



JONATHAN HILS | Artist Statement

As a young boy, I did what most young boys were accustomed to doing growing up . . . namely mowing the yard. This chore was part and parcel of the regime of necessity forming the groundwork for my creative preoccupation with systemic or serial modes of moving or thinking.

My involvement with this seemingly mundane activity never resonated with me, or my creative practice until much later in life. Neither the art education I received nor the endless self-evaluations of making art manifested this idea of the simplicity of pushing a drawing implement across a surface through repetitious movements. The action of performing this chore for me was one of entertainment and aesthetics. Making decisions about where to start, how to end, and what patterns to create across our sprawling lawns were at the forefront of my objective. I needed to make the physical experience part of a creative act.

My starting point for each work is not predetermined much of the time—I have no set boundary. What does occur, however, is a constant physical interaction that plays with material, time, and space by combining many digital elements and assets together in a mostly manual fashion. I feel as though I still push onward, in cyclical and complex routines that mimic the boy in his suburban landscape.

The works represented in the exhibition are tapestries or collages of scientific, biological, and geometric data found and collected from various websites and online databases. I refer to my working method as digital archeology, where I utilize simple design software techniques to translate visual images and data representations into revisions of their original content. The results are fragments of re-constructed digital translations into related but distorted interpretations of the original digitally conceived source. My primary interest lies in how all data is filtered, represented, and augmented throughout the entirety of our current technological existence. Faceted and fragmented forms, using acrylics and 3d printed plastic, are the basis for exploring these relationships through color, the digital residue of specific CNC processes, and how software code manipulates our reality into a cacophony of visual data.