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## Artist's Statement

My artwork is intended to stimulate visual sensation and to explore the relation between emotion, complexity, organic patterns and visual sensation. The artwork is also an exploration into the relationship or contrast between organic structure and geometric forms. Geometric structure is common in nature at very small scales, so the work might also be thought of as exploring the relationship between the very large and the very small in nature. Complexity is a key element of the work. In many of my paintings complex organic patterns and geometric forms are juxtaposed to compare complexity and intricacy in different realms of visual perception.

Many of the geometric forms in the artwork include transitions of some kind or another, or an interaction of geometric elements. For example, I include a triangular grid form in many of the pictures in which five-sided shapes are transformed into six-sided shapes. Also, many of the pictures include a dome-like bulge in which a 2-dimensional pattern is pushed out into three dimensions.

The work is created using mixed media including pastel, artist's oil paint, latex paint, varnish, glue, enamel paint marker, art stick, marker, ink and watercolor. All design is done by hand and using tools that I have designed and built. No computers or digital methods of any kind are used. Any digital forms of the work (i.e. .jpg image files for electronic distribution) have been generated by scanning photographs of the original pictures and paintings. All drafting is done by hand and calculations are performed by hand using a combination of algebraic and constructive geometry methods.

Although much of my artwork contains some elements of the clash between chaos and order, the work is not intended to have a strong symbolic element. My primary interest in art is that of visual stimulation and emotional reaction to complexity.

I believe that people have a direct emotional response to visual stimulation. We see the natural world and learn to think and feel while surrounded by natural patterns. In the past, when people interacted more closely with the natural world, they made use of their intuitions and emotions to interact with nature. The spread of a particular tree's branches in winter may elicit one combination of emotions, while the branches of a different tree may be associated with a very different set of emotions. Complexity in natural patterns holds particular interest. We may be drawn toward the beauty of a mist-covered spider's

web or a field of wildflowers, or lichen on a rock. These things draw us in different ways and with different forms of fascination.

Much of my artwork is untitled. In general, I believe that viewers' impressions of artwork are tempered or even deflected by titles. This is not to say that I am opposed to titles per se, but rather I would like viewers to be given no initial preconception of the work, so that they conceptualize it based on their own visual experience of it. Further, the majority of my works are not intended to be abstractions, but are intended to be what they appear to be. For example, a squiggly globe surrounded by floating hexagons in a space filled with organic ooze is intended to be just that. It is the viewer's sensation of seeing such a scene that I wish to elicit.

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## Exhibitions

July 2004 - Jan. 2005, Romeo's Studio 1515, Tampa, Florida, two large original paintings ( 48 x 60" and 52 x 60") and ten 12 x 15" prints.

Oct. 2003, "Keep A Breast – Raleigh," Gamil Design Gallery, Raleigh, North Carolina, breast cancer benefit show and art auction.

June 2003, The Big Idea, Asheville, North Carolina, ten original paintings and six 8 x 10" prints.

Apr. 2003, Helios Café and Gallery, Raleigh, North Carolina, eight original paintings.

Dec. 2002, "Gamil's Greatest Hits, 3 Years of Great Art," Gamil Design Gallery, Raleigh, North Carolina, group retrospective show.

Aug. - Dec. 2002, Global Village Café, Raleigh, North Carolina, original paintings and 8 x 10" prints.

May 2001, Gamil Design Gallery, Raleigh, North Carolina, twelve original paintings.

Apr. 1999, Cup-a-Joe Coffee House, Raleigh, North Carolina, ten original paintings.

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## Biography

Andrew Nelson was born in Laramie, Wyoming in 1967. He was involved in creative endeavors from a very early age. In grade school he drew a series of pictures for greeting cards and sold several hundred of these in the Laramie area. As a teenager he produced several bronze sculptures that were cast at the University of Wyoming art department

foundry with the help of a faculty member there. In high school he took several undergraduate and graduate-level courses from the University of Wyoming, including drawing, painting and print making (lithography, etching, resist). He attended The Evergreen State College in Olympia, Washington where he studied computer science and art, graduating in 1990. During the early and mid 1990's he worked mainly in cell and molecular biology laboratories, performing research and scientific photography. During this period of time his art began to reflect some elements of the microscopic world. Starting in 1999, he began to show his artwork in the Raleigh, North Carolina area. He returned to school to pursue graduate degrees and received a Masters degree in electrical engineering in 2001 and later a Ph.D. in 2003, both from North Carolina State University. His research explored the use of artificial evolution to evolve neural networks to control small autonomous robots. He exhibited artwork in several solo and group shows between 2000 and 2005 in Raleigh, Asheville, North Carolina, and Tampa, Florida. He is currently working as an artist in Tucson, Arizona.