th, Columbus, OH

GRANTS AND AWARDS

2008 Bemis Residency, Bemis Center for the Contemporary Arts, Omaha, NE
2007 Scope Emerging Artist Grant, Scope Art Foundation, New York, NY
Residency Grant, Vermont Studio Center
2006 Scope Emerging Artist Award/Grant, Scope Art Foundation, New York, NY
Commonwealth Award, Virginia Commonwealth University
Dean's Scholarship, Virginia Commonwealth University
2005 Jacob Javits Fellowship, Department of Education
2004 Commonwealth Award, Virginia Commonwealth University
2001 "John Blatter Opening Night" Catalogue Sponsor - Greater Columbus Arts Council
Greater Columbus Arts Council Acquisition Award
1996 Edith Fergus Gilmore Scholarship

RELATED PROJECTS

Current - Editor-in-Chief, Daily Constitutional, A Publication for the Artist's Voice
- Curator, SoundCast, www.DailyConstitutional.org
2008 Residency, Bemis Center for the Contemporary Arts, Omaha, NE
2007 Residency, Vermont Studio Center, Johnson, VT
2006 Co-curator, "for a(n) relation(s)", ADA Gallery, Richmond, VA
2005 Founder, Daily Constitutional, A Publication for the Artist's Voice

COLLECTIONS

MoMA Library, New York, NY
Printed Matter, Inc., New York, NY
Columbus Museum of Art, Columbus, OH
UCL Periodical Library, University College London, UK
Savidge Library, The MacDowell Colony, Peterborough, NH
The Joan Flasch Artists' Book Collection, SAIC Library, Chicago IL

EDUCATION

Virginia Commonwealth University, Richmond VA (M.F.A. Sculpture)
The Ohio State University, Columbus, OH (B.F.A. Sculpture)
University of Central England, Birmingham, UK (International Exchange)

PROFESSIONAL EXPERIENCE

2001 - Present Visual Artist
2005 - Present Editor-in-Chief, Daily Constitutional
2009 Adjunct Professor, Time Studio, VCU - Art Foundations
2008 Adjunct Professor, Time Studio, VCU - Art Foundations
2005 Teaching Assistant, Beginning Sculpture, Non-Majors, VCU - Sculpture Dept.
2004 Teaching Assistant, History of Media Arts Survey, VCU - Kinetic Imaging Dept.