

Last year Wayne Shorter played with the Orpheus Orchestral Ensemble at Carnegie Hall. Shorter made the orchestra swing, higher and higher, as if conducting quantum phenomena *through* them. I was blown away and started looking for a meaningful project: this is it. Shorter will improvise with a realistic and rare view of cosmic weather from the Cloud Chamber, as if it were a musician. These performances will expand the space of music to affect a mindset. *Thinking creatively* is the top priority. Each performance is a hierarchy in reverse: a new model for the concept of an open genre, and a point of departure for further action.

In The Cloud Chamber we see a rare, realistic moving image of natural phenomenon. It looks like weather. White dots on a black ground fall like rain. Contrails appear out of nowhere. Some are fleeting, others straight and very bright. These disturbances resemble the universe, in miniature. Weather is an observer-independent phenomenon: it happens with-or-without humans. Music is observer-dependent: it is entirely human. Shorter has a specific interest in improvising live. Each performance is unique. When music and phenomena play together, we create an important cultural event for policy-makers to witness. Cosmic projections pull our target audience toward new ways of creative thinking. Our purpose is to create an alternate view of the world in real time: for wonder and action. New ways of thinking creatively come from a rare combination of cosmic projections and the music of Wayne Shorter. We're going to push on that.

My work seeks to unite a thought and a feeling, in a new form. I work across disciplines, often collaboratively. In 2008 I initiated a collaboration with astro-particle physicist Dr. Justin Albert, at The University of Victoria. Our project brought undergraduate students into cross-disciplinary research at the university, and continues to inspire new ways of thinking creatively. There are six performances scheduled for 2015. These performances provide a sample we can measure/play with before the COP21 Conference in December 2015, in Paris France. The conference has a specific goal: to sign the first global commitment to address the climate crisis. Our project will inspire a brainstorm around this issue for policy-makers attending the UN conference, and help the UN achieve its stated goal. We are sending a letter of interest to The Climate Change Solutions Fund from the Robert Rauschenberg Foundation. Shorter will have creative control of the grant. I will have creative control of the image. Shorter will play with weather as if it were a musician. These performances will expand space of music to affect a mindset.

To produce unique cosmic projections I use a special camera. The Red One and captures a 'progressive' image, 5000 pixels wide and 3000 pixels tall - higher resolution than the human eye - acquiring data in 4K. Cosmic rays are unpredictable. Every pixel of the image changes constantly, making it impossible to predict where and when the next contrail will appear. The goal is to capture unique, realistic, moving images of the highest possible quality for Shorter to improvise with during live performances. This is a great project. It marks a significant turning point in my career.

Think creatively is a skill. It can be learned. Fine Art is the most flexible academic discipline. Groundbreaking initiatives appear in fine art departments before finding their place in the world. Many examples come to mind. Fashion designer Alexander McQueen attended Central St. Martins College of Art and Design in London; writer Jonathan Lethem studied art at Bennington College for a while; musician David Byrne attended RISD and Baltimore College before forming and The Talking Heads. The list goes on to prove the plasticity of our field is unparalleled.

I teach hands-on studio courses with a conceptual bent. My courses address the potential for new ways of thinking creatively. In sculpture, students respond to an idea, and work within a set of constraints. Usually there are five projects each semester. To find new possibilities for sculpture they make, research and document their work within a given timeframe. Punctuality is important because, half of genius is showing up. Processes include constructing a visual effect, and making abstract forms. Each project begins with an exercise. Students prepare for group critiques. Students develop their own subjectivity in my classes, and are required to keep an unlined journal or sketchbook. Materials are listed on a project-by-project basis. Students are expected to do their own research as homework, to ensure they are prepared to work in the studio during class. Technology may or may not be available in the studio. Photo documentation (10 jpegs at mid-term and 20 jpegs at final portfolio review) with class performance will determine the grade.

While being talented is secondary, possessing a will is crucial. When a form is the vehicle for an idea, possibilities expand.