

*A CREATIVE PROCESS*

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Master of Fine Arts

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## TABLE OF CONTENTS

I.	ABSTRACT.....	1
II.	CATALOG.....	2
	Plate 1. <i>Blue Rain</i> .....	6
	Plate 2. <i>Cardboard Gandhi</i> .....	7
	Plate 3. <i>dead-in-Iraq</i> .....	8
	Plate 4. <i>The Hoop Mandala</i> .....	10
	Plate 5. <i>TV Buddha</i> .....	12
	Plate 6. <i>Lucifer</i> .....	14
	Plate 7. <i>Our voices can't be heard</i> .....	15
	Plate 8. <i>Bustling Aquarelle</i> .....	16
	Plate 9. <i>Ladders and Chutes</i> .....	18
	Plate 10. <i>Untitled Flash Project</i> .....	19
	Plate 11. <i>Unknown title</i> .....	20
	Plate 12. <i>Our voices can't be heard</i> .....	22
	Plate 13. <i>That's Quite a View</i> .....	24
	Plate 14. <i>Lawrence of Arabia</i> .....	26
	Plate 15. <i>lawrence_of_arabia_3.jpeg</i> .....	27
	Plate 16. <i>How we move together so well</i> .....	29
	Plate 17. <i>16x16_2pi</i> .....	30
	Plate 18. <i>Untitled (inspired by skrillex)</i> .....	31
	Plate 19. <i>grapes.jpg</i> .....	32

	Plate 20. <i>landscape-grape.jpg</i> .....	33
	Plate 21. <i>Landscapes of Grapes</i> .....	34
	Plate 22. <i>The Transformative Pond</i> .....	37
	Plate 23. <i>theta2</i> .....	38
	Plate 24. <i>Snapshot of a Sketch (theta2)</i> .....	39
	Plate 25. <i>photo of artist Tyson Frederick</i> .....	40
	Plate 26. <i>abstract landscape 3</i> .....	41
	Plate 27. <i>abstract landscape 4</i> .....	42
	Plate 28. <i>The Steps to Freedom</i> .....	46
III.	ARTIST INTRODUCTION.....	4
IV.	AN ANALYSIS OF ARTISTIC CONTEXT.....	5
V.	ARTISTIC INTERROGATION AND EVALUATION OF DEVELOPMENT.....	25
VI.	ANALYSIS OF MATERIAL AND PROCESS.....	37
VII.	ANALYSIS OF SIGNIFICATION.....	42

i. ABSTRACT

The notion of randomness, chance, and variability in digital media appeals to me. I feel that my artwork reflects this in a unique way. To me, being an artist is about making this amazing thing. I tend to direct towards visual aesthetics and generative reflection of my views on life. I find digital media valuable and abundant of variability and extensive in manipulation, and that allows me to explore an exponential and infinite amount of possibilities. As technology rises, the expansion of what is possible cumulatively inclines. Process, breaking down structures, abstraction, versioning, and the successful-failure lead the digital media artist into the future and unknown. I see the artist as an adventurer and creator.

Am I a technological artist? The partnering of abstraction and digital media makes sense. The introduction of iteration or repetition facilitates the process of abstraction. Abstraction is also complementary to technological art for when something has a variable repeating thousands of times, discovering and understanding it's form can become more and more complex. For instance, one change, repeated hundreds, thousands, or millions of times, no matter how much time is given, is impossible for the majority of art mediums. This is the domain of computing and digital media.

As a digital media artist I go by the roles of programmer, designer, developer, teacher, student, or problem-solver. I really enjoy a challenge. Between the mix of art, technology, and research, anything is possible by use of change, testing, and repetition.

In terms of its prominence, this chance of unknown change is the process, structure, or framework of my practices. I discover results by producing many tests and small projects with techniques of digital media. These results aren't intentional but instead develop out of process, abstraction, variability, and repetition.

## ii. CATALOG

<b><u>Plate</u></b>	<b><u>Title</u></b>	<b><u>Medium</u></b>	<b><u>Dimensions</u></b>
1.	<i>Blue Rain</i>	digital application	1920 x 1080 px.
2.	<i>Cardboard Gandhi Title</i>	cardboard sculpture	17 ft. tall
3.	<i>dead-in-Iraq</i>	digital performance	unknown dimensions
4.	<i>The Hoop Mandala</i>	digital performance	unknown dimensions
5.	<i>TV Buddha</i>	digital installation	unknown dimensions
6.	<i>Lucifer</i>	oil on canvas	unknown dimensions
7.	<i>Our voices can't be heard.</i>	digital application	1920 x 1080 px.
8.	<i>Bustling Aquarelle</i>	oil on canvas	unknown dimensions
9.	<i>Ladders and Chutes</i>	digital image	1920 x 1080 px.
10.	<i>Untitled Flash Project</i>	digital image	1920 x 1080 px.
11.	<i>Unknown title</i>	digital advert	396 x 284 px.
12.	<i>Our voices can't be heard.</i>	digital application	1920 x 1080 px.
13.	<i>That's Quite a View</i>	digital print	3600 x 3600 px.
14.	<i>Lawrence of Arabia</i>	digital print	1920 x 1080 px.
15.	<i>lawrence_of_arabia_3.jpeg</i>	digital image	unknown dimensions
16.	<i>How we move together so well.</i>	digital application	3600 x 3600 px.
17.	<i>16x16_2pi</i>	digital print	3600 x 3600 px.
18.	<i>Untitled (inspired by skrillex)</i>	digital print	12000 x 9000 px.
19.	<i>grapes.jpg</i>	digital image	unknown dimensions
20.	<i>landscape-grape.jpg</i>	digital image	1440 x 900 px.

21.	<i>Landscapes of Grapes</i>	digital print	9000 x 6000 px.
22.	<i>The Transformative Pond</i>	digital print	3600 x 3600 px.
23.	<i>theta2</i>	digital application	1920 x 1080 px.
24.	<i>Snapshot of a Sketch (theta2)</i>	digital image	unknown dimensions
25.	<i>photo of artist Tyson Frederick</i>	digital image	unknown dimensions
26.	<i>abstract landscape 3</i>	digital print	1920 x 1080 px.
27.	<i>abstract landscape 4</i>	digital print	1920 x 1080 px.
28.	<i>The Steps to Freedom.</i>	digital application	1200 x 800 px.

### iii. ARTIST INTRODUCTION

Considering my love for the computer and an obsessive way at looking at new things, the ability to produce and construct so many different objects, artworks, prints, videos, software applications, video games, and interactivities allows me the freedom to think and act in ways that express myself. As I learn these notions of my own cognition through experience, I find a great serenity in abstraction from normalcy, as it brings the different perspective I am always looking for. Pairing the focus of process and the momentary nature of variation or abstraction best describe my work.

We all have this idea of what it means to be normal. Is normal just a term for whatever I am not? Do some people consider themselves normal, where other people do not? Can artwork and art practice reveal something about the nature of things? These are some of the questions I hope to answer. My practice consists of more than just my artwork, though my artwork does a great job of reflecting my ideas about purpose. This gives me a greater sense of perspective about what I think is actually happening.

I think about the questions that arise from my confrontation with ancient and modern philosophy's exposition of the study of being, of consciousness, and the essence of reality itself. I have found a link, a connection, a truth that is shared between culture, philosophy, and art, specifically digital media, and the philosophical inquiries that relate to the study of a thing.

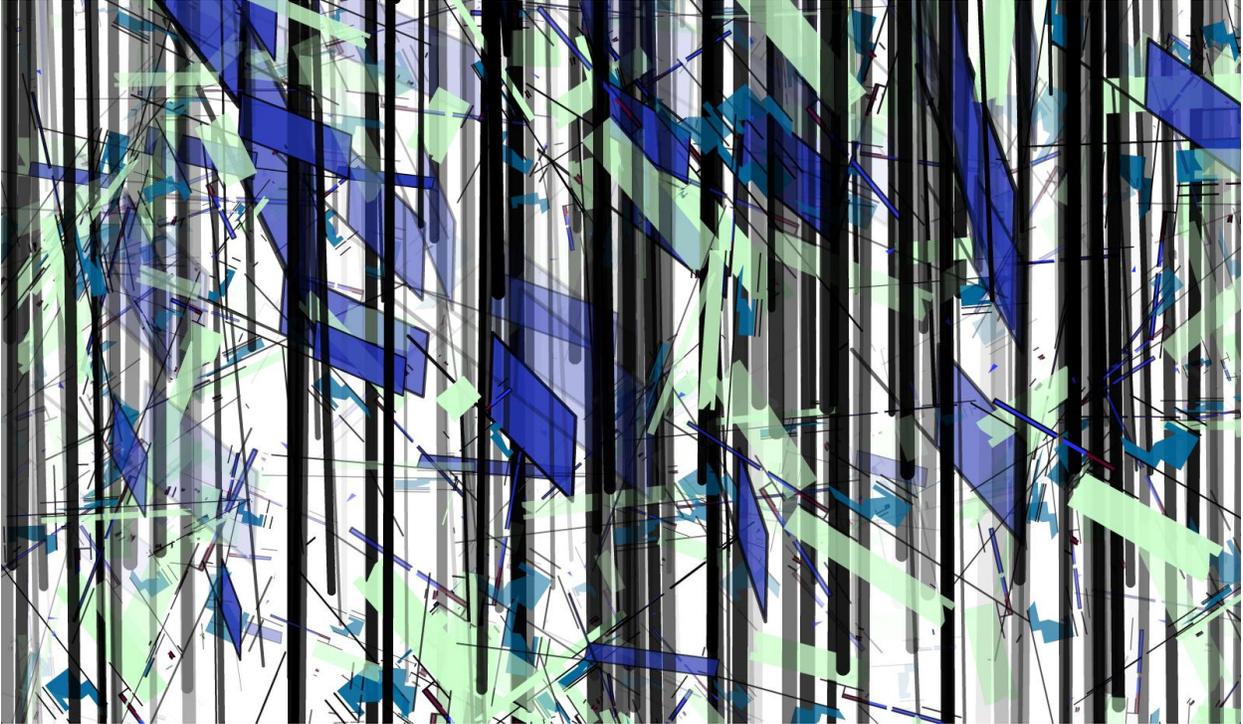
I like to think that my perception of reality can change reality and the world. I use this as a resource in exposing myself to the ideas that I have regarding the value in and of objects, or anything that is external to me. I can compare the external value and my own personal internal value. This applies to every experience I have that seems to be unrelated or external to my own consciousness. It is hard for me to think the world is just an appearance, a chance or

coincidence; it needs to be something that is unrevealed and waiting to be discovered. I don't try to control or influence other people or things. I would rather watch and listen for if I am too loud I may not hear or feel something spectacular, even though it may be beneath my feet.

The ability to repetitiously change and create allows for the construction of new images, objects, and ideas through many dynamic processes, resulting in many different outcomes. These random outcomes are produced by algorithmic variation and repetition often leading to something else, something other than what is proposed. Integrating new ideas into culture and society is evolutionary. Through the act of observation and introspection, one can consider what a thing is or is not. Art is a personal examination and expression of existence and what constitutes reality.

#### iv. AN ANALYSIS OF ARTISTIC CONTEXT

Introduction into art history and the study of traditional and non-traditional art will place an artist within the art field as long as they have the proper understanding and historical literacy of the past and present, i.e. an artist of any type or quality, with the proper understanding of the study of art and art history, can be placed relative to other artists, similar or different. Their artwork can relate to anything, absolutely anything. Being an artist means knowing where you stand in relation to art and what has been done in relation to you; it is often a reflection of society and culture, the greatest value of art.



**Fig. 1. Tyson Frederick, *Blue Rain*, 2014, Adobe Flash CS6/ActionScript 3.0 application, HD video, digital print, 1920 x 1080 px., Personal Collection.**

My biggest influence in the notion of process, as an intentional art movement, is a previous professor of mine at University of Nevada, Reno, Joe Delappe. I came to find, towards the end of my Bachelor's of Art, that much of contemporary art is about different methods of revealing an individual's perspective in a communal world. There is revelation to the artist in the process of artistic conceptualization. By the end of the creative process there is a contemporary, relevant, and/or representational thing that portrays an element of humanity, an element that may give the viewer a chance to change their perspective to biases, prejudices, and inequality.



**Fig. 2. Joseph DeLappe, *Cardboard Gandhi*, 2008-2009, monumental polygon structures, 17 ft., <https://delappe.net/project/cardboard-gandhi-2008-2009/>.**

Joseph Delappe turns average viewed ideas and images, from popular objects to current and historical events, by making them extraordinary. He takes an alternative path during his process or consideration of the mechanics or medium or structure with which he is operating. In the case of *America's Army*, intervention and hacktivism (to adapt to a certain structure or

institution in order that the system may be revealed and exploited through subversive actions) had continual presence.



**Fig. 3. Joseph DeLappe, *dead-in-iraq*, 2006-2011, Game based performative intervention, <https://www.delappe.net/project/dead-in-iraq/>.**

Joe uses digital media to solve real world problems that impact lives. There is a dark reality to many of the actions and experiences in this world, war, greed, hate, envy, misunderstanding, and close-mindedness lead to violence. Joe subverts public or collective systems in order to raise awareness. Here he explains his “dead-in-iraq” (2006) intervention and performance found at [www.delappe.net](http://www.delappe.net).

“This work commenced in March of 2006, to roughly coincide with the 3<sup>rd</sup> anniversary of the start of the Iraq conflict. I enter the online US Army recruiting game, “America’s Army”, in order to manually type the name, age, service branch and date of death of each service person who has died to date in Iraq.”

I find something special about this idea of capturing the process and redisplaying the process. I find that I could call the process my artwork, as Joe might. In his work, “The Salt Satyagraha Online: Gandhi’s March to Dandi in Second Life” (2008), I view his artwork as process during performance, a tribunal, linking time, space, and technology to achieve something good.

“Over the course of 26 days, from March 12 – April 6, 2008, using a treadmill customized for cyberspace, I reenacted Mahatma Gandhi’s famous 1930 Salt March... I walked the entire 240 miles of the original march in real life and online in Second Life.”

Joe was capturing the process and it turned out to be the main element of his work. While he is actually doing his own work, he is creating a consciousness to be exposed. The process transcends as the final product.

While speaking of my influences, I mention artwork that has prompted my intent to bring a perspective into the viewer’s perception of the world. My Buddhist teacher, Scott Nanamura, of Lake Tahoe Community College, mentored a class in Eastern Studies: The Principles of Buddhism, in which he stated that the entirety of Buddhism is summed up as “A Radical Change of Mind/A Radical Change of Perspective.” I found the intention of my artwork unmasked by this new way to see. As I continue to embrace the ideas of Buddhism within my art, I reflect the important principal of “emptiness.” Emptiness is an underlying construction in the external and I am trying to represent a similar thing by layers of process, abstraction, chance, and randomness. I intend that their unfamiliarity display the importance of looking at things differently. The underlying structure is only recognized upon mindfulness or deep consideration.

For me, these are the elements that allow the experience of the saying, “being in the moment”. Similar to Delappe, San Jose State University’s Craig Hobbes employs live performance of art and technology in his work, “The Hoop Mandala” (2011). “The Hoop Mandala” brings to my attention the notion of real-time art and the viewer as the artist by participation. Experiencing real-time art or technology introduced me to the idea of interactivity. By projecting the viewers back to themselves, there is only time for the moment and a new sense of awareness. I find that when I concentrate and focus, in a meditative sense, about what I am doing, both anxiety of the future and regrets from the past leave me. Playing with time and space through the use of technology allows for unique transformational experiences.



**Fig. 4. G. Craig Hobbes, *The Hoop Mandala*, 2014, Large-scale interactive performance, unknown dimensions, [http://gcraighobbs.com/praxis\\_hoop\\_mandala.html](http://gcraighobbs.com/praxis_hoop_mandala.html).**

For example, Craig uses a circle, a spiritual and mystical object, cast, full of meaning, over history. I enjoy the notion of primitive or simple forms being of more importance than complex forms. The meaning of the circle has been taken for granted in such a way that it is assumed to be trivial in significance; humans have come up with all of its uses, definitions, and determine the circle to to be an object of science and physical purposes. An artist doesn’t look at the world or a circle in this fashion.

The function of a circle can be many things and the idea of Buddhism is that reality can and will reveal different things as well. Looking deeper into objects and their different meanings is illuminating because we all see with different eyes. Depending on karma, actions and thoughts, different illusionary objects come into life. These illusionary external objects that come into the senses are the product of one's own karma.

These ritualistic, meditative, transcendental works in digital media remind me of Nam June-Paik's "TV Buddha." The Buddha is watching himself display the world. In the act of watching himself he becomes aware. This is an analogy for the concept that our own reality is based on our own actions. Each and every viewpoint and experience we have had or will encounter is based upon nothing but one's self, the thoughts and actions being the generator of vision and sense. In this work, Buddha is being reflected like a mirror to himself, but instead of it being a mirror, it is a creation. He is seeing his own life, moment after moment, as the creator of his own existence.



**Fig. 5. Nam June Paik, *TV Buddha*, 1974, digital media, sculpture, unknown dimensions, Stedelijk Museum, Amsterdam., <http://www.panoramio.com/photo/82556114>.**

As I see my art theory agree or disagree with some pre-existing fashion or form, I am able to question cause and effect. My view and identity, in relation to those notions, is something I can fall back on to literate my artwork. Historically, I have found the results of my process and aesthetics similar to many mainstream modern artists. I have found familiarity and difference with artists that include Pablo Picasso, Jackson Pollack, Wassily Kandinsky, Andy Warhol, and Nam June-Paik; my work has an element of theirs. The familiarities within an artistic knowledge and space become my potential influences or predecessors and the differences allow me to contextualize myself. Though it is cliché, I find familiarity in their work. Visual aesthetics and theoretical relationships allow for identity. I'm not trying to be in an art

movement, but I necessarily fall into them, as all artists do, depending on my aesthetics and theories, depending on my art. This is the case for any and all artwork.

Jackson Pollack was fascinated by the inevitability of chance, process and moment. His aesthetics were to have no preconceived structure, instead the process and medium would dictate the artwork, and somehow could create artwork. Variability was introduced in the Modern era. This repetition of change came in many mediums and forms. It was intriguing to find variability in life being questioned and reinterpreted via the artist. This really began to blossom during the invention of technology and the consumer world.

Modernists were breaking down what was known as “High Art” by actualizing/realizing different perspectives, as art, in relation to the status quo. Picasso provided a new perspective to viewing the world, mainly the figure or the object. Through subversion, Picasso disrupted history and whatever singularity/unified theory that had been prominent in art and society. Matisse saw the world from a different perspective as well, his landscapes being something and something else at the same time. Why had formal and realistic interpretation been the only accepted artwork? Was it an evolutionary thing or a revolutionary thing? Art was now being spread to the non-elite, by virtue of production in modernism and postmodernism amidst the popularity of the artist on the rise. Art became about a different point of view, ultimately, many different points of view. This helped transition from modern to postmodern to contemporary.

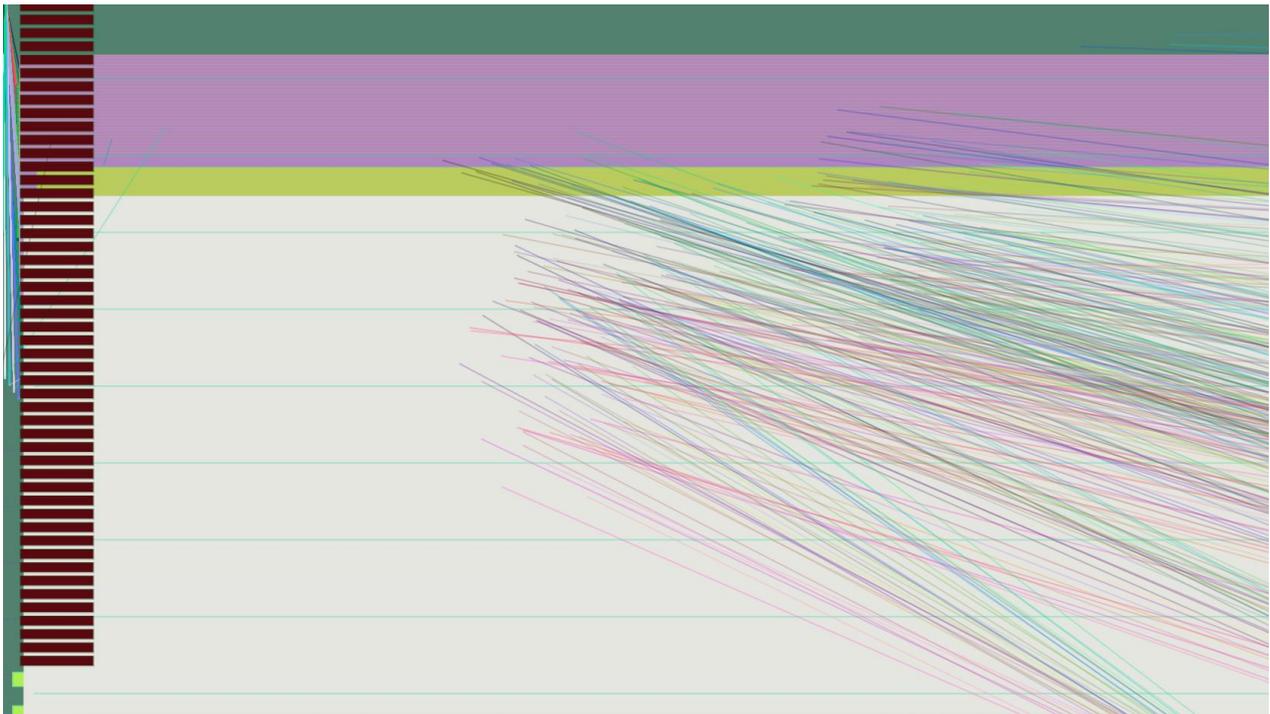


Fig. 6. J.M.G.C. and Pollack, Jackson, *lucifer*, 1974/2013, digital image, oil on canvas, unknown dimensions, [http://queenofthezeitgeist.blogspot.com/2010\\_04\\_01\\_archive.html](http://queenofthezeitgeist.blogspot.com/2010_04_01_archive.html).

Contemporary life is full of media, advertising, and social “veracity” and appears to be something or someone’s attempt at coercion. It is impossible to keep this out of life in western society, perhaps the whole world, without isolating oneself. The images that I see so many times over have become dull and boring; even though these advertisements, logos, concoctions are extreme in nature to grab society’s attention, my response to them has been deadened. This leads me to seek new processes and unfamiliar results, which are very crucial in my practice.

From an art historical viewpoint, this bombardment of media is thoroughly studied in “Immediacy, Hypermediacy, and Remediation,” by Jay David Bolter and Richard Grusin. The reaction, perception, and conclusion of media have different implications than those social and cultural generalities offered to us. Through real-life examples like television, movies,

consumerism, etc. we are given just one or two points of view. In today's society, ideas proposed and propelled as seemingly normal, are not normal in regards of their relation to the individual. What role does art play when the entirety of the western world is consumption based? We are heading towards profit by the few and consumption by the many, towards the continuous separation of the rich and poor, the consumer and the producer.



**Fig. 7. Tyson Frederick, *Our voices can't be heard.*, 2014, Processing 2.0 sketch application, HD video, digital print, 1920 x 1080 px., Personal Collection.**

One of my recent works, “Our voices can’t be heard” (2014), purposely juxtaposes a radical changing visual which should have sound because of it’s vibrant and ecstatic nature, yet is silent because of underlying social and cultural censorship. The obscene is no longer censored but rather the unique or different is censored. There is an inability of exemplar communities and groups to speak their voice because a perspective of truth is being censored in regards to it’s

relationship with the institution. The root of my artwork is about the challenges to speak or have a voice in western society.

Suppression of the different comes in many forms. The expression of those under the power of a specific institution or facilitated structure is purposely limited in order to maintain that institution's order and positioning. I feel that both abstraction and strong visual aesthetics can express life experience without the need for words or symbols. There are many instances of expression created during the eradication of unique thinking. The institutions often claim that the artists' work is a form of radical thinking, thus it was considered propaganda. For instance, Wassily Kandinsky's work, which illustrated his feeling that the only way to express anything, was to make it so abstract, so unknown, that it was unidentifiable for what it really was or is.



**Fig. 8.** Wassily Kandinsky, *Bustling Aquarelle*, 1923, oil on canvas, unknown dimensions, [http://oilpaintingdiscount.com/index.php?main\\_page=index&cPath=11\\_102](http://oilpaintingdiscount.com/index.php?main_page=index&cPath=11_102).

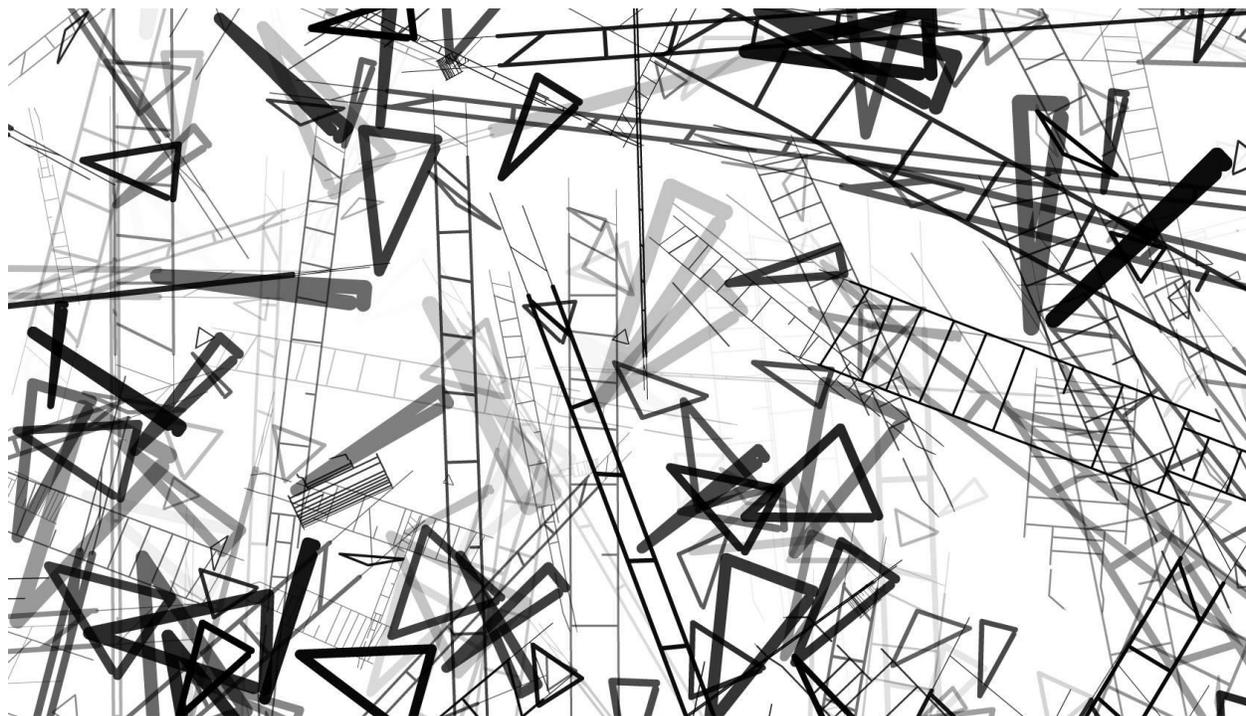
It may be a snapshot of his view on the grim state of Eastern Europe or a mysterious treasure map to the freedom of man or woman under suppression. Behind this is the human willingness to find and express freedom even under the worst human conditions and circumstances. I see this claim to hold true even though the majority of the world lives under suppression of external ideas. It is so important to expose our own unique ideas, no matter their relation to the outside world or the status quo.

Before studying the history of art, I did not know how I would validate in the art world. I was working with technology, a medium that is important in today's society and ever-changing and perpetual world. Though it is abstract work, I finally could see and acknowledge that exploring the clichés and constructs of society are something that art had been doing for years. Art is an expression of society. The essence of art is to facilitate expression.

Though I may be a contemporary artist, I find that my work reflects a point of view within a network of different views. My work looks very modernist. Modernism makes a claim that is front facing, one-sided, and a non-contextual contraption of idealism. As I investigate and learn more about my own art, I have come to believe that the majority of my artwork looks and acts modern, as an art movement. I actually see it to be contemporary because I am expressing the idea of compassion among sentient beings.

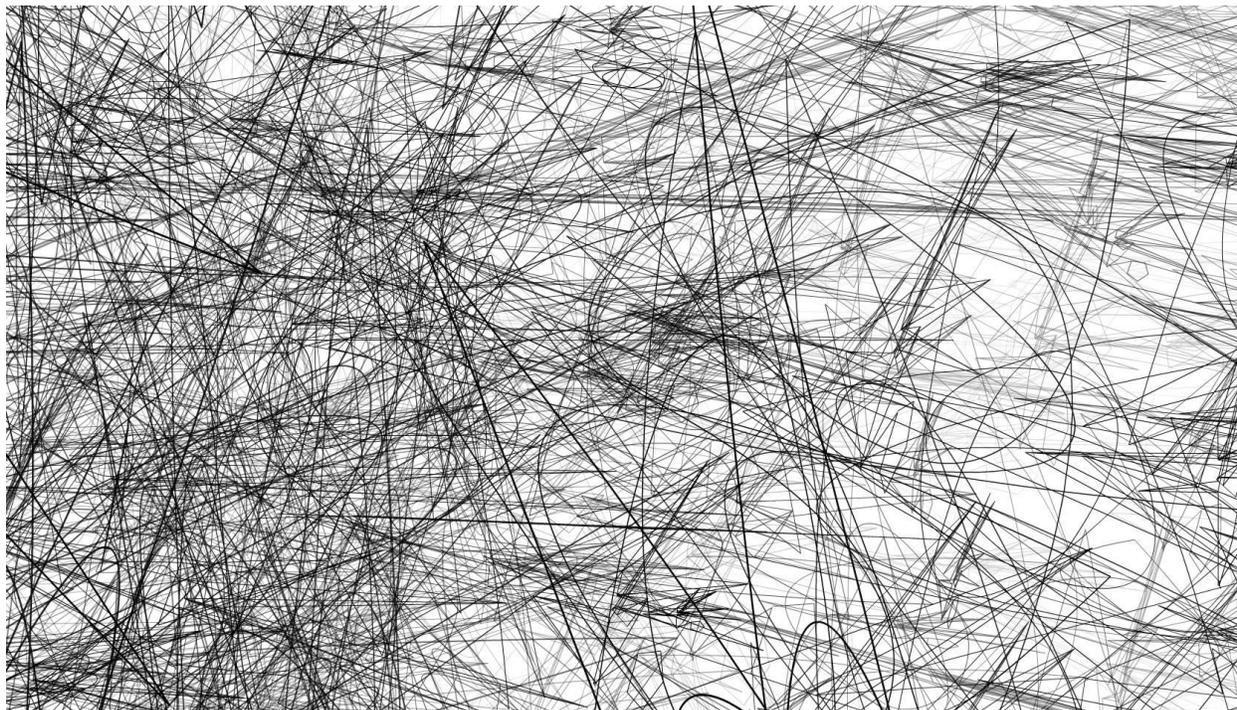
If I peel back my thoughts and ideas about my work and how I feel about it, I like to propose it as contemporary, that my work is a bit of modern, post-modern, and contemporary. I understand now that a major fundamental of my art is to reflect unheard opinions, beliefs, and possible understandings within society and culture. By presenting an unknown form or lack of form, my purpose and artistic theory is to create awareness through abstraction and deconstruction.

The alteration and multiplication of images through some sort of abstraction or process, intentional or not, gives me additional relevance in the history of art. I don't have to plan or derive a message. If there is a message derived from my work it is a disassociation from the values that appear in our eyes everyday specific to media, consumerism, and success-driven lifestyles.



**Fig. 9. Tyson Frederick, *Ladders and Chutes*, 2013, Adobe Flash CS6 / ActionScript3 application, HD video, digital print, 1920 x 1080 px., Personal Collection.**

As modern and postmodern as my work looks, an aspect of it is about having a voice in a world and society that is set up for the majority to have no voice. My work is about valuing non-judgment and how there is currently a lack of compassion for openness, change, or difference. Thankfully, generation-to-generation, biases, discriminations, and misconceptions of each other are blunted or removed by time and creativity. The idea of “different” becomes acceptable and unique. Adapting and changing is a basic fundamental of existence.

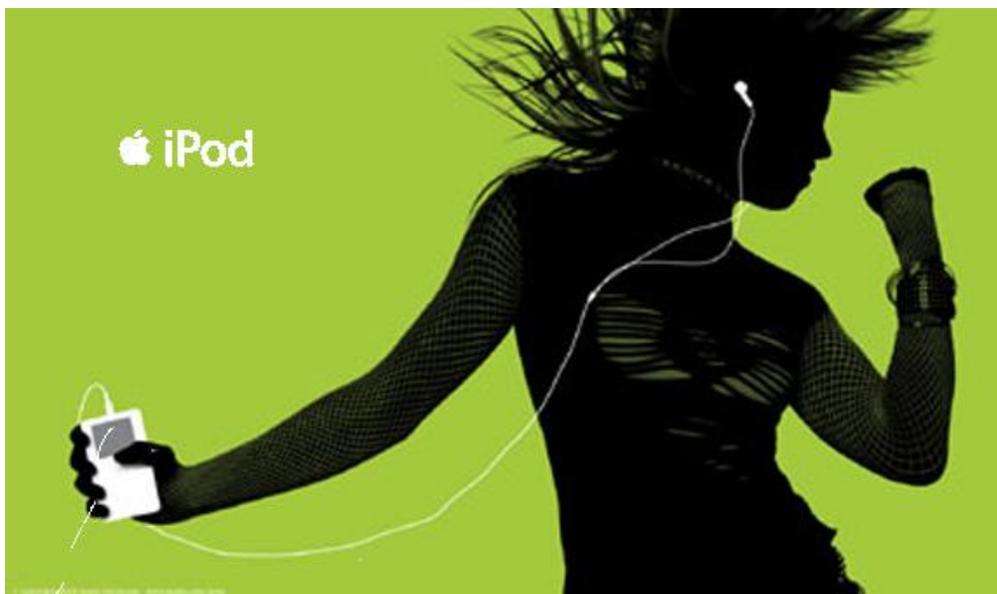


**Fig. 10. *Untitled Flash Project*, 2013, Adobe Flash CS6 / Action Script 3 application, HD video, digital print, 1920 x 1080 px., Personal Collection.**

The idea of modernism is an idealized statement through the artist or society that supposedly fits everyone and everything in harmonious accord. This glorified statement is seen throughout art and culture theory; it is the way, the path, and the ultimate truth all in and of itself. Universal meaning is and has been a primary search in the history of man investigated through philosophy, science, math, and creative arts. This is taking place within art and society's paralleling structures. The cause and effect of modernism is to reach a knowledge that would prove to be universally right. It was found that a unified theory couldn't and didn't include sexism, non-equal rights, racism, etc. The unified theory was not accounting for everything, therefore denying it that claim. As an example, one cannot say that abstract expressionism or cubism is the pinnacle or terminal end of art. Suddenly artists began opposing the claims of modern theory through activism, which can omit failure and include things advantageous. There

is no play, bend, or space for variety and difference in modernism. We find this painted all over society, this illusion of perfectionism and idealism.

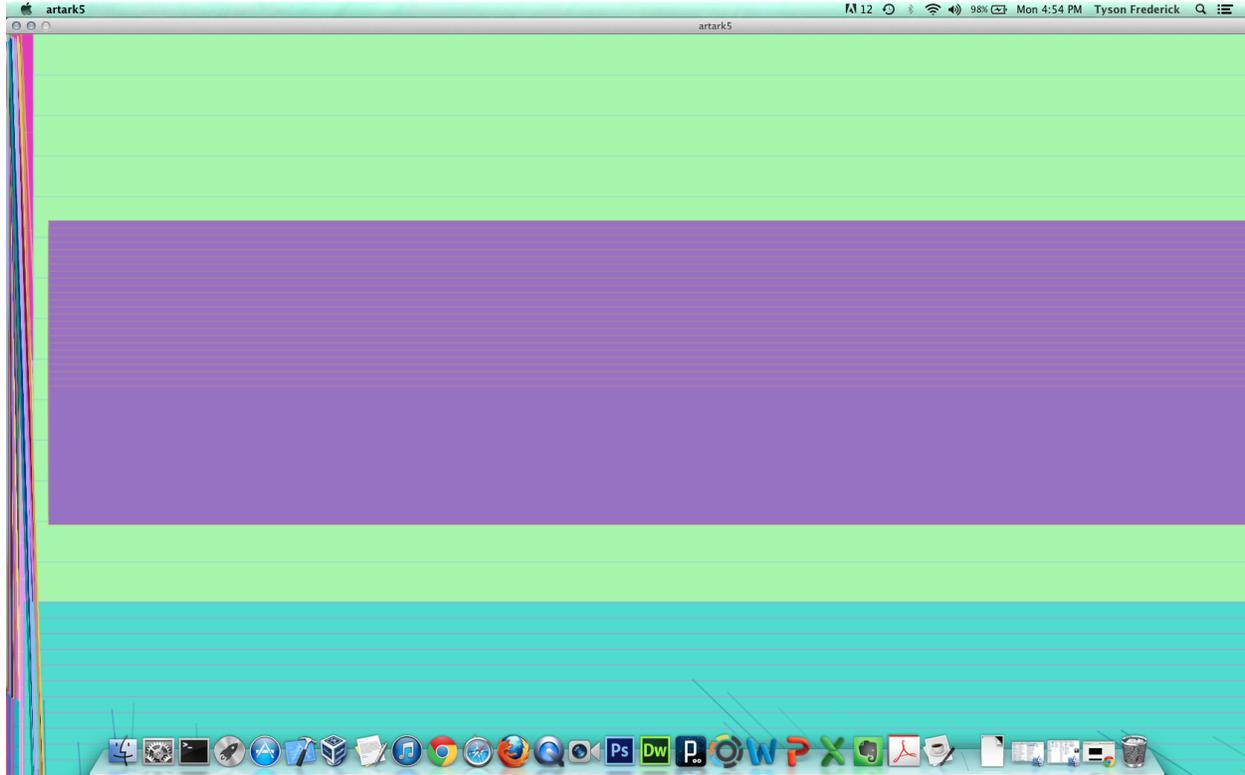
It eventually lead to the postmodern conflict between what is “right” and what is “wrong”. There had not yet been an understanding that there is no right or wrong in an artwork. Supporting openness to others, acknowledgement of equality in both rights and speech, and an understanding of perception and perspective in relation to us, as human beings, became the basis for the contemporary art movement. If art is a reflection of society, it makes sense that modernism was represented in art. Products, media, social dynamics and cultural expectations were constantly driving the image, “Choose me, I am right,” “Work in a factory, it’s the life for you,” “Buy this dish soap, you’ll be the best wife in the neighborhood”. These are modern views, not contemporary views. Postmodern views separated from this elite-ness by disproving the claims of modern unified theories and art movements. Modern aesthetics and idealism are still used today. Consumer products are supposedly capable of transforming reality.



**Fig. 11.** Apple Inc., *Unknown Title*, unknown date, digital advertisement, 396 x 284 px., <http://soundseen.blogspot.com/2012/12/ipod.html>.

Postmodernism was born out of necessity, it's easy to see that the equal and opposing claims of post-modernism are completely justified, for things had not been fair, artistically or socially. For example, feminism rejected and fought passionately the unfair reality of sexism and patriarchal society. Unfortunately, postmodernism did not completely encompass the true nature of art or society either. Instead, like fighting fire with fire, a revolution in art needed to take place in the same way that it was necessary for revolution, historically. Generation X of the 90s and the hippie culture of the 70s describes post-modernism for it is anti-establishment, similar to feminism. Unfortunately, postmodernism repeats the act of specifying one viewpoint as an ideal, which doesn't seem probable to live by. A single perspective has yet to be proven true for everyone in the present. There are exceptions within the diversity of humanity that are not accounted for by modern art and culture movements. Out of a struggle for rights and equality, contemporary art and society come to existence.

I have never found authenticity in the idea of the modern artwork, viewed as the ultimate artistic achievement, the highest culmination of art practice, the one way of doing things, yet my printed pictorial images look of that aesthetic. There really is no conversation or context with the viewer. It is up to the viewer to fill the abstraction with his or her own ideas. Viewers with an understanding of art history and more fluent in the language, practice, and theories of art and/or digital media can claim they find my work empty, as if there is something superfluous or imposter-like about printing or using digital media in a more traditional sense, especially when the reasoning is to get into these more traditional spaces or to have a finished object in relation to the "modern" viewer. The medium and aesthetics of my art is very modernistic when in a traditional or printed form.



**Fig. 12.** *Our voices can't be heard.*, 2014, Processing 2.0 sketch application, HD video, digital print, 1920 x 1080 px., Personal Collection.

After talking with other digital media artists, it seems best to leave the choice of display to the digital artist's understanding of the work. There are many ways to present digital media. Choice, variability, and progression are very contemporary ideas. Digital media can be printed as a traditional response because it is a part of the medium. Digital media is broad and artists should not need to negate a part of the medium in response to critique or peer pressure or tradition. This has led me to be concerned less about the result, and like before, more about the construction, process, or practice of creating; making progress in one's own perspective, weighed out by that individual and presented as a view.

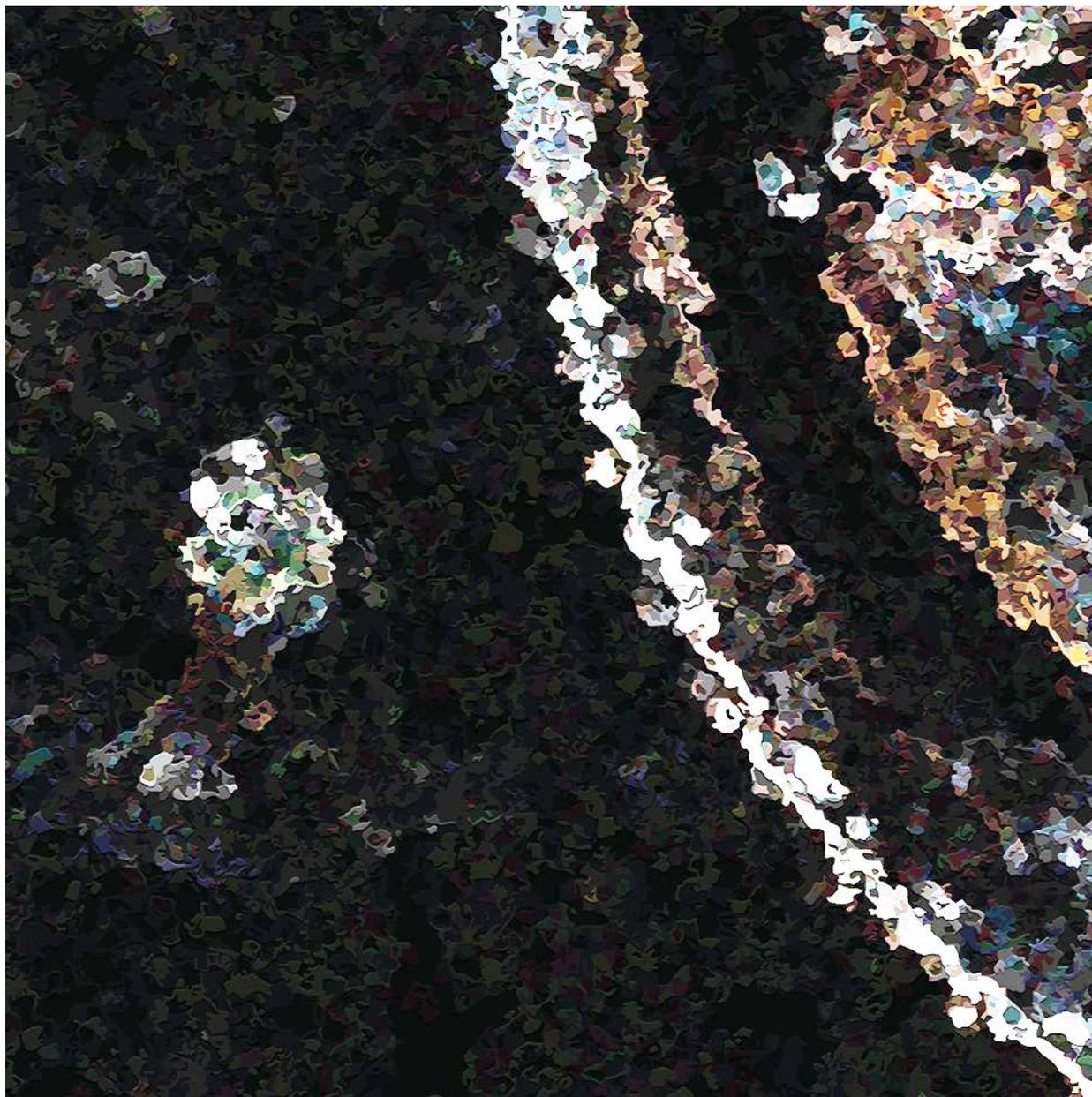
With technology and the introduction of virtual reality, smartphones, networks, databases, and computing in general, the spread of globalization over the world's largest and

most vast information network is exponentially rising. Technology facilitates contemporary life because it gives access to information, allows communication of problematic scenarios, the proliferation of ideas, the revelation of other perspectives. It presents what has never been presented in the fashion that it is. It is a step away from one way of living, one way of painting, one way of production, into many ways that are revealed through openness, fairness and equality; a step towards global communication and eventual change in the world; a found hope towards ethics and morality.

This idea of products or technology enabling globalization is not a new idea; the most relevant historical source of this spread of information theory is the Communist Manifesto by Marx and Engels. The philosophers forecast that the need to accumulate capital, in order to make more capital by the capitalist will consume ideas to an eventual limited amount of products, i.e. manufactured ideas created by the producer and sold to the consumer is finite; for instance, the large acquisitions of breakthrough technologies by large-scale tech corporations. This process has many implications like the alienation of the laborer, exploitation of the worker, the rise of technologies that are globalizing people through mass production; all in part to make more capital through a process that eventually overturns the capitalistic structure.

In a world of globalization and balance between the rich and poor, Marx and Engel's theories on production and consumption manifested. Fortunately, for the majority, globalization allows those being exploited to communicate on a mass scale (think Facebook, YouTube, or the Internet). Through this new communicative product, which is being spread globally and to the majority of people, the exploited people "wake-up" to the under-seen, dark reality in which they exist. In turn, the information about the true nature of the exploitative system is revealed through

a common and newly found understanding. It was a prediction of communication world-spread, providing change.



**Fig. 13.** Tyson Frederick, *That's Quite a View*, 2014, Adobe Photoshop and Illustrator CS6, digital print, 3600 x 3600 px., Personal Collection.

Understanding is to know that the appearance of external objects and their function in our lives is unrealistic and not of their true nature. I find external objects are more a disguise or illusion than the way they have been perceived or represented. This is in relation to art and philosophy as well, i.e. someone comes along and proves that something else makes more sense than what had come before. Alteration, change of view, modification, progress, deconstruction, appropriation, etc., all play a role in rebuilding our values when they crash or fall, when they fail to prove their claim.

v. ARTISTIC INTERROGATION AND EVALUATION OF DEVELOPMENT

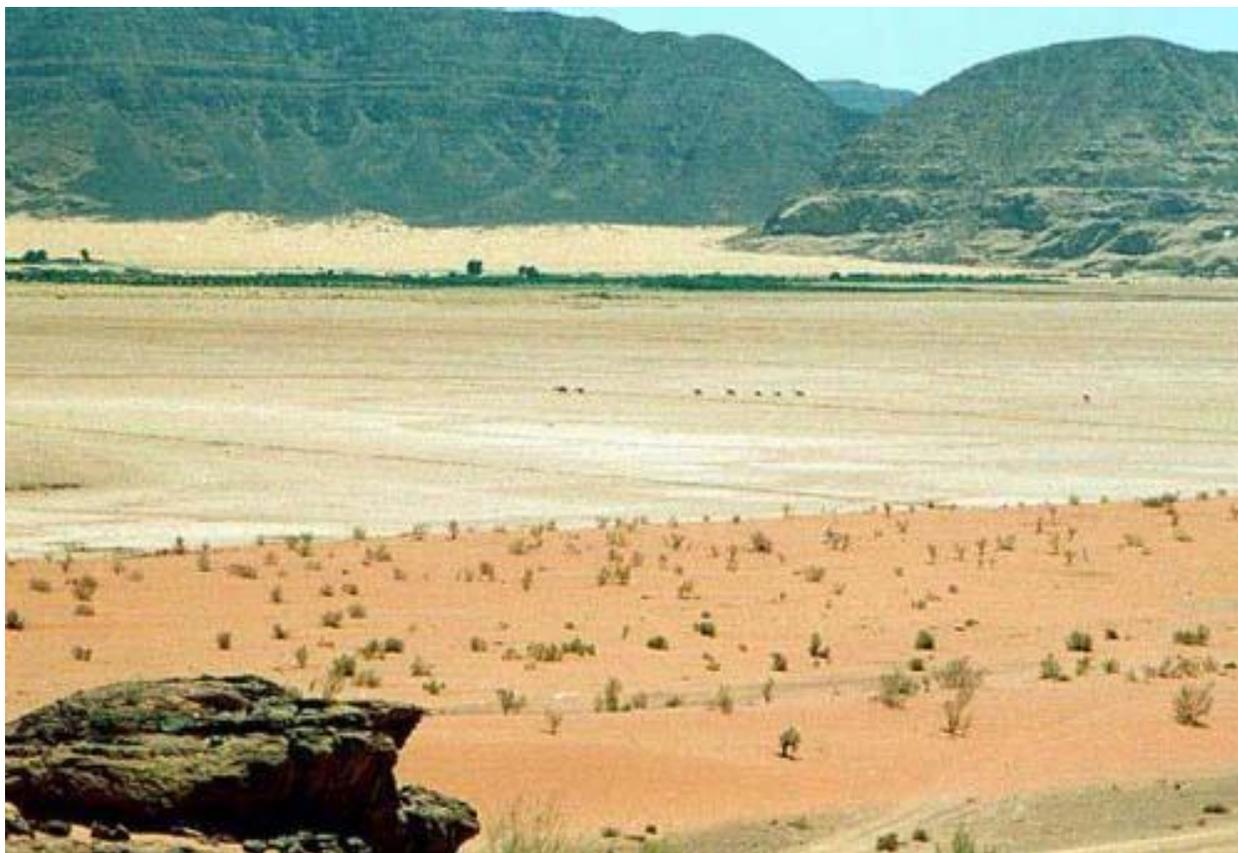
With the right medium to push forward into, I can bring something that isn't recognized or valued into light by focusing on and manipulating an object while changing or deconstructing that object's preconceived meanings, foundations, and structures. This brings artistic intrigue and allows me to continue inquiring about the experience of my life and its absurdity. My artwork reflects the way I think. The thought that there is more to life than what appears to be, that there is more to life than labels, the unrecognizable aspects or purposes of things become as valuable or more valuable than what they are generally recognized as by others. The more I learn of art history and its relevance, the more I see how I am using abstract process and variability as my interpretation of the world.

Digital media is much like myself in that variability is certain and definition is uncertain. Persistence and consistent focus on process drives success from any and all perspectives in which I look at my own reality. In the way that process is focused in the moment, I try to live my life while being captured by the moment. My plans go out the window or never come,

leading me to better people, places, and things which I have never imagined, let alone planned out. Without twists and turns, ups and downs, art and life would be boring.



Fig. 14. Tyson Frederick, *Lawrence of Arabia*, 2008, Adobe Photoshop and Illustrator CS6, 1920 x 1080 px., Personal Collection.



**Fig. 15. Tyson Frederick, *lawrence\_of\_arabia\_3.jpeg*, 2008, Google Image search word: "lawrence", unknown dimensions, Personal Collection.**

When I investigate both my experiential and experimental theories, the beliefs that I find valid are concepts of things perceived as unique, obscure, exemplar, hero, outstanding, mundane, grotesque, special, etc., conceptions that are for some unapparent reason, in my perception of the world, labeled other, different, rare, or uncommon. This led me to viewing things differently through manipulation, abstraction, chance, or change. My introduction to computers enhanced this greatly.

I do not produce or respond to art that reflects what is traditional, but instead with that which is not easily recognizable or interpretable, formally or theoretically. The surrealists are one of my first influences. I cannot come to an agreement with what is revealed to my eyes, a normality that exists or seems to exist, laced within social media and social identity. I've yet to

find a subject that proves so strong or true to me, without a doubt, that it is the correct way of being. That being so, I stick to the unfamiliar. This is a reflection of my life; I am waiting for something more truthful than my current perceptions. Once discovered, I will have a new way of living through art practice and new daily experiences.

In terms of art practice and art medium, digital media has always been a naturally fitting art medium for me and comes closest to mimicking my accountancy of real-life phenomena. It reflects my own consciousness and understanding; the processes within my life are similar to the processes within my art.

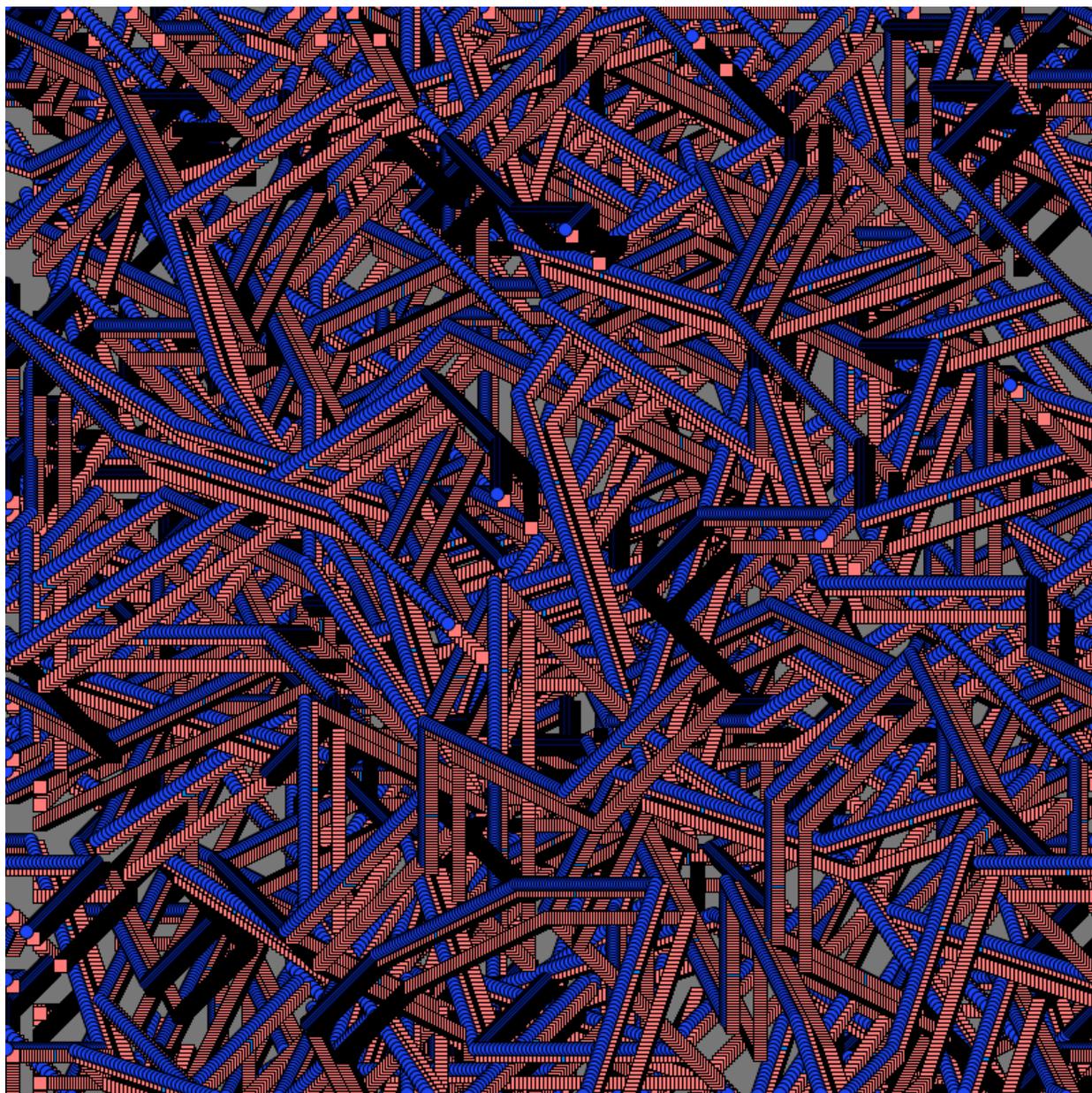
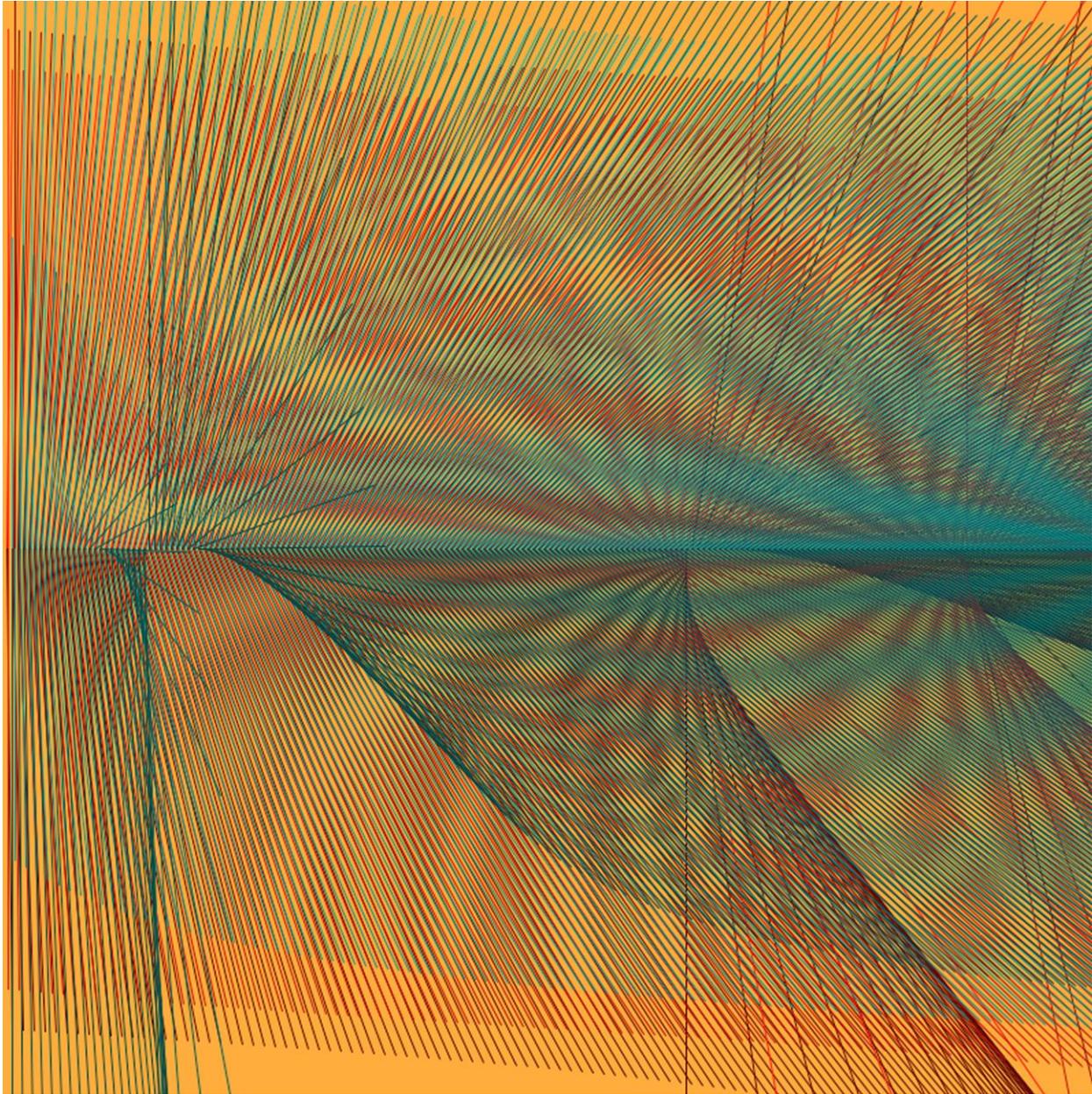


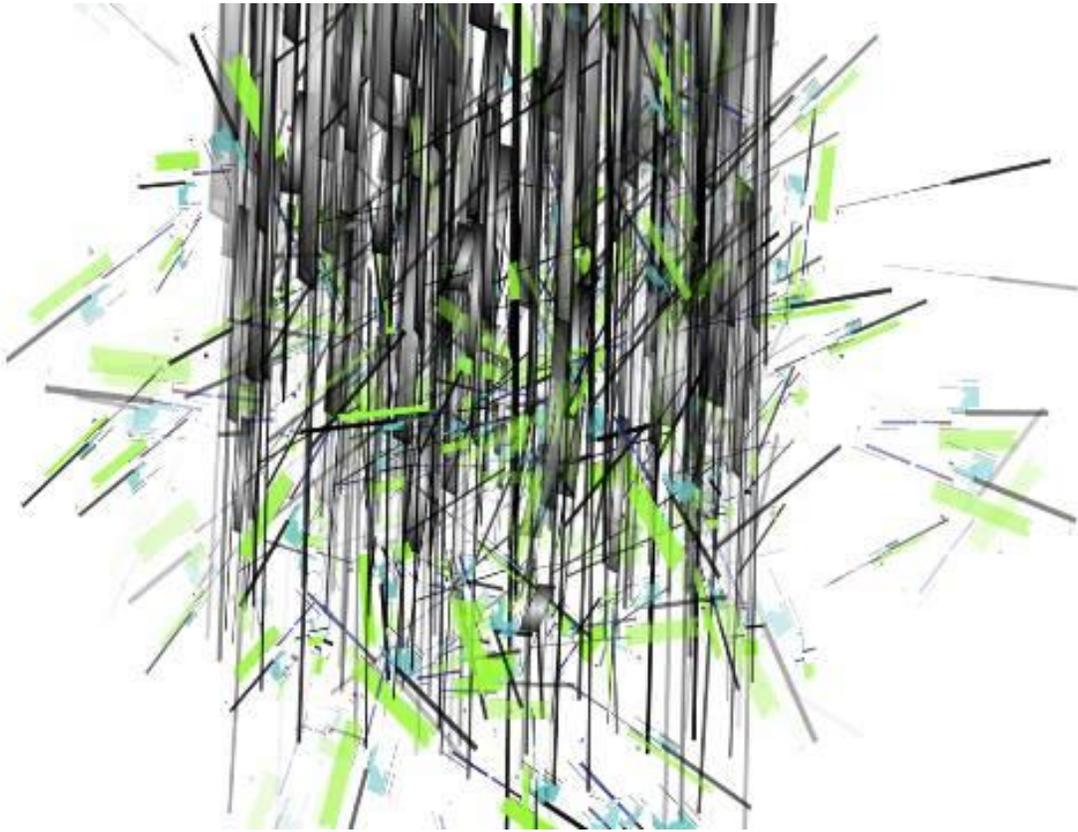
Fig. 16. Tyson Frederick, *How we move together so well.*, 2011, Processing 2.0 sketch application, HD video, digital print, 1600 x 1600 px., Personal Collection.



**Fig. 17. Tyson Frederick, *16x16\_2pi*, 2011, Processing 2.0 sketch application, digital print, 800 x 800 px., Personal Collection.**

Digital media has an extremely high level of manipulation, the ability to step backwards and forwards to undo and redo, leading to the potential for seemingly infinite possibilities. This is somehow the computer's nature, software's essence, and the medium of my art practice. This idea of newly found creative expansion and the "potential for seemingly infinite possibilities"

gives a solid path for fields in art, technology and science. It is the ability to continually explore a type of interface, i.e. technology, which seems to be never-ending, and proves to be never-ending, as the scope of technology unfolds and becomes integrated into society and culture.



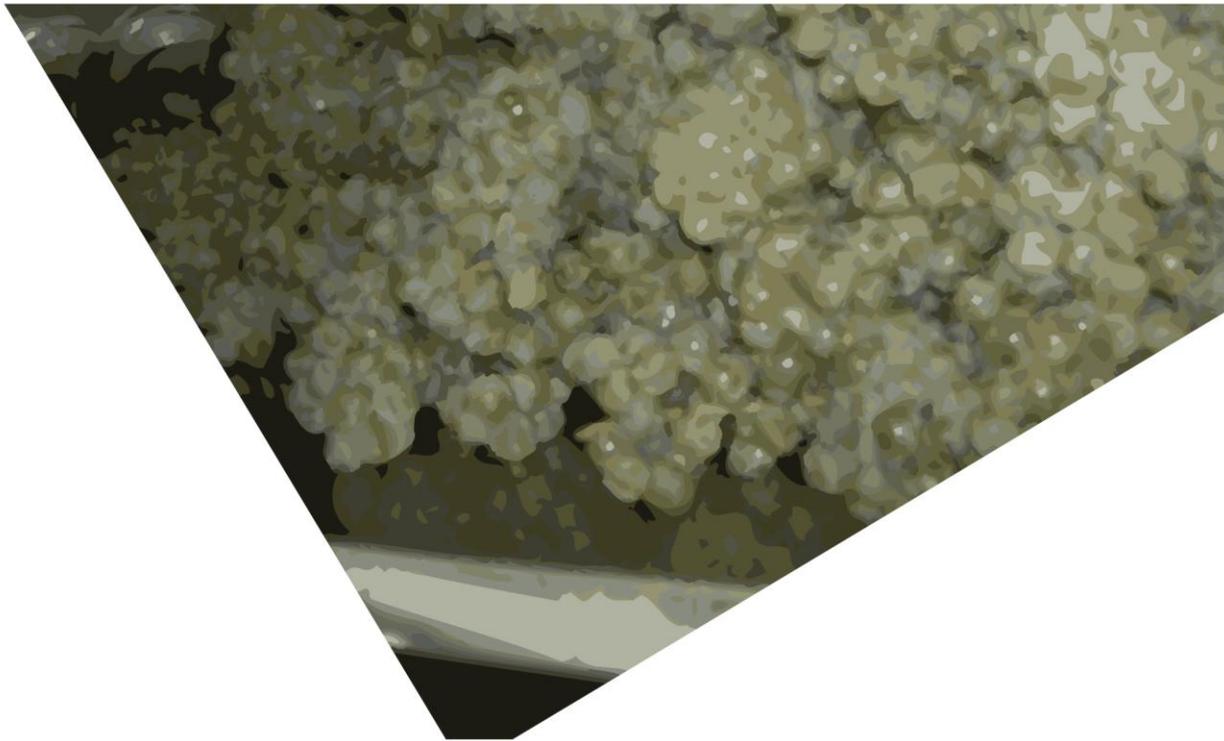
**Fig. 18. Tyson Frederick, *untitled (inspired by skrillex)*, 2013, Flash 6 / ActionScript3 application, HD video, digital print, 12000 x 9000 px., Personal Collection.**

The integration of creative ideas into society and culture comes after the creative artists' exploration. Artists' adventures, conceptions, and creations make the very culture and society in which we live. Artists are often at the forefront of culture as they set trends as others are seeking trends. They play with the newest things in unorthodox ways, and try to bend or break the rules. In doing so, they make amazing discoveries. Somehow being an artist is a great virtue that other people may or may not agree with and outcast or hold you dear to their heart because of, yet have

a certain type of considerable respect for; if not for the work or practice, than the influence on their lives through ambition, style, and attitude. Artists have unusual perceptions, something harder and harder to find in a world becoming communicatively globalized and unified.

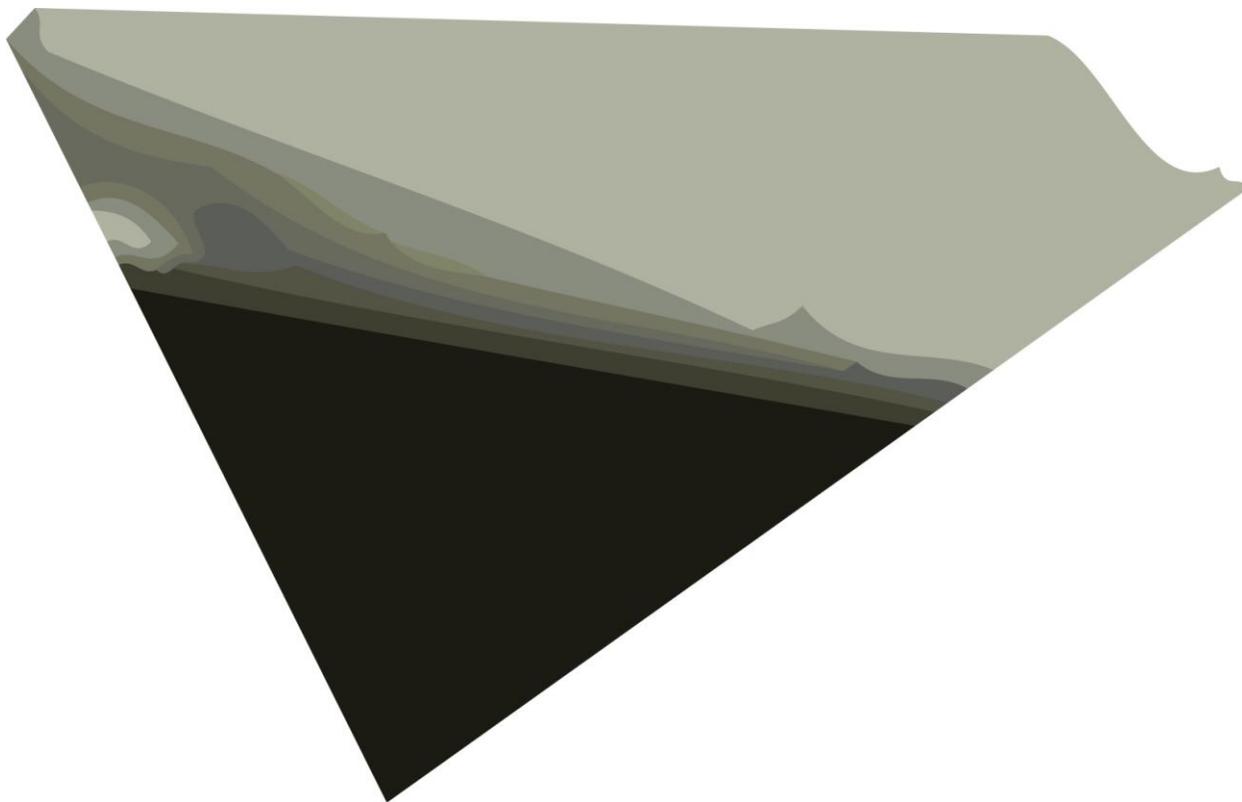


**Fig. 19.** Tyson Frederick, *grapes.jpg*, 2007, Google Image search word: “random”, digital image, unknown dimensions, Personal Collection.



**Fig. 20. Tyson Frederick, *landscape-grape*, 2007, Adobe Photoshop and Illustrator CS6 digital print, 1440 x 900 px., Personal Collection.**

If artists are activating our culture, it is from their ability to create something different. By turning something seemingly normal, a random image for instance, into something that is considered abstract or different, the artist brings clarity to the idea of an underlying meaning in existence, ideas, concepts, or illusions.



**Fig. 21. Tyson Frederick, *Landscapes of Grapes*, 2007, Adobe Photoshop and Illustrator CS6, digital print, 12000 X 9000 px., Personal Collection.**

Ideas that are presented to us are not always what they represent, apart from culture and society's labels and definitions, and are designed to appear unquestionably true. For me, the less something resembles another thing or is claimed to be true, the more unique I usually consider it. This helps me connect value in abstraction, as I can practice making something that has less form rather than more form, less preconceived definition and recognition rather than more support of that recognition or definition; this gives the ability to relate the nature of the emptiness of objects and the social implications that these objects' true purpose is their externalization for an objective-based reality or existence. We fill objects with our own meanings. An object's purpose is to be filled with many meanings or different perceptions, in order to really see that there is no specific meaning or correct perception at all. It can be everything and nothing at the

same time, depending on how it is viewed or had been constructed. Life is constructed from one's own views. Again this is familiar to my experiences with success and failure, need and want, purpose and meaning.

I want to know that things are not as they seem and that there is an underlying framework, different from what appears normal, which helps propel each of us through life. The mediation and remediation of images and ideals that Bolter and Grusin spoke of have numbed human senses and broadened our capacity to normalize and somehow contextualize through modern language, extreme imagery, and violence. This is done through many sources and different types of media, all purposely looking and seeming as normal.

I have a fascination with the unknown and I hope it is apparent in my work because it is essential to the way that I think. Sometimes I call it randomness, chance, or abstraction, but after pondering these, I have added non-definition and variability as ways to explain my procedure. Common objects are so normal that there is a pre-existing assumption with which the items are already imbued. This doesn't mean it is the true definition of a thing. Nor does it mean we see it correctly, for our view can be more based on the final product, the final function, while denying the attribution to process or the affect products have on humanity. Considering that our idea of the world, right now, will cumulatively change or gather to some potential understanding, in the very next moment, I find process to be more important than result.

Since I have already discredited my sense of things and their validity in the universe, being now and in the moment is clearly of importance. Being now and in the moment keeps the mind busy with the process of life rather than the process of thinking. I find artistic value in focusing on the process instead of the result. I cannot always guarantee the result; I can only

guarantee the process. I can't always understand the change; I can only understand a snapshot of the act.

My favorite way to proceed is by avoiding any recognition or by negating any and all form; it is halting plans as soon as they arise, changing course as soon as there is any known navigation. Frequently, I change the procedural process in order to reassure myself that I am staying creative. With this type of artistic impression, I wonder how I can construct things in which I deliberately make sure that the use of variation produces many outcomes. This is one of the notions I have about my own artistic value; the ability to create a piece that is unique but is worked out by exploring different ways of generating objects, even if their existence lies in a computer programming languages, computer software, or the chronological foundation of these modern tools, mathematics, algorithms, and the study of realism.

The navigation of my abstraction is to focus on keeping things out of mind, where ideas come and go freely amidst the process. It is much like meditation in that both require the release of incoming thoughts or notions. These notions are what I experience each and everyday, they are the labels of everyday society, and they are what I am trying to be different from. The art proceeds as a contraption or widget of me and resembles my own pursuit of looking at things that are seemingly external from me, idealistically constructed through society. Instead, I believe external things to be a reflection of my past actions and perspectives on life.

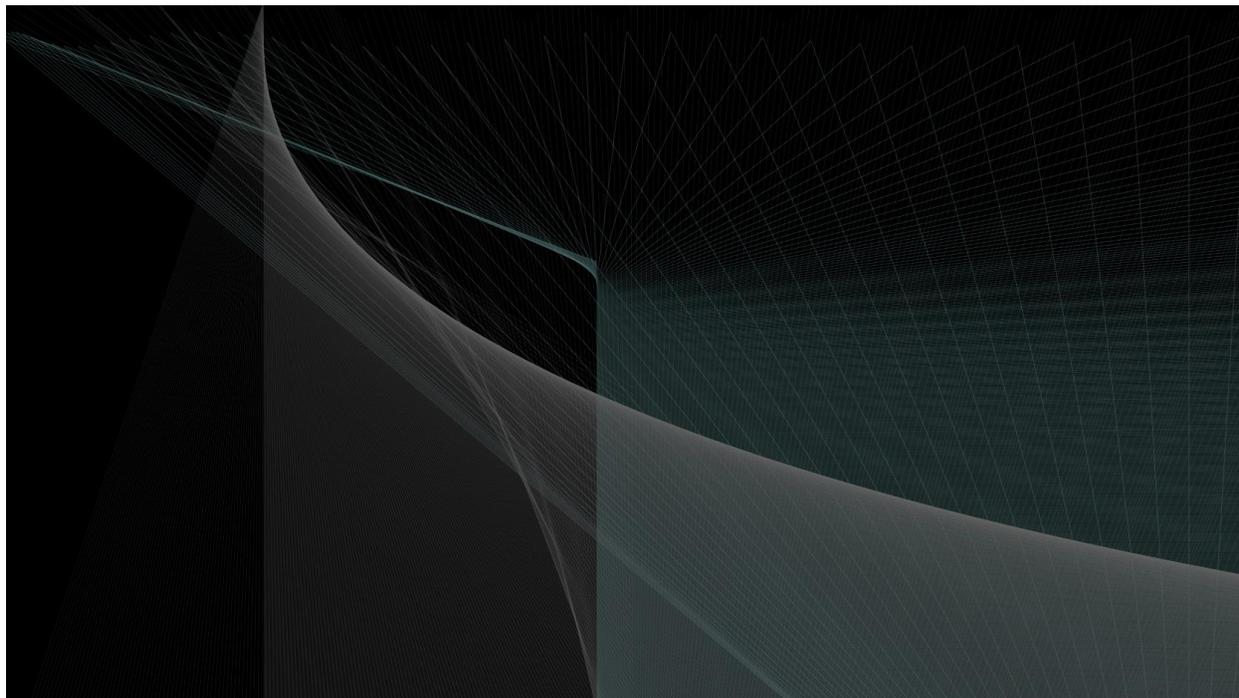


**Fig. 22. Tyson Frederick, *The Transformative Pond*, 2014, Adobe Photoshop and Illustrator CS6, digital print, 3600 x 3600 px., Personal Collection.**

vi. ANALYSIS OF MATERIAL AND PROCESS

The construction of abstraction is always a driving force in my work. As hard as I have tried, I can't seem to trust social and cultural norms. The notion that everything is what it appears to be and each thing is what we think it is, limits the definition of each thing to the individual's perception, which is not untrue but incomplete. For me, the meaning of a thing

seems to be a variable that changes, like an empty vessel that gets filled temporarily with what it needs, in that each definition exists in and only of one's own mind, of one's own definition. This doesn't change that the vessel exists; it is the conceptions of temporal function that changes.



**Fig. 23. Tyson Frederick, *theta2*, 2012, Processing 2.0 sketch application, digital print, 1920 x 1080 px., Personal Collection.**

There are so many ways to present digital media it can be burdening and cumbersome. The display takes consideration because in most cases, digital media is translated into a different more “displayable” medium. What is the nature of the digital media object? Scale, space, interactivity, objectivity, and subjectivity could be potential answers. The truth is, digital media is all of these things and there is yet to be a way of describing or depicting what they really are with a traditional display.

To fit into different spaces and institutions, the artist needs to consider what will get them into the exhibition. It seems that tradition is one of the obstacles that digital media artists face in

the attempt to be displayed in public and traditional gallery spaces. This creates a conflict in the digital/new media artist in that they see potential in translating their artwork to a traditional medium simply to clear up other's judgment or to appease someone or something.

```

theta2
size(1920,1080);
background(0.0);
Float a = 0.0;

float inc = TWO_PI/13;
println(" The inc = " + inc);

for(int i=0; i<2600; i+=1) {
stroke(80,50);

line(350, i, i*6,1050+cos(a)*.3);
line(850, 520 +(i*10), (i*(3*3)), cos(a)*25);
stroke(70,100,100,90);
line(800, i+350, i*i, 50+sin(a)*-10);
line(1600, i+1400, i*i, 50+sin(a)*-10);

//stroke(22,22,0,80);
//line(i*1.3, 1150+i, (6*i)*.25, cos(a)*30);

//stroke(255,0,0,180);
//println(" The angle = " + a + "The sin = " + sin(a));
a = a + inc;
}

saveFrame();

```

13

Fig. 24. Tyson Frederick, *Snapshot of a Sketch (theta2)*, 2013, Processing 2.0 sketch, unknown dimensions, Personal Collection.

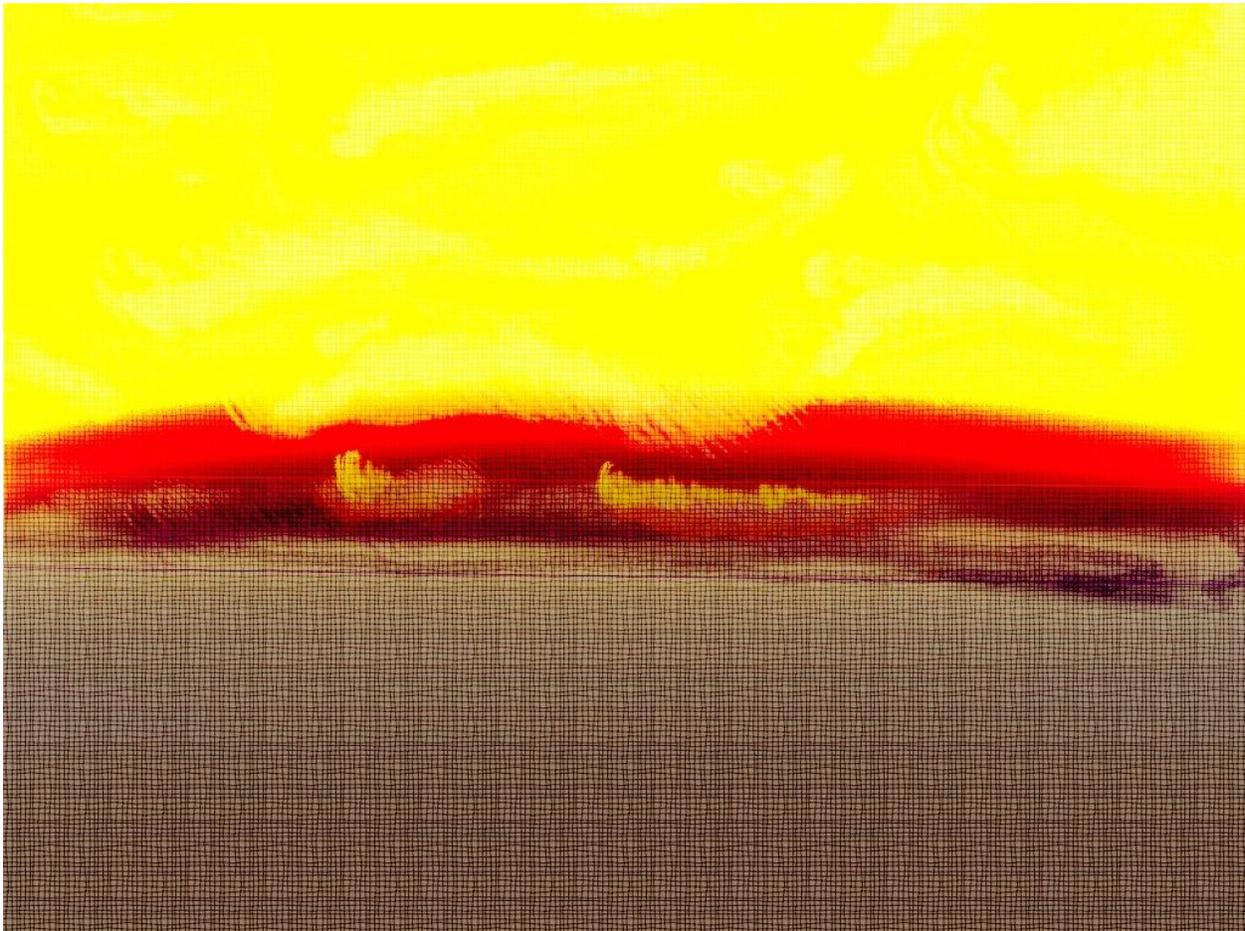
I continually get polarized responses to my work, in which the viewers, mainly those not fluent in the history of art and/or digital media, find great satisfaction in my work when it is exhibited as a traditionally framed, digital media print. It is eye-catching, bright, and a unique combination of elements framed, flat, and 2-dimensional. It is very modern. The work often consists of appropriating basic elements like lines, rectangles, ellipses, and polygons; things we see everyday, reconstructed in a new way that makes a bold, modern, visual statement.



**Fig. 25. Chang DeWitt, *photo of artist Tyson Frederick, 2014, digital image, unknown dimensions, <http://www.facebook.com/tkinetik1>.***

Throughout my practice, I try to integrate the creation of one thing out of another. This actually reflects my views on society. I could achieve this with different programs, different

parameters, and “playing” with technology and computers. The work I try to create is always aimed at not having the ability to label it. I started by manipulating other artworks and other specific images, progressing to the point of creating them myself.



**Fig. 26. Tyson Frederick, *abstract landscape 3*, 2007, Adobe Photoshop and Illustrator CS6, digital print, 1920 x 1080 px., Personal Collection.**

I found that nearly every part of my practice is a process towards abstraction and it somehow seems to be based on chance and randomness, i.e. there is no plan. I’ve decided that I don’t need any particular image but rather can utilize any material or content. If I don’t look at it like it is meant to be one thing, it is much easier to deconstruct form. I can break it into parts, I can destroy others, I can rearrange the aspects, I can rotate the picture and see it newly, I can

construct new rules and change them at anytime or I could just choose and update what I have by deleting half of the information, image, or data.



**Fig. 27. Tyson Frederick, *abstract landscape 4*, 2012, Adobe Photoshop and Illustrator CS6, 1920 x 1080 px., Personal Collection.**

vii. ANALYSIS OF SIGNIFICATION

I try to take the viewer to another place in their mind, a place they have not yet been. For me, to confront a new thing is similar to some long forgotten expression or idea that has been relived through a dream. As defined as our lives are, as structured as we have become as a society, the things that take us away from that aspect of living can create great appreciation. I

don't wish my work to resemble anything other than that, an encounter that can question normality. While randomness and chance's validity are apparent, questioning existence leads to new ways of thinking, living, and being.

The concept is to proceed and reach results in a different way. I want to create an experience that can somehow transcend normality. I want the viewer to confront something that is like nothing they have encountered before. With a thorough investigation of my process and a focus to abstract rather than familiarize, I hope my work jumps out and asks the viewer, what are you doing and what are you looking at everyday? When something different comes along, it can change one's perspective on life.

I am trying to depict different states of my perceived reality. I hope to make the viewer sense a kind of spiritual narration by means of my abstract presentation. In the space of my artwork, I hope that viewers can reflect on what they feel is of value and importance because they have to question their own understanding of value and importance. Sometimes a certain situation, encounter, or image/object brings up a question that leads to change. Change does not always occur when we intend it to occur.

For myself, objects and events outside of the mind are reflections of past karma, past actions, and in a way can be seen as the ultimate reason for a world that is full of false appearances. Buddha says that karma is like a circle and proceeds like a boomerang that returns to the person who threw it, yet with more momentum. What one sows is exactly what one reaps, in a karmic sense. There is no difference between what you have done and what is happening to you; one does not plant a pine tree and get a cactus or an oak tree. I have the choice and make the choice on how I see every day. In which way should I see things, with compassion and a

Buddhist-like life or a material valued life? This is THE never-ending debate and can't be avoided.

It is possible to create something out of seemingly nothing, to get rid of labels in trade of possibilities, to deny a conclusion and continue in a creative experience and process. When I interrogate my perception of the world, I find it isn't what it really seems and that individual values are incongruent with each other. By use of abstraction and variety, I have continually pushed to break free of labeling. I try to be so ambiguous that the context is gone, the concept is gone, and what lives on is an informal and non-biased representation of the world to me. I want to obliterate the last form of the substance in order to make it into something different than what it has been.

The mystery of an original object's meaning is forgotten by the powerful confrontation that takes place in bold visual work. There is really no room for introspection upon encountering these individual pieces. I have not left room for interpretation. By boldly claiming that I am trying to be like nothing else, because of the distrust I have in the way that things seem, I cast myself away from tradition and strive for what I want to call new, different, or unique. Though these words have a broad sense of meaning, chewed up and spit out by artists, art historians, theoreticians, and philosophers, in terms of practicality, the terms "new", "unique" and "different" really serve as an encapsulation of my attitude to thoroughly explore process and deconstruct the identity of the original idea/image/realization.

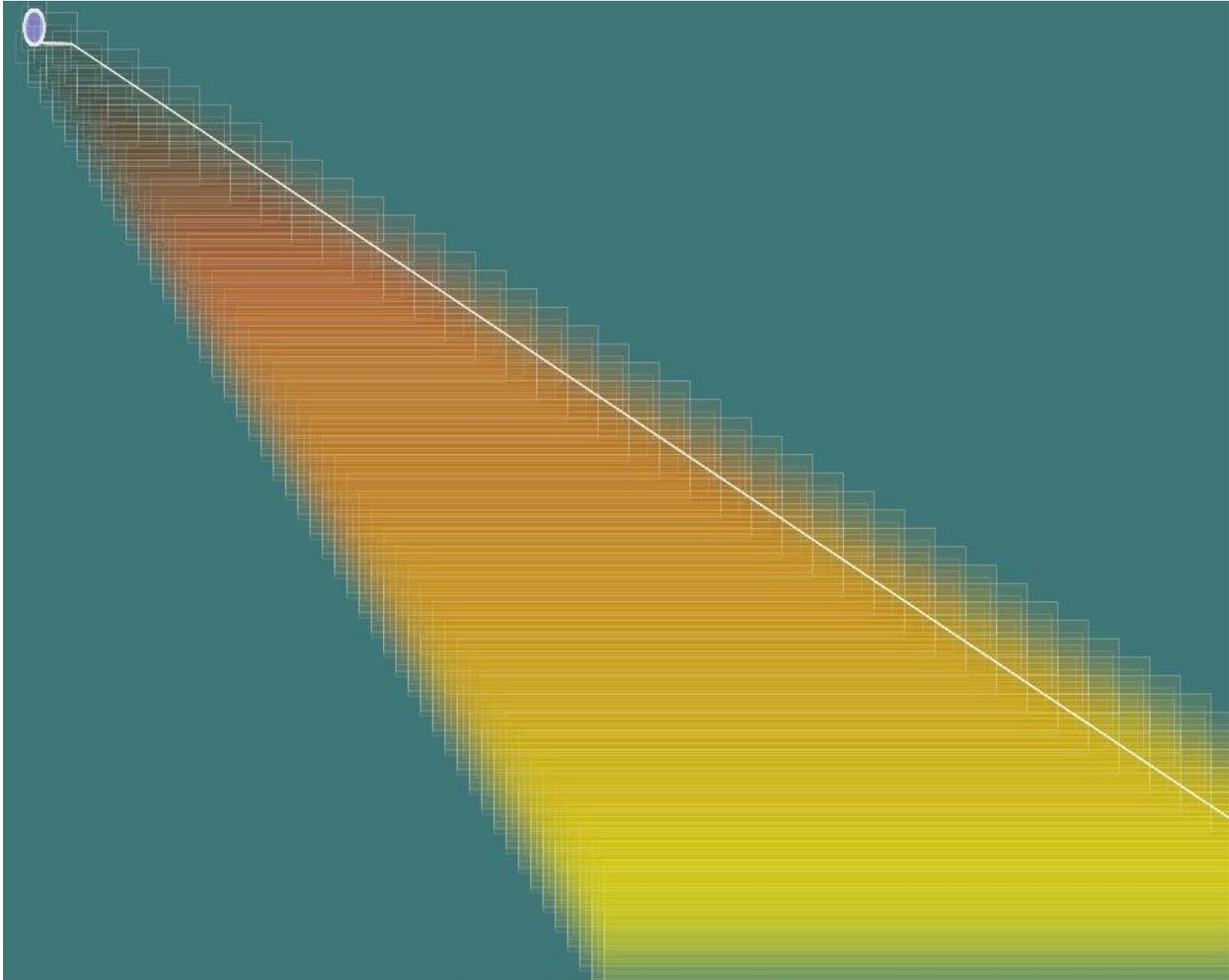
I've always thought it was a human's job to be an artist. It is the artist's job to think about an idea, to think about the self, to think about consciousness, much like the philosopher. When I think of process, it is a state or mode of being. There is a harmonic connection between the artist, the material, the idea, and the world we live in.

If there is a definition to artist, it must embody the feeling that artists have while producing their work. Their "in-tune-ness" seems to be rather unique in that they can project and produce something that isn't physically or formally there. My formed thoughts become a frozen moment or capture of the process. The moment seems to be produced from focused and concentrated thought, as well as un-conceptual or abstracted aesthetics. It also seems necessary to have a knowledge/material pool, collection or basis that the artist draws from, as well as the unknown, a phenomenal accumulation of things that have yet to be understood. These two elements seem to move independently along the course of creating and exploiting material from it's normal use, exploring expression and idea by exposing hidden qualities.

Art has such a broad scope and though definition is necessary to currently define a thing, it is not necessarily the most pronounced meaning. In this sense, it is important to reach towards any bound and any direction. Holding true to traditional rules has never been the primary focus of the modern to contemporary artist. Don't be content, new things are being discovered all the time.

One comes into existence largely ignorant of objects, oneself, and reality. Through extension of the sensing body, stream of consciousness, and the karmic effects of and in reality, humans are given the chance to reach a place of understanding. It is our attachment to objects and ideas, both external and internal, which we ignorantly believe will make us happy. This ignorance arises both because of the belief that such objects make us happy or sad and that we actually believe that those objects actually are the way that they seem, appearing to make us happy or sad. Their associations become engrained in us. Such interpretations make all things appear the way that they seem.

Everyday life is full of unknown truths, which artists are there to explore, exploit, and stay in-touch with. Creative minds grant a temporary or permanent opportunity to free their own and others conscious from existing patterns and beliefs. Art describes different views of the world and the artist brings these perspectives to life.



**Fig. 28.** Tyson Frederick, *The Steps to Freedom*, 2012, Processing 2.0 sketch application, digital print, 1200 x 800 px., Personal Collection.

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