James Clar’s work is an analysis and observation on the affects of media and technology on our perception of culture, nationality, and identity. His interest is in new technology and production processes, using them as a medium, while analyzing and critiquing their modifying affects on human behavior. By developing his own systems with which to manipulate light, he discovered he could create unique visual displays, as well as circumvent the limitations of screen-based work, namely resolution and two-dimensionality.

300 fluorescent colored light bulbs create an explosion of light and with it spells out the words ‘Media Hype’. We live in a media saturated society with images bombarding us from TV, computers, cellphones, electronic billboards, and more. As we become numb and accustomed to one medium a new and more attention grabbing one comes to take its place. Installed at The Pavilion in front of the Burj Khalifa in Dubai, the world’s largest tower, the installation <Media Hype> comments on the city that was built through effective PR and media hype.

In the work <Focus>, fluorescent lights are mounted horizontally on the wall. Within the lines of light the word ‘Focus’ is written. Using cursive writing, the line goes from crisp to blurry as the word goes from direct light to indirect light. This causes the lettering to go in and out of focus.
<Synesthetic Timeline> is a permanent installation in the Fraport headquarters in Frankfurt Germany. It consists of two audio interactive light installations that convert live sound into geometric lines of light. These two large wall pieces monitor the live ambient noises in the lobby and translate them into light animations that travel up the elevator walls. The bottom of the wall displays the current sound levels, which then move up the geometric structure, allowing people to see the sound and a visual chronology of sound in the space. The installation changes and morphs according to the sound activities in the building environment and as planes fly overhead.<br>

<Plotted Coordinates> is a piece that references the spatial information of three dimensional objects. The steel beams create a grid XYZ reference point in which a jagged line moves through (Up, Down, Left and Right) spatially plotting coordinates to create a three dimensional form. The lights are filtered to run through the spectrum of colors, alluding to the various colors an object might be.<br>

In <Thermal Energy>, an array of lights intersect through a fence at an angle, with the colors visualizing hot air rising and cold air sinking. This work visualizes what is invisible, air, and shows it passing through a fence, letting the viewer think about air as a substance that fills all open spaces and travels through fences, borders, etc.
The works in this series «A Moment Defined by a Point and a Line» visualize the historical assassination of Malcolm X, King Faisal, and Amadou Diallo. They reduce a pivotal moment in history to basic math - the point of impact for each bullet and the angle of trajectory - displayed as lines of light intersecting a clear acrylic block. Malcolm X was shot 15 times during one of his speeches on black nationalism. King Faisal of Saudi Arabia was shot in the head by his nephew twice, in what is believed to be a CIA driven assassination. Guinean immigrant, Amadou Diallo, was living in the NYC metro area when he was shot 41 times by police with 19 of the bullets hitting him, all policemen involved were found not guilty to manslaughter. All three men were Muslim. This series asks the viewer to consider the cultural impact each of these people had in their time and the lasting effects they have in present day society.

James Clar : James Clar was born in 1979 (USA), and currently lives and works in Brooklyn, New York. Clar studied film as an undergraduate at New York University focusing on 3D Animation, then continued on to his Masters at NYU’s Interactive Telecommunications Program. In 2007 he moved to Dubai and lived there till 2012. While his early work dealt with analyzing how technology and media work, his experiences in the Middle East saw his focus shift to how technology and media affect. This included themes of nationalism, globalism, and popular culture in the age of mass information.