

ARTIST STATEMENT

BOUNDLESS

Cultural Center of the Philippines
Pasilyo Vicente Manansala (2F Hallway Gallery)
21 October – 22 November, 2015

The new media age is perhaps one of the most exciting times there is for me. As a graphic designer who has spent most of my career having the computer as my tool, my launch into becoming a new media artist is something I find undeniably expected, if not an accidental adventure.

Fractal art sparked a curiosity which supported my reason for creating art: to express, communicate, and influence. And dipping into new media art — specifically mathematical art — has opportunely provided more to a balance of creative challenge and relevance that I seek. Deep into the heart of things, it has become my way of celebrating the historical relationship between art and mathematics which artists and philosophers alike have ruminated upon for eons — a fascination plausibly linked to what may have been our primordial need to find connection to the divine, where we surrender in awe to the symbiosis with a fresh yet deeper appreciation for beauty. I can say that fractal art puts all of these in a frame, which comes as a paradox to the boundless expression of its kind.

My works are representations of parallel philosophies which bear *truth* in the process of using algorithmic equations as my tools. Here, scientific description (by synthesizing numeric sets) translates or connects verity to a reality of sorts, including one that recognizes a Supreme Designer that/who is very much part of all that exists: a creator, who creates designs, harmonizes and balances both chaos and order in the physical world. I mention this from my experience of creating fractal art and my understanding of fractals by its mathematical laws. I am not a mathematician, thus, my understanding of fractals comes from discovering its role in our global community which architects have come to promote through architecture, environmental planning, and design among other things.

It is by seeing from this interdisciplinary lens that brought my collaboration with ethno-rock musician, Joey Ayala who plunged into the fractal art project with his own expression of fractal music. Ayala, who is a multi-awarded pioneer of the neo-ethnic narrative and its output, introduces fractal music in this new media art exhibit with his *hegalong* — a two-stringed lute that is indigenous to the highland peoples of Mindanao such as the *Bagobo* [roughly translated as *new man*].

Instruments all: just like how stones were once used by our ancestors as extension of their arms and fists to dig earth, to make fire or pound rice — numbers too are tools that have assisted me in my creative process. Creativity, at most, is a chance for me to recognize what has long been with us and make them fashionably accessible; and as consequence, revive those that are typically forgotten or discarded in modern society.

It is the wisdom of this age perhaps to advance in technology with spirit — the spirit that was then fascinated and still at awe today. Art, I believe, makes it possibly so.

MEDGE S OLIVARES
EXHIBITING ARTIST