

PATRICK MEAGHER

Patrick Meagher (American, b. 1973 in New York) lives and works in New York City, and has studied at Kunstakademie Dusseldorf, Carnegie Mellon, and Harvard University. Meagher is interested in how mankind is adapting spiritually and emotionally to the Digital Age. His exploration of society's emergent shift towards transgressive technologies and virtual interactions fuels his work in new media, painting, photography, and sculpture.

Laterally to his studio practice, Meagher has staged event-based happenings, spearheaded art clubhouses, and started an art book publishing project. Through these collaborative projects, Meagher contemplates the roles of ethics and personal agency in art participation.

Meagher's cross-genre oeuvre is ultimately located within the discourse around globalized and digitized mankind's expanding awareness of its own materiality and consciousness.



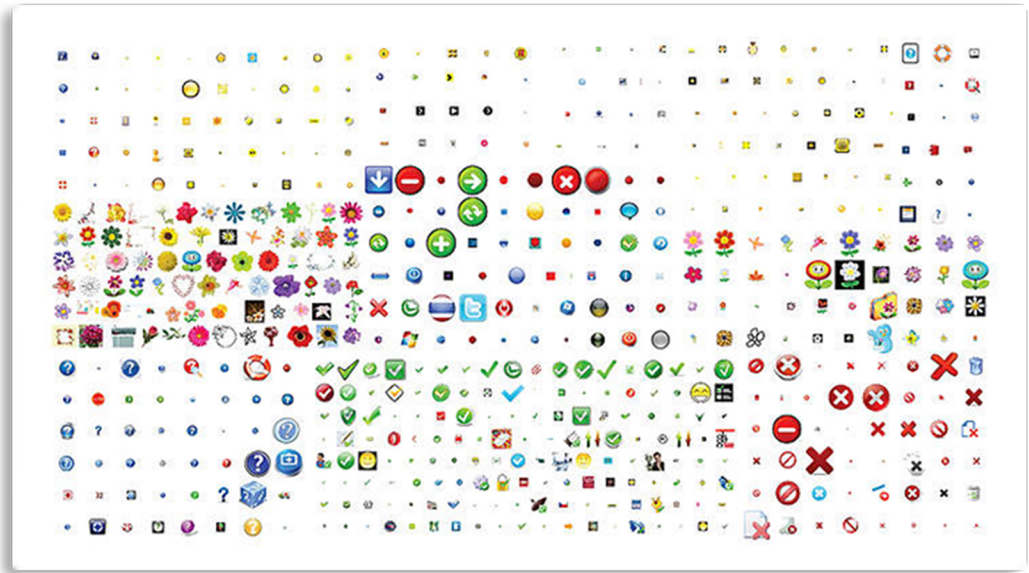
Photo by Gus Powell, ArtReview magazine

Digipop

The average person checks their phone 200 times a day. Over a third of the world has become so familiar with technology that in a few short years our brains have normalized a new iconographic vocabulary and our fingers have learned to click and drag as if it were natural.

Digi-pop contrasts 21st century desktop and handheld iconography with the enduring permanence of everyday life via digital icons that signal generic social and computing norms. These pieces reference relationships between click trace and personal agency; immortality and relevance.

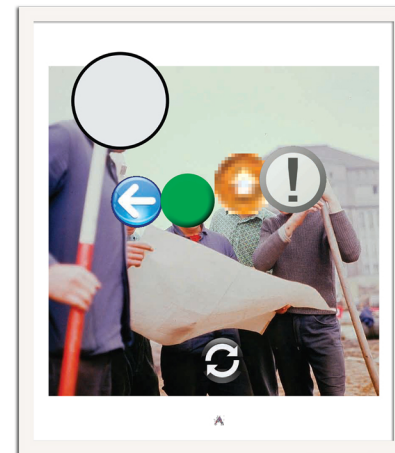
Digi-pop transposes virtual interaction onto objecthood to materialize the digital, and in doing so slows down our pavlovian registry of contemporary symbols to both present and question our daily dose of work and endorphin driven digital interactivity.



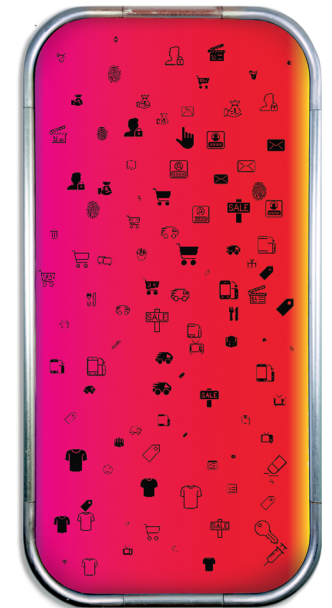
Digital Picture Collection, 2012



File Cabinet, Cyan, 2013



Internet it up (The Engineers), 2011



1pm, 2016

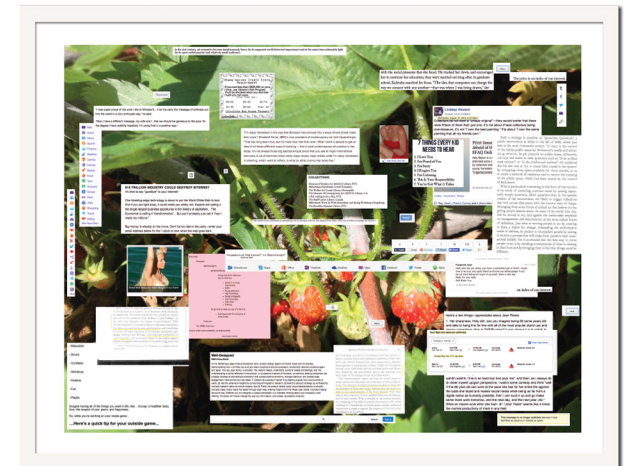
Info-Collage

Text-based works collage automatic writing or logic onto the subject of distributed technology. At its most basic level, this approach brings multiple and divergent outlooks into dialogue on a picture plane as a discussion prompt. However these pieces rely as much on aesthetics as on manipulating viewer experience, with a nod towards the 21st century's omnipresent oversaturation of information.

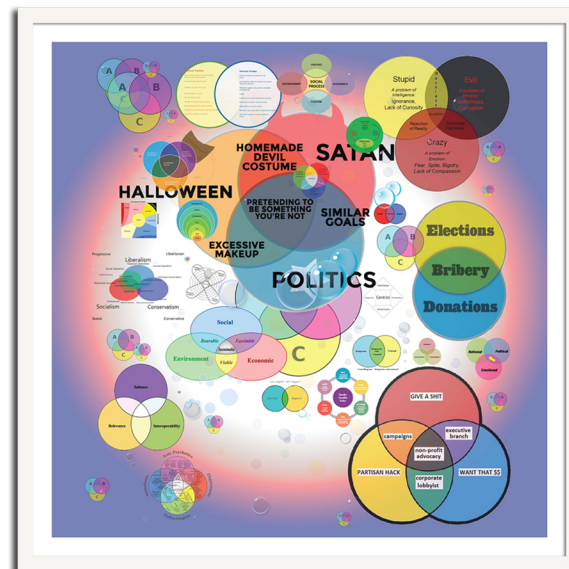
Text and imagery in these works reference the Cyberorganic utopian group, (1993-99. Members include Wired and Craigslist founders), and evoke an inner voice that echoes during the socialisation and normalization processes of grappling with social media as a new compelling condition. They also explore page-layout and poster graphic design with wallpaper, poster, and fabric printing, and are developed to make images and prints that can be read from a range of directions.



Chair and Cherish, 2016



Very Berry Burnt, 2015



The Most Notable and Selfless Profession, 2016

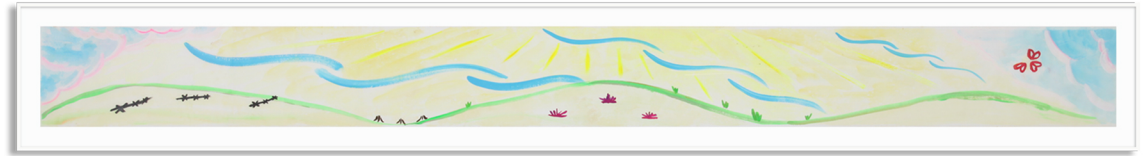


VR Baby, 2016

LineLands

LineLands consists of a vocabulary of deconstructed landscape symbols in script and ascii forms that represent both states of affect and a psychological journey or metaphysical experience. This series of work began as line drawings in the early 90's, and has continued to thematically evolve year after year. LineLands today manifests as prints, paintings, sculpture and 3D digital work.

21st century LineLands deal with the tumult of the turn of the millennium, and parallels between increased networks and increased consciousness during our adaptation to multi-nodal existences that cluster wide range perspectives, experiences, and cultures. The body of work - yet to be fully completed - ultimately has three tiers of depth: the first dealing with dimensionality and consciousness, the second addressing social issues around information transfer, and the third plumbing new aesthetic devices and formatting to deliver these ideas in novel, compelling ways.



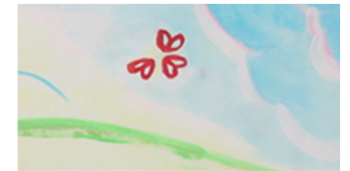
Oh the obstacles, big winds, broken trees, sun comes in, grass begins, lotus learning, the percolation, 2016



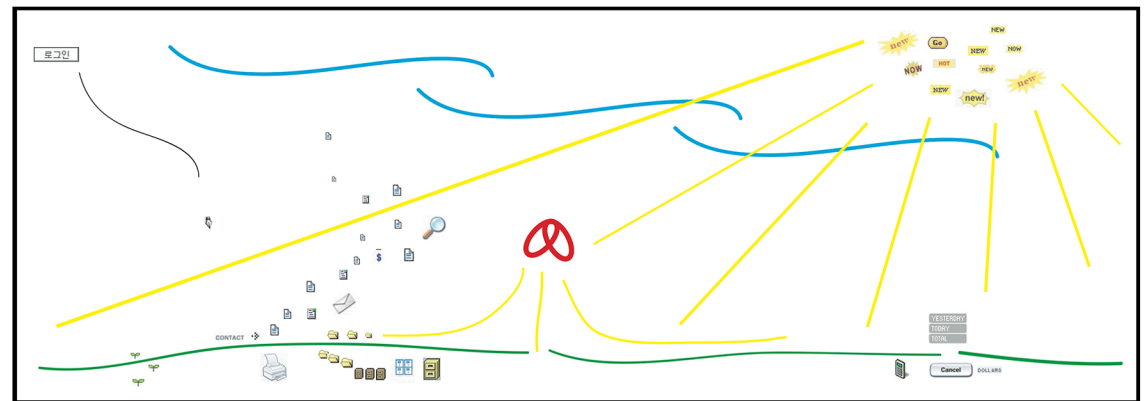
detail 1



detail 2



detail 3



Internet Lifespan, 2006



Green Grass (installation view), 2006



Barrier to Entry, 2006



Open Love, 2009

Virtual Reality and Digital

One's "doing the work" of increasing personal awareness, broadening social exploration and expanding consciousness are processes that mirror understandings of the internet, social media and the metadata banks. Just as third dimension perspectival lines guided Renaissance painters, navigation of the fifth dimension lies at the core of VR and digital work.

These largely web-based pieces take up the subject matter of the fifth dimension as an art historical motif, looking at New Age theory and philosophy as a means of personal wellness, and reframing it within an artistic context as a path to political and critical engagement, and a means for social health.



Suicide Dive (seacoast emoji marquee)
(installation view), 2015



detail



Sprite Kite (still), 2013

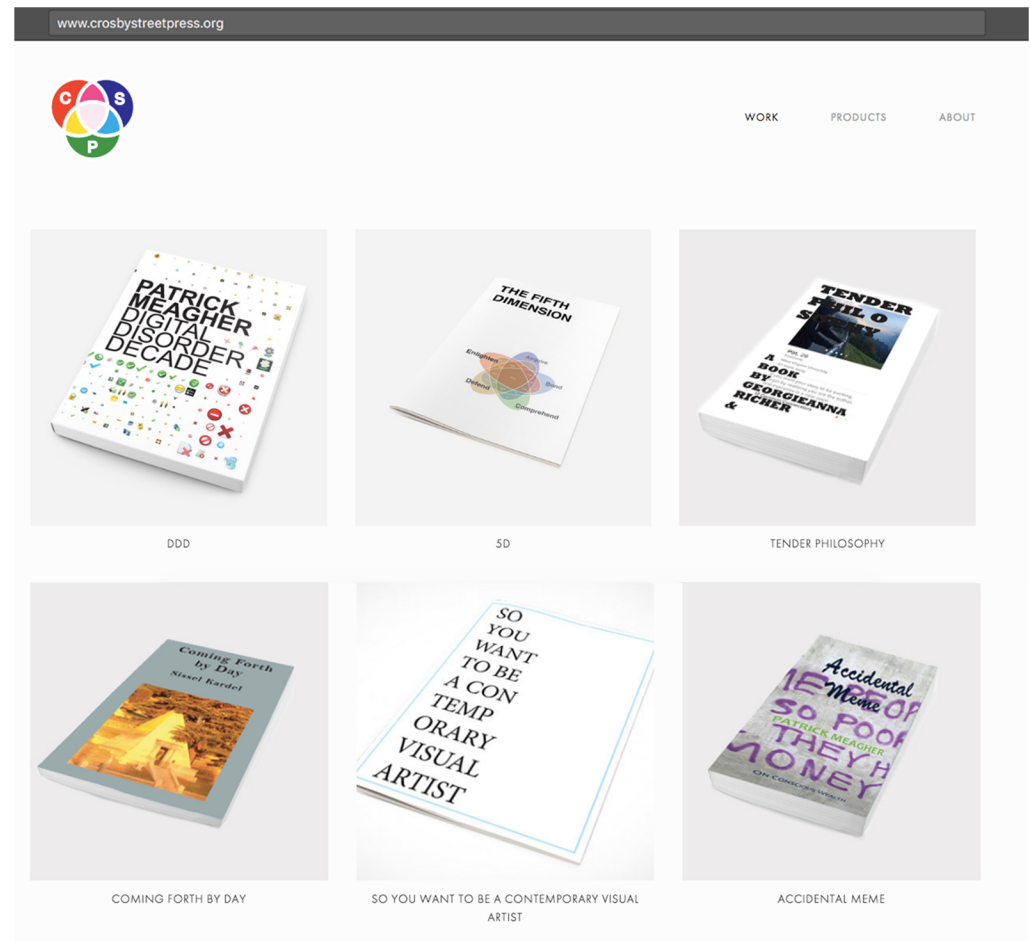


Tektronix Park (UnitBead Digital Capture), 2001

Crosby Street Press

Crosby Street Press is an employee-owned nonprofit organization dedicated to producing art and theory books in three main categories: Critical art theory, Spiritual Consciousness, and non-portrait Photography - an acronym of which makes up CSP's initials

The Press maintains an open submission policy, and publishes artist-produced books at little to no expense to its authors - thus promoting the dissemination and appreciation of these democratically available works.



Collective Show

Collective Show is an artist-organized exhibition of contemporary art collectives. This collaboratively curated “group show of group shows” features local artist-run spaces, independent curatorial initiatives, not-for-profit endeavors, and web-based groups established in the last decade.

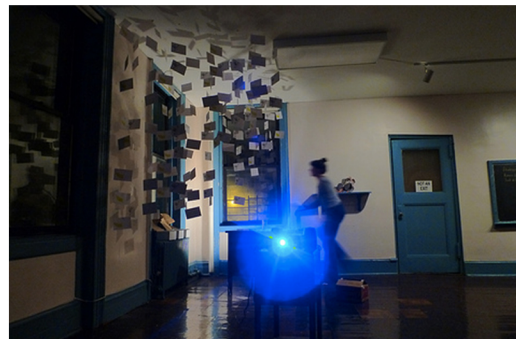
Collective Show is an open-source project sponsored by Silvershed, an artist-run project space in New York and Los Angeles. The organizers co-curated ABCyz in October 2009. Collective Show aims to further creative relationships and conjure new ideas by fostering locally-run “collective shows” in art metropolises globally.



Collective Show Mexico City, 2014



Collective Show Mexico City, 2014



Collective Show New York, 2010



Collective Show New York, 2010



Collective Show New York (outside of Participant, Inc.), 2010

Silvershed

Established in 2008, Silvershed was an artist-run project space in Chelsea that worked collaboratively between New York and Los Angeles to organize exhibitions, events, and special projects by or with other artists.

Silvershed explored today's increasingly lateral flow of information, ideas and resources by generating discussions about contemporary art values, ethics and aesthetics among a core team of organizers and advisors, and strangers alike.

