

CTRL Paint

A Supporting Paper
Submitted to the Graduate Faculty
Of the Department of Art
University of Minnesota

By Mark Schoening

In partial fulfillment of the
Requirements of the Masters of Fine
Arts Degree in Art

Date 2016

Committee:

Clarence Morgan, Chair

David Feinberg

James Boyd Brent

At 6:15am each morning I take a seat at my desk.

/login

username: *****

password: *****

Four windows simultaneously open on my screen announcing the number of unread emails, overnight notifications, current and future weather conditions, and a feed of art, design, fashion, and architecture related images and news articles. Each of these information feeds is constantly updated throughout the day, and this world, when given sound, operates much like a vintage pinball game. Often without any hierarchy, each new bit of information blinks and beeps repeatedly for my attention. Surrounding each of these windows are dozens of small icons that represent folders. These folders are filled with several hundreds of smaller image files that I have tried my best to organize into themed categories. Many files are simply AutoSaved without a name, and contain snippets of undeveloped and abandoned ideas, while others contain undecipherable computer language that I naively establish as important and that seem to constantly multiply on their own. The complexity of this interface has morphed over time from a simple, task driven tool into a fully alternative digital environment. Beyond the environment of shared communication, social media, and endless information outlets, the interface now provides a task management tool, which controls many of my daily activities. Notifications are sent through multiple channels as reminders of meetings, to-dos, suggestions to wake, grocery ingredient reminders, and recommendations of what activities I could be doing to create better efficiencies in both time management and productivity. My steps and

walking mileage are recorded each day by a device in my pocket and sent to a database that issues weekly statistical reports. Additionally, a Wi-Fi enabled motion detector built into my kitchen smoke detector records the moment I return home each night from the studio and the choreographed feeding of my dogs that usually occurs just a few hours later. The monthly safety report informing me that the house has indeed not burned to the ground also contains specific information regarding my sleep patterns and number of hours in which I rest. By choice, I also have access to this environment and database in my pocket at all times.

/viewdir

My ongoing participation within this interface has allowed me a unique opportunity to receive and interpret information. Most of the contemporary painting exhibitions and individual works I now view are seen through art blogs, Instagram feeds, and email blasts. Each bit and byte, regardless of importance or relevance, is simultaneously delivered and reduced to a screen friendly resolution. The subtlety within each work is often lost, and as each image sinks to the bottom of my screen, another immediately appears in the endless column of the feed. Formal graphic qualities and overly saturated imagery flicker among the procession. My understanding and relationship to contemporary painting has shifted because of this delivery system. I find numerous parallels between how I have begun to obsessively participate in and organize my digital environment, and how I approach the organization, production, and presentation of my own work. This is not to say that I have an end goal of creating screen friendly imagery. I often revel in the post processing stage where my final works are photographed and simply fail in the digital environment. As the megapixel compresses the image, data loss occurs within the viewing experience.

I am interested specifically how the influence of this feed can be translated into the material world through the process of painting. What would a painting look like if the compositional structure was based my experience within the digital space? Ideas could appear at random in the form of stacking pop-up windows and notifications. What if the human gesture were digitized and organized into neat, easily accessible folders? What would an image look like if the hand were to translate the command copy/paste hundreds of times across the surface of a painting? What are the aesthetic qualities of an analog storage of system containing bytes of digital information? What would happen if a painting was simply reduced to the scale of a generic icon and presented as a potentially interactive form mimicking the design interface of your desktop or phone screen? How would the experience of seeing change if all of these forms were virtually selected and a “clean up” command was executed? How would the aesthetic qualities of an image transpire if painting strategies involving organization, order, efficiency, and obsessive play were to meet on a digital playground?

/displayhist

In 2005, I began a series of small black and white paintings. Initial loose gestures were made with a series of sumi ink and paint recipes that I had developed. Each work was then scanned into the computer. Architectural and mechanical landscapes were drawn as overlays, and the images were applied seamlessly over the painted surface through a transfer print process. The language of abstract gestures and marks were meant to mimic the internal processes of the machines producing what I considered endless bits and bytes of information. At first, I was overwhelmed and confused by this digital space. My hand felt inferior to the finite detail that the computer could produce with relative ease. I deeply questioned the digital

impact and aesthetic entering my work, and labored over the value of these images existing outside of the screen. I became interested in the development of works containing both hand painted marks that coexisted alongside digital representations of the same marks ultimately combining to create a sense of visual overload. To best represent this new barrage of information, the compositional structure would often reflect a catastrophic event such as a violent storm or the implosion / explosion of space. Traditional rules of perspective combined with controlled application of value created the illusion of space within each piece. At the time both Julie Mehretu and Mathew Ritchie heavily influenced my work. Both were very interested in the development of invented visual languages that matured and morphed over time into fully developed civilizations that adhered to rules of interaction and repopulation.

My paintings slowly transformed into digital hybrids containing both human and machine DNA. A heavy layering process confused the eye and a clear distinction between what was hand painted and what was digital was no longer possible. At the time, I wouldn't have considered the process a collaborative interaction with the computer, but in retrospect this was the start of a much larger conversation I would begin with the digital language of the machine. I utilized screen-printed images that had been edited with computer software along with an expansive set of stencils. I considered the gestures made with these tools, to be a series of fast marks, much like that applied in image editing program used to create them. This style of mark making was specifically chosen to deny the preciousness of each mark or successful moment in the painting. My goal was to set up as many unique compositional relationships as possible on the surface and often intentionally to overwork the space as best I could. Unfortunately, many of the early filters used to abstract the imagery fell into the predictable category of new user

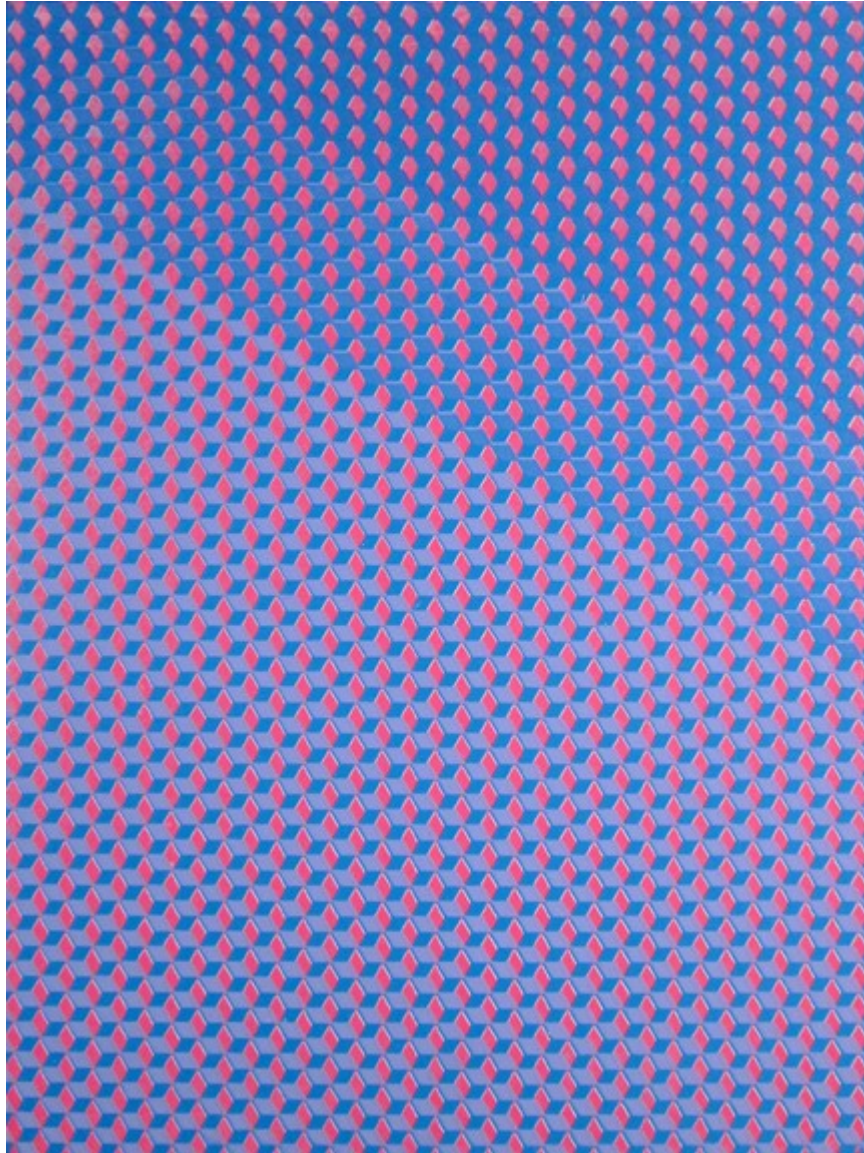
aesthetics. This inevitable result occurs when early adoptees of image editing software discover the preloaded filter effects. I wasn't using a Warhol stamp tool, or Lichtenstein photo filter, but the results weren't far off. After each series of marks or moves, a layer of resin would be added to the surface to mimic the screen aesthetic. Over the course of eight years I developed a strong formulaic approach to this process. In retrospect I have come to understand that although the strategy was quite inventive, the overall approach relied heavily on the strategies of classical landscape painting. An intentional background was created and inevitably a figure form would emerge. The familiar space provided an entry point into these fictional landscapes and offered recognizable fragments that was meant to represent an out of control information machine.



Balletic Disintegration #65 acrylic, ink, resin, and Xerox transfer on panel 8" x 10" 2008

In 2013 I stopped making work consumed with the idea of information overload as an unstable force. My relationship to the computer had morphed, and its early use as an image-

editing tool exponentially grew into something far more complex. I began to embrace my constant interactions in the digital world as an absolute necessity, and became reliant on the efficiencies and capabilities of access that the computer provided. A slow dissection began of the individual components that were developed in the previous works. The unnecessary machine parts were removed along with the stylized geometric backgrounds and science fiction ooze. An intense visual volume remained a constant and continued to be supported by an oversaturated color palette meant to mimic light emitted from a screen. I also began to utilize optical tricks such as interference and competing patterns to stimulate a sense of movement within each static work.



Ctrl V X3 acrylic on panel 20" x 16" 2014

I am a subscriber who is fully immersed in the digital interface. As a contemporary painter my interest lies in both the aesthetic world of the interface as well as its unusual visual hierarchy of constant repetition. Visual rules that have traditionally been used to represent the illusion of light and space in the real world are no longer applicable to the representation of this virtual space. Within the digital interface everything can be minimized, maximized, coded, repeated, and reorganized endlessly. I have begun to investigate the idea of the virtual

representation of a painting existing in this space. When a new file is created, it presents an endless field of infinite space. I have specifically decided that recreating an architectural space for these virtual painting to exist would defeat the openness of the interface. Instead I have decided to apply a more generative approach to the compositions. A single shape that often references a digital pixel begins the process. The gesture then moves through an endless process of copying and pasting. Virtual mini paintings are composed and recopied endlessly in all directions. Colors and pattern are applied to the surfaces of each plane at random setting up both intentional and unintentional relationships. Glitches in the software randomize the results to breed unexpected formations. Rows and Columns are quickly scanned, much like my interaction with an Internet image feed. Both successful attempts and failed ideas coexist along with a visual map of the history of each unique composition. Successful clusters are determined based on an overall strength in balance, composition, and surprise. The efficiency of using software for this process far exceeds a simple sketchbook and pencil. But given the total number of options, I often feel like the process resembles a never ending “hot or not” session.

My relationship to the computer as a tool has become increasingly more complicated. As the computational power of the machine increases in tandem with the sophistication of the software, I feel at times like I am in direct competition with the machine itself. I am fully aware that in the time that it takes me to compose a single iteration of an idea, a computer program given relatively basic parameters concerning variable and probability, could produce an infinite number of combinations and results. The efficiency and exactness of the computer has changed how I think about experimentation. A new level of obsessiveness has emerged in my

practice. There are moments where I question whether I am using the computer to generate new ideas, or if the computer is simply using me to dictate its language. I feel tasked with mimicking a level of perfection in order to stay relevant.

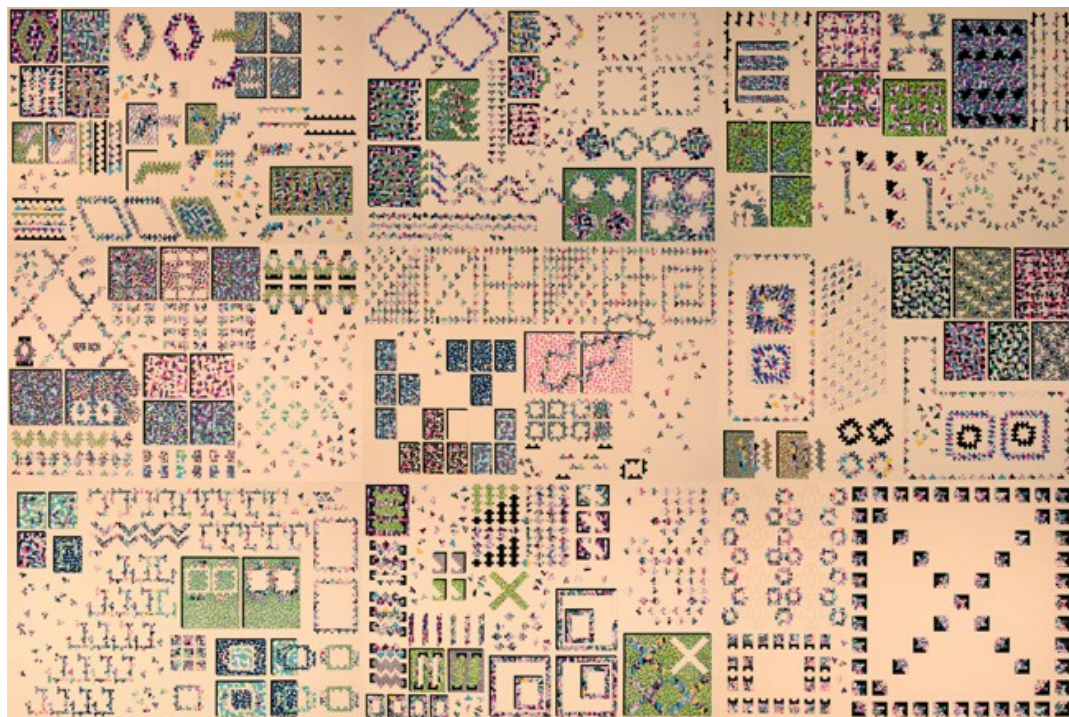
/filenew

The works generated surrounding this new thought process can be divided into three distinct categories. The desktop series consists of large works on paper that represent a mirroring of both the process and the aesthetic output of the computer. The “feed paintings” are directly inspired by the more successful representations of the virtual mini paintings taken from the large “desktop” works on paper. And finally with the development of an analog storage and organization system, I am attempting to present multiple entry points into the psychology driving my strategy to contemporary painting.

The desktop works are initially designed and conceived in Google SketchUp. The 3-D modeling software was initially conceived in 2000 and purchased by Google in 2006. The long-term goal of the acquisition was based on a belief that 3-D printing would become a common practice in the domestic setting. Since 2006 Google has released this software free of charge, and created an open source database where users can upload objects ranging from toilet seats to fully detailed architectural models of skyscrapers. 3-D printing hardware has been slow to catch up with the software, but over the course of close to 10 years, a strong user base has organically grown into the future customer base for these future printers.

The interface of SketchUp is designed to allow for infinite play along the X,Y, and Z-axis. With a simple manipulation in the settings of the program, I am able to convert the space into a two dimensional world that I use as my sketchbook. Each of the “desktop” works begins by

drawing a simple repeatable form that I think of as a gesture. The gesture used for many of the works in the series mimic a Tetris “T”. The form of this gesture is also an attempt to communicate within a simplified language of the computer pixel. The “T” is drawn thousands of times with the initial goal of creating as many unique compositional structures as I can. These new structures are saved within the program and represent a complex visual language that I use to generate virtual painting mock-ups. Rectangles are drawn to mock simple painting structures and given a drop shadow to awkwardly suggest the idea of depth in the overly flat space. I then fill each of the rectangular structures with varying combinations of the previously developed gestural language. Successful combinations are copied, pasted, and scaled across the flat plane along with scraps and remnants of leftover gestures.



Desktop Painting # 1 acrylic on laser cut inlayed paper 72"x 108" 2015

The drawings are then scaled and divided to fit onto large sheets of paper. At this point, the image that I have developed on the screen is represented as a vector line drawing. There

are simple line contours, but no further information designating the uniqueness of each composition. These files are then saved to a more generic file type that allows the drawing to cross software platforms, and to be further manipulated and eventually outputted. The current solution that I have found to best accommodate the transition from the virtual space to the real world is the implementation of the laser cutter. The precision of this machine, allows me to set and scale the parameters of each piece. Blank sheets of paper are loaded into the machine and the drawings are cut out. I then meticulously remove, label and categorize each piece. The pieces range in size from 24"x48" to 1/16"x1/4".

Simultaneously to the sketching process, I am also making considerations for the language of pattern that can be applied to the drawing, to increase the number of possible combinations. Pattern designs meant to accentuate the gesture forms are drawn and printed as transparencies. Multiple screens are then exposed, and used in the screen-printing process. I utilize this method as it best mirrors the efficiency of the digital process, and allows for relatively exponential growth in color variables. It also allows for a momentary departure back into the material world. The patterns are printed onto hundred of sheets of paper that I take to the laser cutter and repeat the process of cutting the sketches. Again, each piece is cut, labeled, and categorized.

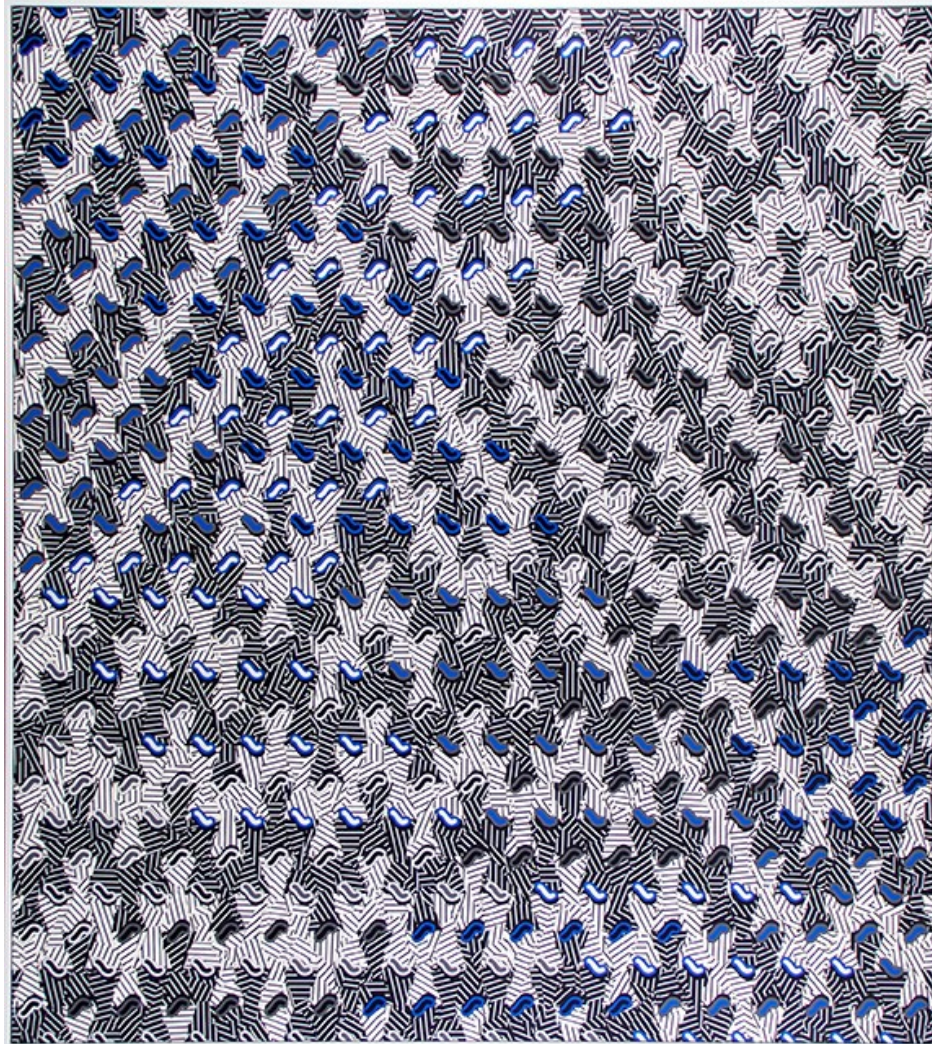
At this stage, each work is organized prior to the finally assembly. The machine is turned off, and my hands are tasked with finishing what the computer has begun. I have thousands of possibilities at my disposal, and a level of chance and inventiveness is revealed. Since the developed gestural language is based on a single variable, the "T", each of the thousands of small components becomes interchangeable. I see this process much like that of

a game. I develop strategies and rules for myself. I also become aware of tendencies and styles. At times, I break the rules, and try to convince myself how a specific move might be superior to what would have been developed strictly in the space of the software interface.

For the final assembly, I utilize an inlay method. This process differs from traditional collage, as there are no visible changes in surface depth. Each piece has a predetermined location much like a puzzle, and each edge seamlessly meets one another to accentuate the flatness. To accomplish this successfully, I use an adhesive spray that is applied to a solid sheet of paper, to which each piece is then adhered. The adhesive has a very short window of working time, and each piece must be completely assembled in less than two hours. Often during this process a camera is set up to record a time-lapse video of the assembly. The intention of the recording is to create documentation that can be shared with a larger community of artists. I also utilize the videos as an opportunity to look for further efficiencies in the process and to study my own decision making process.

Recently I've taken the compositional ideas being generated in the "mini paintings" or painting icons presented in the works on paper and have singled them out. The scale has been increased, and thin wooden sheets have replaced the paper to produce large puzzle like patterned works called the "feed paintings". The pixilated gesture has morphed into a generic representation of a painted striation or simulated gesture. In order to find a solution to the creation of an interlocking and scalable field, I've turned my attention to the systematic rules of the tessellated grid. This visual structure allows for subtle tweaks and through repeating numerical patterns. Each of the 1500 or more pieces are organized and glued one by one to a larger surface. Obsessive patterns immerse and dueling visual languages bounce and buzz off

one another fighting for optical attention. The hierarchy between background and foreground is sacrificed and intentionally presented as a compressed space. The works are displayed in sterilizing gloss white frames attempting to mimic the interface design of the software in which the ideas were initially conceived. Subtle traces of the hand and human error are present in the final work as a direct outcome of the assembly process. I see the works representing both a digital field of information and the underlying architecture of repeating code that dictates the appearance of the visual space.



Feed painting # 11 acrylic on laser cut panel 40.5" x 40.625" 2015

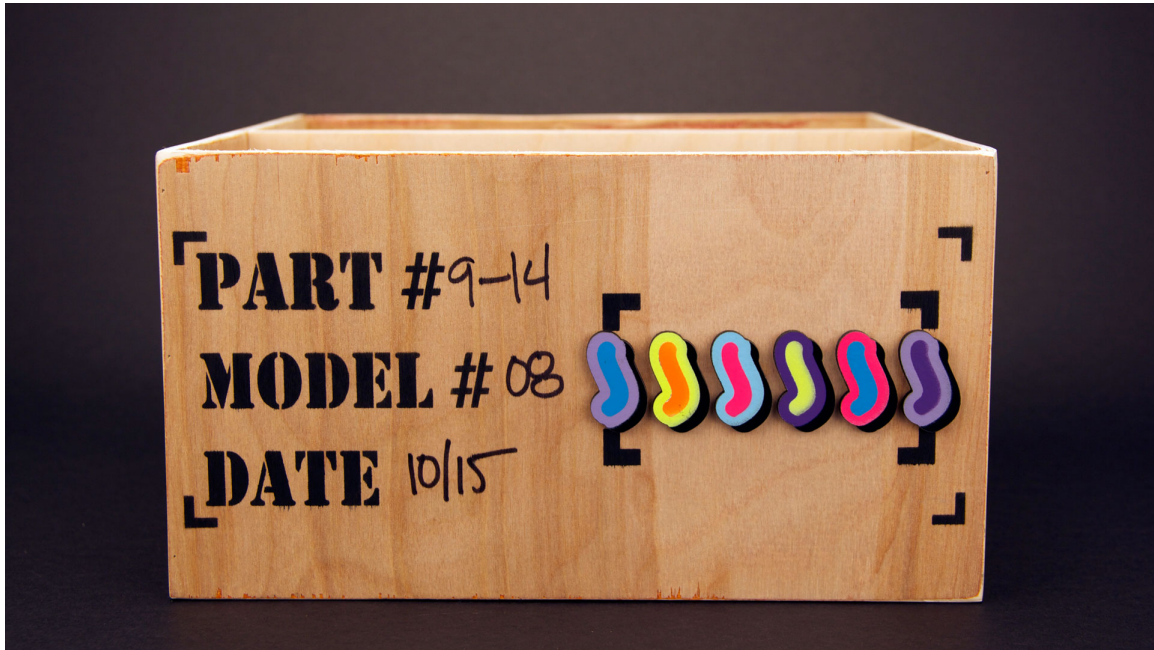
/analoghdd

Throughout the development and research of this body of paintings, many suggestions have been put forth surrounding an interactive element. The pieces and the assembly process are game like, and those wanting to interact and create themselves feel as though I'm having all the fun. In the past I have tried to appease these suggestions with activities allowing for participation. I've created environments in which I've invited participants to play alone and alongside of me. These attempts felt forced and often awkwardly suggested that there be some great conclusion or sense of completion when it was decided that session was over. The most positive moment to occur in each of these tests was everyone's eagerness to begin playing. My strategy of developing a system that diminished the preciousness of each mark seemed to translate well to each participant. I am curious how this might have changed with the distribution of white cloth gloves, but I can save that for another time?

Second to the participatory suggestion, the toolset required to make my work housed in my studio warrants a deep curiosity from most visitors. As I have previously mentioned, the production process of the work is quiet meticulous and requires a number of specialty tools to be designed and fabricated. It has been suggested that I simply present the stencils and other jigs that I have made as the final works of art. My resistance to this idea stems from the casualness of the gesture. As invested and clearly excited I am about the process, I don't feel it important to elevate these tool objects. This mindset is also a development forged by many years working as a carpenter and fabricator in various production shops. Within the trade of manufacturing and tooling, problem solving around the idea of efficiency and best practice is simply a survival skill. Presenting a collection of unitaskers without reference to their specific end goal seems like a conversation best had in the context of the studio.

/storagedir

At the foundation of each work lies an endless series of digital sketches. Most sketches are categorized chronologically and saved to my storage library. The digital storage system becomes increasingly difficult to navigate as the amount of data builds. This problem worsened dramatically as the drawings found their way through the production cycle and started to exist as actual parts. A series of wooden shop boxes started to grow in my studio, as a simple storage solution, and as a way to consider future possibilities and directions for the work. Over time, the parts boxes have dramatically increased in number and design aspects relating to their functionality have increased. A series of 3-D renderings were produced to generate the highest box yield from readily available lumberyard sheathing material. A stencil containing information you would find in the contents of a digital file has been applied to the front of each box stating the part #, model # and date. Each line of information is filled in and a small wooden piece representative of the contents of the box is adhered to the front face. I realize this gesture appears a bit obsessive, but increasingly the idea runs parallel to my recreated digital space. The ongoing fabrication and systematic organization of these boxes will ultimately accompany the finished paintings as a solution to bring the process into the gallery and to offer an imaged interactivity to the viewer.



The Lexicon acrylic on laser cut panel on plywood box 1 of 474 2016

/permission

The history of painting is littered with stories of secretive artists and their notoriously caged approach to sharing technique. After years working under secretive faculty in my undergraduate education, I adopted a similar mindset. My ego was prominently positioned in front of each calculated move and when asked how something was done, I would purposefully mislead, fearing that if the recipe were simply handed out, the paintings would collapse. Fortunately, this is no longer a concern of mine; in fact I have made an attempt to make available as much information on the subject as I can. Technology and the digital space that we interact with today is the product of an open source mentality. Information is readily shared with the intent of creating a better and more innovative landscape. If I were to considering my painting process free intellectual property, and I a painting developer, I have tried my best to create multiple channels of sharing on the Internet to distribute this information as painting

technology. As an ongoing and valuable part of my studio practice, I constantly update a daily blog sharing every aspect of my painting process. The intent of markschoening.tumblr.com is not a marketing tool, but the creation of a process and content library that I did not have access to, but desperately desired as a young painter. To further clarify the events taking place in the photo feed, I also record video footage of fabrication methods that are posted and for the public at vimeo.com/markschoening. I am in the process of finding a file management system that would allow me to publish design files for the work to my personal site, and allowing shared access. Much like open source software development and a current shift in music sharing with sites like soundcloud.com, that offer users the ability to collaboratively riff off one another. I hope to offer this information not only to inspire, but also to push future ideas surrounding the hybridization of painting and technology.

/systembios

I begin just after midnight. First, gathering both vacuum cleaners in the house. The Shopvac is kept in the basement along with a collection of six attachments. Tonight I will only need the extension hose, and the modified detailing tip. The Hoover Wind Tunnel is stored in the upstairs office. The bagless catch is empty, and as I make my way up the stairs, I remember recently bleaching the hoses and filter. I am home alone, and proceed knowing I will not disturb anyone. Next, I begin running warm water into a white plastic bucket. One ounce of bleach is added and I immediately shut off the water. I precede upstairs to change out of my black jeans.

There are twenty-eight cupboard doors and six pullout drawers in the kitchen. I will begin at the top by systematically removing the contents of each and temporarily storing them on a small plastic table that I have placed in the center of the room. There are six types of flour in the cupboard to the right of the sink. Many of the bags were not sealed properly and a mix of coconut and almond flour coats much of the bottom shelf. The Shopvac will easily take care of this issue, but I will have to spend an unnecessary amount of time finding secure packaging and relabeling the contents of each. Once complete, the flour is placed back into the cupboard; properly labeled and color-coded with the darkest flour on the bottom. Canned foods are alphabetized and faced forward. The tallest cans are placed on the left most side, and the shortest on the right. Plates and bowls that I notice are being used less often are placed higher and more out of reach. The three dull pencils in the junk drawer are re-sharpened in the basement and placed back into position. I begin with the Hoover, switch to the Shopvac, and finally finish with the Hoover to complete the cleaning of the floor.

The Hoover's bagless catch is emptied but not totally clean. I will make a mental note. The faucet position is placed perpendicular to the edge of the granite countertop. I lower my body slightly to check for water spots on the counter and notice that I have forgotten to properly clean the power outlet cover nearest to the stove. I retrieve a headlamp from the junk drawer and return the Shopvac back to the basement. The kitchen breaker is turned to the off position and under the glow of the headlamp; I finish cleaning a small splatter of olive oil off the outlet cover.

I also make paintings.

Google <https://www.google.com>

palladino piffaretti constructivist stella oehlen
 organizing abacus razzle dazzle pattern tessellation
 production efficiency tetris precision
 repetition mccollum krushenick owens geometry
 Advertising For Businesses About Google Policies and Guidelines Settings Google.com

Image list

1. Counting Painting #3 acrylic on inlayed panel 37.5" x 42.75" 2015
2. Counting Painting #4 acrylic on inlayed panel 37.5" x 42.75" 2015
3. Desktop Pattern #1 acrylic on inlayed paper 72" x 108" 2015
4. Desktop Pattern #2 acrylic on inlayed paper 72" x 92" 2015
5. Information Feed #8 acrylic on inlayed panel 44.5" x 38.25" 2015
6. Information Feed #9 acrylic and spray paint on panel 46.625" x 38.375" 2015
7. Information Feed #10 acrylic and spray paint on panel 45.5" x 40.625" 2015
8. Information Feed #11 acrylic and spray paint on panel 45.5" x 40.625" 2015
9. Information Feed #12 acrylic and spray paint on panel 45.5" x 40.625" 2015
10. Desktop Painting #3 acrylic on inlayed paper 46" x 72" 2015

MARK SCHOENING

www.markschoening.com

Art Education: 2006 BFA Massachusetts College of Art (Painting)
2016 MFA University of Minnesota (Painting)

Solo Exhibitions:

2016 Apr: Shape Shifter Public Functionary Minneapolis, MN
2015 Oct: Survey Minneapolis Club Minneapolis, MN
2014 Nov: New Work The Midnight Brigade Minneapolis MN
Aug: Bits & Bytes Mirus Gallery San Francisco, CA
2012 Nov: Recordings of a Lone Infantryman Marine Contemporary LA CA
2011 Mar: Pulse Art Fair Blythe Projects New York NY
2010 Mar: Cloudcuckooland Blythe Projects LA CA
2009 Nov: Cloudcuckooland MFJ Boston MA
2007 Mar: Mark Schoening Rhys Gallery Boston MA
2006 Feb: B. Disintegration. Montserrat College of Art Beverly MA
2005 Oct: Balletic Disintegration. National Arts Club New York NY
Jun: Commentary. Boston Public Library Boston MA
Jan: New Work. The Colony Group Boston MA
2004 Aug: Project 604. National Arts Club New York NY
Mar: Now in Color. Prudential Gallery Boston MA

Group Exhibitions:

2016 Apr: is a loop.This MFA Thesis Exhibition Nash Gallery Mpls,MN
2015 Oct: Feelers Mills Gallery Boston, MA
Jul: Non Objective Circuit 12 Contemporary Dallas, TX
Mar: Duck Show LA Minotaur Projects LA, CA
2014 Sep: The Unpretentious Show Gallery Benoni Copenhagen DE
Aug: Soo Local Congruent Influence Minneapolis, MN
July: ☺ Midnight Brigade Minneapolis, MN
May: Space//Squared White Walls Gallery San Francisco CA
2013 Dec: NewNeon: Light and Paint Bedford Gallery at the Lesher
Center for the Arts Walnut Creek CA
Dec: Pulse Art Fair with Mirus Gallery Miami FL
July: Geometry of Chance Mirus Gallery San Francisco CA
May: Wider Than a Postcard Breeze Block Gallery Portland OR
2012 Dec: Scope Art Fair Circuit 12 Gallery Miami FL
Sep: Nordic Art Fair Gallery B15 Copenhagen DE
Sep: Space//Form Breeze Block Gallery Portland OR
Jun: Louder than Bombs Platform Gallery Seattle WA
Jun: Lightning Strikes Twice Circuit 12 Gallery Dallas TX
Apr: Dallas Art Fair Blythe Projects Dallas TX
2011 Dec: Pulse Art Fair Blythe Projects Miami FL
Oct: Gallery B15 Information Overload Copenhagen DE
Sep: Pulse Art Fair Blythe Projects Los Angeles CA
May: artmrkt art fair Blythe Projects San Francisco CA
Apr: Next Art Fair Blythe Projects Chicago IL
2010 Dec: Pulse Art Fair Blythe Projects Miami FL

Oct: Plain Air Cinders Gallery New York NY
 Sep: San Diego Art Fair Blythe Projects San Diego CA
 Jan: Work in Progress Blythe Projects LA CA
 2009 Feb: B/D Retrospective Paul Kopeikin Gallery LA CA
 May: Fresh: Los Angeles Museum of Contemporary Art LA CA
 Oct: The Pop of Colors POV Evolving LA CA
 Nov: LAXART Auction LAXART LA CA
 2008 May: Decordova Annual Decordova Museum Lincoln MA
 2007 Dec: Aqua Art Fair, Rhys Gallery Miami FL
 Oct: Berliner Liste Fair Rhys Gallery Berlin Germany
 Mar: inFLUX. Laconia Gallery Boston MA
 Feb: Red Dot Art Fair Rhys Gallery New York NY
 2006 Nov: M. Schoening/P. Reynolds Nozoku Gallery Atlanta GA
 Nov: Apenest Opening Orchard Boston MA
 Oct: Boston Warf Lights Up. FPAC/Ryhs Gallery Boston MA
 Sep: Size Matters. Rhys Gallery Boston MA
 Mar: Legends of Style "ICONS" Boston MA
 Feb: CAC Exhibition. 808 Gallery Boston MA
 2005 Oct: Fort Point Open Studios Boston MA
 Oct: Legends of Style III BCEC Boston MA
 2004 Dec: Destruction. Gallery 326 Boston MA
 Jan: Roderick vs. Schoening Gallery 326 Boston MA

Awards: 2006 Spring: FA2D departmental award, Mass Art
 2005 Spring: Yale Norfolk Summer Program Nomination
 2004 Spring: FA2D departmental award, Mass Art

Lectures: 2013 Nov: Art School lecture series Walker Art Center Minneapolis, MN
 2008 May: Decordova Mueuem Lincoln MA
 2006 Feb: Monstserrat College of Art Beverly MA

Press: 2013 Feb: Installation Magazine Perspectival Shift A. Moret
 2012 Mar: Huffington Post
 2011 Dec: Huffington Post
 Dec: New American Paintings #97
 Oct: Flaunt Magazine By Matthew Bedard
 2010 Jan: Studio Visit Beautiful Decay Online LA CA
 2009 June: Leora Lutz THE MAGAZINE A to Z LA CA
 2008 Jul: Featured Artist My Love For You Blog
 2007 May: Featured Artist Dailyserving.com 5.25.07
 Apr: "Shaun EL C. Leonardo and Mark Schoening @ RHYS"
 Big Red and Shiny Issue 61 Heidi Martinson
 Apr: "Linda Price-Sneddon and Mark Schoening: "inFLUX"
 Boston Globe Cate McQuiad
 Mar: "Comic Chamelon" Boston Globe
 Mar: "Shaun El C. Leonardo + Mark Schoening"
 Weekly Dig Jason Feifer
 Mar: "inFLUX @ Laconia Gallery"
 Big Red and Shiny Issue 60 Jon Petro
 2006 Oct: Apenest Magazine, Boston MA
 2006 Feb: Artist talk: Montserrat College of Art, Beverly, MA

2005 Dec: "Artists Drawing on a New Medium"
Boston Globe Janice O'leary
Dec: "South End Abstractions" B-Roll Films, Boston MA

Statement

Shape Shifter presents the idea of the gesture as a digitized data set that can be codified infinitely. Tessellating puzzle pieces begin as simple computer sketches that are outputted by laser cutting thousands of screen-printed and hand painted panels. Obsessively repeating compositions are assembled, re-organized and play within a constant state of information overload. I'm interested in how my ongoing dependence on technology and the digital interface influences the way I perceive and conceive the process of painting.