

This brochure is published in conjunction with *Iowa Artists 2011: Matt Corones*. The exhibition is on view in the Saarinen lobby and Pei hallway of the Des Moines Art Center from August 12 to October 2, 2011.

Iowa Artists 2011: Matt Corones is organized by Laura Burkhalter, associate curator.

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Exhibition Program

Artist Gallery Talk
Matt Corones with Associate Curator
Laura Burkhalter
Thursday, September 1, 6:30 pm
Free admission

Design: Annabel Wimer

PDFs of this publication may be downloaded from the Art Center's website.

Corones graduated from the Cooper Union School of Art, New York in 2003. He will receive his M.F.A. from Iowa State University in 2011. He was included in the Des Moines Art Center's *Iowa Artists 2002*, and showed at Karolyn Sherwood Gallery, Des Moines in 2004. He lives and works in Ames.

The artist would like give special thanks to Caleb Jamin Studios for assistance with the project.

Exhibition checklist

Inside: *Aqua Night* (Saarinen lobby), 2011
Archival ink jet transparency film and ink
15 feet x 21 feet 3 inches
Courtesy of the artist

Cover: *Persian Rider* (Pei hallway), 2011
Archival ink jet transparency film and ink
20 feet 4 1/2 inches x 8 feet 4 inches
Courtesy of the artist

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MATT CORONES

AUGUST 12 – OCTOBER 2, 2011

Using photography and digital imaging as a starting point, Matt Corones works in a large variety of media, including c-prints, light boxes, fabric patterns, and video. Flowers, bubbles, and the architecture of entertainment (roller coasters and waterslides in particular) appear often in his work, digitally manipulated into perfect, candy-colored shapes. Computer technology stands at the center of Corones' creative process, and his interest in its capabilities runs from art-making to exploring ways in which visual thinking can be applied to real world technological processes, from heat and motion capture cameras to password development.

For his section of *Iowa Artists 2011*, Corones uses 21st-century techniques to connect with art and architectural history. The large, rectangular paneled window is the most prominent feature of the Art Center's main lobby, designed by Eliel Saarinen in 1948. By filling in the window's distinct, modernist pattern with printed transparency film, Corones duplicates the effect of a large-scale stained glass window. A second, similar installation can be found in the I.M. Pei wing, where the large hall window present an unbroken span of glass covered in a field of pattern with a dynamic central figure. Just as medieval architects valued the illumination and kaleidoscopic color stained glass offered as an enhancement to Gothic architecture, these site-specific works transform their surrounding space. The hour of the day, the weather, and the unique characteristics of Saarinen and Pei's designs blend with Corones' colors and patterns to create a work that changes its appearance depending on the time and angle of the viewer's approach.

For each window, Corones makes several patterns, based on photographs, found images, or digitally-created imagery. The patterns are combined and printed on large sheets of transparency film. Three identical versions of each sheet are then placed on top of one other and adhered to the glass. This layering achieves a sense of visual depth and high color saturation, merging each of Corones' patterns

into a final product of varying brightness and translucency. In the case of the Saarinen lobby, the pattern was specifically designed to fit into varying rectangle squares that make up the window, and printed with blank space standing in for the metal frames. The Pei design was printed in wide, wallpaper-like sheets that line up to cover the large expanse of glass.

A multitude of influences factor into the original patterns Corones creates for each window. The Modernist painter Paul Klee's experiments with transparency and color, the Italian Futurists' attempts to portray motion and energy, and Robert Rauschenberg's overlaid images all come to mind. One specific design found in both windows and dubbed *Matisse Camouflage*, is a brightly-colored riff on the Modernist master's cut-paper collages as well as the familiar military patterning, and neatly ties this project to Matisse's own stained glass windows made for the Chapelle du Rosaire in Vence, France in the early 1950s. The overall tone of the Saarinen window comes from the natural world—it suggests light filtered through tropical waters, and the rounded, organic shapes hint at movement and reinforce this theme. The Pei window moves between abstraction and realism. The central figure is a found image from a Persian miniature, surrounded by a cloud of flame or energy that is actually a satellite image of mountains and rivers. Faces and architectural details of a painted church ceiling appear amongst the swirls of color. The melding of such diverse inspirations, running from the devotional to the scientific, is intentional on the artist's part, expressing his appreciation for various cultures and forming a sort of "self-portrait" built from visual influences. That these impressions, whether nature based or routed through medieval glass, Modernism, or Pop Art, stem from the cutting edge of digital art-making reinforces the endless possibilities of the art of our time.

Laura Burkhalter, associate curator

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