

No Place like Utopia, 2011. Courtesy of the artist.
Cover: Half-Day Closing (detail), 2010. Courtesy of the artist.

This brochure is published in conjunction with *Iowa Artists 2011: Matthew Kluber*. The exhibition is on view in the Blank One Gallery of the Des Moines Art Center from August 12 to October 2, 2011.

Iowa Artists 2011: Matthew Kluber is organized by Jeff Fleming, director.

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Exhibition Program

Artist Gallery Talk
Matthew Kluber with Director Jeff Fleming
Thursday, September 1, 6:30 pm
Free admission

Photography: John Richard
Design: Annabel Wimer

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

Exhibition Checklist

Half-Day Closing, 2010
Alkyd on aluminum, custom software, computer, digital projection
44 x 96 inches
Courtesy of the artist

Flume, 2011
Alkyd and interference pigment on aluminum
22 x 48 inches
Courtesy of the artist

Hills like White Elephants, 2011
Alkyd and interference pigment on aluminum
32 x 72 inches
Courtesy of the artist

Interference, 2011
Alkyd and interference pigment on aluminum
32 x 72 inches
Courtesy of the artist

No Place like Utopia, 2011
Alkyd on aluminum, custom software, computer, digital projection
44 x 96 inches
Courtesy of the artist

Soft Punch, 2011
Alkyd and interference pigment on aluminum
22 x 48 inches
Courtesy of the artist



MATTHEW KLUBER

AUGUST 12 – OCTOBER 2, 2011

Matthew Kluber's inventive fusion of color, line, digital formations, and projected light creates a dynamic and mesmerizing visual field. Presented in a painting format, his abstractions look to the past as well as embrace the technology of today. Kluber projects an ever-changing computer-generated image onto a field of multi-colored stripes, resulting in a work that constantly changes form over time. This combination of linear and color field formats draws from a myriad of modern and post-modern sources, including Op Art and the work of Frank Stella, Barnett Newman, and Gene Davis, among others. They also owe a debt to the color studies of Joseph Albers, in which a color changes its complexion by its association or proximity with another. Likewise, Kluber's technological component extends the video and computer-generated work of a wide array of artists currently working in the field. Yet Kluber's enterprise is entirely unique and offers a fresh view of the traditional structure of painting.

In Kluber's paintings, horizontal lines and vertical bands in multiple colors, thicknesses, and patterns sit upon uniformly colored backgrounds. He cuts masks for these meticulous lines of alkyd paint with a computerized vinyl cutter—the same equipment used in commercial car detailing and sign making. The artist frequently adds projected undulating light and color to these complex configurations, precisely covering the painting's rectangular aluminum panel. The projections are most often patterned color that may move across the picture plane in multiple directions, but found images may appear as well. The colors can be both natural and decidedly unnatural, such as severe pinks and harsh greens. However, the overarching results are glowing, ever-changing images and patterns. The computer program,

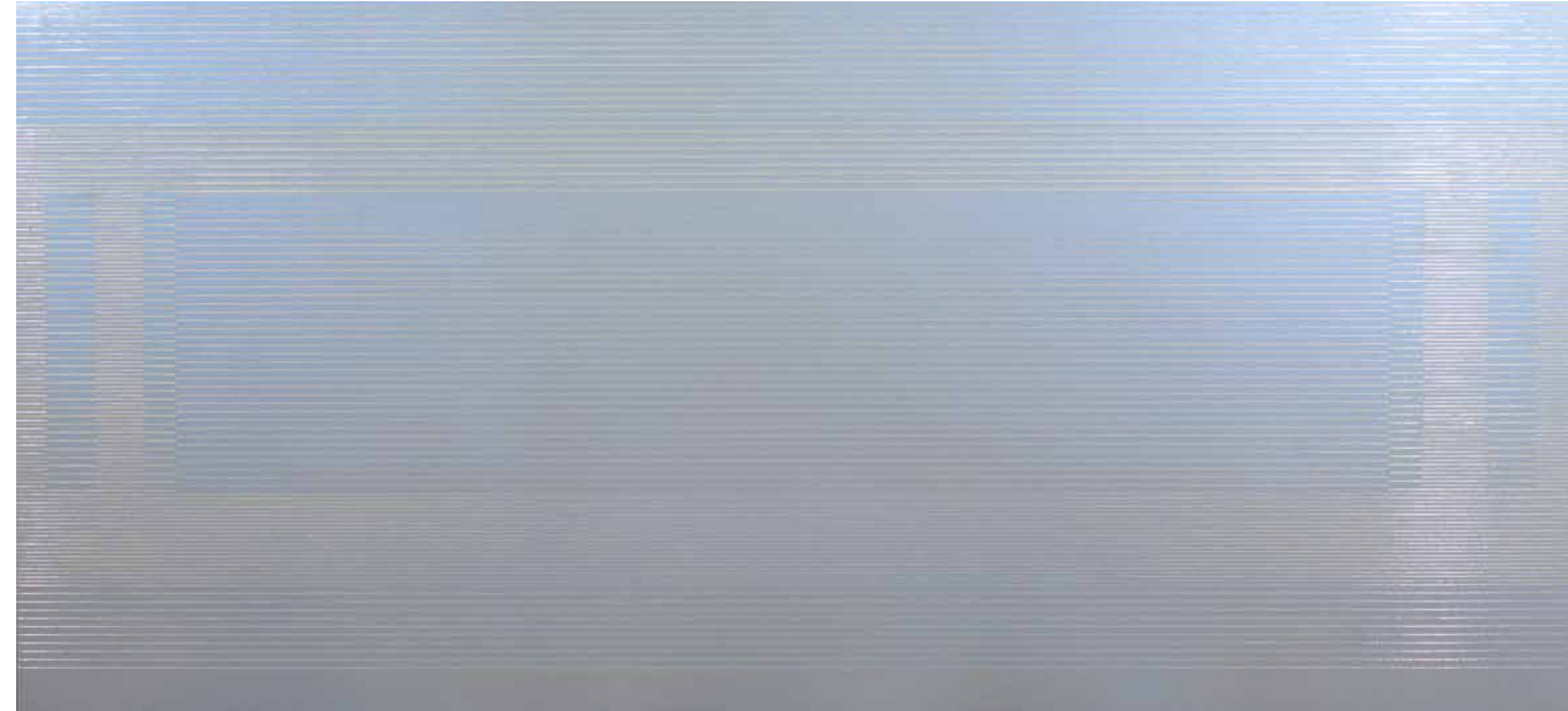
created with programmer Alex Dyba, never repeats itself. Like a film or video, a length of time is necessary to fully experience the work. Optical illusions, rhythm, and movement draw in and captivate the viewer.

The merger of traditional formats and computer technology in the production of art is certainly not a new enterprise and, furthermore, it is one that is laden with landmines, as technologically-based art can often come across as gimmicky or trite. But Kluber carries off the fusion successfully. Sometimes it is simply a matter of disguise. Kluber does not allow his technology to overpower the primacy of the visual experience, but, instead, he seamlessly dissolves the computer-generated components into the whole. His combination of abstract painting and moving digital imagery is frequently beautiful; it is simultaneously of our time and from another.

Jeff Fleming, director

Galleries and museums around the world, including the Museum of Contemporary Art Shanghai, China, and the Bemis Center for Contemporary Art, Omaha, Nebraska, have included Matthew Kluber's artwork in their exhibition projects. Kluber is currently a professor of art at Grinnell College, Grinnell, Iowa, and lives in Cedar Rapids. He holds a B.F.A. from the Rhode Island School of Design and a M.F.A. from the University of Iowa. Kluber was a former artist in residence at the Des Moines Art Center.

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Flume, 2011. Courtesy of the artist.