

**A L B E R T   V A S S**

*S e l e c t e d   P a i n t i n g s*

# Introduction

The mental landscapes show views through both our inner and outer cosmos simultaneously. The layered discovery of forms can be visually unraveled by our subconscious to unfold meaning and visually reveal force through time. The subject and space are always folded into each other. The subject as a life force struggles to flow and consolidate itself with environmental forces and through this process becomes one with them.

The interrelationship between various art forms and media is a fundamental concept underlying all of my work. They all draw from the same well of the force about the collective subconscious using the intuitive personal unconscious as a ladle. Through the universal language of pattern formation, art finds expression for unconscious experience.

The physical process involves the sculpting of layers of surfaces. Hallucinated forms are realized with the careful manipulation of oils. As a form of erosion it addresses issues of time and entropy. The conscious design engine also involves the consolidation of forces within the surface which evolves into space.

This painting is a meta-scope, showing the direction of another level of consciousness and visual perception. The whole captures the attention, invites scrutiny. Each shape twists the mind's emotive coil, slipping it further into complexity. Then it goes beyond what was created by hand by becoming a bridge to what we still cannot fully see. It becomes a bridge through the force of its subconscious intent. This force pulls the twisting coil tighter, becoming thinner until it is unperceivable. It can be a bridge because the point of the imperceptions is not a true break, but a lack of acuity on the part of consciousness.

By mixing emotively symbolic forms in this process we invite the spectator into a mental landscape where the oppositions of feeling and thought mingle. In fact, the concept of oppositions (historical, mythological, metaphysical and visual) is forced into playfully ambiguous relationships. They also fit into a larger body of exploration.

Abstraction in this setting is not for its own sake. It does not stop at the level of expressing personal force and emotion. This is, however, the starting point. It is abstract not just to free the 2D plane from its window function, but also to regain it. But this time the window is deeper.

As a metascope, it becomes a mirror, microscope, telescope, x-ray, and ideally other metaphysical visual enhancers. These new lenses can work off of our collective and personal memories to relay visual emotions that approach higher dimensions. I believe this is in the vein of the true nature of art. From within its poetic world, art is the front line of perceptual innovation. Conscious only of itself, it references infinity.



*Psyche II*, oil on panel 24"x48"



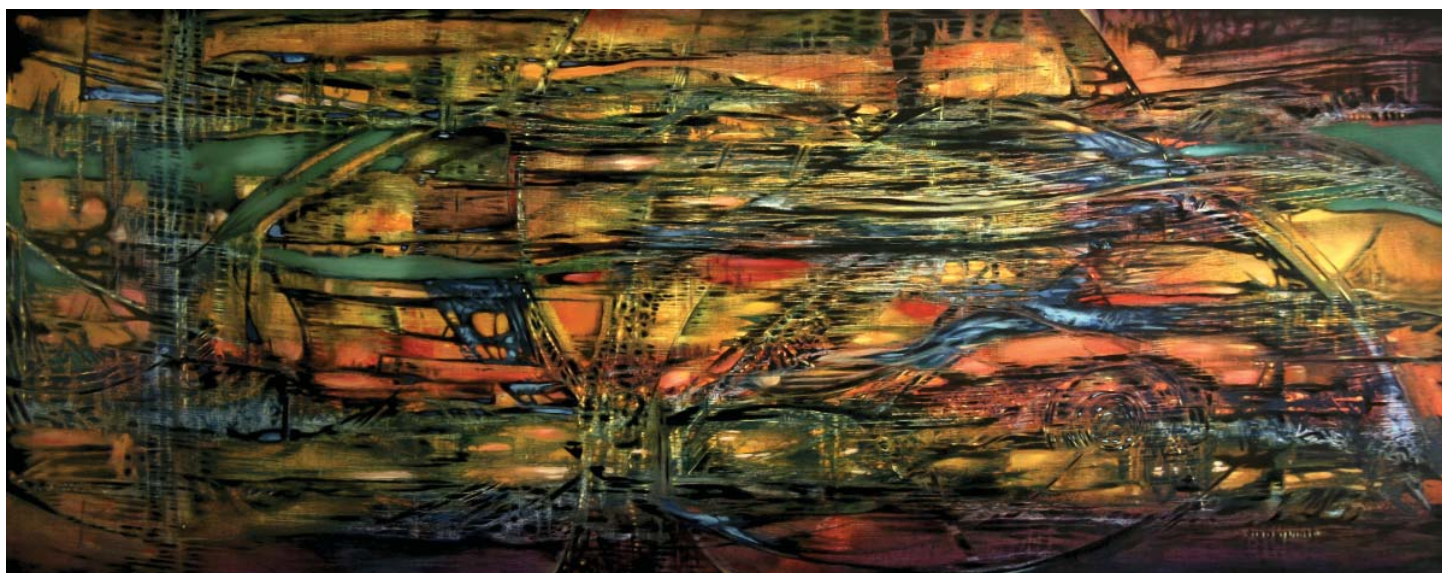


*Stellated Mental Landscape*, oil on panel 48"x72"



*Psyche IV*, oil on panel 24" x 48"





*Mental Landscape II*, oil on panel 24"x60"



*Priveledged Sense*, oil on panel 12"x48"

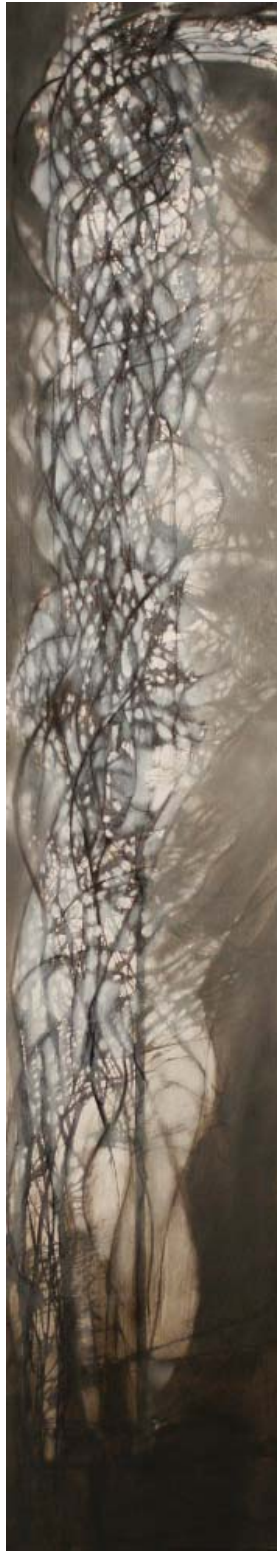


*Beatitude*, oil on panel 32"x48"





*Luminous Outlet*, oil on panel 24"x24"



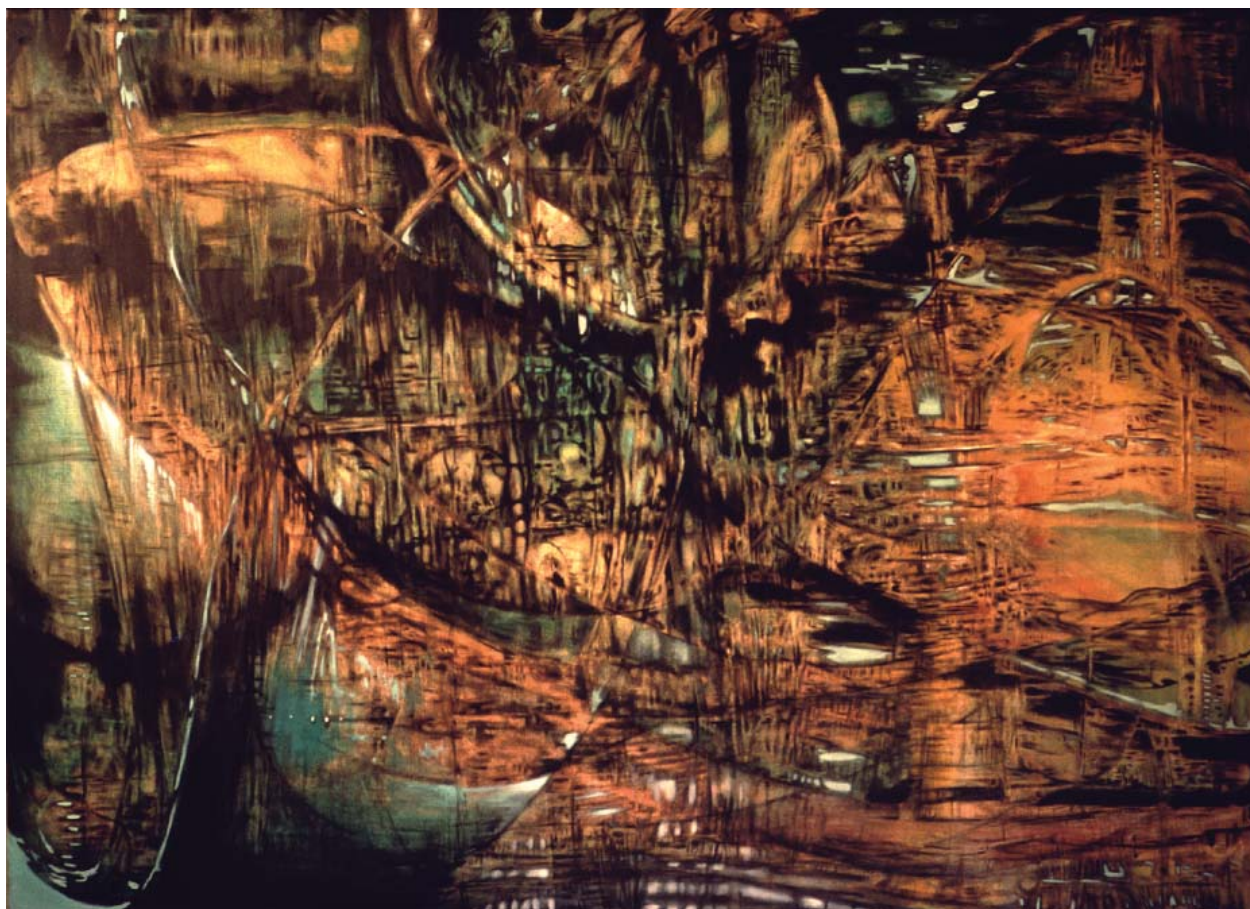
*Mantra*, oil and ink on panel 7"x38"





*Shade of Time*, oil on panel 36"x48"





*Fish Ad for Prophecy, oil on panel 36"x48"*



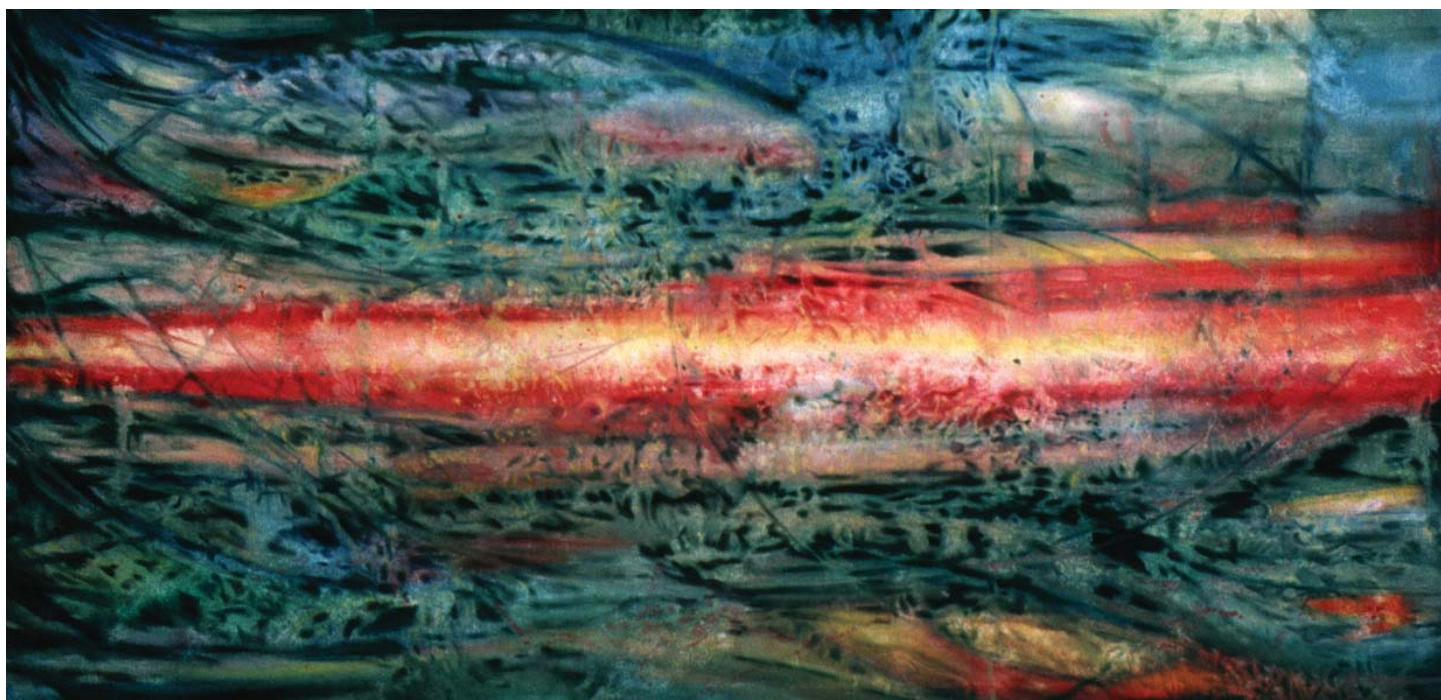
*Ephemereal Reduction*, oil on panel 24"x48"





*The Librarian*, oil on canvas 36"x48"





*The Rim of Thought*, oil on canvas 24"x48"



*Mary Mandarin*, oil on canvas 24"x36"





*The Blank Canvas*, oil on canvas 22"x28"





*The Soft Portal*, oil on photography on panel 8"x36"



*Collection of Memory*, oil on photography on panel 9"x18"



*Sensibility Suite: Equation #4*, oil on chaoscope CG on canvas on panel 10.5"x16.5"





*Cubic Coils*, oil on 3D CG on canvas 10"x10"

## Artist's Biography

Albert Vass was born in Cleveland, Ohio in 1969 to parents who emigrated from Hungary during the Second World War. Early in his development, painting and photography became a valuable source of expression and experiment. At the same time he was learning Basic programming language on a Sinclair ZX81 in the early 1980's to make pixelated ships move across the small black and white TV screen, he was developing a deeper appreciation of the process of oil painting. Sensing the parallels of these creative outlets, the importance of exposing representation in a deeper sense began to become more important than exploring the ability to render objects of the apparent world. At first this took the shape of poetic surrealist montage, which later evolved into work where the lyrical subjects became spaces the painted gestures implied.

Albert graduated from Miami University in 1992 where he had participated in group shows including *On Timing*. In 1992 he had his first extensive solo exhibit of oil paintings at the *Gallery Arno* in Cleveland. While continuing his artistic development, he worked with local architects and began actively pursuing the possibilities of 3D design with early DOS versions of *3D Studio*.

In 1994, Albert started his journey west with an eye towards organic design, and an emotive form of abstraction he refers to as Mental Landscapes. In 1995 he was nominated for the *Chrysler Award* by the renowned organic architect and Bruce Goff progeny, Bart Prince. Albert received his Master of Architecture degree from the University of Arizona in 1996 while teaching an innovative form of architectural history focusing on the synergy among the arts. During this time he took many graduate level painting studios. His long running solo exhibition at *The Alamo Gallery* from 1994 to 1996 introduced his style of painting to many.

In 1996 Albert moved to Venice, California. His painted explorations continued to evolve as he focused on spatially manifesting unconscious phenomena. He became an innovative design leader at an international architecture firm, the Jerde Partnership. During the next decade he designed many intense multi-use projects and architectural features using innovative 3D design techniques which he pioneered. Among these is *Zlote Tarasy*, in Warsaw, where he used cloth simulators originally created for the game industry to design the sensuous glass roof structure and resulting interior forms. Using these inventive design, visualization and documentation techniques, he and his wife Unchu helped design and produce sculptor Robert Graham and actress Angelica Houston's studio complex in Venice.

In 1999 Albert was a guest speaker at Paulo Soleri's Paradox Conference at Arcosanti. He taught many designers his techniques of breaking vocational boundaries and integrated 3d printing technologies to his process in the early 2000's. His methods and work have been printed in publications including James Steele's 2002 book *Architecture and Computers*, Russell K. Standish's 2006, *Theory of Nothing*, and Bruno Marchal's 2014, *The Amoeba's Dream*.

In 2004 he had a successful solo exhibition at the Los Angeles *IDA Gallery* visited by a variety of local artists like Robert Graham and Frank Gehry. In 2006 he started *Studio Vass, Inc* in order to better focus the synergy between his architectural and artistic expressions. In 2008 he began showing with *DCA Fine Art* in Los Angeles and in 2009 had another popular solo show at *IDA Gallery*. He has also recently participated in a number of local group shows. Albert continues to create art to evolve connections with sensory perception and to inform his internationally renowned design investigations. His website, [www.avass.com](http://www.avass.com), which he maintains as a personal creative diary and gallery, continues to inspire visitors from around the world.