

Ian Bellomy
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ARTH 702
Prof. Judith Allen

Critical Writing #2

Biography

Ian Bellomy's idiosyncratic birth on a U.S. military base in Torrejón Spain was quickly overshadowed by a suburban life in Columbus Ohio. Due to an early proclivity for drawing his parents prodded him to become an artist. Ian instead dreamt of science and music, learning how the world functioned and inverting an otherwise introverted temperament through performance. These interests were later sated in high school. During this time Ian absorbed physics classes and dedicated himself to flute performance. His musical skills garnered modest recognition and came close to prompting a focus in college. By the time he enrolled however, these specialized interests had given sharply away to more eclectic pursuits and a (re)turn to the visual arts.

Majoring in Digital Design within the college of Design Art Architecture and Planning at University of Cincinnati Ian studied drawing, animation, programming, 3D, video, narrative, interaction, and the slightest touch of philosophy. During these years he secured a variety of high profile internships where he gained experience in industrial design, game design, graphic design, web design, and web development. In addition to excelling in a multitude of specialties, his programming skills developed into a noteworthy emphasis on interactive visuals.

Ian settled briefly in Cincinnati after graduation. Working as a flash developer, designer, and animator he applied his programming and aesthetic skills to creating dynamic interactive animations for e-learning and web-marketing projects. While he managed to produce valuable and novel solutions to professional design problems his analytical bent drove him towards philosophical questions about the nature of screen based entities and their relationships to those who interact with them. Two years later he followed these unresolved questions back to academia.

Currently Ian is working on his MFA at the Savannah College of Art and Design, where his focus is on interactive media and game studies.

Artist's Statement

The starting point for much of my inquiry into interactive media can be traced back to an evening conversation over the existential nature of video game character. Specifically the simple question "Is that *Link* or is that *you*." While I'm studying art and philosophy to understand the empathetic side of the equation, most of my works explore the behavioral-formal aspects of these screen based relationships.

How a screen entity can be transformed or manipulated is dependent on how it is described computationally. Something as simple as a black square on a white field can be a collection of pixels, a set of four points or lines, the side of a cube or a hole in a white plane. Despite their disparity each of these descriptions have formulations which can provide this same visual. While able to provide the same artifact, each has wildly different variables and absolutes which can be modified to produce wildly different forms. In a sense, each description constitutes a sort of artificial medium with its own 'grain' and forms of manipulation. Starting with one of these formulations I restrict its set of potentials to create beautiful and reconfigurable artifacts that through their manipulation or transformation expose their structural underpinnings.