

SILVERLENS
NEW YORK

JAMES CLAR
BY FORCE OF NATURE

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9 March to 29 April



“Chest out. Lift. One motion”—so goes the motto spoken by the Filipino weightlifter and airwoman Hidilyn Francisco Diaz-Naranjo*, who, at the 2020 Olympics, became the first Filipino athlete to win an Olympic gold medal since the country’s first appearance in the games nearly a century ago. The video of her glorious win is worth the watch: a sheen of nervous sweat coats Diaz’s brow, and her arms and legs buckle at the joints, but only briefly before she bounds a whopping 127 kilos up from the floor, beyond the frame of her body, and into the air above her. Then the bar is dropped, she steps back exuberant, crying tears of joy. Diaz’s life-long training, and her world-record shattering feat made her an icon to a nation of nearly 115 million, and the many more that compose its diaspora. Diaz plays a crucial role in *By Force of Nature*, the Filipino-American artist James Clar’s dazzling new exhibition at Silverlens New York. We might read the words of her mantra—as simple as they are precise—not only as literal instructions for what a body might need to defy gravity, but also as a metaphorical premise for the show. What happens to our collective perception of a person who seemingly outsmarts the properties of physics? And what, moreover, must be willed, for the individual to become something not-itself—something like *motion* itself?

By Force of Nature expands Clar’s decades-long practice of working with light- and screen-based technologies to interrogate the slippages, impositions, and mistranslations that condition life lived in a global diaspora. He incorporates industrially produced materials,

animal life, and documentary technique to stage a complex narrative about the *weight* that identity carries both in Filipino sociality and in the diaspora’s perception of it. The works speak to the uneven translations that occur when the feats of an “individual”—a concept as ubiquitous as it is overdetermined in American culture—becomes imperfectly visible to a populous for whom such a concept is only ever determined in relation to one’s local community, region, or family.

I spoke to Clar via Zoom early one morning this winter; it was night in Manila, and the artist was finishing a late dinner after spending an afternoon at Diaz’s home. We talked about what it was like to grow up in Wisconsin, where life is righteously tied to the ideologies that circumscribe the individual subject—namely, those associated with the American Dream—and the avenues that immigrants and their children must take to assimilate to it. We spoke too about Clar’s own movement—after years of working between New York, Tokyo, and Dubai, he recently decamped to his parents’ homeland, settling in Manila—and about how such a move has inflected the tone and texture of his practice. How do common American ideals, such as that of individual pride or bravado work to limit a diasporic community’s understanding of its own homeland? Inversely, how might these ideals defy marginalization—as might be the case of Diaz—by acting as liberatory tools of personal decolonization? These are just a few of the questions animating the flickering optics that appear in *By Force of Nature*.

As with Diaz's mantra, Clar's exhibition is divided into three parts. They trace the artist's recent transpacific migration and shifting forms of relating that this geographic relocation entails. In Silverlens's front gallery space are a series of wall-hanging sculptures that bid adieu to a life lived in the US. *THEEN_HEEND_EEND* (2023) slows movement down; here, the in-between frames stream the words typically used to end a story, rather than begin it. On an adjacent wall hangs *AMERICA (US flag)* (2021), a seemingly black rectangle made of iridescent reflective material, its content only rendered visible by the blinding light of a camera's flash. The second gallery exhibits works that examine the role of artists in Philippine society. *Parents* (2023), a mixed-media work, includes a video where Clar interviews the parents of prominent Filipino artists. Their speculations about their children's careers and cultural successes make an angular, communal portrait of contemporary art practice in the Philippines, geopolitical mistranslations become a specifically domestic question. The video plays on a polarized screen along the back wall of a fish tank, inside of which live goldfish—Clar's metaphor for the artists who are being described—swim freely. The swift, aqueous movements of the fish interrupt the optics, or perhaps they add to it: as with the dialogues in the video, the act of viewing here is a matter of interpretation and interactivity.

In the gallery's largest space are a series of works that Clar produced in collaboration with Diaz. Mounted along the rear wall is *By Force of Circumstance (Hidilyn Diaz Crushed Metal)* (2023), made of massive aluminum sheets whose surfaces carry the dents and contortions made by the hulking barbells the weightlifter repeatedly dropped onto them—a visual record of gravity's impact. *Magwheel Day & Magwheel Night* (2023) are two, free-standing cylindrical light sculptures that resemble the hefty rims used on semi-trucks, a reference to the found objects an adolescent Diaz trained with before she could afford professional equipment in her hometown of Zamboanga, a region intermittently seized by sectarian conflict. *The Center of Gravity (Hip Tensegrity)* (2023) uses light to recreate the network of muscle, bone, and mass that, together, compose the pelvic region of a female anatomy. Clar updates the masculinist ideals once proffered by Leonardo Da Vinci's *Vitruvian Man*, that massively influential Renaissance-era drawing in which the male body is made analogous to the cosmology of the universe. Highlighting life's indelible relation to the maternal figure, Clar's momentous sculptural work recenters how, in even the most basic of geometries, we find nature's very own ground-breaking form.

Words by Shiv Kotecha



** Hidilyn Francisco Diaz-Naranjo OLY is a Filipino World and Olympic champion weightlifter and airwoman, the first Filipino to ever win an Olympic gold medal for the Philippines. She is also an Olympic weightlifting record holder by winning the women's 55 kg category for weightlifting at the 2020 Summer Olympics.*

In her early weightlifting years, she was a bronze medalist in the 2007 SEA Games in Thailand and achieved 10th place at the 2006 Asian Games in the 53-kilogram class. While she was a student and representing Universidad de Zamboanga, she won two golds and one silver in the Asian Youth/Junior Weightlifting Championship held in Jeonju, South Korea. She competed in the 2008 Summer Olympics, where she was the youngest competitor in the women's 58-kg category.

In the 2016 Summer Olympics, Diaz won the silver medal in the women's 53-kg weight division, the first Filipino to win a medal in a non-boxing event since 1936 and ending the Philippines' 20-year Olympic medal drought.

On July 26, 2021, at the 2020 Summer Olympics for the women's 55 kg category for weightlifting, Diaz won the first ever gold medal for the Philippines, setting Olympic records for the 55 kg division in the clean and jerk at 127 kg and in the total at 224 kg.

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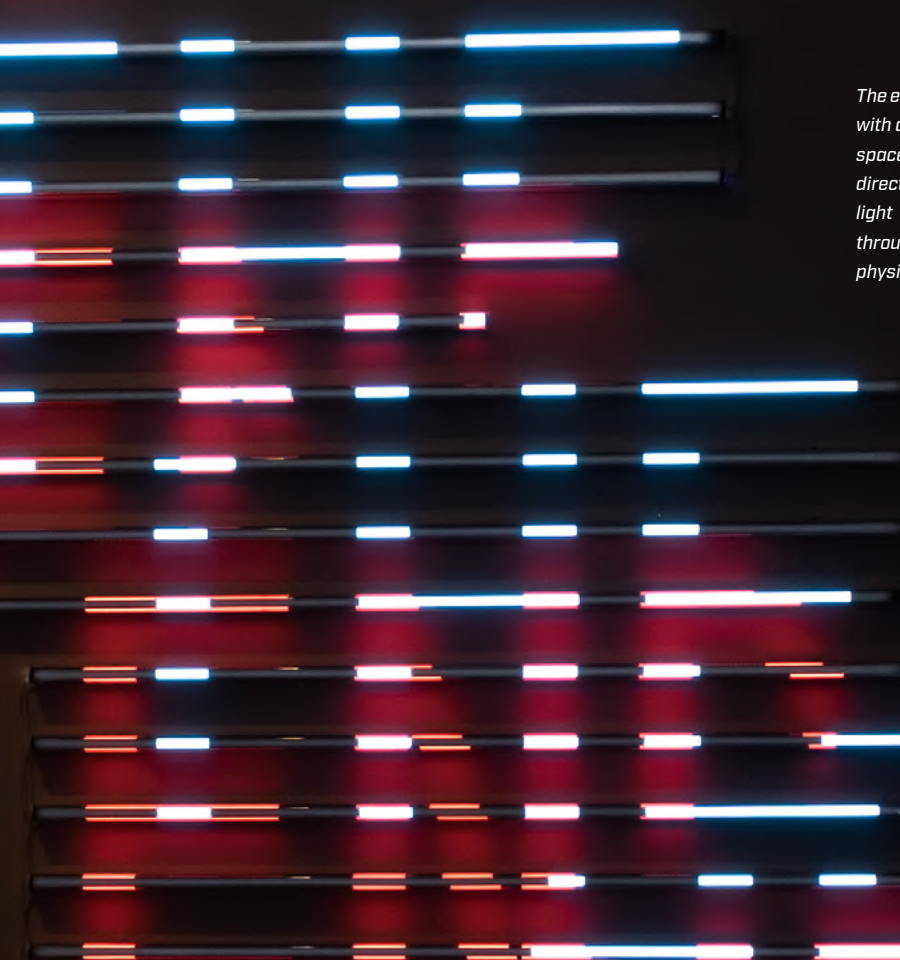


THEEN_HEEND_EEND, 2023

LED, Filters, Wire

92.52h x 68.90w in • 235h x 175w cm

Edition of 1 of 3 + 1 AP



The ending credits of a movie were photographed with a high-speed shutter camera to capture the spaces between frames on the screen. The blue direct light spells "THE" while the red bounce light spells "END" to create spatial dimension through light. The final moments of a story are physically expanded when they are slowed down.



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AMERICA [US Flag], 2021

safety reflective fabric

97.24h x 51.18w in • 247h x 130w cm

Edition of 1 of 3 + 1 AP



The piece is made from safety reflective fabric that under normal lighting conditions appears to be a simple black rectangle. The act of taking a flash photo however reveals an American flag in glowing hyper-colors. It comes alive "almost like a peacock", says the artist, a metaphor for his native country's social and militaristic bravado.



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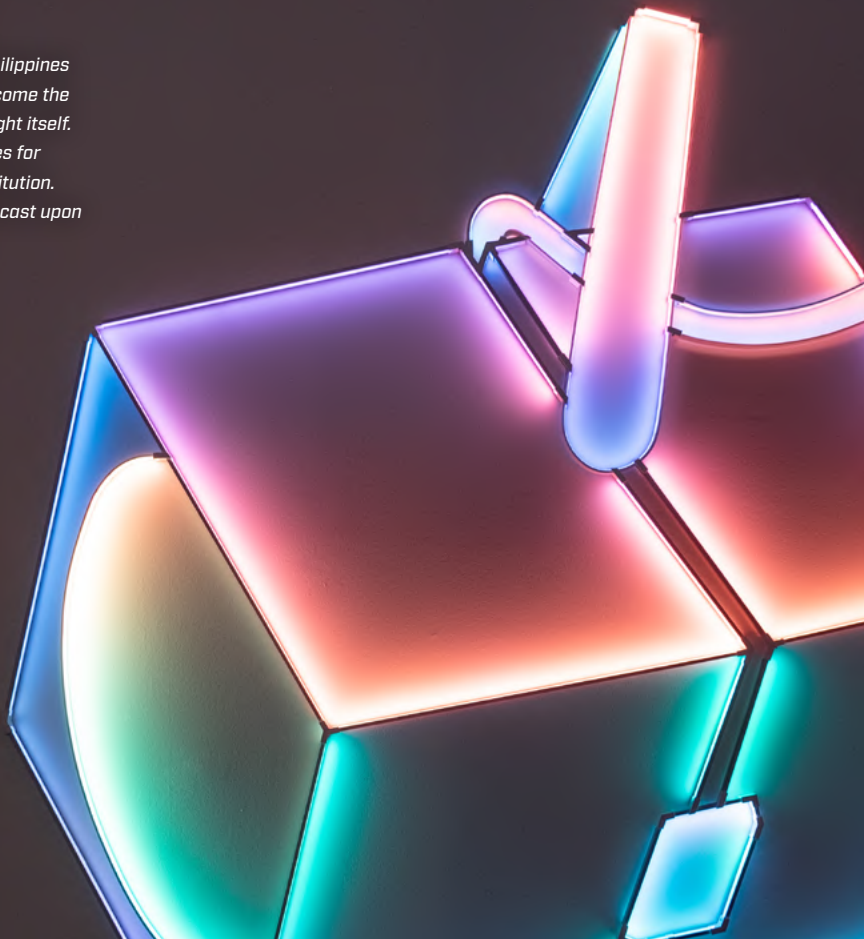
CCP Light (What I've Seen, What I've Shown You), 2023

LEDs, Filters, Aluminum, 3D Printed Parts

61.02h x 59.06w in • 155h x 150w cm

Edition of 1 of 3 + 1 AP

The light fixtures at the Cultural Center of the Philippines were recreated in a 3D modeling software to become the basis of this piece, which turns the fixture into light itself. The original museum lights are utilitarian vehicles for viewing cultural artifacts at the leading arts institution. "They act almost like a film projection, with light cast upon an object that creates a story", says Clar.





Parents, 2023

80 inch monitor, 24 x 36 x 34 inches metal table, fish tank, fish,
gravel, speakers, polarized video

Duration • 33 mins 3 seconds

Unique Work

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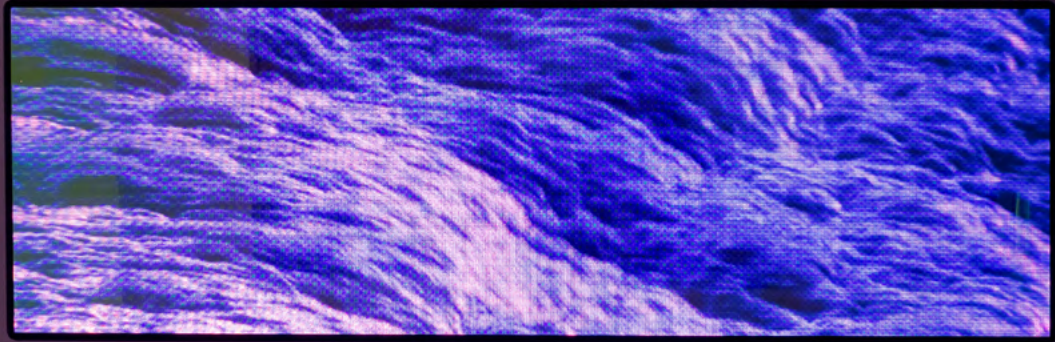
Video interviews with the parents of prominent Filipino artists play mysteriously in a fish tank while live goldfish swim within. The footage appears like a reflection on the tank's glass due to the polarized screen attached to its sides. The darting fish might be proxies for the artists. As the parents speculate about their children's careers and successes, they create a tangential portrait of the individual filtered through the lenses of familial perception and cultural identity.





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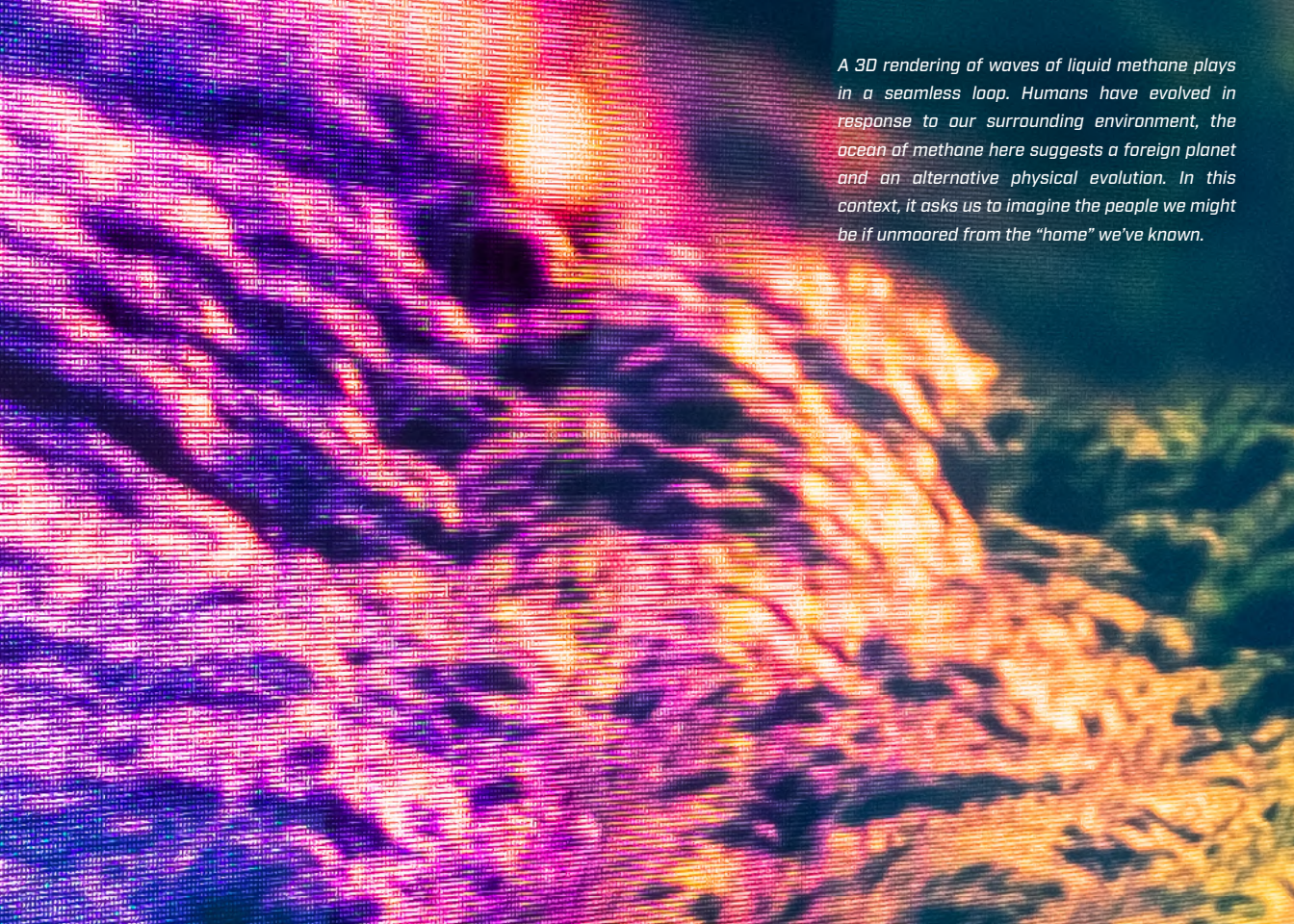


Methane Waves, 2019

LED screen, 3D render, seamless video loop

24.02h x 75.98w x 5.91d in • 61h x 193w x 15d cm

Edition of 1 of 3 + 1 AP

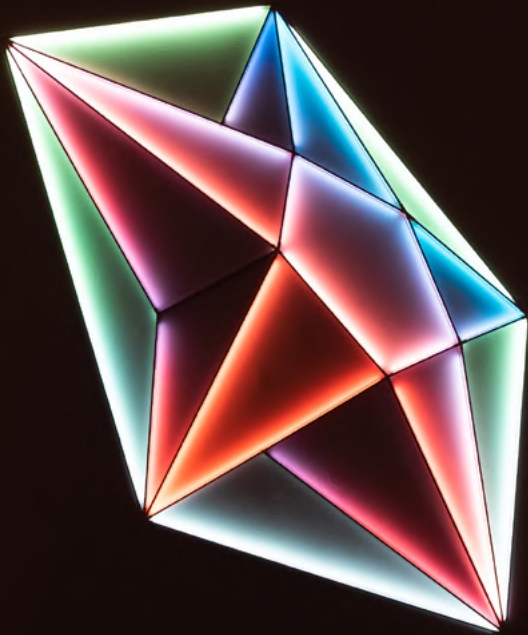


A 3D rendering of waves of liquid methane plays in a seamless loop. Humans have evolved in response to our surrounding environment, the ocean of methane here suggests a foreign planet and an alternative physical evolution. In this context, it asks us to imagine the people we might be if unmoored from the "home" we've known.



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Parol #1, 2022

LEDs, Filters, Aluminum, 3D Printed Materials

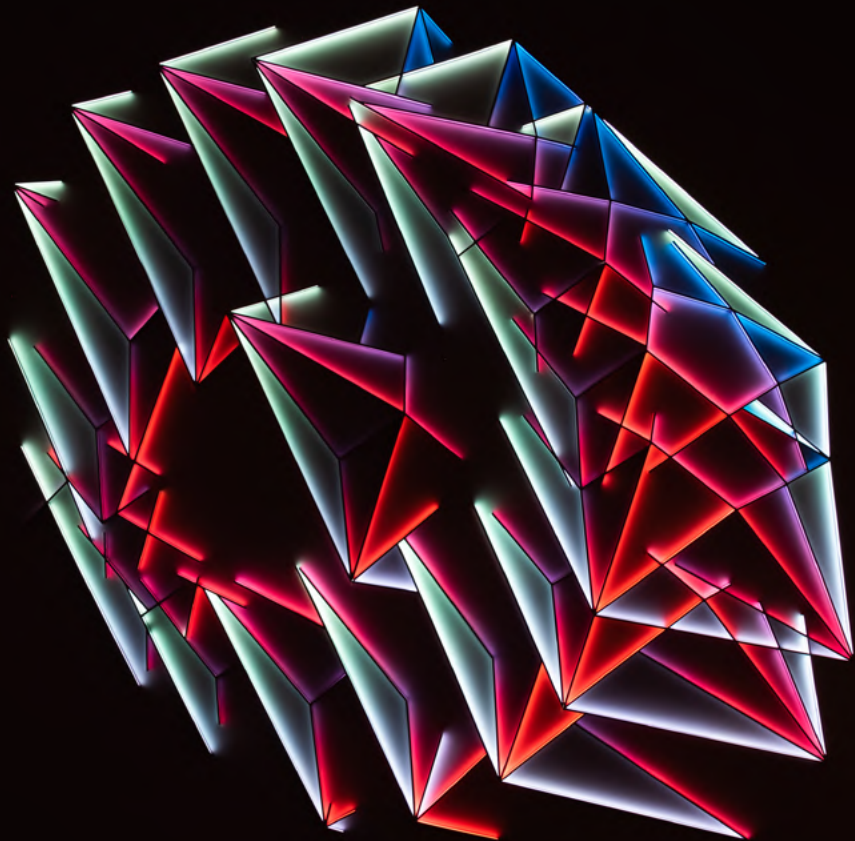
61.42h x 53.15w in • 156h x 135w cm

Edition of 1 of 3 + 1 AP



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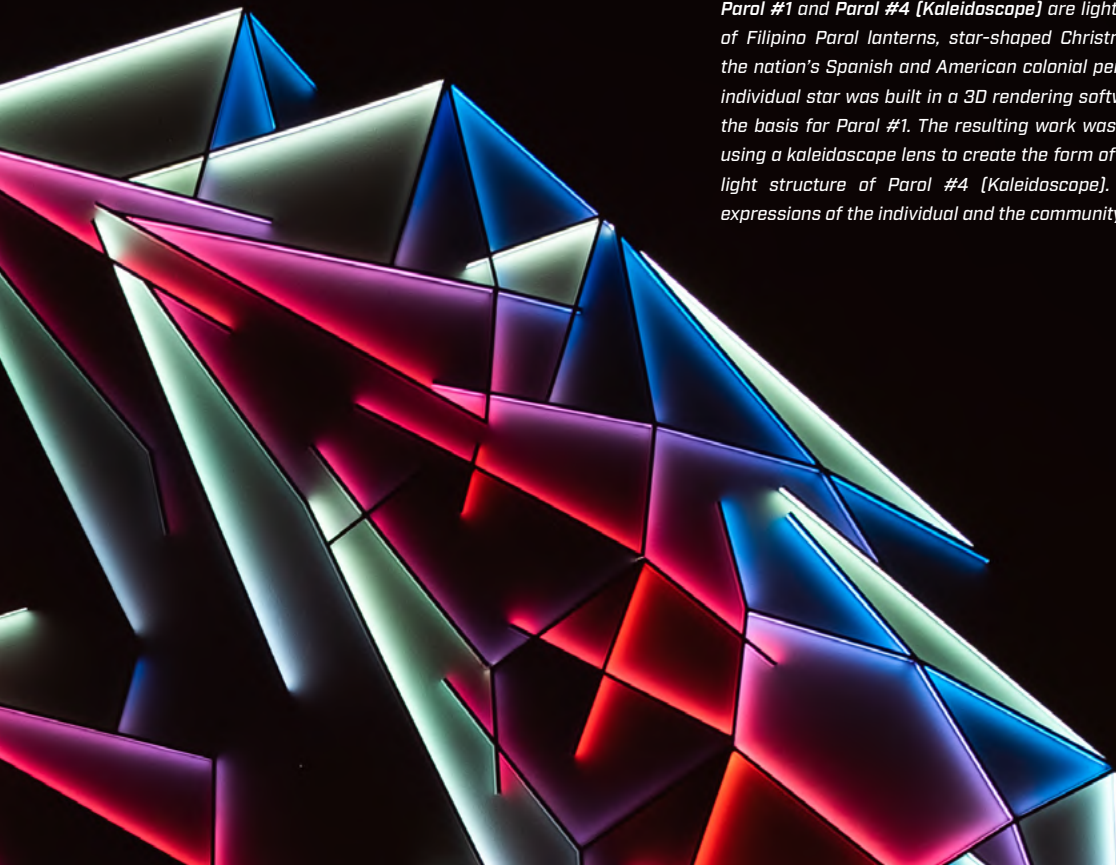


Parol #4 [Kaleidoscope], 2023

LEDs, Filters, Aluminum, Laser-cut metal

118.11h x 112.20w in • 300h x 285w cm

Edition of 1 of 3 + 1 AP



Parol #1 and Parol #4 [Kaleidoscope] are light works in the image of Filipino Parol lanterns, star-shaped Christmas lights linked to the nation's Spanish and American colonial periods. A model of an individual star was built in a 3D rendering software, which became the basis for Parol #1. The resulting work was then photographed using a kaleidoscope lens to create the form of the new, fractalized light structure of Parol #4 [Kaleidoscope]. Together they are expressions of the individual and the community



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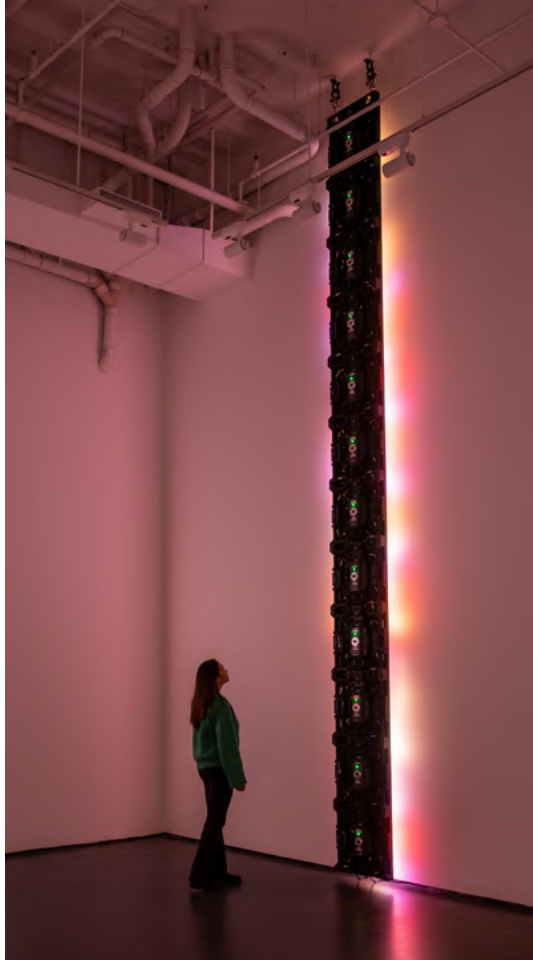
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Focus, Rest, Remembrance (Hidilyn Diaz EEG), 2023

LED panels, Electroencephalogram data from Hidilyn Diaz, Video Driver

236.22h x 19.69w in • 600h x 50w cm

Unique Work



Alpha 93.5dB
Beta 85.1dB
Gamma 67.3dB

A brainwave reader was connected to weightlifter and airwoman Hidilyn Diaz who, at the 2020 Olympics, became the first Filipino athlete to win an Olympic gold medal. Her brain activity was monitored while she exercised [focus], slept [rest], and watched the playback of her own gold-winning performance [remembrance]. The data plays on a tower of LEDs that face the gallery wall. The viewer can see only light seeping out the sides. The light from the streaming data interacts with the physical gallery space giving it form and structure in the same way the body gives form to the mind.





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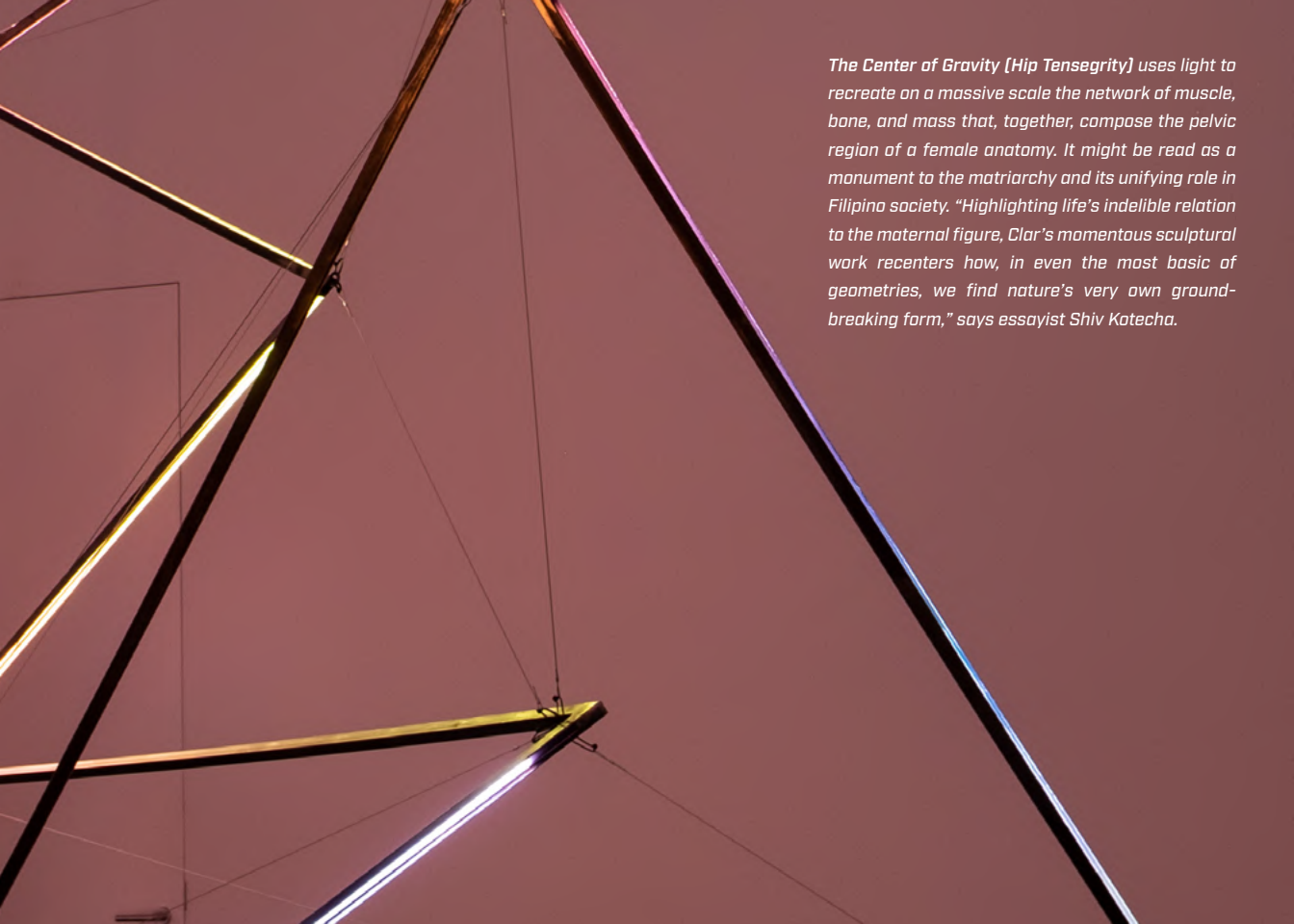


***The Center of Gravity (Hip Tensegrity)*, 2023**

Steel, Wire, LEDs, Filters

165.35h x 108.27w x 86.61d in • 420h x 275w x 220d cm

Unique Work

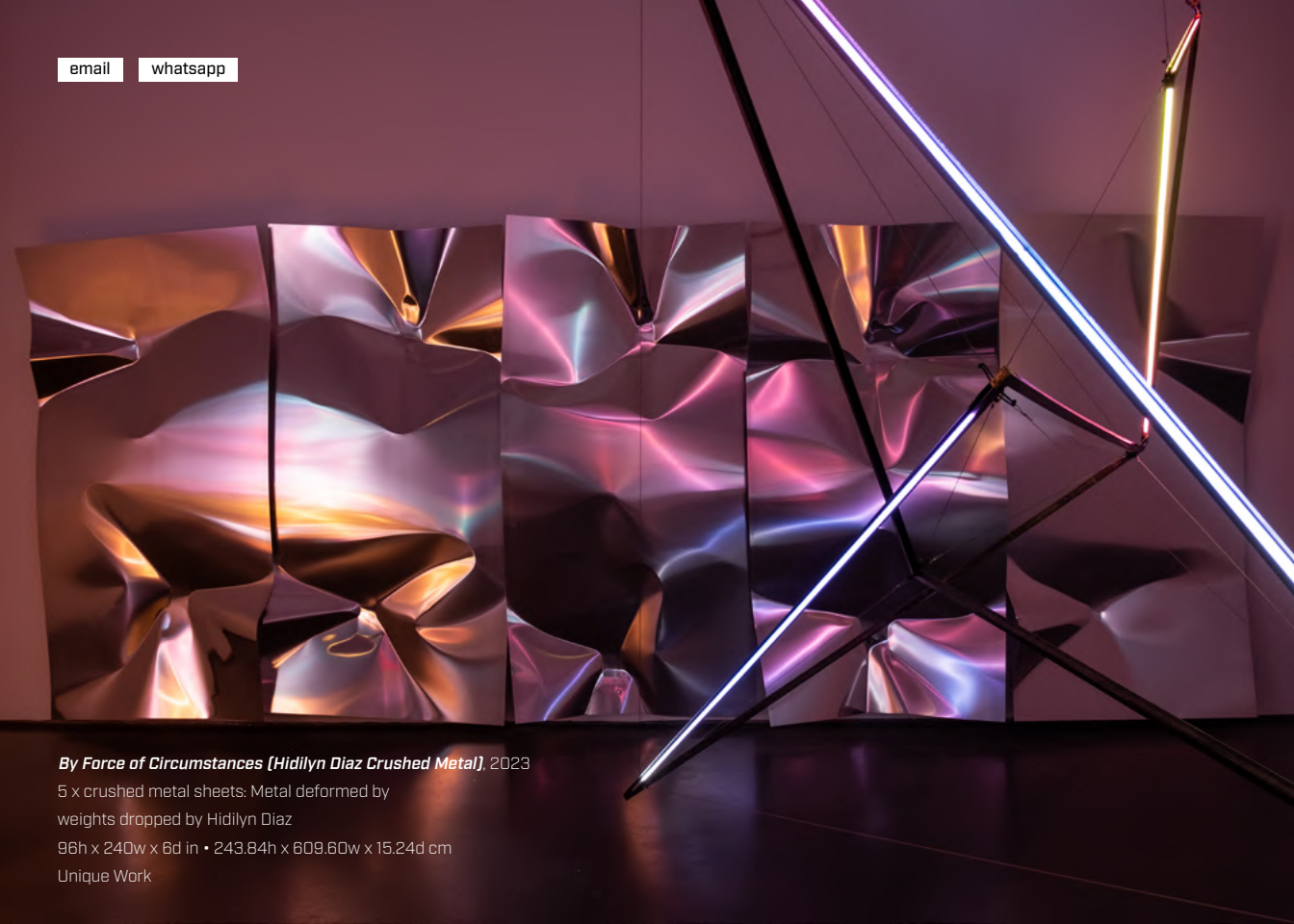


The Center of Gravity (Hip Tensegrity) uses light to recreate on a massive scale the network of muscle, bone, and mass that, together, compose the pelvic region of a female anatomy. It might be read as a monument to the matriarchy and its unifying role in Filipino society. "Highlighting life's indelible relation to the maternal figure, Clar's momentous sculptural work recenters how, in even the most basic of geometries, we find nature's very own ground-breaking form," says essayist Shiv Katecha.



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By Force of Circumstances (Hidilyn Diaz Crushed Metal), 2023

5 x crushed metal sheets: Metal deformed by
weights dropped by Hidilyn Diaz

98h x 240w x 6d in • 243.84h x 609.60w x 15.24d cm

Unique Work



By Force of Circumstance [Hidilyn Diaz Crushed Metal] was produced in collaboration with Hidilyn Diaz. A wall of massive aluminum sheets were contorted under the force of hulking barbells dropped by Diaz onto their surface. They carry a visual record of gravity, power, and energy and might be taken as a metaphor for her historic imprint on her country.



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Magwheel Day, 2023

Metal, LEDs, Filters, Aluminum, Deformed Aluminum sheet-

from Hidilyn Diaz's weights

Unique Work

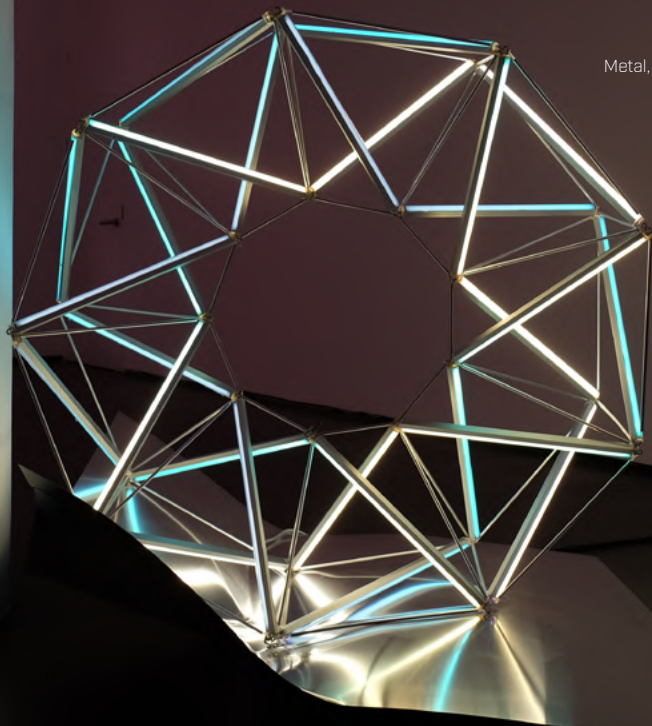
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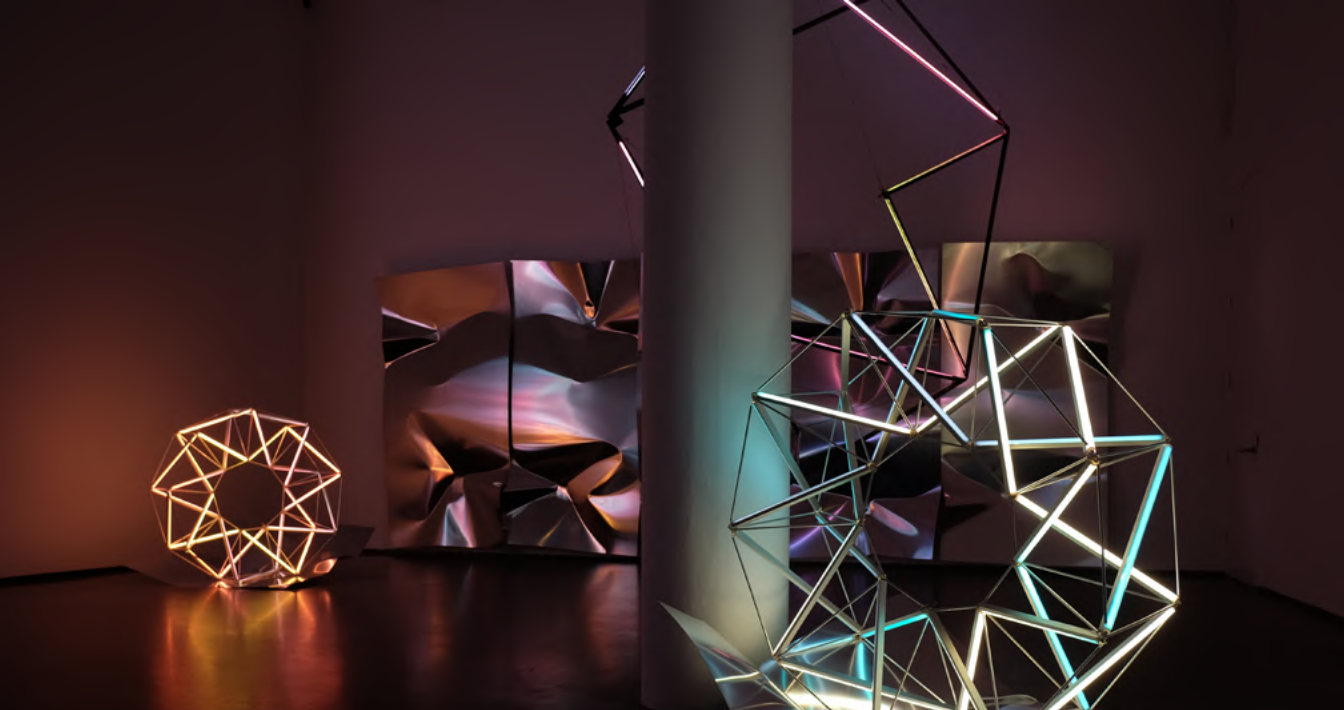
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Magwheel Night, 2023

Metal, LEDs, Filters, Aluminum, Deformed Aluminum sheet-
from Hidilyn Diaz's weights

Unique Work





Magwheel Day and Magwheel Night are two structural tensegrity light sculptures in the form of the heavy rims used on semi-truck wheels. They reference the found objects an adolescent Hidilyn Diaz trained with before she could afford professional equipment and might be read as artifacts of ingenuity in the face of geo-political disparities.



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video preview



The Journey (Bubble), 2019

Acrylic, Screen, Seamless Loop Video

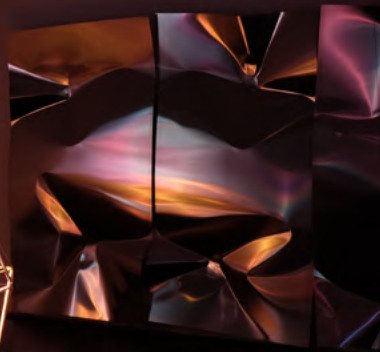
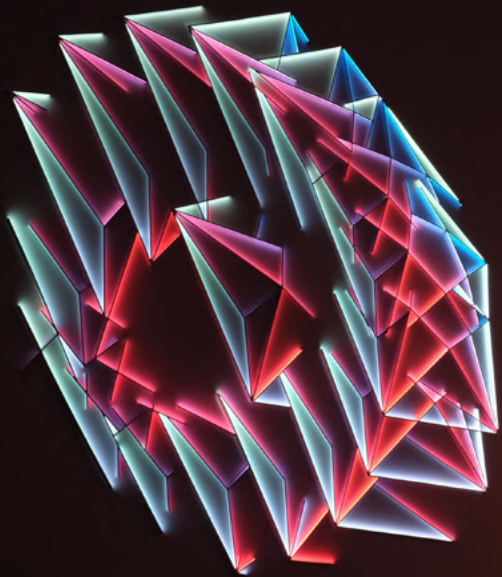
Duration: 2 mins 3 secs

Edition 4 and 5 of 20



Recordings of a bubble traveling up a fish tank were motion-stabilized to the center of the frame. These clips were then stitched together seamlessly to cast the bubble on an endless journey to the surface. As the spherical ball of gas sits in the middle of the frame, it undulates, joins with other bubbles to get bigger, and splits into multiples. Once it reaches the surface it will no longer be a bubble but here its journey is perpetual.





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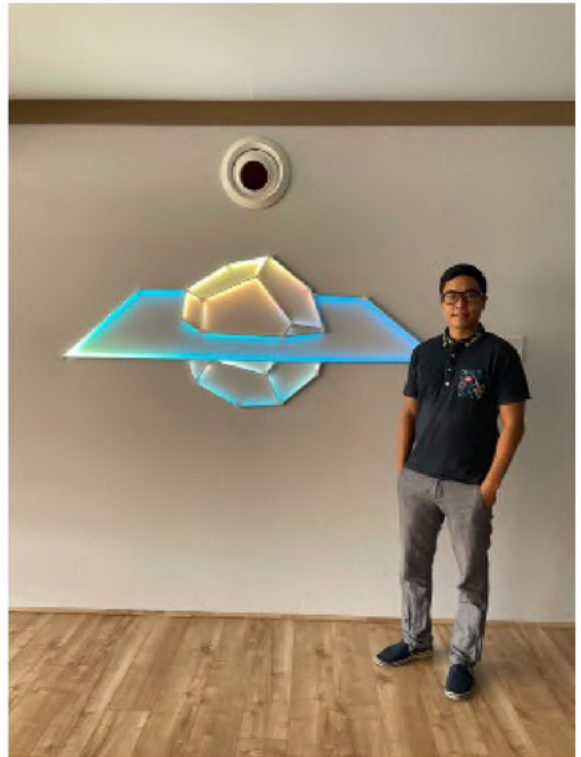
Bio

James Clar is a light and media artist. His interest is in new technological production processes and their application to artistic narrative forms. He studied film at New York University and received his Masters from NYU's Interactive Telecommunications Program. It was here that he began developing his own light systems to create visual sculptural works that combine light and technology.

His work explores the conceptual and narrative potential of light and technology. These systems are integrated into our daily lives, altering the way we receive information and communicate. They inform our perception of reality, time, and space. Every system for communication enhances certain types of information while limiting and simplifying others. These modulated effects to our perception have become a thematic focus to his works and a way to experiment with narrative forms.

From 2006 till 2012 James' studio was based in Dubai where he became an active participant in the developing arts and culture scene, working with Traffic gallery and Carbon 12. From 2012 till 2020 he moved back to New York working with Jane Lombard gallery, and in 2021 relocated back to his native Philippines to work with Silverlens Gallery within the Asian region.

Clar was an artist in residence at Eyebeam Atelier in New York, Fabrica in Italy, and the FedEx Institute of Technology/Lantana Projects in Memphis. His artwork has been included in exhibitions at Glucksman Museum (Dublin), The New Museum of Contemporary Arts (New York), Pera Museum (Istanbul), Cam Francis Museum (Barcelona), MACBA (Barcelona), and SeMA (Seoul). He has been commissioned to develop largescale installations for 21c Museum Hotels (Oklahoma), Parasol Unit Foundation for the Arts (UK), and Fraport Headquarters (Frankfurt).



JAMES CLAR CV

b. 1979, USA



Ball & Chain, 2010-2021

SOLO EXHIBITIONS

- 2023 *By Force of Nature*, Silverlens, New York
2022 *OpenSpace*, Ayala Museum, Manila
2021 *Space Folding*, Praise Shadows Art, Boston
Share Location, Silverlens, Manila
2020 *Noise Field #1b*, Art Fair Philippines, Manila
Press Reset, Jane Lombard Gallery, New York
2019 *Dynamic Entities*, Jane Lombard Gallery, Untitled, Miami
Noise Field #1, Silverlens, Manila
2018 *The World Never Ends*, Jane Lombard Gallery, New York
2017 *Distant Lights*, Strongroom, Newburg NY
Volta NY, Galeria Senda, New York
2016 *False Awakenings*, Jane Lombard Gallery, New York
2015 *Double Rainbow All The Way*, Carbon 12, Dubai
2014 *SEEK*, Carroll / Fletcher, London
ALL EVERYTHING, Parasol unit for contemporary art, London
2013 *Data Packets*, Galeria Senda, Barcelona
2012 *Iris Was A Pupil*, Carbon12 Gallery, Dubai
Volta NY, Blythe Projects, Los Angeles
2011 *ART FUTURES*, ART HK 11, Hong Kong
2010 *What Goes Around Comes Around*, Caprice Horn Gallery, Berlin
Acceleration, Art Dubai, Dubai
2009 *For Your Eyes Only*, Traffic, Dubai
2008 Galerie Roger Tator, Festival of Light, Lyon
2007 Lab [AU], Brussels
2006 SubSpace South, Memphis
Material Art Gallery, Memphis

SELECTED GROUP EXHIBITIONS

- 2023 *Thin Air*, The Beams, London
Island Time, (Selection of Philippine based artists) curated by James Clar, Jane Lombard, New York
Art Fair Philippines, Silverlens, Manila
2022 *Art Fair Philippines*, Silverlens, Manila
Art Dubai, Dubai, United Arab Emirates
S.E.A. Focus: All States No State, Singapore
Portrait of a Nation II, Abu Dhabi
2021 *Art Fair Philippines*, Silverlens, Manila
Art Dubai, Dubai, United Arab Emirates

JAMES CLAR CV

- Light Upon Light: Light Art from 1960s onward*, Riyadh
- 2020 *Winter Light*, Southbank Centre, London
Anticipating the Day, Silverlens, Manila
100 Ways to Live a Minute, Pushkin Museum, Moscow
Domestic Odysseys, Galeria Senda, Barcelona
In Celebration of the Natural World, Jane Lombard Gallery, New York
- 2019 *Fifth World Problems*, Studio 525, New York
Memories of Earth, 870 Park Ave, New York
Error De Calculo, Galeria Irnpakto, Lima
Gravitational Collapse, One Liberty Plaza, New York
Power to (Post) Truth, Jane Lombard Gallery, New York
- 2018 Glucksman Museum, Ireland
Wavelength, Powerlong Museum, Shanghai
Plugin, Contemporary Istanbul, Istanbul
Light, CoAD Gallery at NJIT, New Jersey
Transmission, Galerie Huit, Hong Kong
Untitled San Francisco, Jane Lombard Gallery, San Francisco
- 2017 *Synthesize: Art + Music*, Museum of Contemporary Art, Jacksonville
Day For Night, Houston
Flatland, Mana BSMT, Miami
Looking at One Thing and Thinking of Something Else: Part 3, Carroll / Fletcher, London
Color Creation, Col-Lab gallery at Tokyo Polytechnic University, Tokyo
No Vacancy II, Alt + Esc curated show @ Squat Gallery, Brooklyn
Letters..., Athr Gallery, Jeddah
That's Not It, Mana Contemporary BSMT, New Jersey
- 2016 *colección colorVISUAL*, Can Framis Museum, Barcelona
Looking at One Thing and Thinking of Something Else: Part 2, Carroll / Fletcher, London
Slipping Tripping Falling Flipping, Meet D3 Dubai, Dubai
- 2015 *This Is Not A Love Song*, Pera Museum, Istanbul
Peace Minus One, Seoul Museum of Art, Korea
Smoke And Mirrors, Museum of Contemporary Art, Jacksonville USA
She Sells Sea Shells By The Seashore, Eric Firestone Gallery, New York
James Clar / Dennis Loesch, Lange Strasse 31, Frankfurt
Museum of Art & Design, Singapore
- 2014 *Rockaway!*, MoMA PS1 / Honolulu Biennial, New York
Summer Art 2014, Sharjah Art Museum, Sharjah UAE
Big Bang Data, Center for Contemporary Culture (CCCB), Barcelona

JAMES CLAR CV

- The Language of Human Consciousness*, Athr Gallery, Jeddah
Dazed & Confused, Eric Firestone Gallery, New York
They Sicken Of The Calm Who Know The Storm, Fridman Gallery, New York
- OnScreen*, Carroll / Fletcher, London 2013
- 2013 *CurateNYC*, Top 150, Rush Arts Gallery, New York
Aurora Dallas, AT&T Performing Arts Center, Dallas
Coming To Terms, Jackman Humanities Institute, Toronto
This Is Not A Love Song, Museum Palau de la Virreina, Spain
LumenRay, Jerome Zodo Gallery, Milan, Italy
- 2012 *Segment 3*, Borusan Contemporary Museum, Istanbul
Segment 2, Borusan Contemporary Museum, Istanbul
Vienna Art Fair, Vienna
Forwards / Vorwaerts, Q Contemporary, Beirut
Dark Side of the Moon, Carbon 12, Dubai
Art Dubai, Dubai
The Bravery of Being Out Of Range II, Athr Gallery, Jeddah
- 2011 *The State: Social / Anti-Social*, Traffic, Dubai
West End?, Museum On The Seam, Jerusalem
Art Futures, Art Hong Kong, Hong Kong
Espace Louis Vuitton Hong Kong, Hong Kong
ATHR Art Gallery, Jeddah
Art Dubai, Dubai
THE STATE: UPPERS & DOWNERS, Traffic, Dubai
I Don't Need Your Money Honey All I Need is Love, Traffic, Dubai
- 2010 *Art Asia*, Miami
THE STATE, Traffic, Dubai
Armed, Abu Dhabi Art 2010, Abu Dhabi
SCOPE Basel, Basel
ART HK 10, Hong Kong
- 2009 *The Singular Suit*, Somerset House, London
My Name is Robot, thejamjar, Dubai
- 2008 *Cliche in a Box*, Traffic, Dubai
Chanel Mobile Art Tokyo, Tokyo
- 2007 Museum of Science and Innovation, Tokyo
- 2006 *Pop!Tech* conference, Maine
Wired Next Fest, New York
9th Japan Media Arts Festival, Museum of Photography, Tokyo

JAMES CLAR CV

- 2005 *NHK Digital Arts Festival*, Tokyo
Seoul Design Festival, Seoul
WIRED NextFest, Chicago
8th Japan Media Arts Festival, Museum of Photography, Tokyo
Milan Triennial, Milan

- 2004 *VIPER Basel*, Basel
The Chelsea Art Museum, New York
2003 New Museum of Contemporary Arts, New York

ARTIST RESIDENCIES

- 2022 Butanding Barrio, Palawan, Philippines
2018 Mana Contemporary, Jersey City, NJ
2006 FedEx Institute of Technology & Lantana Projects, Memphis
2004 Fabrica Research Facility, Benetton's Design Research Facility, Italy
2003 Eyebeam Atelier, New York

LECTURES/PRESENTATIONS

- 2022 Suzanne Hudson, Tanya Sheehan, Sria Chatterjee, James Clar, and Stephanie Misa, Brooklyn Rail
2021 Zach Lieberman (MIT professor) & James Clar, Praise Art Shadows Boston
Boots Herrera (Chief Curator Ateneo Gallery), Silverlens, Manila
2020 Paul Pfeiffer, James Clar, Ara Laylo, and Sara Raza, Hawai'i Contemporary /
Philippine Consulate
James Clar, Shahpour Pouyan, and curator Sara Raza, Praise Art Shadows
Boston
Alex Czetwersinski & James Clar, New Media Castle, Romania
Steph Misa & James Clar, University of Arts Helsinki, Finland
2019 New York University graduate program ITP, Adjunct Professor "Light as an Art
Medium"
2018 Exhibition Panel: James Clar, Paul Pfeiffer, Julia Kaganskiy
New York University, Interactive Telecommunications Program
MANA Mass: Sara Raza, Deanna Haggag, James Clar
2017 Distant Lights, artist talk, Newburg, NY
2012 SENSEight #3, New York, USA
"The Hatch" Art Dubai, Dubai
2011 The Pavilion, Dubai UAE
2010 Art Abu Dhabi 2010, Dubai, UAE
Pecha Kucha Night, Dubai, UAE
ARTHK10 - Hong Kong International Art Fair, Hong Kong, China
2009 Tokyo Polytechnic University, Tokyo, Japan

JAMES CLAR CV

- 2008 Arquiset Symposium, Barcelona
Lightscapes Workshop @ Hangar, Barcelona
Pecha Kucha Night, Dubai Spring
New York University (ITP), New York Spring
- 2007 Professional Lighting Designers Conf, London Oct
Tama Art University, Tokyo Sept

COMMISSIONS

- 2021 Julius Baer VIP Lounge for Art Dubai, UAE
- 2020 James Clar X Canada Goose, Toronto
Dynatrace Headquarters, Linz Austria
- 2019 Gravitational Collapse, NYC Percent for the Arts, One Liberty Plaza, New York
- 2016 21c Museum Hotels, Oklahoma
- 2015 Sustained Fireworks, RCCL, Miami, USA
- 2014 Parasol Unit, London, United Kingdom
- 2013 Synesthesia, Fraport Headquarters, Frankfurt, Germany
- 2011 Media Hype, Free Fall, Lighting Installations at The Pavilion Downtown Dubai, Dubai
- 2010 Soundwave / Order Chaos Order, Lobby Art Installations at Rolex Tower, Dubai
1989, Public Installation for Art Abu Dhabi 2010 and Traffic
- 2008 3D Display Cube v4, Core Research for Evolutional Science and Technology(CREST),
University of Tsukuba Tokyo
- 2006 Inside / Out, Public Installation, FedEx Institute of Technology / Lantana Projects, Memphis

SELECTED PRESS ARTICLES

- 2019 Feb - ArtAsiaPacific exhibition review
<http://artasiapacific.com/Magazine/WebExclusives/SpeakingPowerToPostTruth>
- 2018 Oct - ArtAsiaPacific exhibition review
<http://artasiapacific.com/Magazine/WebExclusives/TheWorldNeverEndsJamesClar>
- 2016 Sept - Alternative Escape
<http://www.altescplatform.com/vol4#/james-clar/>
March - The Creators Project
<http://thecreatorsprojectvice.com/blog/human-perception-sculptures-james-clar>
- 2015 Feb - Or Not Magazine
<http://www.ornotmagazine.com/project/james-clar-abstraction-reality/>
- 2014 Nov - POSTmatter

JAMES CLAR CV

- <http://postmatter.com/#/currents/the-sculptural-screen>
- 2013 June - Berlin Art Link
<http://www.jamesclar.com/new/wp-content/uploads/2016/09/2013-June-Berlin-Art-Link.pdf>
- 2012 Oct - The Creators Project
<http://www.jamesclar.com/new/wp-content/uploads/2016/09/2012-Oct-The-Creators-Project-article.pdf>
- 2011 Oct - The National, UAE newspaper
<http://www.jamesclar.com/new/wp-content/uploads/2016/09/2011-Nov-The-National.pdf>
- 2006 Feb - Yahoo News, online article
<http://www.jamesclar.com/new/wp-content/uploads/2016/09/2005-March-Yahoo-News.pdf>

EDUCATION

- 2019 Adjunct Professor, Light as An Art Medium, Graduate Course, NYU, New York
- 2003 Master in Media Art, Interactive Telecommunications Program, New York University, New York
- 2001 Bachelor of Arts, Film, Tisch School of the Arts, New York University, New York

JAMES CLAR

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