

ALAN GOODSON FULLE

Bio

Born in 1964, Alan Goodson Fulle grew up and still lives in Seattle, Washington. Whether the medium is painting, drawing, photography, printmaking, or video, Alan's artwork explores qualities of nature and architecture. Strongly influenced by the beauty of the Pacific Northwest, his art emphasizes rich colors, strong organic compositions, natural earth forms, and a lexicon of harder-edged shapes reminiscent of geometric architecture within a human-made expression.

In pursuit of his first passion, Alan received a BFA in painting from the University of Washington in 1989. There he also explored sculpture; printmaking, including lithography, silk screening, mono-printing; and photography. In 1994, he completed a certification program in Film and Video at the University of Washington. He is both a certified camera operator and licensed journeyman carpenter, skills that directly inform his art-making.

Alan began showing his artwork in Seattle in 1989 at Azart Gallery and other local venues. Exhibit highlights include the Bellevue Arts Museum's 1994 Pacific Northwest Annual exhibit, and a Tower installation in the Great Hall of the Museum of Glass in Tacoma in 2013. In 2001, Alan's painting Horn O' Plenty was featured in and received rave reviews at the Center on Contemporary Art's Northwest Annual. After years of photographing figures and creating abstract videos, his first short film, "Veronika," premiered at the Seattle True Independent Film Festival (STIFF) in 2014.

Alan has been an active and dedicated member of the local arts community for many years. In 2001, he curated an exhibition at the Kirkland Arts Center with 35 Seattle abstract artists. He has participated in the Center on Contemporary Arts' (CoCA) Members Show; Bumbershoot Arts Festival; Smoke Farm LoFi Arts Festival; 10 x 10 x 10 x Tieton Juried Art Exhibition; and CoCA's Heaven and Earth in Seattle's Carkeek Park, where he created climbable sculptures. He has donated his work to charity events for organizations including Artist Trust, Bellevue Arts Museum, Pratt Fine Arts Center, Wing Luke Museum of the Asian Pacific American Experience, Susan G. Komen Breast Cancer Foundation, MoveOn.org and many others.

Alan's work has received national and international recognition. In 2004, he had a solo show at the George Billis Gallery in Los Angeles, CA, and has exhibited at The Painting Center and 4E Gallery (New York, NY), the Northern California Arts' Annual (Sacramento, CA), Freisen Gallery (Sun Valley, ID), and with his group Material Artists of the American Pacific (MAAP) in Drenthe, Netherlands. He was represented previously by the Elliott Louis Gallery in Vancouver, B.C., and showed work at Art Toronto, the Toronto International Art Fair.

Alan is currently represented by the Traver Gallery (Seattle), the Sandra Ainsley Gallery (Toronto), and Gallery 903 (Portland, OR). He has received a 4Culture Individual Artist Projects Award and a PONCHO Artistic Merit Award.

Statement

Through my artistic work, I aim to attain a balance between the physical and visual beauty of Formalism with the ideologies of Modernism. Thus, the art becomes inherently explorative by grappling with the complexity of recognizing a linear historical legacy rooted in aesthetics as well as the reductive and exclusionary nature of that legacy. As a painter, filmmaker, and carpenter, artistic exploration and physical craft propel and influence the various mediums I produce in.

In painting, which I have frequently explored as a sculptural tool, the physical nature of the paint is exposed through an alchemic combination of materials. Using oil paint and washes, polyurethanes, resins, acrylics and enamels, I am driven by the desire to express my work in unified layers, marrying architectural structure and color to create a restive balance of form. I have pushed traditional painting to its limits and developed new and innovative methods of working within the medium, adding depth and dimension. Narratives exist within these layers; it is the exploration of the physical interplay of these materials that allows me to convey the depth of human concerns, including spirituality and impermanence.

As in other mediums, my abstract body of work in film strives towards constant experimentation and exploration. My most recent work has focused on creating meditations on human motion in relation to the natural environment. This theme has been explored in a combination of recent stand-alone videos as well as works designed specifically to augment my sculptures and paintings.

My most recent exploration has been in the realm of public art, which has been a combination of experimenting with physical space and experimenting with accessing beauty in the ordinary. The medium itself posed a host of new experiences, including learning the technical possibilities and limitations of the exposed environment. Furthermore, this medium provided an avenue to explore new spaces and how they work on and with my art, which seeks to document and express emotional states through abstract forms and structures. Ultimately, my understanding of public art is driven by an attempt to create utopic architecture, which explores the impact of art in public spaces and strives to access universal expression through conscious and unconscious interaction.

Regardless of medium, I experiment with and expand the materials' possibilities. For instance, my public art combines my interests in film and sculpture by utilizing original video to illuminate the translucent towers I construct, creating motion in a stationary object. I find inspiration in the act of making art itself, driven by the belief that constant creation and exploration is necessary to sustain meaningful work. Incredibly hardworking and dedicated to the production of beautiful and moving art, my perpetual goal is a continuation of enhancing myself and enriching my work through exploration.