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Artist Statement

"Don't interpret. Experiment." - Gilles Deleuze

"When information is brushed against information the results are startling and effective. The perennial quest for involvement, fill-in, takes many forms." — Marshall McLuhan

My digital art-making is prompted by my desires for experimentation and for interpersonal connection. Those experiments have roots in the multi-disciplinary art of John Cage and Allan Kaprow, numerous video artists and underground film-makers, avant-garde writers William S. Burroughs and Kathy Acker, as well as the communities surrounding the programming languages Processing and MaxMSP/Jitter. As were the cases for Cage and Kaprow in particular, an important aspect of my work is how it connects to my teaching as well as my life.

My digital work, whether in video, drawing, writing or code has always been a kind of ongoing sketchbook. Formal composition and structure, both in the visual and musical senses, take priority over story in my work. I am particularly interested in generative means of making my work (as well as the work of my students) surprising and unpredictable. My method of working is notational and modular. Parts of the work may appear in an online journal or blog, a gallery installation, a festival screening, a panel discussion, or maybe some combination of these formats. Altogether these different modes of exhibition allow me to "think out loud", as well as revise and remix that thinking over time and space.

For the past six years the majority of my work has been built around a practice I call blogmixing. I currently follow nearly five thousand blogs on the micro-blogging platform Tumblr. This site presents an ongoing feed of short texts and images. I edit that feed by making videos with screen capture software to examine how I look, scan, and read online. Increasingly I identify these videos with Structural Films of the 1970s as well as the roots of information theory, cybernetics, and contemporary practices in creative programming. As Structural filmmakers pointed out, when story is taken away from images we still have a situation of one image after another. This is a non-linear immersive experience that I identify with being online.

Over the years I've worked with friends, family, students, and strangers to explore how digital media open up new channels for communication and self-discovery. The process of creating, recording, editing, programming, and distributing work provides joy and flow in my life. Since the electronic means for these processes are always becoming more affordable and accessible, it is a real pleasure to share my skills and interests with

those around me. My enthusiasm for sharing these things can be viewed as a mission, not simply a career.

We live in a world where information, including images, texts, and sounds are abundantly available, but also incredibly atomized. Today one of the greatest creative challenges is to put these atomized bits together in meaningful ways. The ubiquitous presence of cameras, computers and online networks will continue to prompt changes in art, education, and everything else we encounter. The ability to critically view and creatively produce objects, whether digital or analog, will be increasingly important types of literacies heading into the future. The task of coming to grips with these literacies calls for a willingness to experiment and connect with other people. This is where people like you and I might lend a hand.