Kenneth A. Huff
Organic Constructions

Kemper Room Art Gallery
Paul V. Galvin Library
March 5 - March 31, 2005
reception:
Thursday, March 10, 5:30 - 8:30 pm
exhibition hours:
Monday - Friday: 12 noon - 10 pm
Saturday: 8:30 am - 5 pm
Sunday: 2 - 10 pm
art.iit.edu

Combining digital techniques with an organic aesthetic. While the subject matter is entirely imagined and purposefully ambiguous, inspiration is drawn from a wide range of natural patterns and forms, branches of scientific research and mathematics.

curated by:
Robert J. Krawczyk, Illinois Institute of Technology

sponsored by:
IIT Office of the President, Lew Collens, President
IIT Art Board, Judith Carr, Chair

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Illinois Institute of Technology
35 West 33rd Street. Chicago, IL 60616

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This exhibit includes a wide range of Huff's work over the last five years exploring both regular and random patterns with a depth of texture that has become the most prominent aspect of his approach. Huff does not identify his images so they could be living or inert. Much of his work uses an algorithmic approach to explore highly organic subjects that exhibit truchet patterns, knots, slices, plates, bands, fuzziness, grids, symmetry, penetrations, growth, proximity, and recursion. Scale conceals their identity as he focuses on the expansion of the smallest detail. Lighting and color play an important but subtle role depending on a surface that ranges from the opaque, to translucent, to transparent; highlighting the roughness or reflective qualities of his subjects, further adding to their organic qualities.

Huff joins a small but growing group of artists who are exploring the construction of an image using three-dimensional digital modeling methods.

Huff writes about his own work:

At a distance, the essence of the familiar, organic and almost graphic forms engages the mind, beginning a journey of examination and interaction. With no reference of scale, the viewer is drawn closer until inches from the work, searching for additional clues which might aid in identification. With each step, the visual structures trigger subliminal reactions based on past experiences. In the end, they are left with indefinable organic connections, suspended in the purposeful ambiguity of the work, not so abstract as to be esoteric, without connection to experience or nature.

As a manifestation of the artist's filtering process, these works may bring forth discomfort in one person and joy in another. In either case, the viewers are engaged and are compelled to reconcile a new experience.

“My mind is never so fulfilled as when I am creating. The thrill of discovering new subject matter is matched by the exhilaration when a work is completed.”

The iridescence of a beetle; the twisting surfaces of a wilting leaf; the spiral forms and sutures of a fossilized mollusk shell; fissures growing in drying mud; the arches, loops and whorls of a fingerprint, all are examples of the natural forms and patterns that inspire these images. While such natural patterns and forms are sources of inspiration, literal translations are not created. The focus is combining distilled aspects from a number of sources and exploring the contrasts and ambiguities emerging from those combinations.

While the creative process is deeply engrained with new technology, in fact the technique only is possible because of technology, the artificial perfection is avoided. More intriguing are patterns found in the natural world—components of which repeat, but not necessarily with perfect symmetry; components of which are similar, but not necessarily identical. Many of the patterns created combine both periodic and aperiodic elements.

Inspired by the random, yet structured beauty and minute details of nature (flora, fauna and mineral), multitudes of objects often are included in works, frequently similar in form, yet always unique in their details. Details of color and texture mimic the level of physical detail found in the natural world and create an illusion of reality even while the viewer is confronted with the practical knowledge that the objects illustrated do not exist.

One of the most satisfying aspects of the process is the ability to create an image with physical levels of detail and realism without the constraints of physical materials. The path from inspiration and idea to implementation and image is direct and unencumbered.

His work has been recognized with over 110 awards and international grants and shown in more than eighty-five exhibitions throughout the world.

A complete listing of his work can be found at: www.itgoesboing.com

Kenneth A. Huff wishes to acknowledge the continued support from Alias Systems, Toronto, Canada