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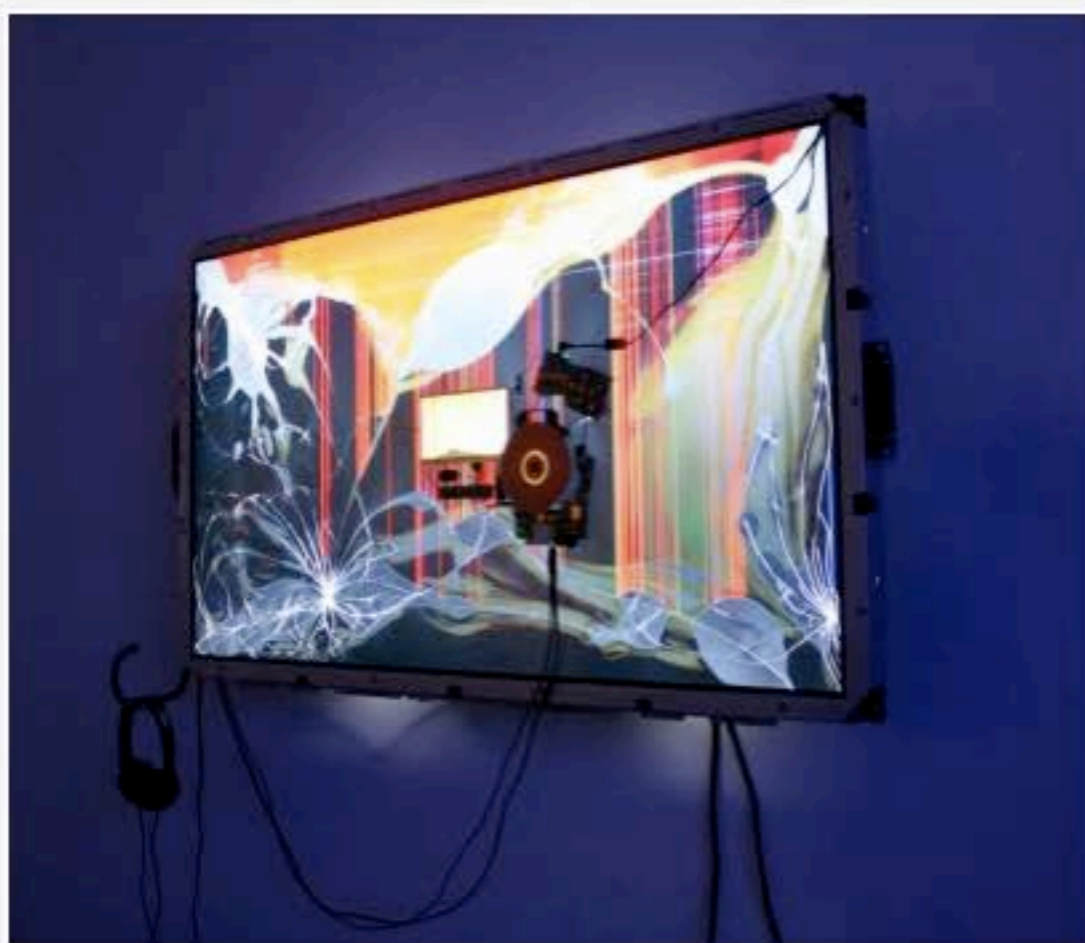
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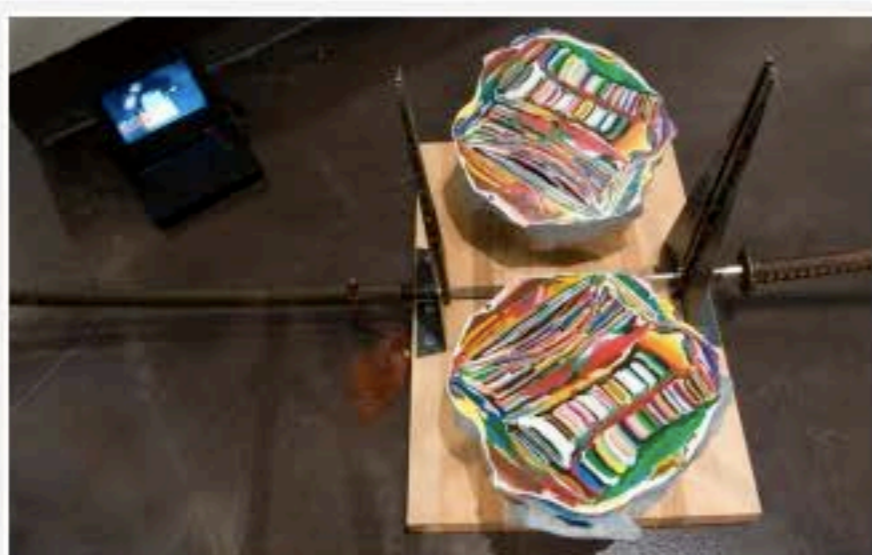
Shane Mecklenburger in “Glitch” a group show of Video Art at CentralTrak curated by John Pomara and Dean Terry



“Glitchenstein’s Monster” 2011

Shane and I met through a mutual artist/friend in not exactly a “serene” setting at the show’s opening and again two weeks later at Centraltrak to hear two of the contributing artists discuss their art to an engrossed audience surrounded by theoretically mesmerizing art on the walls. The versatility of the artistic technological feats possible on a computer and the reference to “a computer glitch” in the show’s title all of a sudden popped wide open.

Shane received a BA from the University of California at Santa Cruz, an MS from the University of Southern California and an MFA from the School of Art Institute of Chicago. Since the fall of 2009 he’s served as Assistant Professor of New Media Art at the University of North Texas and as Adjunct Faculty in the Art & Technology Studies Department of the Art Institute. He was chosen to be in the first juried Border Art Biennial at the El Paso Museum in collaboration with a museum in Juarez to examine underrepresented artists along the US/Mexican border.



“De-Weaponized Time Signature,” 2004-2009

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The unending sources and crossovers of art mediums begins with Marcel Duchamp's dubbed readymade, a sculptural urinal he called "Fountain" dated 1917, moves to Jeff Koon's encasing washing machines in plastic cases in the mid-80s to 2011 and Shane creating (see below) a diamond out of gunpowder. All in their own way these artists challenge many assumptions and pretensions about authenticity, originality and other value-loaded criteria.

Shane's "De-Weaponized Time Signature" began with a mass of layers of acrylic paint, it took four years until it weighed 50 pounds and measured 13 inches in diameter. Later with an antique sword it required the artist's full body weight to divide into two halves. The 30-minute documentation on video is now exhibited as Performance Art.

With funds from the UNT Research Initiation Grant and working with an asst. chemistry professor, Shane is exploring "what people value by producing a series of synthetic diamonds from carbon sources that have no market value...seeing a diamond made from something we don't associate a high market value points out the way we value things. The project is asking: "What is this worth?"



Shane makes and writes about art and teaches in the new New Media Art, a multidisciplinary department to "examine valuation, conflict and identity in popular culture and art." Participatory Art is a multi-faceted art form in which the audience is an integral part and even becomes the creator; Video Art is one of those forms. New Media is viewed as in ongoing dialogue with traditional art practices such as Performance, Installation and Sculpture. Advanced Video Art requires in-depth sophisticated knowledge of the technical aspects – the tools, techniques and concepts behind the complicated field of digital imaging including but not limited to sound production, animation and web art.

A "glitch" is a new website video game (in a video game a glitch is a programming error) as well as a term for a failure of a computer system to perform properly; the less serious side of an all-age game appears appropriate too as the artists investigate individually digital error in "Glitch" with the concentrated use of video, stills, sound and found objects.

Former Assistant Curator at the Meadows Museum **Kate Sherrin** with a master's degree in art history from New York University's Institute of Fine Arts since January 2010 is the energetic and enthusiastic director of CentralTrak.



"Time Signature (In Progress)" 2007

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