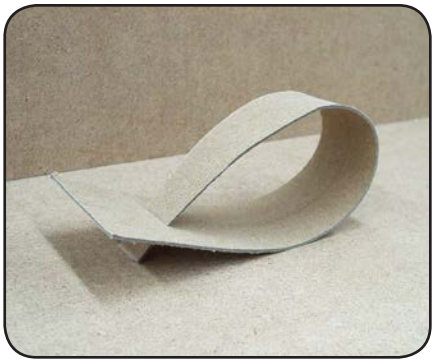
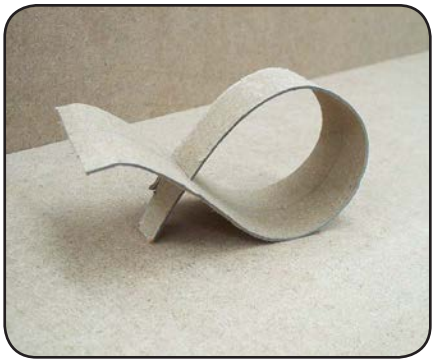
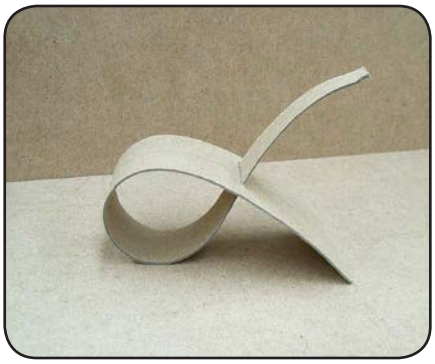
MATTHEW MOSHER

Portfolio

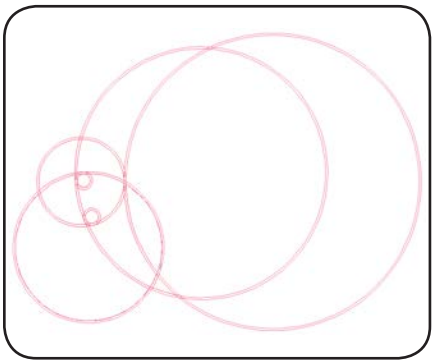
FURNITURE

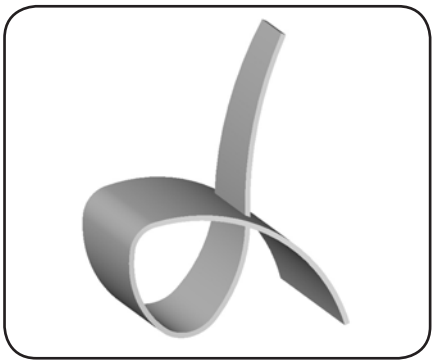




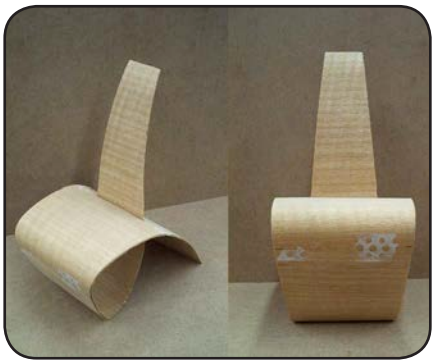


The Way Out Is Through Chair, Okume and Paduke, 19" X 30" X 41" 2004

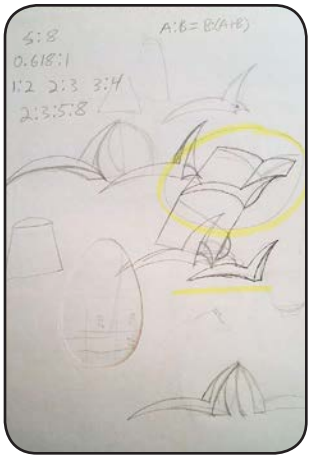


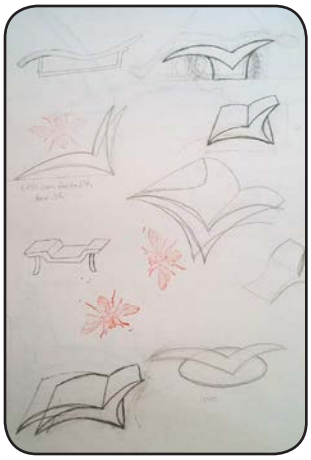


Computer Drawings



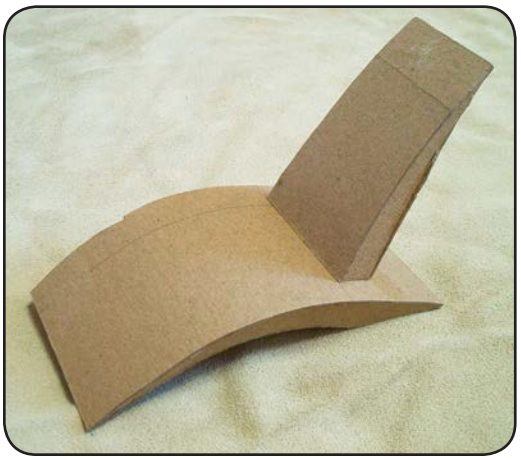
Models

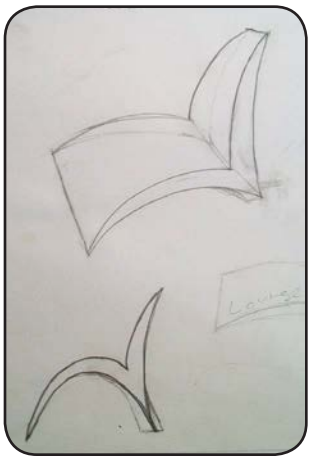


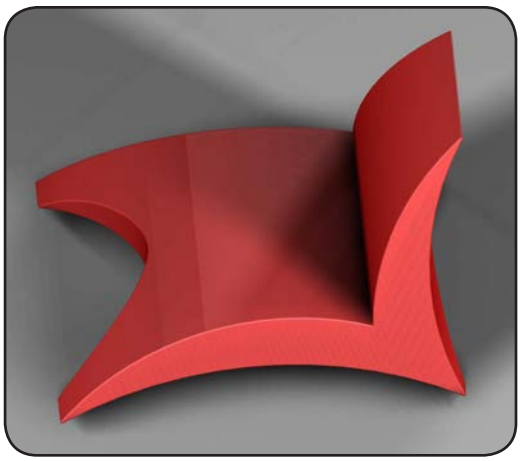


Ax Chair, Powder Coated Steel, 26" X 17" X 20" 2004

Models, Renderings, and Sketches

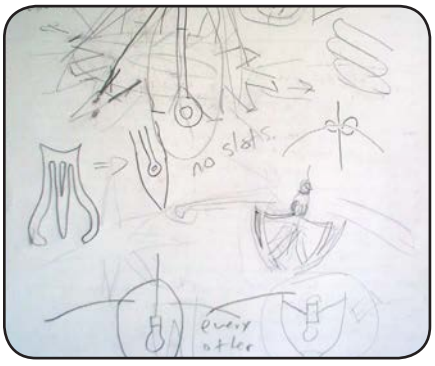


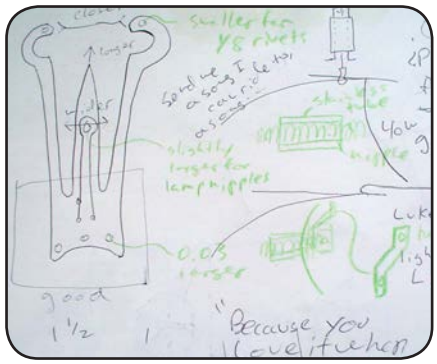


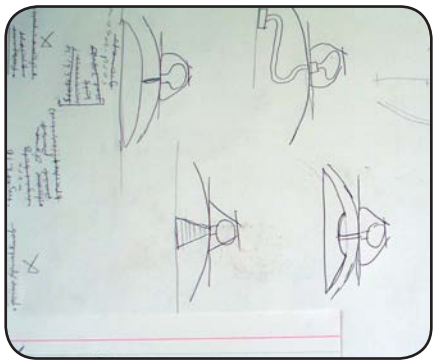


20’ Stool, Stainless Steel and Plywood, 16” X 16” X 20” 2005

Aster Wall Scones, Laser Cut Stainless Steel, 28" X 28" X 12" 2005



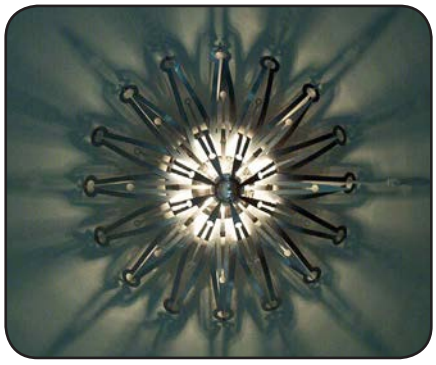




Sketches

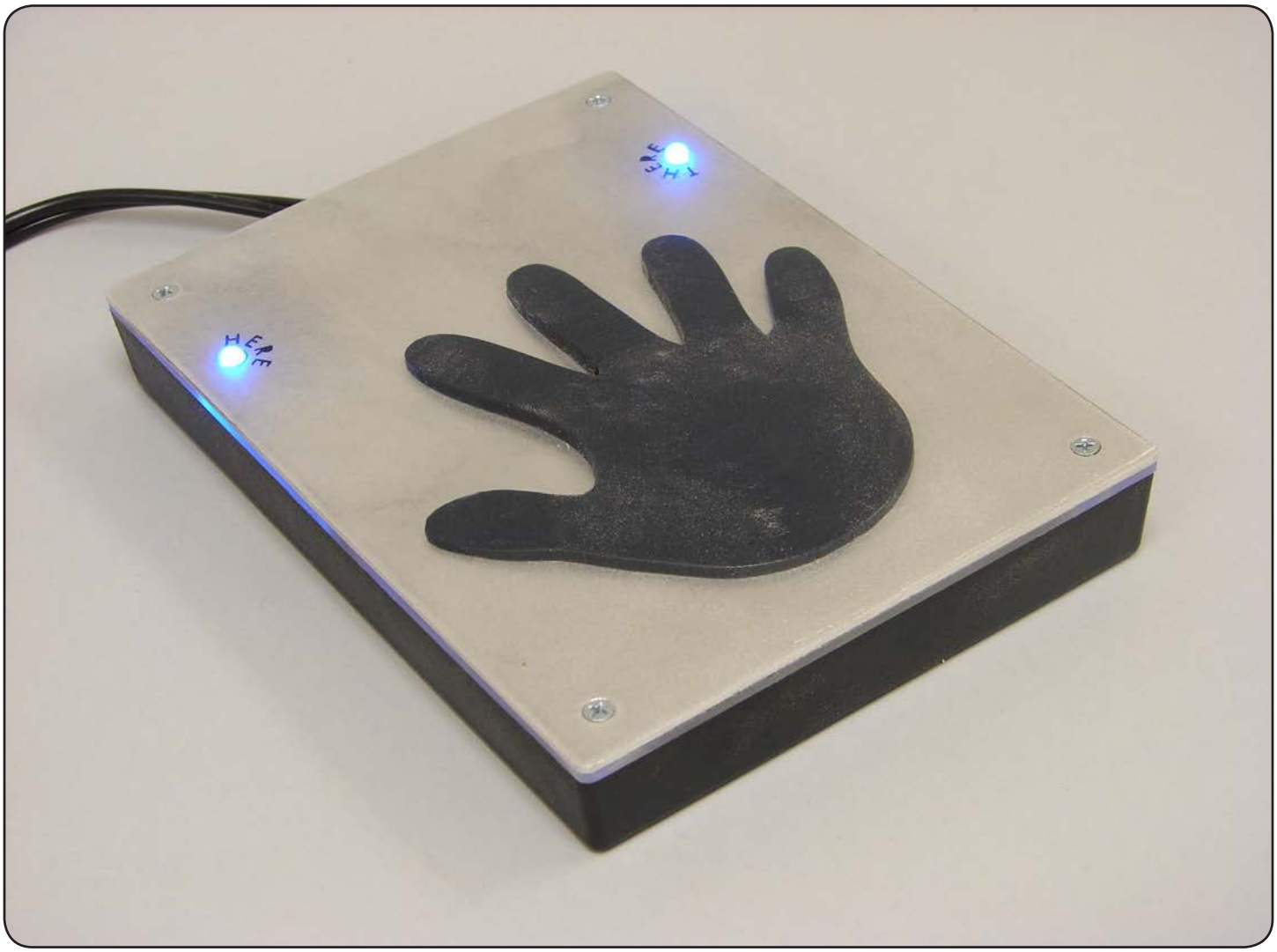
Inspiration

Model



Installed

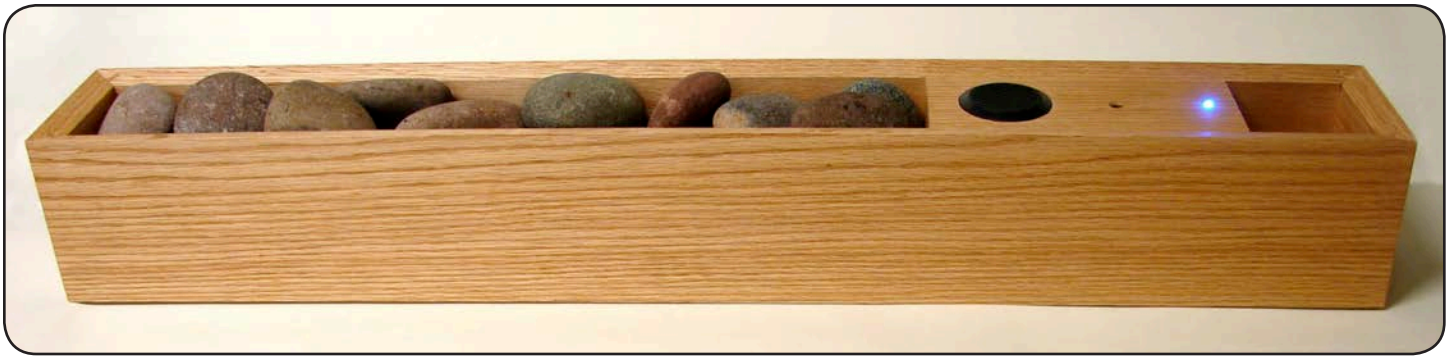
INTERMEDIA



weTouch

Alumnium, Plastic, LEDs, Connex Objet, Cell Phone, Arduino, Aquarium Heater
5" X 7" X 1" 2010

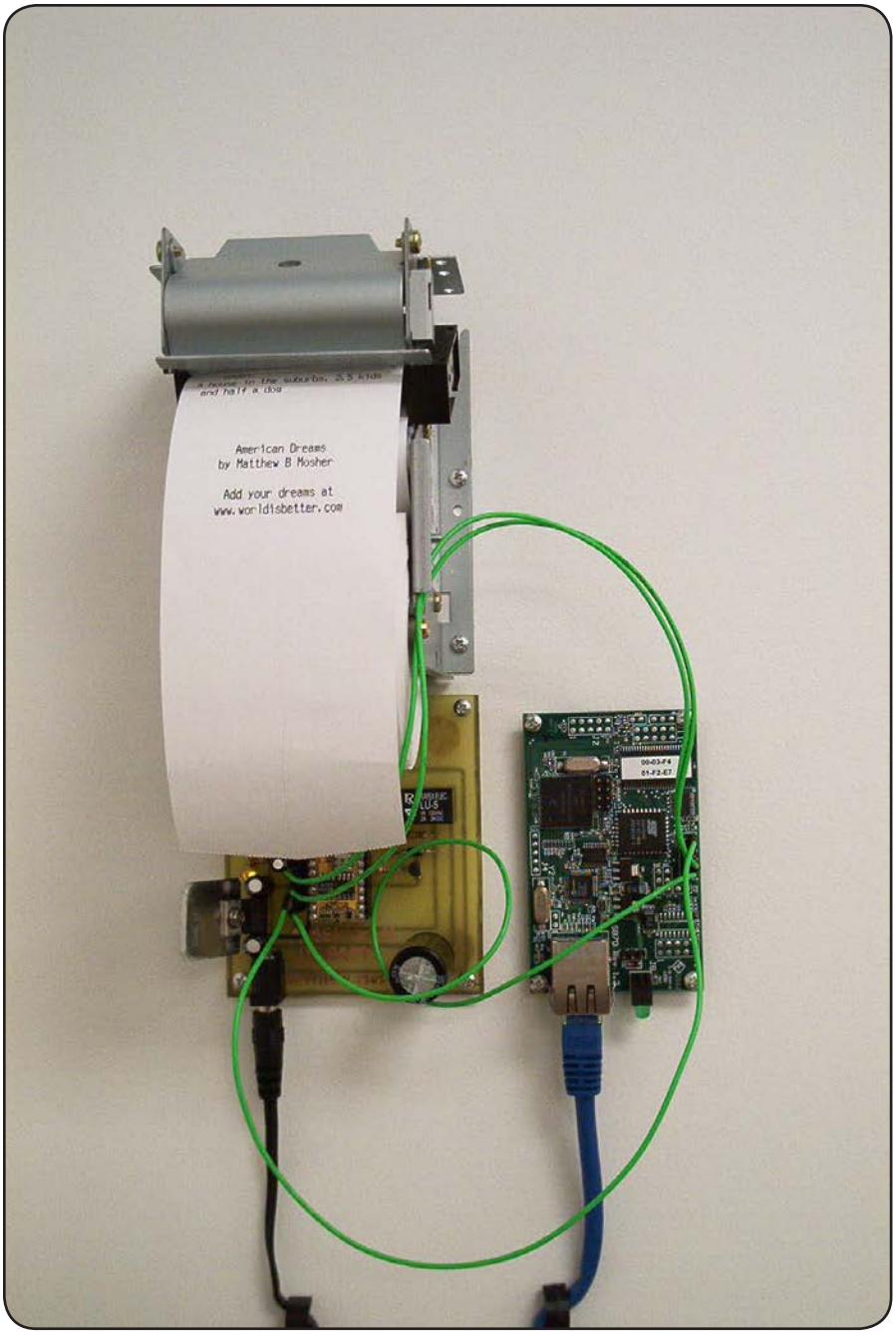
weTouch connects people in a physical way over great distances. With a pair of weTouch devices two people can share an intimate and quiet touch communication when they are not in the same place. The devices sense human touch and transmit this information to each other resulting in a warming of each device. In a world dominated by cell phones and video chats, weTouch brings warmth into the conversation.



If These Walls Could Speak

Red Oak, Stones, Arduino, RFID, 33" X 5" X 5" 2011

This memory shelf features a rock storage basin on the left and a memory stone reader on the right. When a fresh stone is placed in the reader it asks the viewer to tell it a memory of theirs relating to a wall, which it records into the stone. If a stone is placed in the reader that already has a memory associated with it, the shelf simply plays back that memory for the viewer to hear.



American Dreams

Interactive Installation, 6" X 96" 2006

This piece collects global data on individuals' American dreams via the internet and forwards U.S. input to a receipt printer. Mounted high on the wall, the receipt trails down to form a Pile On the floor questioning American ideals, capitalism, and waste.

The World Is Better

Interactive Installation, 48" X 24" 2006

While the text in this piece is presented as fact, it can change through viewer input via an online true / false survey. Due to this user interaction the piece questions whether democracy can determine truth.

Alternate text and model

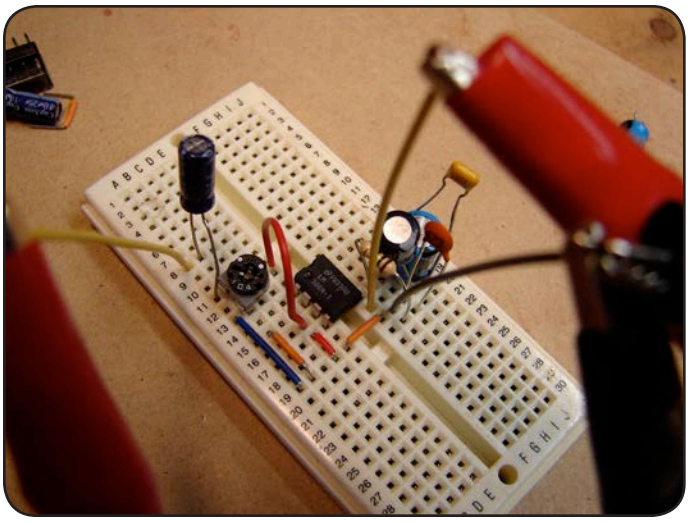
Boom Bag

Found Materials,
12" X 16" X 6" 2007

Won Second Prize in the Instructables and ReadyMade Magazine Mash-Up Contest

I was upset. Everywhere I turned was an iPod. On display, in someone's hand, strapped to an arm, in the train, on the bus, or hidden in a pocket (the head phones are a giveaway.) I kept thinking to myself, "What happened to that guy from the 80's with the HUGE boom box on his shoulder?"
Well, no more! We've been isolating each other from our musical tastes for too long, and have been acting far too respectable. Enter the Boom Bag. Made from found material and featuring mp3 player compatibility, the boom bag reclaims a pacified urban environment.

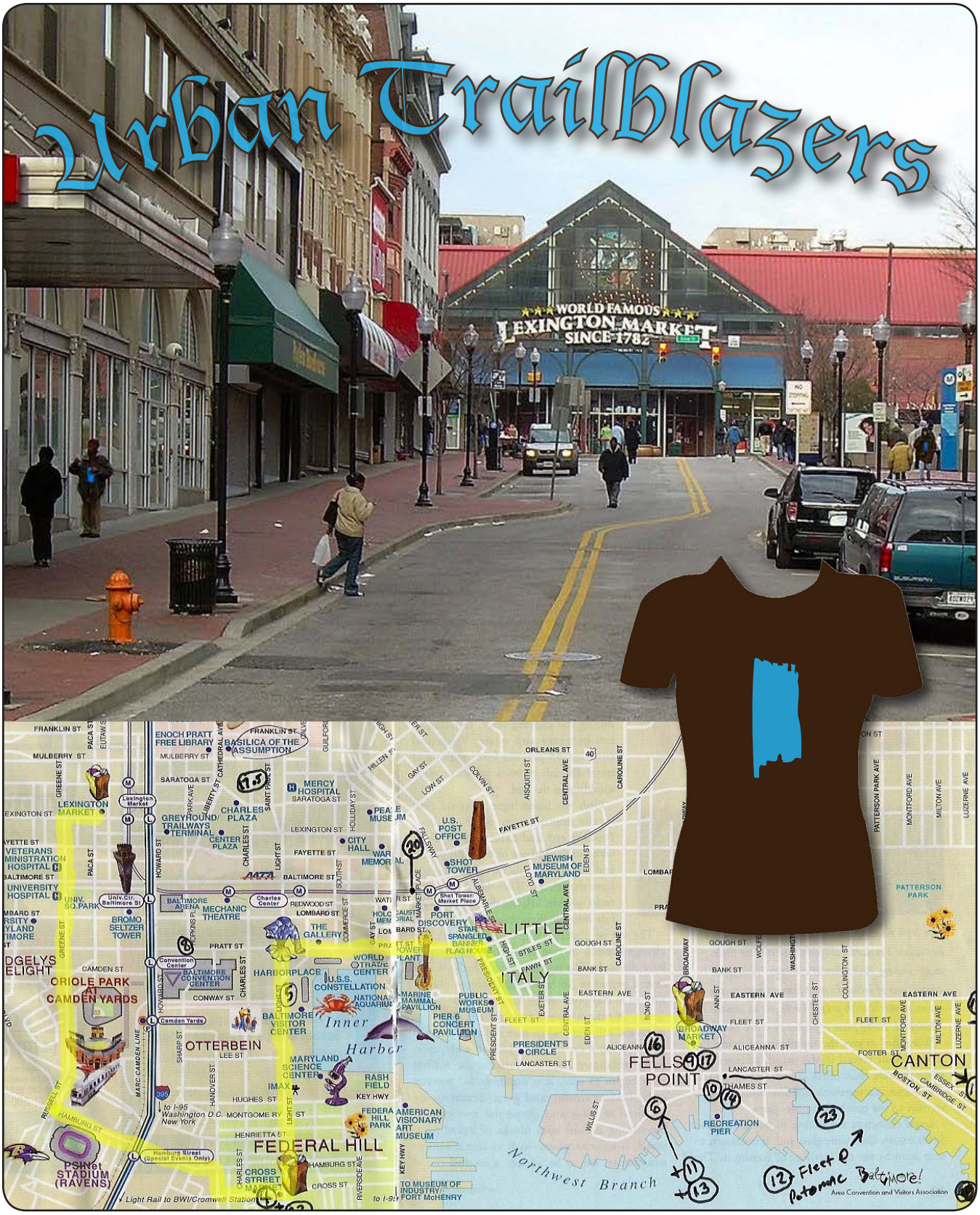
Breadboarding and Assembly



Boom Bike, Mixed Media, 13" x 13" x 13" 2010

Sometimes, you need something louder than a Boom Bag, but not as loud (for you) as a Head VOX. I made the Boom Bike as part of my settling in Tempe process. The bike is mobile dance hall, soap box, and cultural stimulator. As with the other pieces, the Boom Bike strives to reconnect cyberspace and the physical world by awakening the minds of passers-by with an abrupt, but momentary, separation from their routine. The Boom Bike was made possible by generous support from the ASU GPSA Graduate Research Support Program.

Stills from Digital Video Documentation



Urban Trailblazers, Digital Collage for Performance Piece, 13" X 16" 2007

In the Urban Trailblazers project, participants wore brown t - shirts marked on the front with a stroke of blue paint and the words "trail blazer" on the back while standing along the highlighted route in Baltimore. The project addresses differences and similarities in navigating our urban and wilderness environments. In the wild, slowly moving trees, which outnumber people, are used to mark foot trails, while in cities quickly moving people, who out number trees, are used to mark routes in perpetual change.

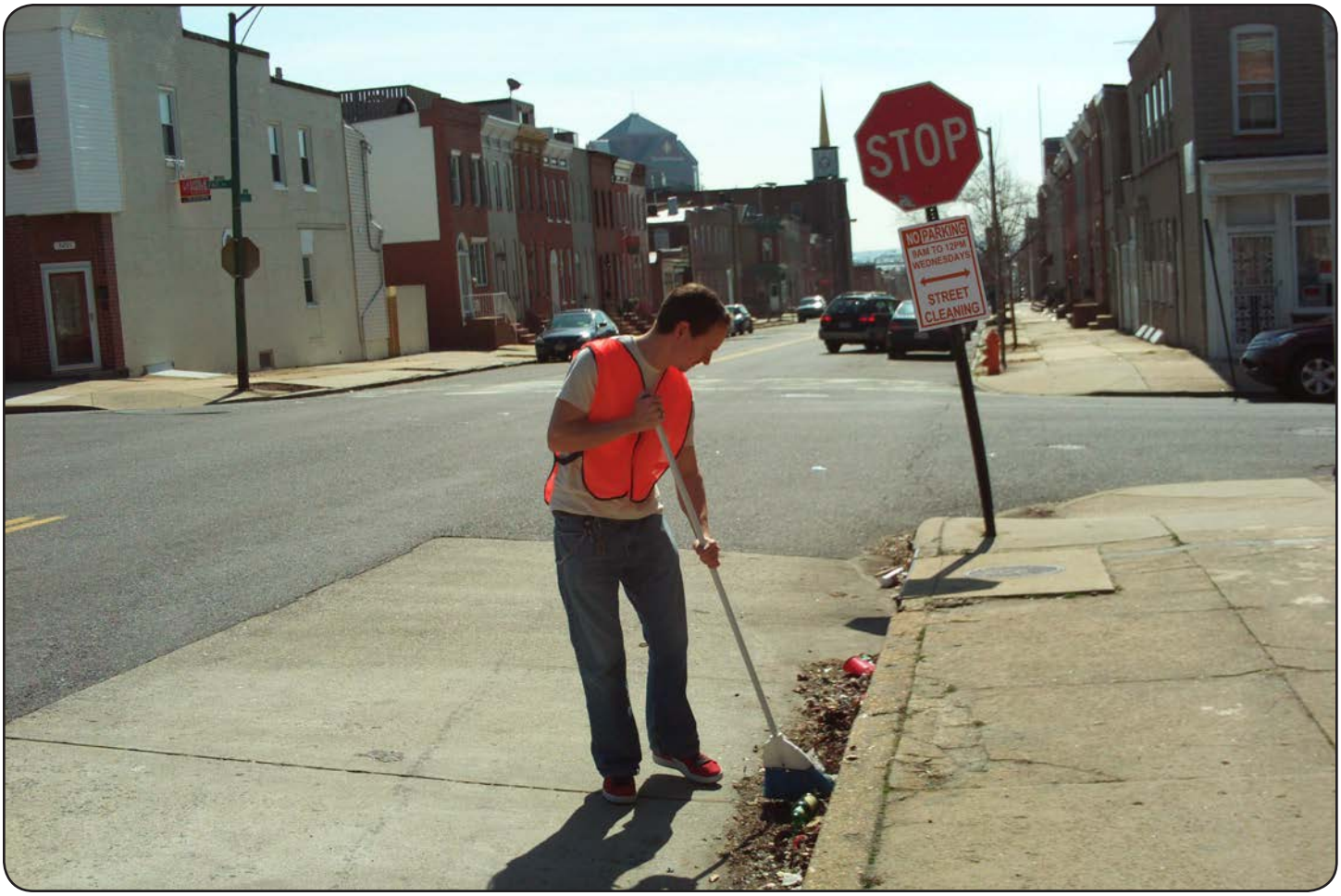
¡Bienvenidos Here!

Community Event, 2010

Bienvenidos here! at the Welcome Diner in downtown Phoenix, brought together residents of the Garfield neighborhood, the local art crowd and the university community with an intent to help codify the Welcome Diner as a new public venue for connection through food, art, and community. The event featured a local church youth band singing in Spanish and performing publicly for the first time in their own neighborhood, a white DJ dubbed "D Jentrification", a Latina DJ with a distinctive Norteño flair, a live video feed installation, a series of simple interventions, and a screening of the 1974 Gordon Matta-Clark film "Food." The film underscored a historical precedent for artist-created food and restaurant projects.

Collaborating artists included Cathy Akins, Jennifer Campbell, Peter Christenson, Matthew Garcia, Schuyler Graham, Pattie Harmdierks, Emily Hartley, Natalia Jaeger, Braden Kay, Robert Madera, Sloane McFarland, Matthew Mosher, Brennan O'Mara, Ellie Richards, Gregory Sale, Lauren Strohacker, Alfredo Tarango, Brett Thomas, Doug Waitrovich, and Nic Wiesinger.

Promotional Poster and photos of the event



No Parking - Street Cleaning, Digital Photograph from Performance Piece, 16" X 12" 2008

While navigating the streets of Baltimore I noticed that some neighborhoods received preferential treatment in city sponsored street cleaning, while others collected mass amounts of trash and debris. To call this disparity into light I put up my own street cleaning signs in deficient areas of the city, and on Wednesday mornings would sweep the streets.

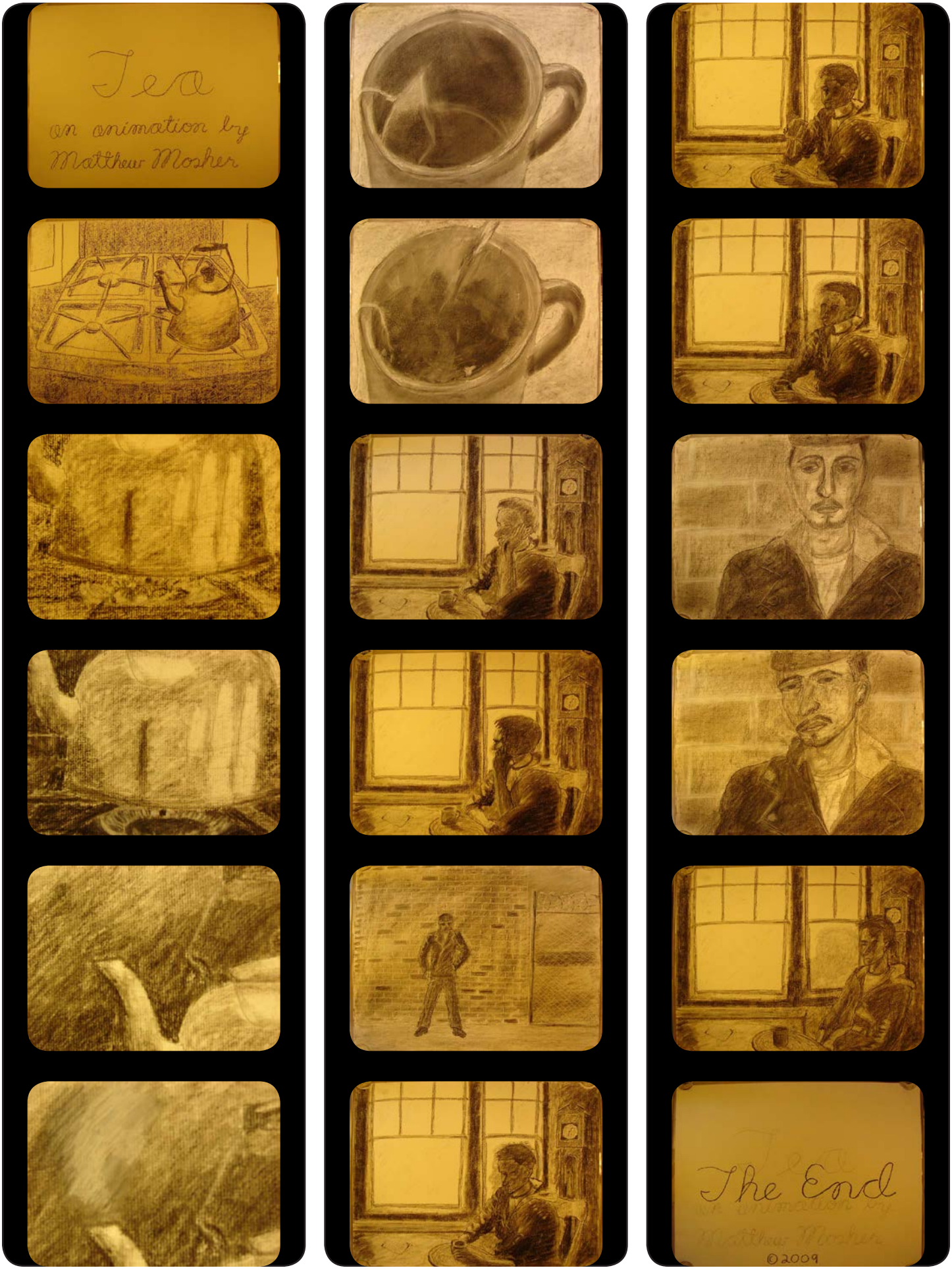
Trash Painting, Video, 00:07:38, 2008

Posing as a city employee in a well-to-do Massachusetts neighborhood I painted litter neon orange for people to become aware of it existing in their space again. I explained to curious passers-by that I was marking the trash for future removal. To my surprise the day after the performance all the orange litter was gone!

Release | Control

Video, 00:05:01, 2005

Two chairs were brought to the beach and filmed as the tide came in over them. One chair was chained down to cinder blocks, one was not. This is their story.



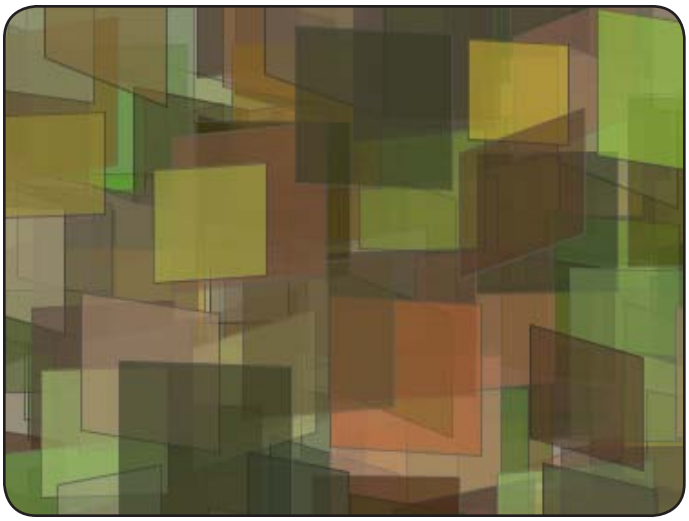
Tea, Charcoal Animation, 00:01:43, 2009

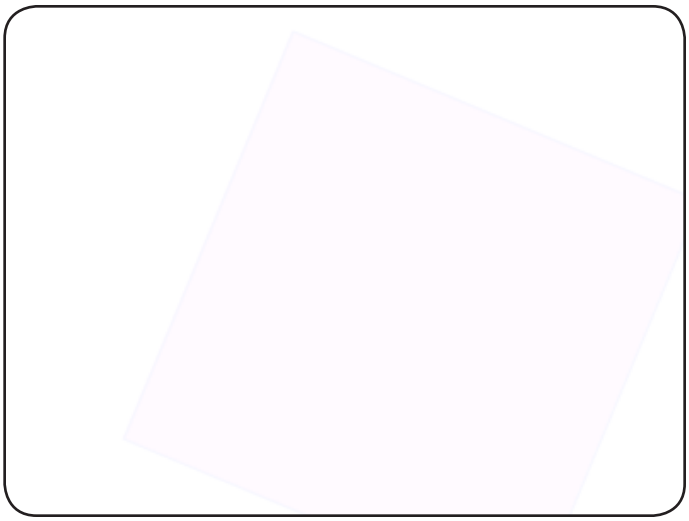
Animated Portrait of
Lenka Gaborova

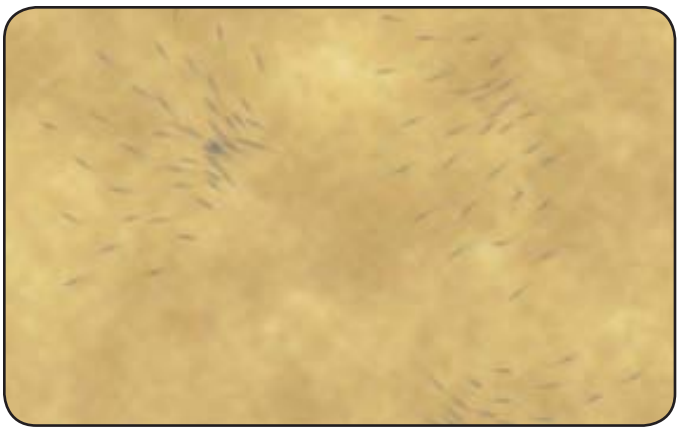
Processing Sketch 6" X 8" 2010

This processing sketching animates a photograph of pornstar Lenka Gaborova using a Cubist aesthetic. The sketch analyses the photograph placing more smaller quadrangles around areas of detail, like the face and torso, and less larger quadrangles on the background and edges. The piece questions the nature of cubism by appearing synthetic while being produced analytically.

Processing Sketches





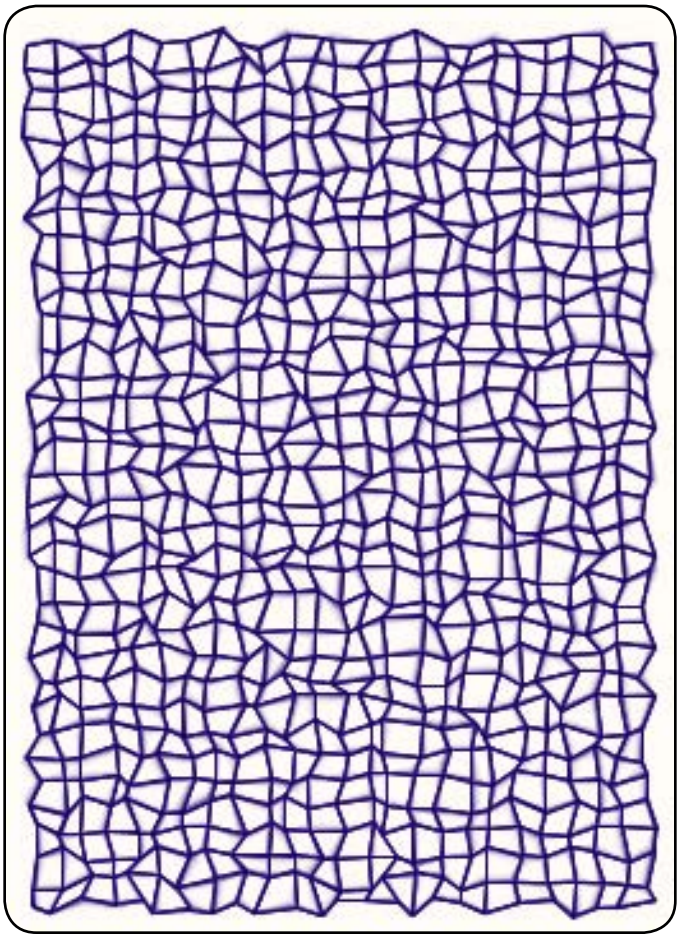


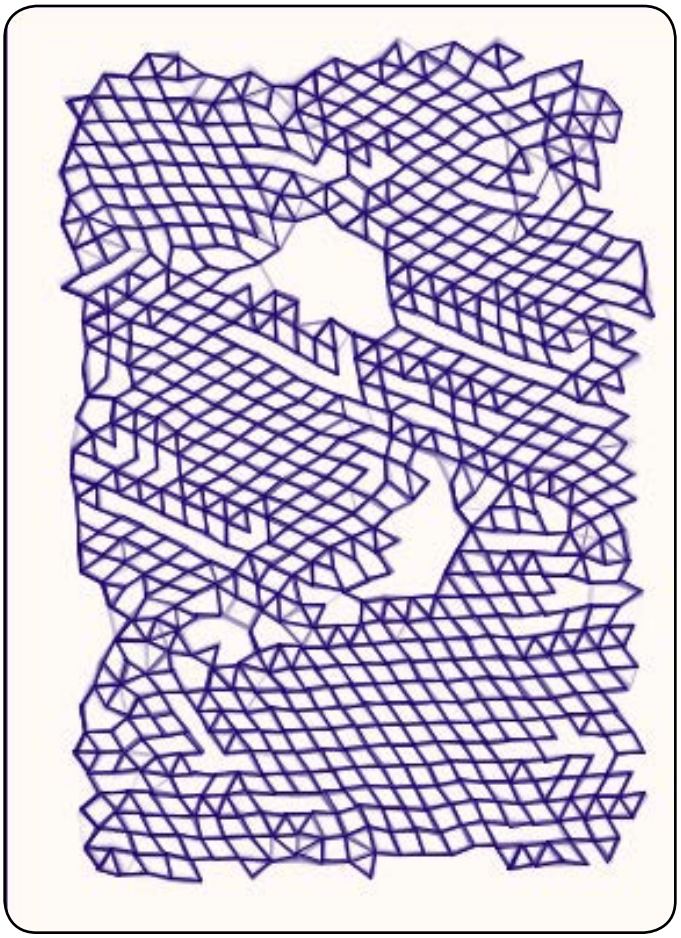
The Mercy of Our Times

Processing, 3" x 3" 2010

The Strength of the boids flock relates to the strength of the Dow Jones Industrial Average. The user can also manipulate the flock with an invible hand.

Sketches:
An Impossible Catch and The Will To Follow



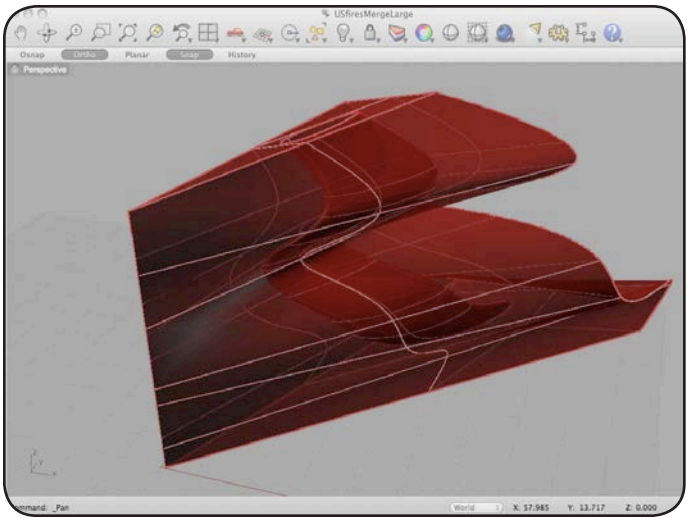


WildFire

Zcorp Rapidprototype
5" X 5" X 4" 2010

The wildfire oil lamp was designed using information from data.gov, a website that catalogues all public domain data collected by the US government. The lamp shows in three dimensions the difference between annual number and acreage of wildfires versus human controlled forest burns. On the lamp, the z-axis indicates the year, the x-axis shows the number of fires, and the y-axis charts the total acreage. Numbers from year 2001 through year 2007 were used to plot the a line for wildfires and controlled burns. These two lines were lofted in Rhino with a straight curve indicating the year zero point to create volume. The solid was hollowed out using a similar process and finally print in 3D on the Zcorp rapid prototyping machine. The WildFire lamp presents a way to directly visualize numeric data in three dimensions.

Rhino Model and Dataset



fires_acres.xlsx

	A	B	C
1	**Total Wildland Fires and Acres (1960-2008)**		
2	**Figures prior to 1983 may be revised as NICC verifies historical data.**		
3	**Year**	**Fires**	**Acres**
4	2008	78,979	5,292,468
5	2007	85,705	9,328,045
6	2006	96,385	9,873,745
7	2005	66,753	8,689,389
8	2004	65,461	*8,097,880
9	2003	63,629	3,960,842
10	2002	73,457	7,184,712
11	2001	84,079	3,570,911
12	2000	92,250	7,393,493

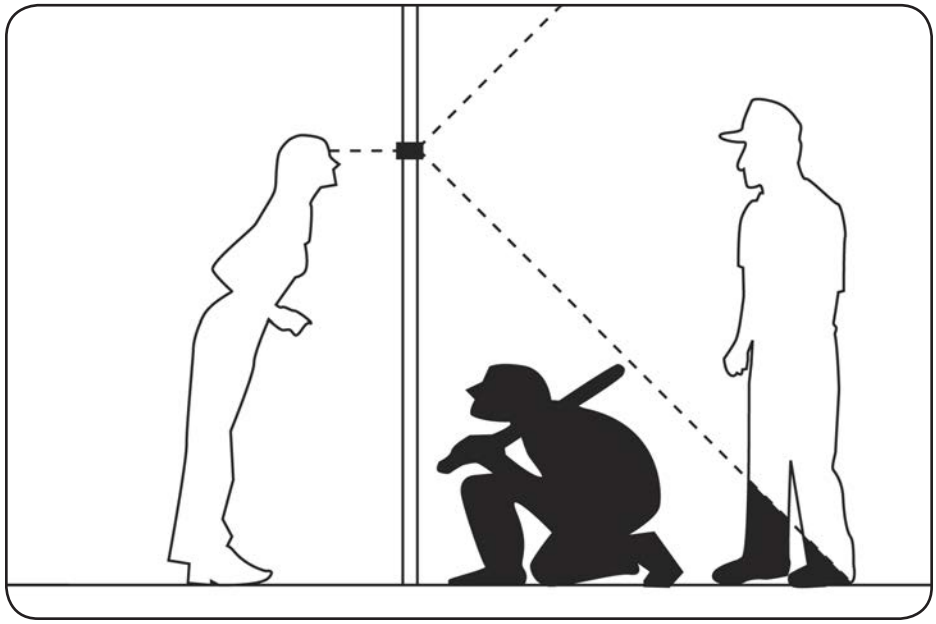
THE GALLERY IS NO PLACE FOR ARTISTS

Digital Images from Installation, 2010

THE GALLERY IS NO PLACE FOR ARTISTS installation boards up the floor to ceiling window facade of the ASU Step Gallery leaving only a small peephole in the door that entices viewers to look closely at what lies within. The goal of this piece is to illustrate recent evolutions in art making and art marketing. As artists push deeper into the digital age, using techniques like projection, performance, audio, and the internet, their work seems to grow harder to sell by traditional galleries. While the role of museums is to collect, preserve, and share the art and culture of the world, galleries have always been meant as a vehicle to disseminate art to the private sector. While artists continue to adapt to a changing world, galleries have struggled with developing strategies for selling work that is less and less tangible.

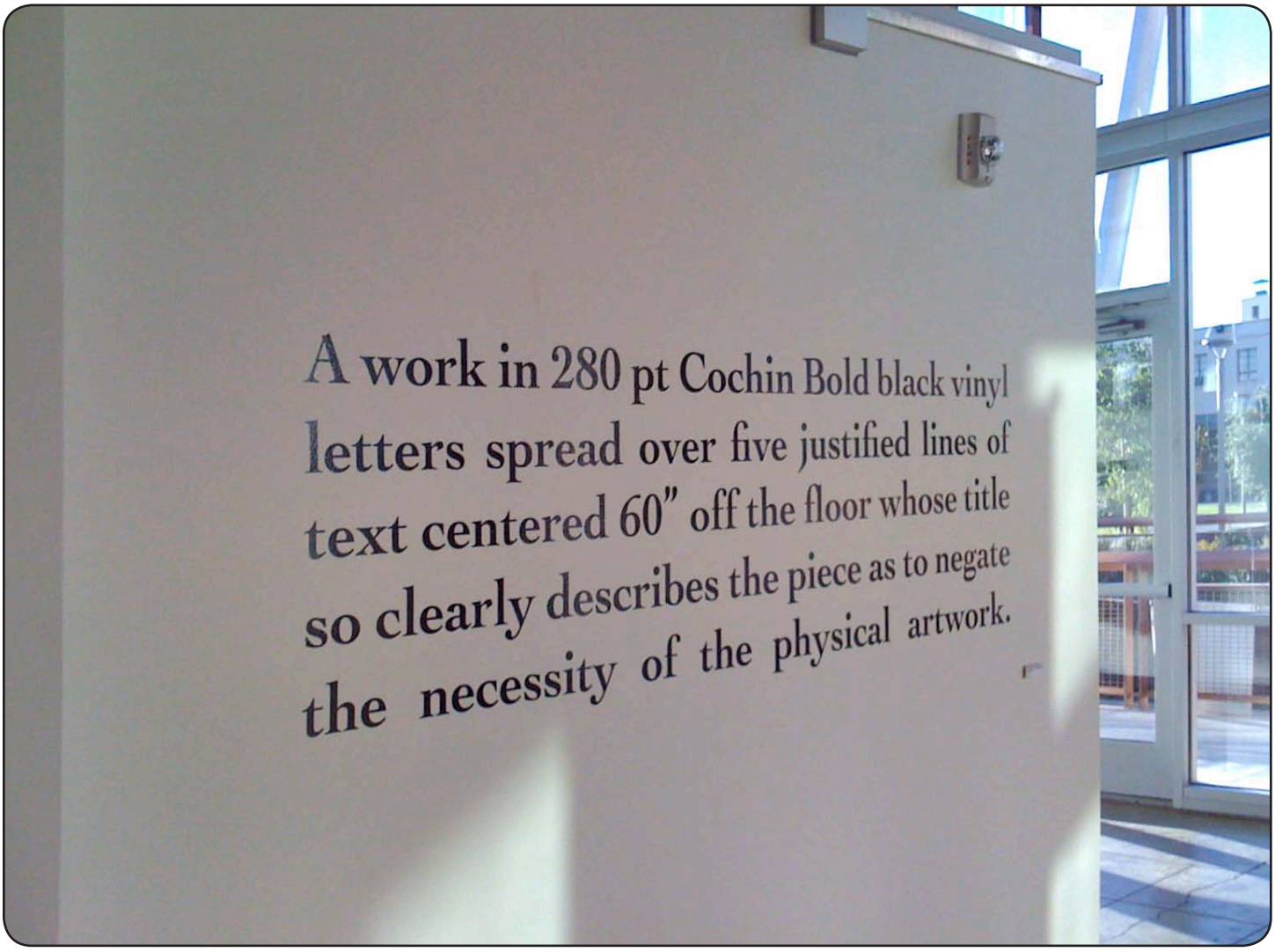
"Matthew's concept and approach to this subject is quite thoughtful and in turn, thought provoking. Submitting opportunities for challenging pre-conceived thought is healthy and makes for a more lively discourse. I trust it may open new doors of thought for many."
~ Ann Morton

THE GALLERY IS NO PLACE FOR ARTISTS was made possible with generous support from the Arizona State University Graduate and Professional Student Association's Research Support Grant Program.



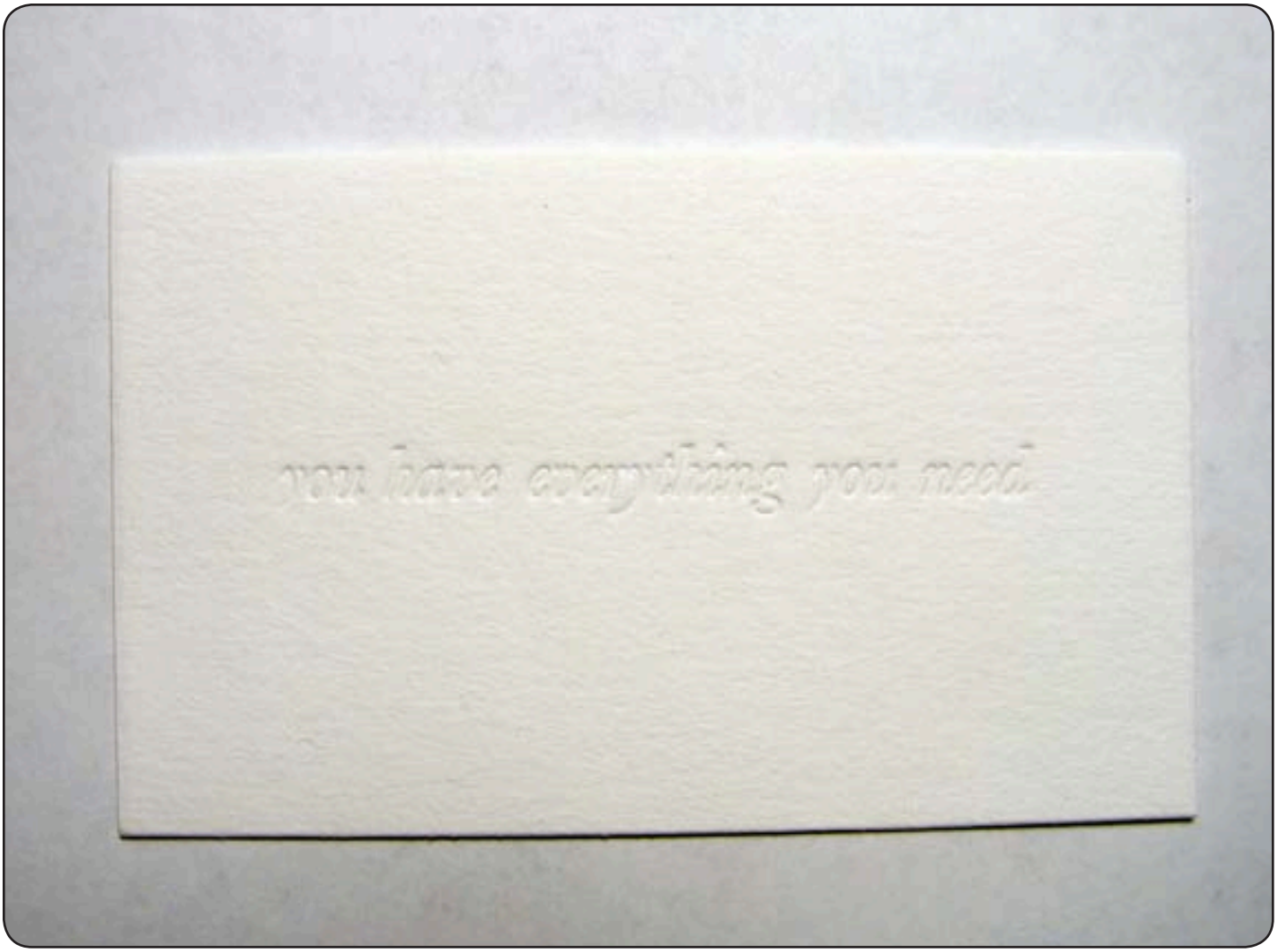
Umbrellas, Diptych Installation, 48" X 36" 2008

Mail Art #4, 80 Laser Print Pre-stamped postcards, *37"* X *37"* 2008



A work in 280 pt Cochin Bold black vinyl letters spread over five justified lines of text centered 60" off the floor whose title so clearly describes the piece as to negate the necessity of the physical artwork.

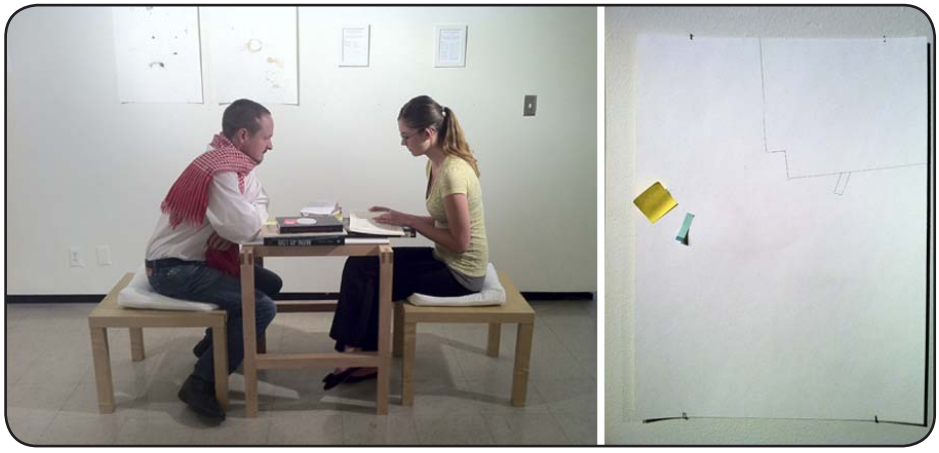
Installation, 72" X 24" 2010



you have everything you need,

Blind Letterpressed Paper, 2" X 3" 2009

you have everything you need gift cards question the nature of holiday shopping and gift giving. The cards call into light the Buddhist philosophy that everything an individual needs to achieve enlightenment, and thus a happy life, is already possessed within the person. The gift card shape references credit cards and store gift cards, a generic gift device typically used solely to spend money, now poses a thoughtful reminder of self-assurance. Purchased for yourself or a friend, the cards serve as a reminder that you are fine just the way you are, and all the material wealth in the world would not make you any happier.



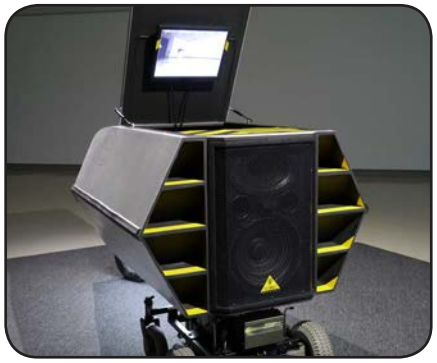
Thank You For Sitting With Me

Performance, Mixed Media, You, and Me.
2011

On each day of the performance visitors were able to participate in whatever activity I was doing that day from 9:00AM - 5:00PM. Monday was zen brush painting, Tuesday I served tea, Wednesday was a reading day, and Thursday was just silent meditation.

The surface of the table was not wood, but a thick block of watercolor paper. At the end of each day the top sheet of paper was cut off and hung on the wall showing a record of the actions that took place at the table that day. These sheets of paper replaced the daily schedules also hung on the wall that informed visitors what activities they could expect to do on each day of the exhibition.

Rover Closed and Flight Suit



Audio System and Entry Hatch Open

Rear Detail

Website

Tranquility, Mixed Media, 96" X 36" X 30" 2012

Tranquility is a solar-powered mock space rover that connects the exploration of humanity's two final frontiers: outer-space and inner-space. The rover tracks hundreds of artificial satellites transforming their paths around the Earth into a musical sequence while droning engine noise. Inside the rover, a single operator can influence the engine noise with the power of his or her own meditation via an EEG brainwave headset. The rover can be steered to areas that better facilitate a feeling of tranquility via an onboard camera system that connects the actions of those around the rover to the pilot's concentration. With recent cuts to our national space program, Tranquility provides a vehicle for us to contemplate ourselves and our role in the universe.

Tranquility was made possible with generous support from the Arizona State University Graduate and Professional Student Association's Research Support Grant Program.

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