

**new media**



brian bixby

# new media

What we see is not always what we imagine  
it to be. Especially true in an era of digital  
media which allows history to be re-written  
and re-created and truth is no longer an  
absolute.

- Brian Bixby from his essay for the exhibition *I'm  
Looking For You*

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from the american grove of different rick

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Brian Bixby uses physical materials and a computer to create exotic, psychedelic digital artworks of enormous range and complexity.

Imagine the paint brush severed from cliché and all of its physical limitations, shaping a bold new visual language. His hyper-color and luminant compositions are anything but sterile computer experiments. They resemble sensitive, telescopic renderings of otherworldly life or natural atmospheric occurrences, an inherent naturalism permeating each piece.







*Phantasmagoria*, two pigment prints in wooden frames,  
installation view at Kaleidoskop Gallery, Berlin, Germany, 2011



^ *Amaryllis + Calla*, 2011  
pigment print, 50.8cm x 76.2cm



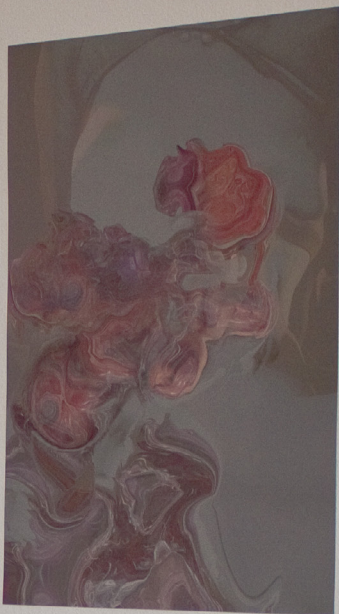


^ Inflorescence - *Nerine sarniensis*, 2011  
pigment print, 50.8cm x 76.2cm









Artwork by the artist  
In The Darkest Places  
Installation view at Weekendhaus, Berlin, Germany, 2011

*In The Darkest Places*, four pigment prints, dead flower arrangement, black light, installation view at Weekendhaus, Berlin, Germany, 2011









^ *Gerbera II*, 2011  
watercolor paint on pigment print, 50.8cm x 76.2cm

< *Gerbera*, 2011  
pigment print, 50.8cm x 76.2cm



^ *Interior III*, 2010

color pencil, gouache and acrylic on heavy watercolor paper, 91.44 x 121.92 cm





^ *Interior II*, 2010

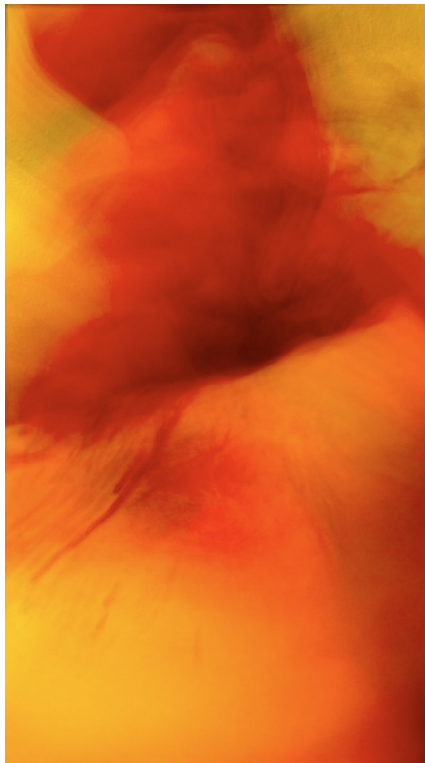
color pencil, gouache and acrylic on heavy watercolor paper, 91.44 x 121.92 cm

In the beginning of this project I was taking still photographs of myself with pantyhose stretched over my head, a method of achieving quick and easy transformations of my face. I experimented with the effect and eventually decided to use a video camera – now I was capturing 30 frames per second and doing 64 minute performances in front of the camera. This method gave me 115,200 images per hour to choose from. I began to look at the range of variables in each image. Each still that I choose has a personality of it's own.

I've taken experimental self portraits over the years but I wanted to push this series of "self portrait photos" further into abstract territory than anything I'd done in the past. This was achieved using a multi-layered digital and analog process; the self portrait is captured using a High Definition video camera (1080i), the video is transferred into a computer and processed using a program called "Quartz Composer" which allows me to manipulate video in real-time. The resulting video is then viewed frame by frame. Still images are hand selected and printed.



^ *Transform*, 2009  
video still



^ *Transform*, 2009  
video still



*Transform*, detail, 2009  
video still







*Ruminants* is a series of mixed media works based on narrative landscapes of hell. A ruminant is any animal that digests its food in two steps, first by eating the raw material and regurgitating a semi-digested form known as cud, then eating (chewing) the cud, a process called ruminating. Ruminants have a fore-stomach with four chambers. These are the rumen, reticulum, omasum, and abomasum.

The verb to ruminate has been extended metaphorically to mean to thoughtfully ponder or to meditate on some topic. Similarly, ideas may be chewed on or digested.



^ *Reticulum / The Light Bringer IX*, Duratrans print, sumi ink, LED lightbox, 91.44cm x 121.92cm  
installation view at Miami Art Basel, Miami, Florida, USA, 2008

◁ *Reticulum / Figure With Ballon Looking Up From Hell*, detail, 2009  
color pencil, watercolor and acrylic on pigment print, 91.44cm x 121.92 cm

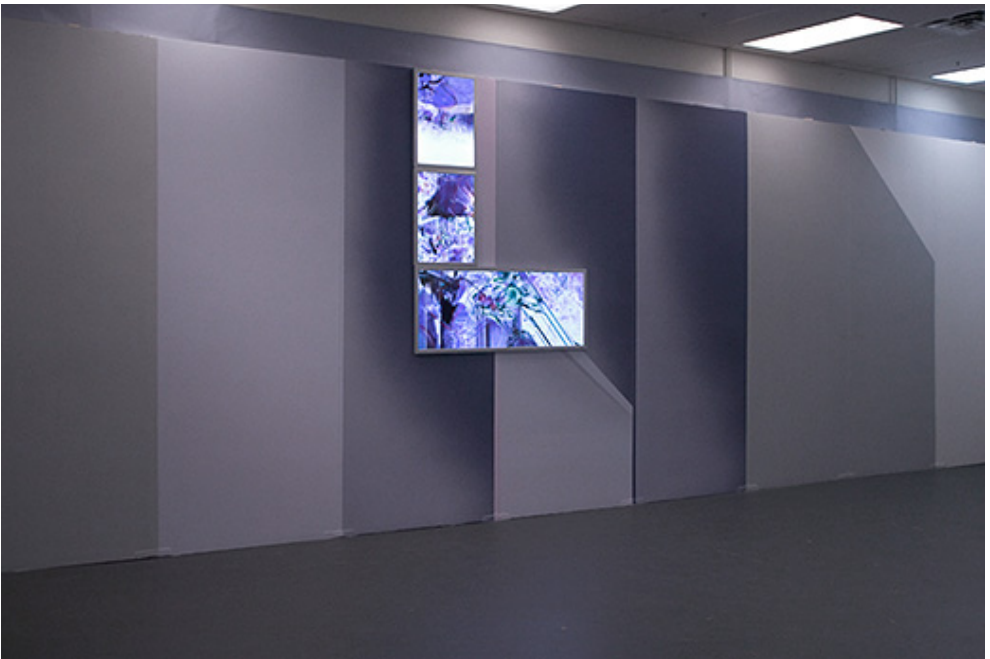






^ Yara, 2010  
pigment print, 160.03cm x 40.64 cm

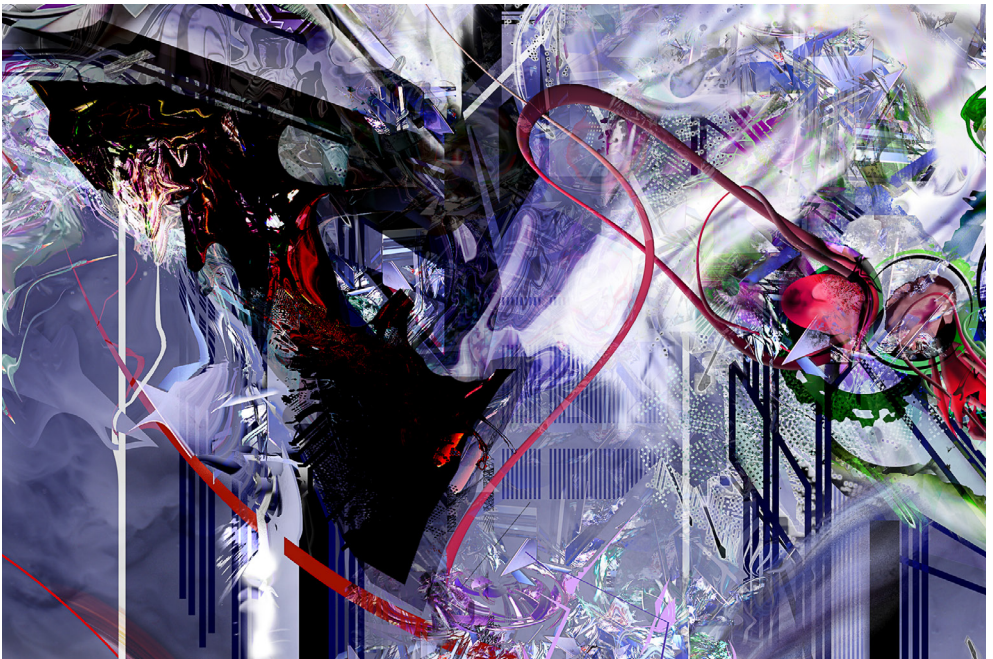
A widespread belief concerning ghosts is that they were composed of a misty, airy, or subtle material. Anthropologists speculate that this may also stem from early beliefs that ghosts were the person within the person, most noticeable in ancient cultures as a person's breath, which upon exhaling in colder climates appears visibly as a white mist. In the Bible, God is depicted as animating Adam with a breath.



^ *Gradient Ghosts I*, Duratrans prints, three LED lightboxes, paint on 121.92cm x 304.8cm wood panels, sizes variable, installation view at ART Santa Fe, Santa Fe, New Mexico, USA, 2008

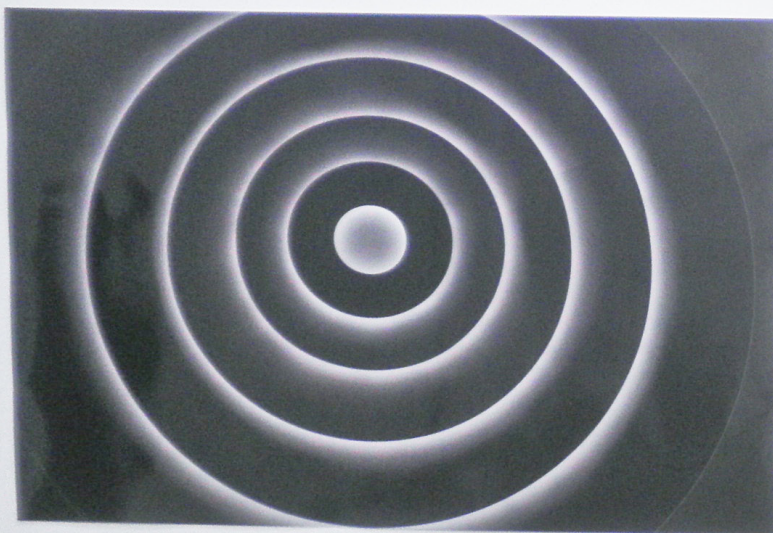


^ *Gradient Ghosts I*, detail view of LED lightbox installation, 2008



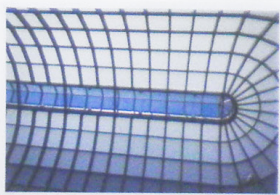
^ *Gradient Ghosts I*, detail view, 2008  
Duratrans print





*Walter Benjamin and the Mall of America*, seven photographs,  
installation view from KW Institute for Contemporary Art, Berlin, Germany, 2012





The installation, *Interference*, reflects our observations about human displacement of natural resources. *interference* is an interactive video environment which uses an infrared 3D scan of each viewer to manipulate a combination of video, photography, animation, and sound. According to their persistence of presence, and their proximity to the Xbox Kinect visitors ghost-like shadows are inserted into the scene which progressively degrades from pristine nature into apocalyptic rubble.



^ *Interference*, interactive video environment,  
installation view from the CURRENTS festival, Santa Fe, New Mexico, USA, 2011



^ *Interference*, interactive video environment,  
installation view from the CURRENTS festival, Santa Fe, New Mexico, USA, 2011





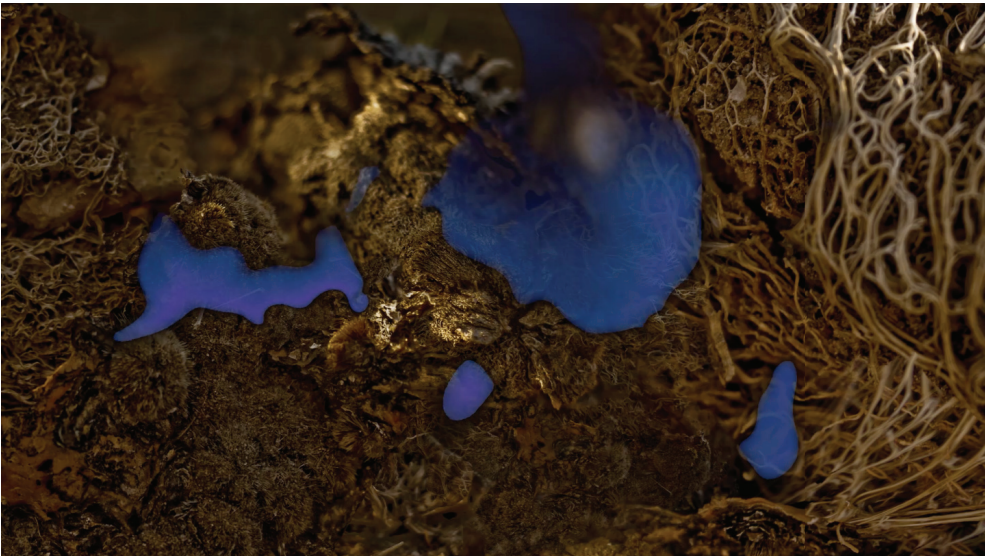
*Apperception*, single-channel video projection with stereo sound,  
installation view at New Grounds Gallery, Albuquerque, New Mexico, USA, 2011





*Apperception* comprises three audio/video loops of differing lengths that are layered together. Each individual piece phases with the other pieces, recombining in a process similar to the ways memories shift and change - each individual memory becoming less distinct as time passes. The outcome is evolving color and spatial combinations that enable elements of both *deja vu* and surprise.

*Memory of a Desert Journey* started with a collage of high resolution digital photos taken in the New Mexico desert during the summer of 2010. The final scroll like image was composed in Photoshop as a very long horizon that begins the same as it ends - creating a perfect loop. This composition was then animated and additional digital animation was layered on top of the scrolling image by Jeffers Egan. Midori Hirano created sound design elements inspired by the desert photographs and mixed this together with several field recordings she made in San Francisco and Crete Island of Greece.



^ *Memory of a Desert Journey*, video still, 2011



^ *Memory of a Desert Journey*, single-channel video projection with stereo sound, installation view from the exhibition EDITION N.1:WONDERLAND, curated by Chun-Chi Wang, GlogauAIR, Berlin, Germany, 2011



^ *Memory of a Desert Journey*, video still, 2011



Plateaux Festival is a unique event on a worldwide scale and can be compared with such undertakings as German Transmediale or Austrian Ars Electronica. The festival has a clear cut mission statement: “the picture wrapped in harmony and sound intensified by graphic depiction”. Plateaux Festival was the first event of its kind in Poland so strongly focused on all forms of audiovisual.

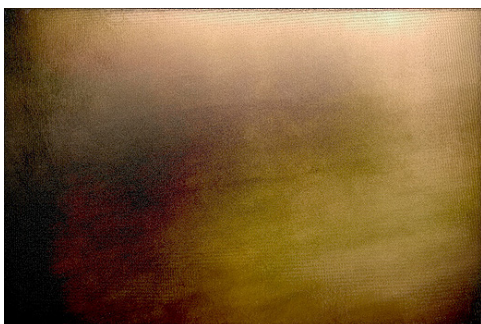


^ *Less Sleep*, live video projection with surround sound,  
live performance from the Plateaux Festival, November 7-9 in Torun, Poland, 2008

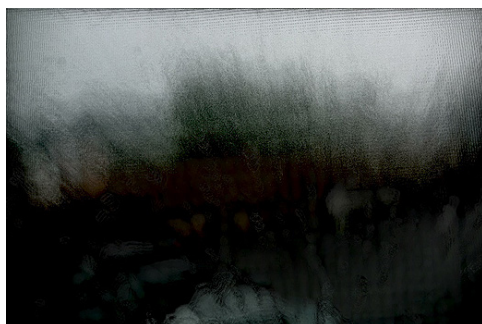
*Less Sleep* is a live 45-minute piece that simulates the effect of sleepless hallucinations. Dreamy images filmed in the landscapes of Santa Fe, New Mexico come in an out of focus and melt into each other and bleed like watercolor paintings. Musician Geoff White is able to interact sonically with the images by manipulating some of my video filters with bass and treble frequencies.



^ *Less Sleep*, video still



^ *Less Sleep*, video still



^ *Less Sleep*, video still

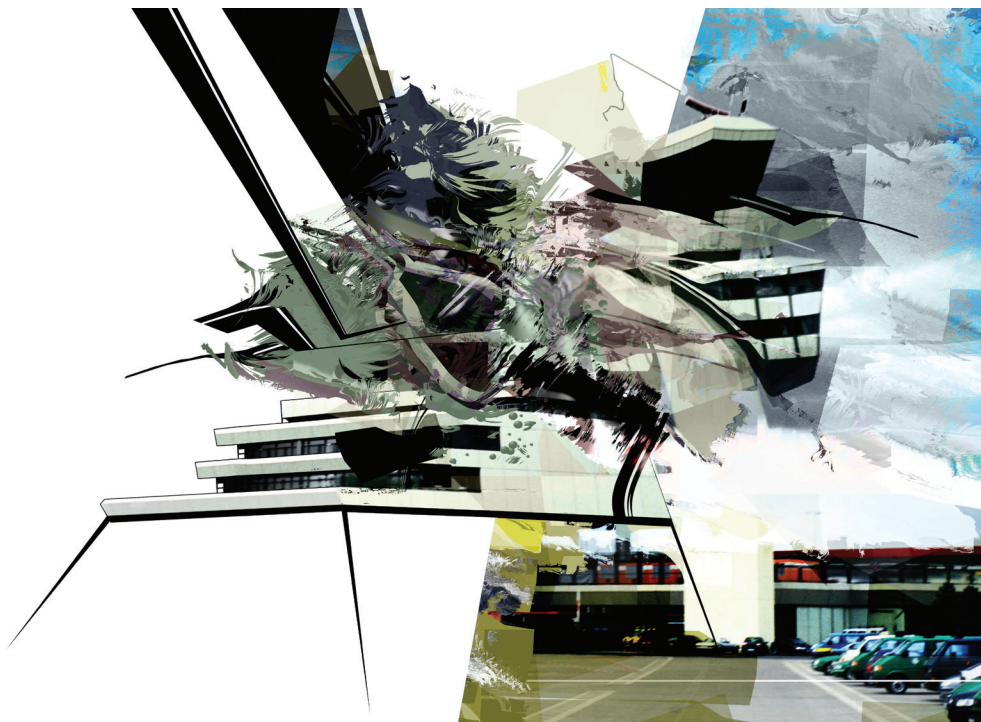


^ *Reflection Field* [L], *Kradle* [R], Duratrans prints, LED lightboxes, 121.92cm x 91.44cm, installation view at Center for Contemporary Art, Santa Fe, New Mexico, USA, 2006



^ *Kradle*, 2006  
Duratrans print, 121.92cm x 91.44cm





^ *Tarmac Monstrosity*, 2003  
pigment print, 83.82cm x 111.76cma



^ *The Domino Effect*, four pigment prints,  
installation view at the Santa Fe Art Institute, Santa Fe, New Mexico, USA, 2005





**As many more dominoes fall, we can expect even more people to emerge and to collectively appreciate the new media not for its newness, but for its ability to add to the wonderful spectrum of expressions capable by the human mind.**

- John Maeda from his essay for *The Domino Effect*, an exhibition curated by Brian Bixby

Special thanks to all of my collaborative partners through the years;

**Noah MacDonald**

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*Reticulum / The Light Bringer IX [ page 15 ]*

*Yara [ page 16, 17 ]*

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*Kradle [ page 18 ]*

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**Charles Buckingham + Mike Root**

*Apperception 01 [ page 26, 27 ]*

*Interference [ page 28, 29 ]*

**Jeffers Egan + Midori Hirano**

*Memory of a Desert Journey [ page 32, 33 ]*

**Geoff White**

*Less Sleep [ page 34, 35 ]*

# CV

Brian Bixby

## AWARDS AND HONORS

- 2010 City of Las Cruces Honorary Plaque, Mayor Miyagishima (KLBC), Las Cruces, New Mexico, United States
- 2006 Creative Capital professional development grant, Creative Capital, New York, New York, United States
- 2004 The 10 most beautiful album sleeves of 2004 (Isolated. Funkstörung. Triple Media), The Guardian, United Kingdom

## SELECTED SOLO EXHIBITIONS

- 2012 Walter Benjamin in the Mall of America, KW Institute for Contemporary Art, Berlin, Germany
- 2011 I'm Looking For You, Curated by Chun-Chi Wang, Berlin, Germany
- 2008 Gradient Ghosts, ART Santa Fe, Santa Fe, New Mexico, United States
- 2006 WREKAGE, Center for Contemporary Art, Santa Fe, New Mexico, United States

## SELECTED GROUP EXHIBITIONS

- 2012 Twice Upon A Time, Stattberlin, Berlin, Germany
- 2011 Phantasmagoria, Kaleidoskop project space, Berlin, Germany
- Currents 2011, El Museo Cultural de Santa Fe, Santa Fe, New Mexico, United States
- Edition N1. Wonderland, GlogauAir, Berlin, Germany
- 2010 Wave Mechanics, Curated by James Coker, Albuquerque, New Mexico, USA
- 2009 Pherepaphé: the fourfold roots of everything, Curated by Phoenix Perry, Brooklyn, New York, United States
- Wonderland, Curated by Lance Fung, San Francisco, California, USA
- Design as Art, PennBrick Gallery, Santa Fe, New Mexico, United States
- Scores, Lawrimore Project, Seattle, Washington, United States
- 2008 Claiming Space, Curated by Kate Bonansinga & Mónica Ramírez-Montagut, Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso (UTEP), El Paso, Texas, United States
- 2007 Loosely Joined, 516 Arts, Albuquerque, New Mexico, United States
- 2006 Art and Infinity, Santa Fe Community College, Santa Fe, New Mexico, United States
- 2005 mass [re]production, College of Santa Fe, Santa Fe, New Mexico, United States
- CURRENTS, Santa Fe International Art Fair, Santa Fe, New Mexico, United States
- Five 12 Winter Summit, EYEDRUM Gallery, Atlanta, Georgia, United States
- 2004 Digital Showcase 28, Austin Museum of Digital Art, Austin, Texas, United States
- Digital Showcase 27, Austin Museum of Digital Art, Austin, Texas, United States
- Tune([In]), Santa Fe Art Institute, Santa Fe, New Mexico, United States
- The Domino Effect, Santa Fe Art Institute, Santa Fe, New Mexico, United States
- 2001 Nine Directions in Art, La Universidad Autonoma de Chihuahua, Chihuahua, Mexico

## SELECTED FESTIVALS AND PERFORMANCES

- 2011 Currents 2011, Santa Fe International New Media Festival, Santa Fe, New Mexico, USA
- 2008 Plateaux Festival, Centre of Contemporary Art Znaki Czasu, Torun, Poland
- Festival of Animated Film, Stuttgart '08, Stuttgart, Germany
- 2007 Red Dot Art Fair, Miami, United States
- 2006 SonicActsXI - The Anthology of Computer Art, Amsterdam, Netherlands
- 52nd International Short Film Festival, Oberhausen, Germany
- 2005 Cannes Film Festival / 44th International Critics' Week, Cannes, France
- The Connectors / International Media Festival, Bristol, United Kingdom
- 2003 Warning Signal, Center for Contemporary Art, Santa Fe, New Mexico, United States

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              R. Klanten, N. Bourquin, T. Geiger, Tres Logos, [Berlin, Germany, Oct. 2006]  
              Isolated. Funkstörung. Triple Media, Die Gestalten Verlag (dgv), [Berlin, Germany, Nov. 2004]
- dvds      VIDOS, Michael Fakesch, [Berlin, Germany, March 2009]  
              SonicActsXI - The Anthology of Computer Art, [Amsterdam, Netherlands, 2006]
- catalogs   Claiming Space, El Paso, Texas, United States, Rubin Gallery Press, November 18, 2008  
              WREKAGE, San Francisco, United States, Microcinema International, December 8, 2006
- articles    Sun-News, "Artist of the Week", Moore, S Derrickson, 10.24.10, p.5 photo  
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              THE Magazine, Ross, Alex, "Wrebage review", 11.06, vol XIV, number III, p 49 illus  
              Santa Fe Reporter, Fischer, Zane, "There is no spoon", Sept 27-Oct 3, 2006, vol 33, issue 38, p 35 illus  
              Pasa Tiempo, Weideman, Paul, "Ediface wreks", Sept 22-28, 2006, p 48 illus, 50 illus  
              THE Magazine, "Wrebage preview", 08.06, vol XIV, number VI, p 42 illus  
              TREND Magazine, Stegner, Lynn, "Creative Science", Summer 2006, vol 7 issue 1, p 55 illus  
              Creative Loafing, Radford, Chad, "Devine Inspiration", Jan 6-12, 2005, vol 33 no 35, p 83  
              The New York Times, Yablonsky, Linda, "A Biennial Checklist: Art, Drinks, Checkbook", 08.23.04, p 26 illus  
              XLR8R Magazine, June/July 2004, issue 78  
              Pasa Tiempo, Prince, David, "Sonic Installations", Nov 21-27, 2003, p 19 illus



