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PORTFOLIO

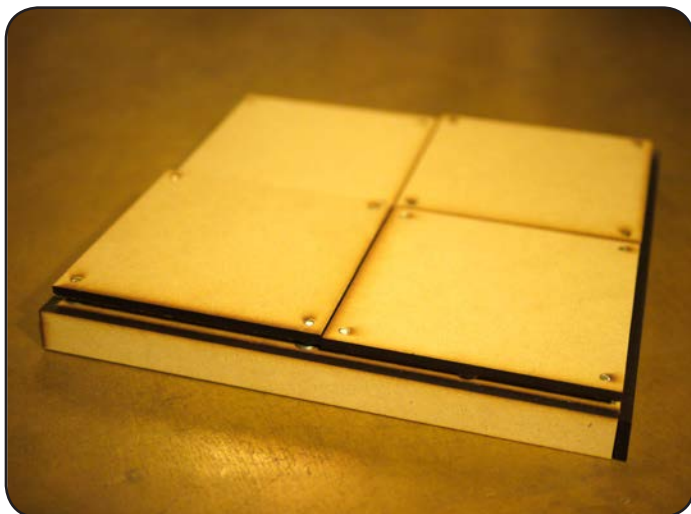


What we have lost / What we have gained

Wood, Steel, Spandex, IR LEDs and Camera, Projector, Max/Jitter, 48" X 72" X 36" 2014

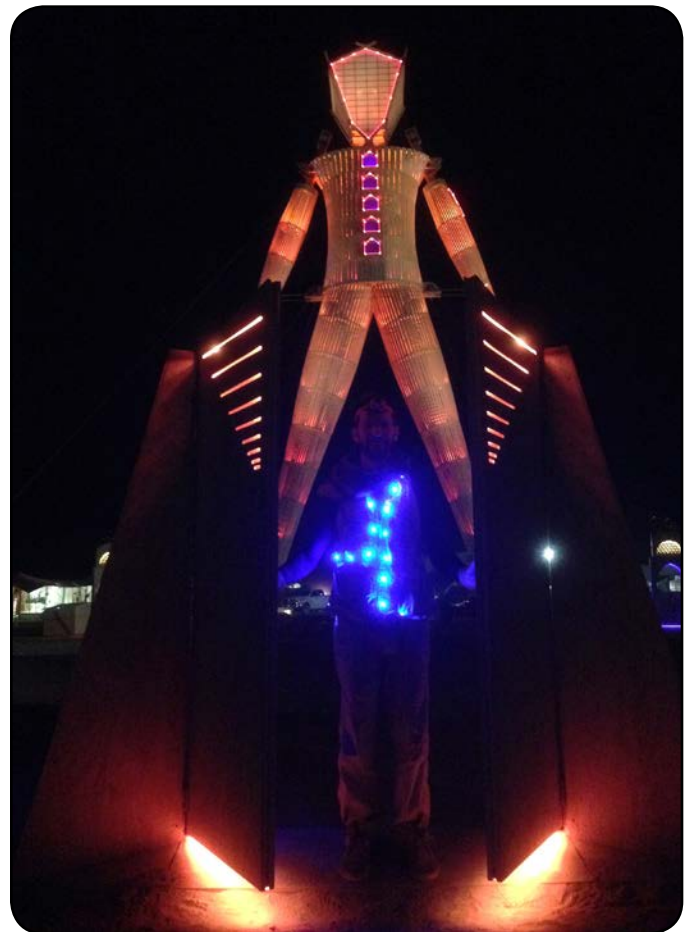
Tired of watching electronic musicians play laptops and midi devices that the audience could not see, I wanted to create a grander large scale full body gesture interface that would be both more performative on stage but also familiar. Originally conceived as a MIDI Drum Pad, the object now serves as a pressure sensitive multi touch audio / video playback device using infrared presence detection.

Sprung force sensitive resitor prototype



Visible light prototype





R'eyh

Plywood, Arduino, RGB LEDs, Chimes
120in X 30in X 84in, 2014

Arrive at R'eyh and face a choice: enter or go around. Inspired by the aphorism, "I can only show you the door; but you have to open it" R'eyh gives you a chance to reflect on the role of intention in the surreal context of a passage point in the desert. The opportunity to choose is sacred; the ritual of passing, cleansing. The doorway can be a symbol of joy, of homecoming, but who emerges on the other side is unknown. Choose and be changed.

After serving the citizens of Black Rock City, Nevada for a week as the twelve o'clock portal to the man, R'eyh was immolated in a viking ship.

Created in collaboration with Michael Bernstein, and crewmates Chris Park and Shelby Larson.

This project was funded in part by the Burning Man Arts Honorarium.





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.



Every Time I End You

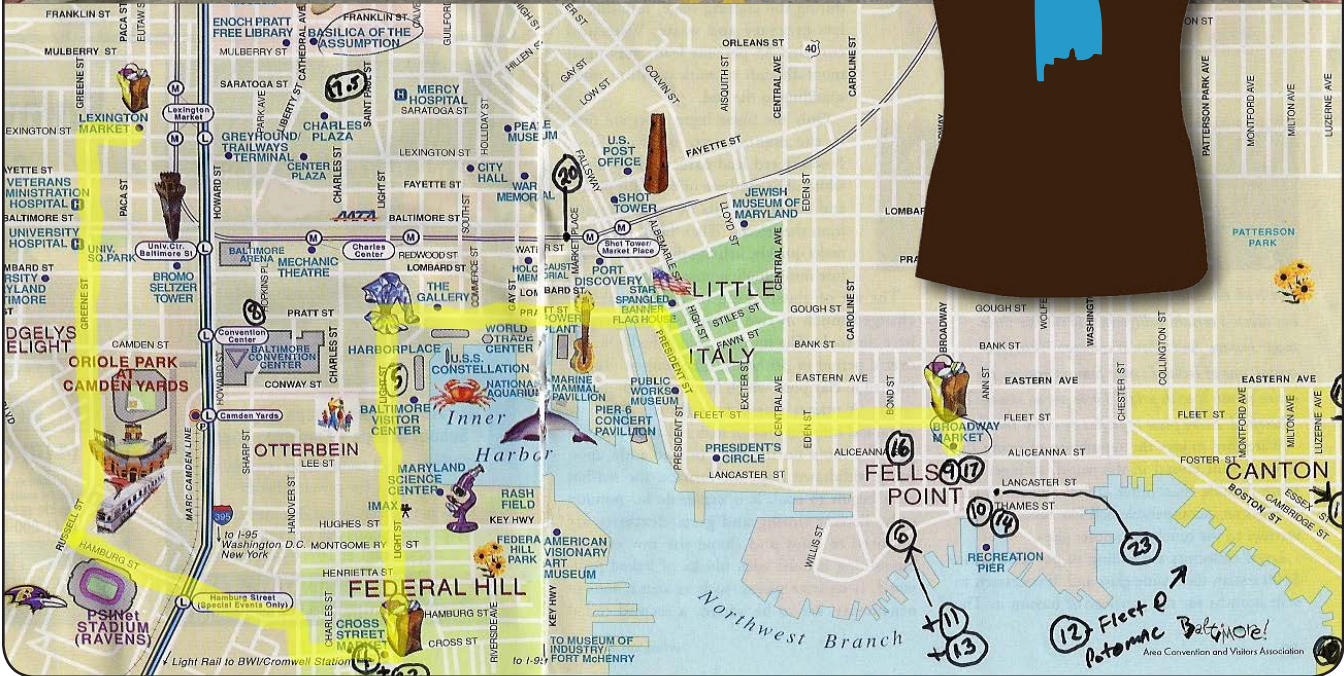
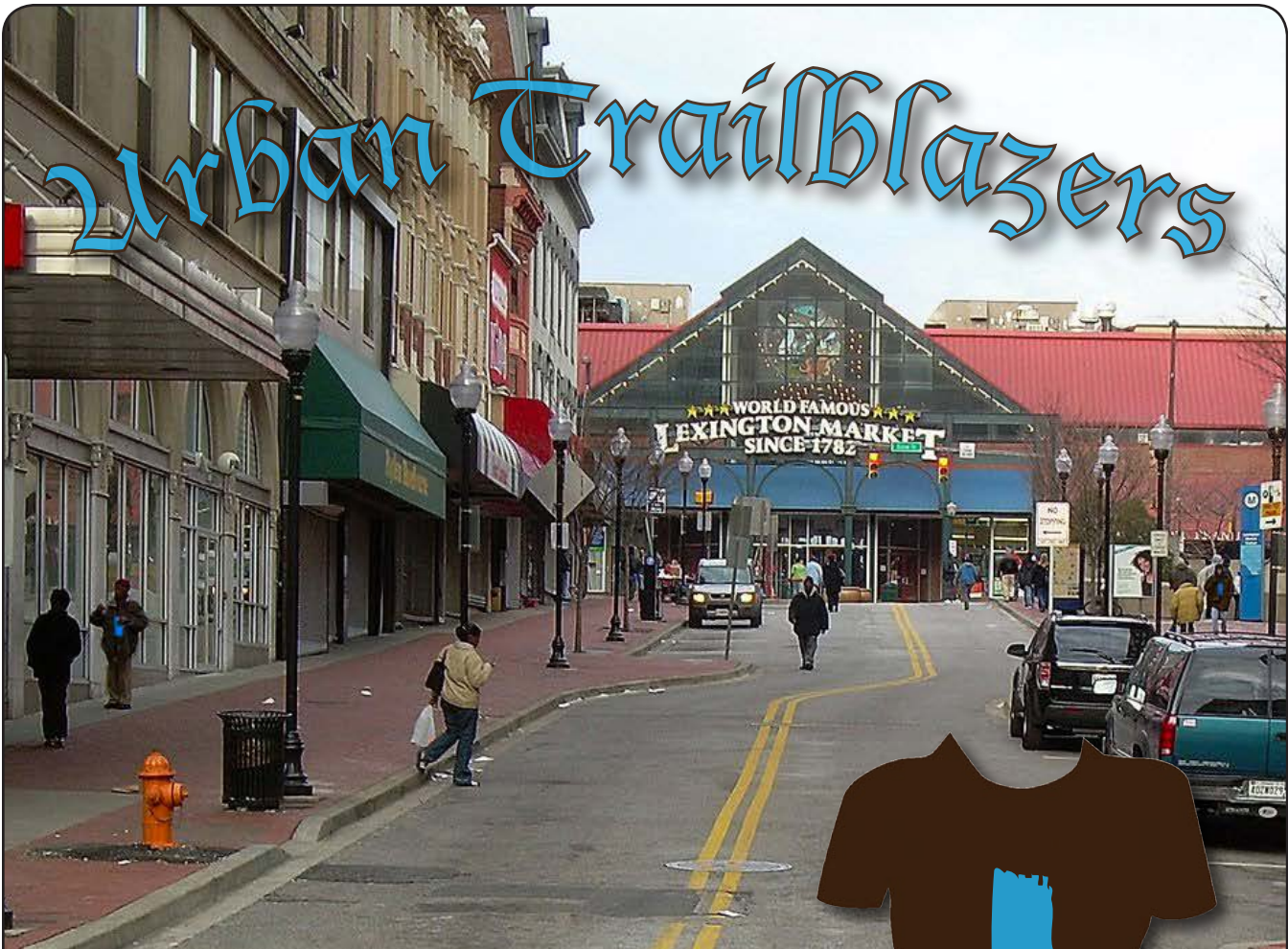
Jars, Spray Paint, Paper, Words, Maps, Website, 2014

Over nine days I placed gold and pink jars around Tempe, Arizona. Each jar had a few signed copies of a verse from a poem I wrote. On the back of each verse was a code that whoever found the jar could use to unlock the verse on a linked website. By doing so, other people could read the poem.

<http://everytimeiendyou.herokuapp.com/>

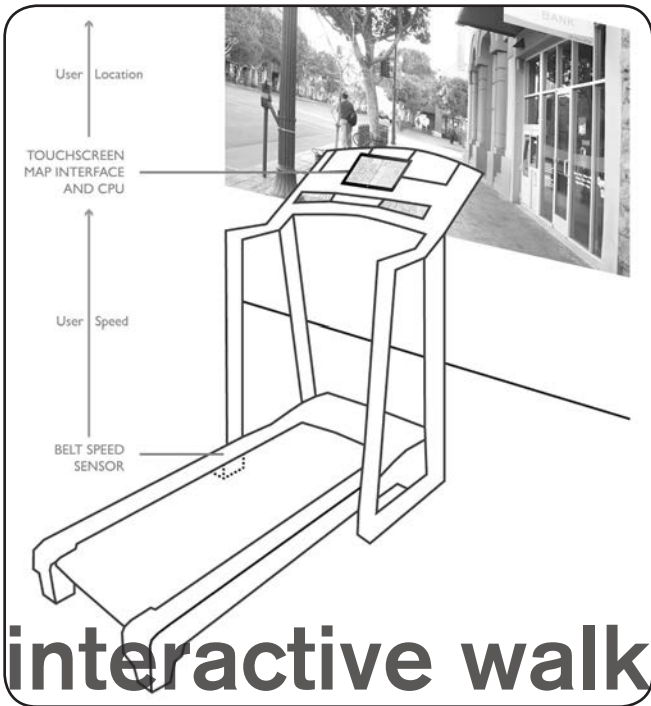
Website view and map / jar details





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

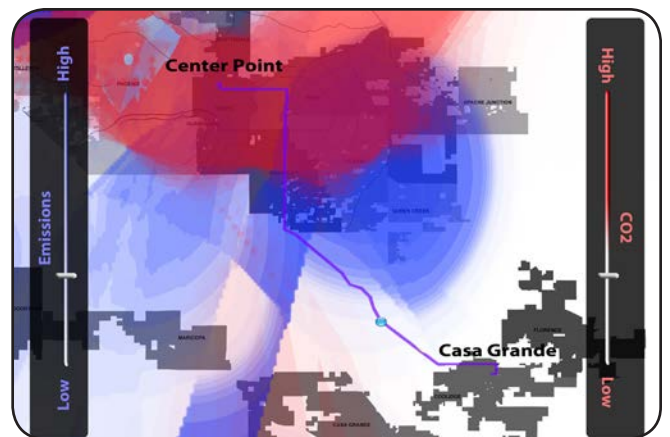
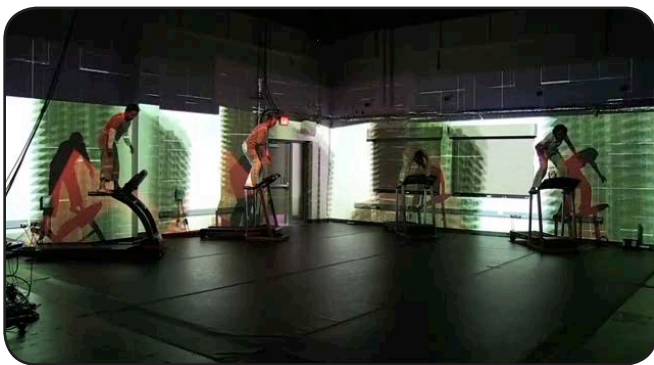
In the Urban Trailblazers project, participants wore brown t - shirts marked on the front with a stroke of blue paint and the words "trail blazer" on the back while standing along the highlighted route in Baltimore. The project addresses differences and similarities in navigating our urban and wilderness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



echo::system, Performance & Installation, 2010-2013

The project is a response to our current environmental crisis caused by contemporary humans. The project's goal is to examine intersections of art, environmental sciences and technology; information and place; performance and public engagement. The project works with collaborators from the fields of dance, archeology, anthropology, computer science, environmental humanities, design, music, media, and architecture in developing active and engaging mediated spaces that explore socio-cultural and ecological aspects of the desert.

Images clockwise from top left: interaction design poster, installation, comparative data map view, dance performance





Separation: Short Range Repulsion

Digital photographs from performance
00:30:00, 2013

In our society, an individual's deviation from conventional social behavior is both romanticized as a form of creative expression yet often quashed as a threat or annoyance. Separation uses dance, reactive noise, and visuals to explore the dichotomous gradient between society's encouragement and rejection of social deviation. Dancers improvise synchronized flocking behavior on stage. Because the dance is improvised, the dancers must continually examine each other for behavioral cues in order to maintain synchronicity. A camera and computer vision software are used to analyze the flock's behavior; and measure its performance in real time. This information is used to control electronic noises and lighting. Eventually, as the norms grow in complexity, or as is dictated by the individuals' volition, the flock will fall apart. Once the software detects that this has happened, it will intervene, and use lighting cues to reestablish order amongst the dancers.



Special thanks to the Arizona State University Graduate and Professional Student Association, School of Dance, and School of Arts Media Engineering for travel funding support, and to the Athens Slingshot Festival for hosting us in Georgia.



Choreography: Julie Akerly
Audio: Michael Krzyzaniak
Visuals: Matthew Mosher
Computer Vision: Muharrem Yildirim
Performers: Julie Akerly, Denise Stein, & Eleanor Hanafin
Videography: Matthew Mosher
Video Editing: Julie Akerly

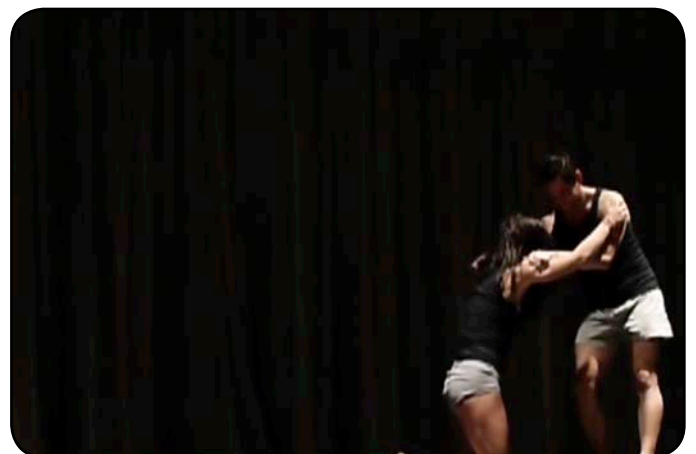
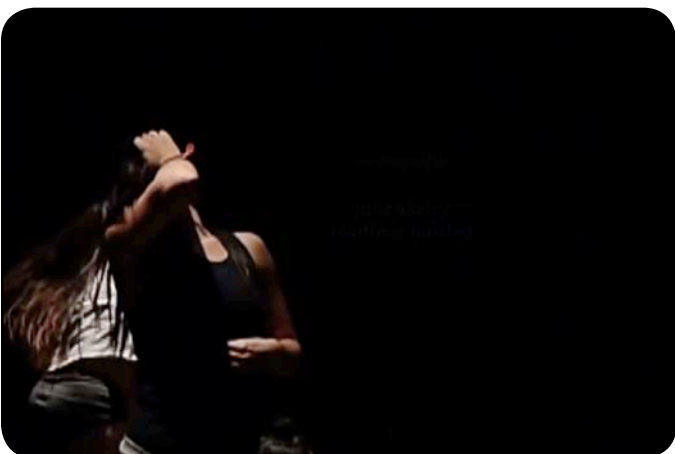


The Still - A Probabilistic Neural Network

Digital stills from dance performance, 00:15:00, 2014

The Still is a commentary on the pervasiveness of social media in our contemporary lives and relationships. The designers of this dance performance make generative choreographic choices during the performance and use a deterministic probabilistic neural network to relay their choices to the performers. The piece explores the difference between the exchange of knowledge, ideas, words, and emotions through social media in comparison to live interactions. At the same time, The Still examines the juxtaposition of the desires for both privacy and anonymity while online with an appetite to be noticed and to maintain and develop relationships on the internet.

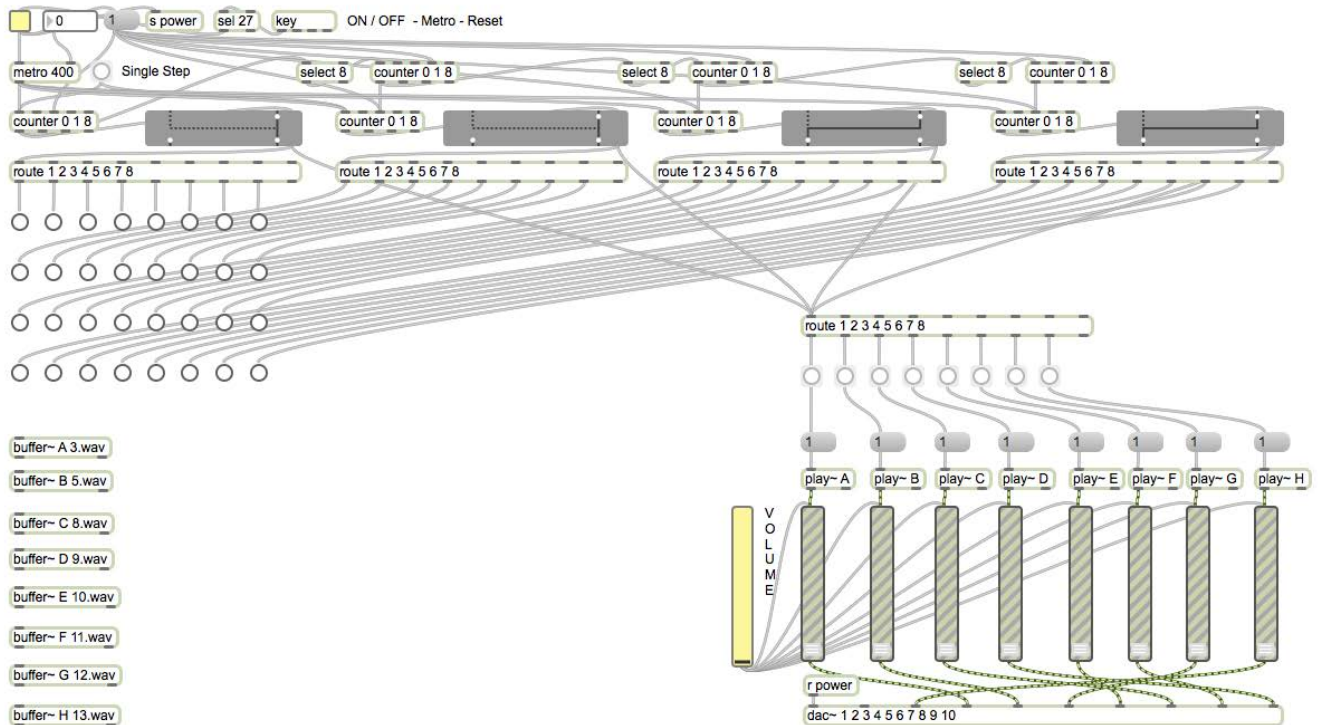
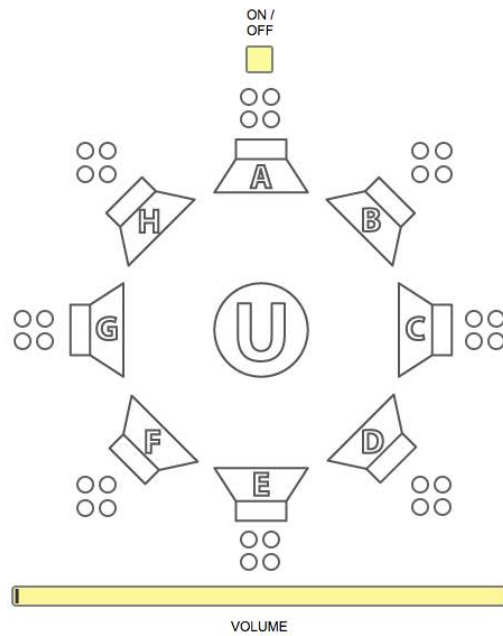
A Collaboration between: Matthew Mosher (choreography, technology design), Julie Akerly (choreography), and Tony Obr (audio design).
Performed by: Denise Stein, Eleanor Hanafin, Dienae Hunter, Alyssa Saenz, Kristiana Rinaldi, Ricardo Alvarez.
Funded by: the Herberger Institute for Design and the Arts.



You Are In My Thoughts And Prayers

Screen Captures from Max Patch for
8 Channel Audio Installation, 2013

This piece creates a set of phasing rounds of my breath that evolve through space and time.





Swing Score, Digital Photographs of Sonic Sculpture Installation, 8' X 8' X 11' 2012

The pendulums play back recordings of humming wine glasses when moved by viewers while tracing patterns in sand.

A collaboration with Cecily Sofia Culver.

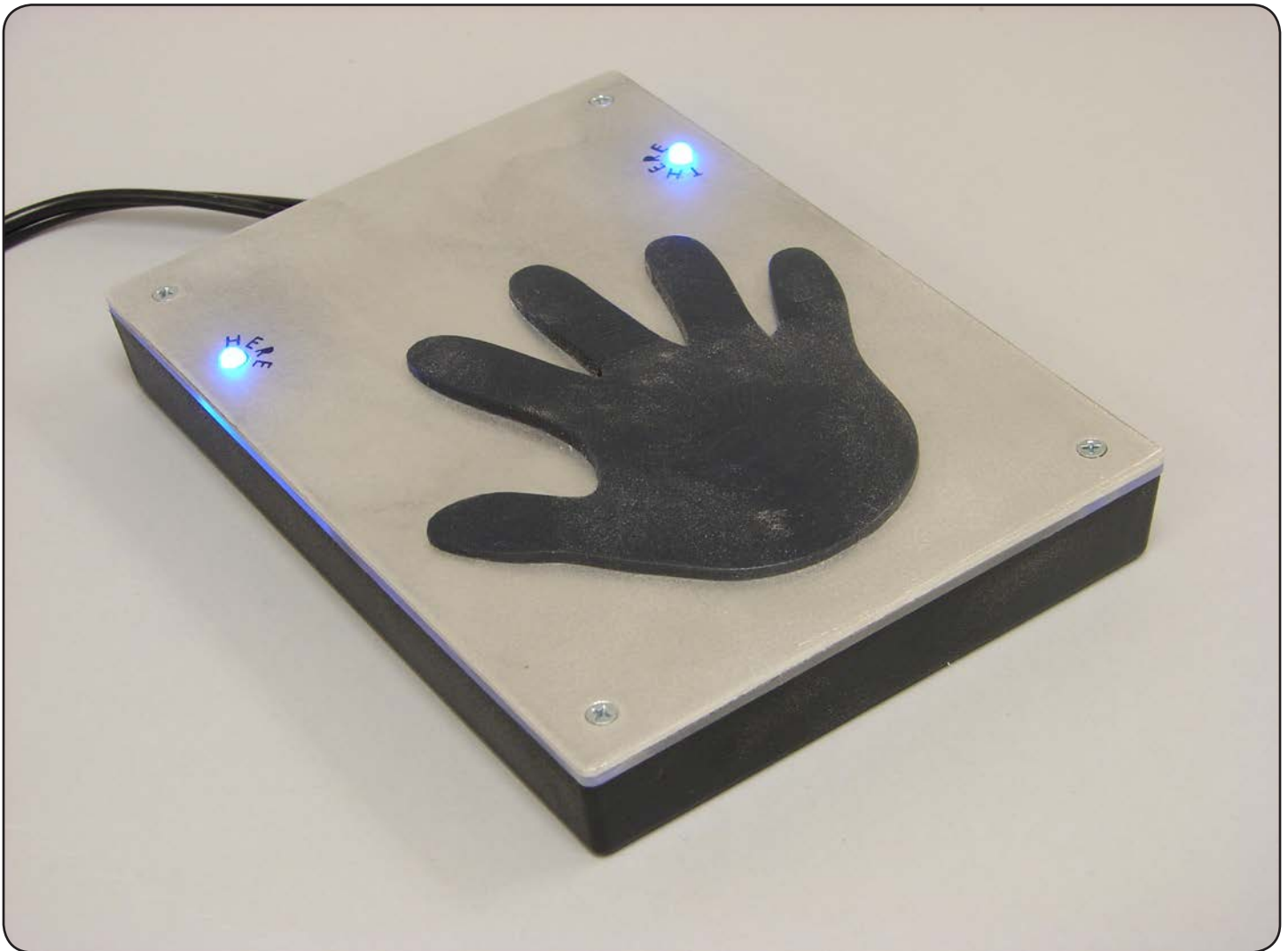


If These Walls Could Speak

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

This interactive memory shelf features a rock storage basin on the left and a memory stone reader on the right. When a fresh stone is inserted into the reader, it asks the participant to recite a personal memory 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 listener to hear.





weTouch

Aluminium, 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 in different physical places. 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.

The American Way Of Life Is Not Negotiable

False

Voice Your Opinion At www.worldisbetter.com

The World Is Better Project
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www.worldisbetter.com

The American Way Of Life Is Not Negotiable

True

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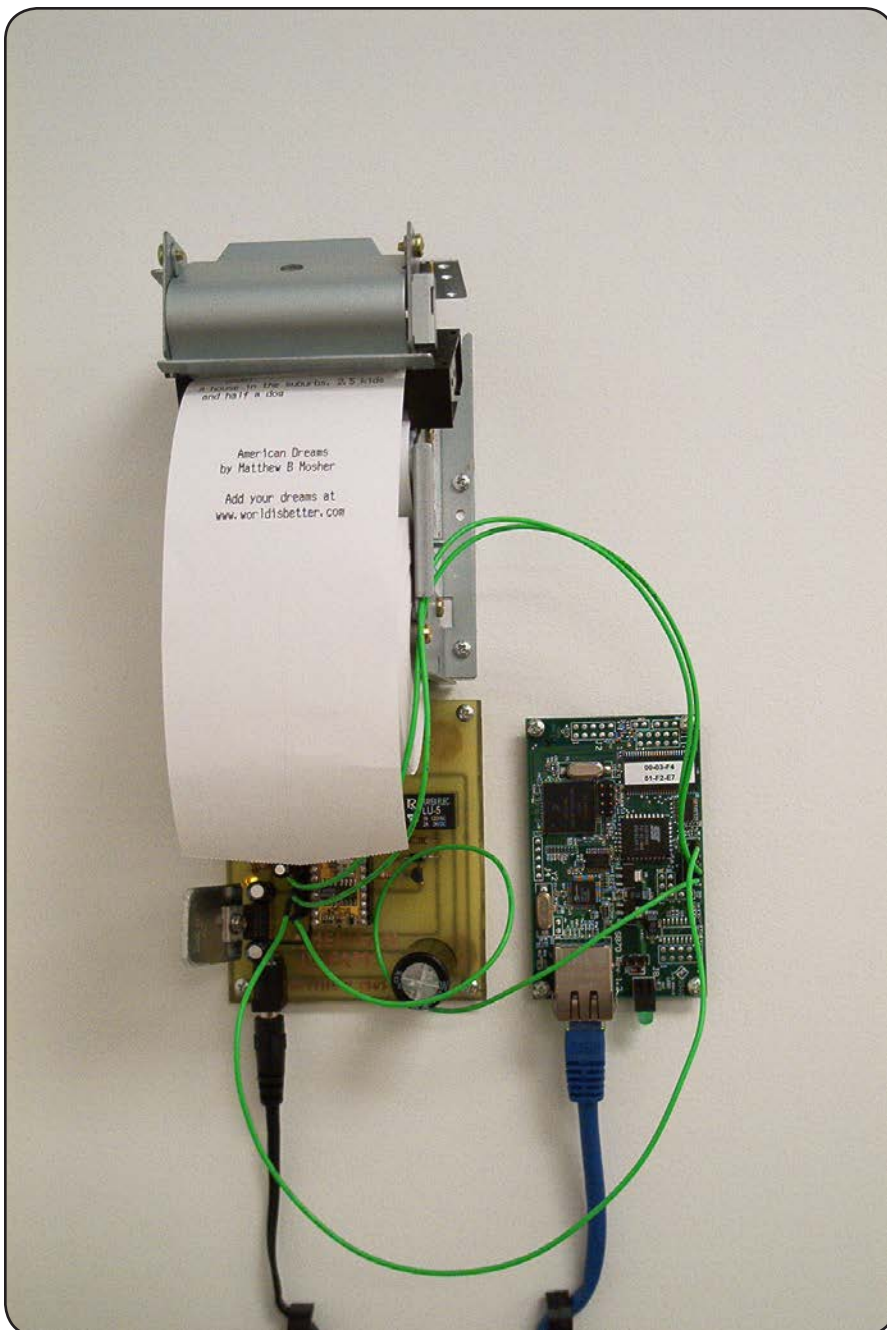
The World Is Better

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.

The World Is 888888 Today
Than It Was Yesterday

Alternate text and model



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.

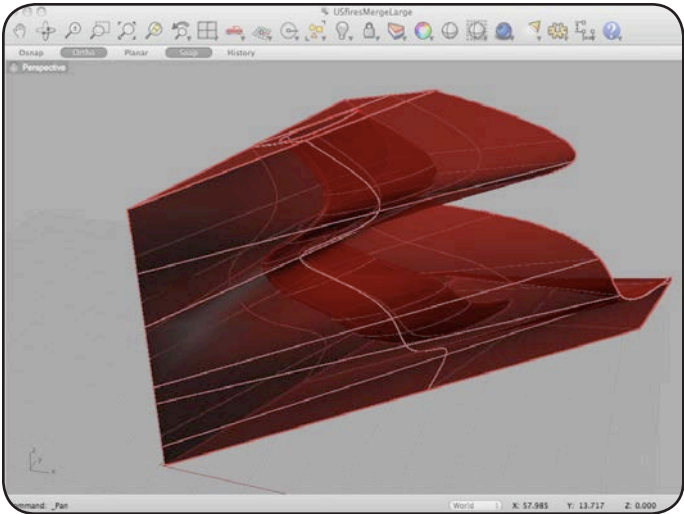


WildFire

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.

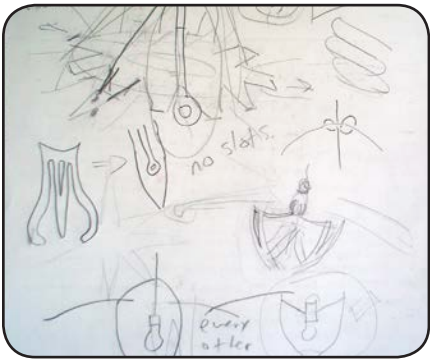
Rhino Model and Dataset



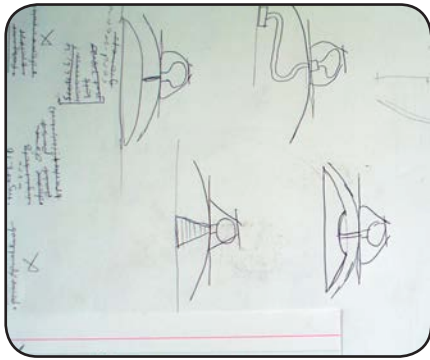
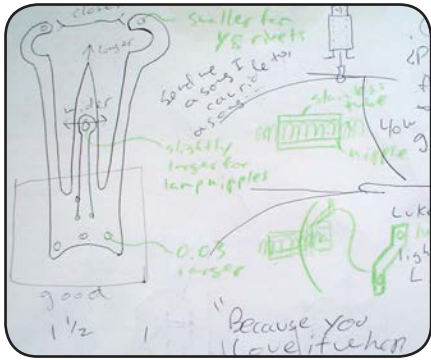
fires_acres.xlsx			
	A	B	C
1	Total Wildland Fires and Acres (1960-2008)		
2	Figures prior to 1983 may be revised as NICC verifies historical data.		
3	Year	Fires	Acres
4	2008	78,979	5,292,468
5	2007	85,705	9,328,045
6	2006	96,385	9,873,745
7	2005	66,753	8,689,389
8	2004	65,461	*8,097,880
9	2003	63,629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



AsterWall Scones, Laser Cut Stainless Steel, 28" X 28" X 12" 2005



Sketches



Inspiration



Model



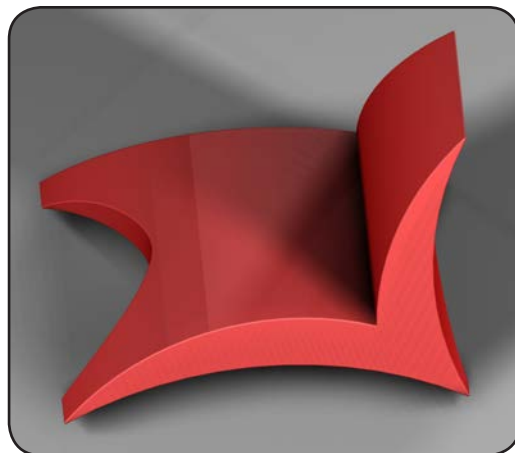
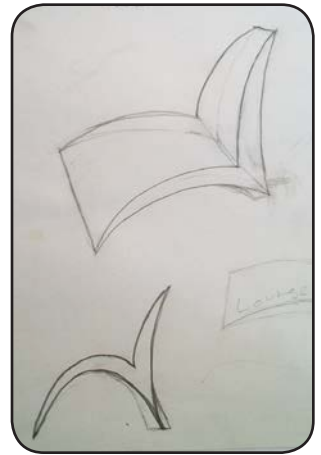
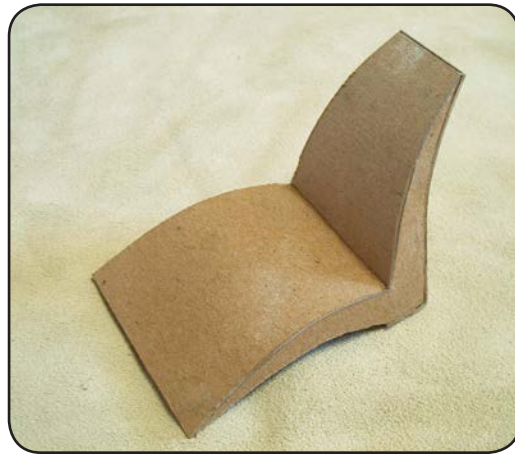
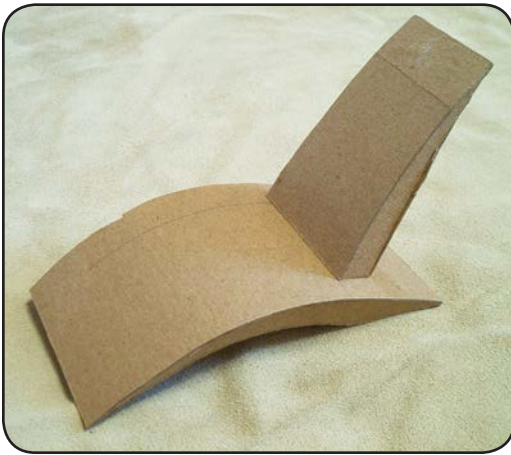
Installed



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

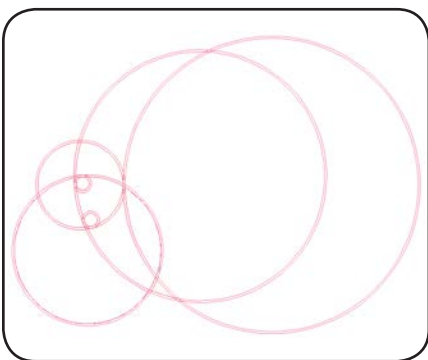
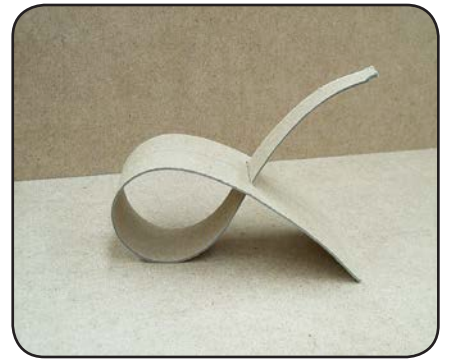
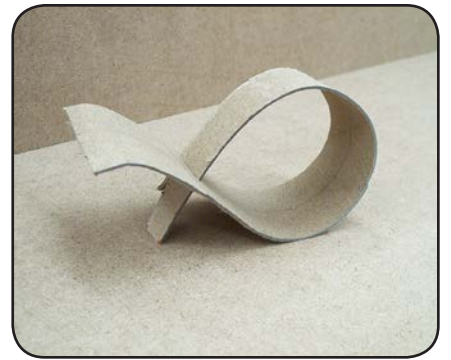
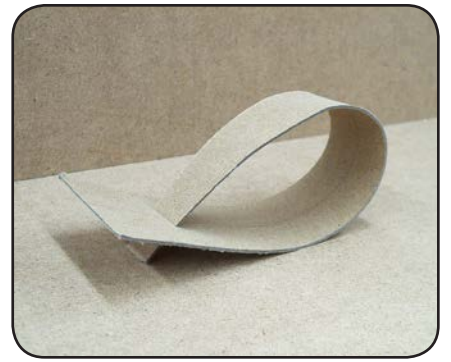


Models, Renderings, and Sketches

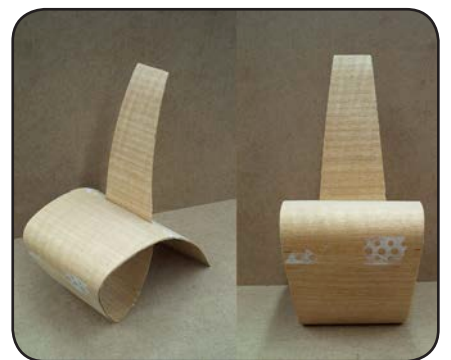
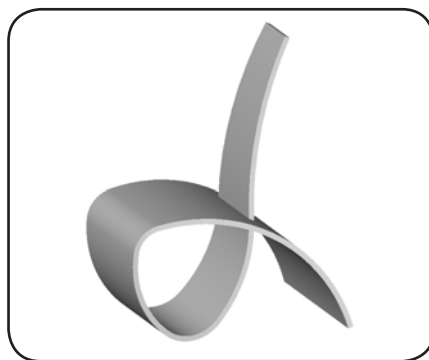




The Way Out Is Through Chair, Okume and Paduke, 19" X 30" X 41" 2004



Computer Drawings



Models

The Gallery Is No Place For Artists

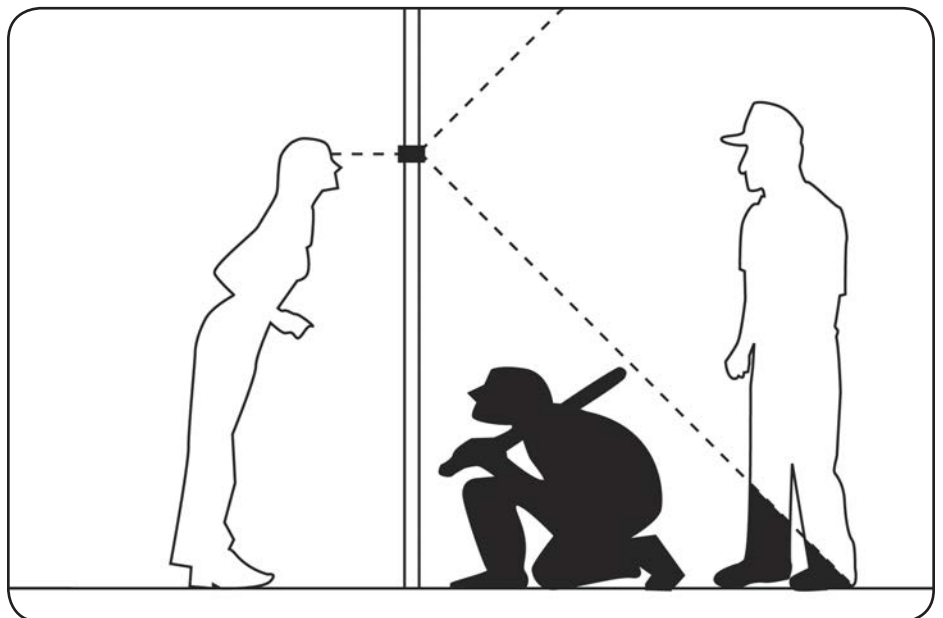
Digital Images from Installation, 2010

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.





Standpipe

Steel, Patina, 34in X 34in X 69in, 2014

Standpipe creates a geometric volume from ever increasing triangular sides placed on a rectilinear form. It uses the Fibonacci sequence to determine the height of a square rotating 45 degrees with each increment. The title comes from an old term used to describe the wooden water towers that used to adorn the tops of large urban buildings. In these traditional standpipes metal straps were placed around the wooden cylinder, also in exponentially increasing increments, to offset the effects of how water pressure was distributed throughout the barrel.

This project was made possible in part with funding from the Scottsdale Public Art platFORM program.



Sculpture, CAD iterations, and 3D printed model

