

Ryan P. Kinney

Manic Upcycle Artist

Co-founder of HEYMAN! Productions

Artist: One who brings form to thought

By-line description: An improv artist that builds an ever-shifting narrative universe around what he finds in the trash, diverged through his own mania.

Quote: "My specialty is to take broken things and make their pieces into something beautiful."

Mediums: Assemblage, installation, sculpture, drawing, painting, custom figures, cosplay, collage, writing, crafting, photography, film, digital creation, and graphic design

Driving Forces: Collaboration, experimentation, improvisation, audience engagement and interaction, Multiversal perspectives, Who am I?: The quest for identity

Inspirations / Themes: contradiction and balance, anarchy, chaos, emotional expression, color, symbolism, comics, animation, pop culture

Manifesto of a Madman - Artistic Statement

Art is for everyone.

I make art to be accessed; used, enjoyed, perhaps cared for or ultimately destroyed (evolved) by its usage. Even my materials are about access. For most of my life I have been blessed by being too poor to buy most traditional art supplies. So, I scavenged for my supplies and let what I find be the genesis of the creation. Your trash becomes my treasure. My minimal formal art education also meant that I came to certain skills on my own or experimented to find new ways.

I strive to engage people who don't normally participate in art; to have those that are untrained pick up a paint brush, sewing needle, or a pile of magazine scraps. Art is not a commodity. It's an experience; meant to be felt and lived. It is armor against ignorance. It is the original mind-altering substance. The stuff by which we process the splendor of the universe.

I am manic. This defines the meaning behind my art. All of my art has a narrative, a story, but not one story. They all start from multiple tales, then branch out into infinite universes. My storylines are more like story roots; going in multiple directions and not always tracing back to the source. I find that process the most interesting part of the story, so I usually do not explain my meaning (or atleast not all of them) to others. I want to see what their story is about my creation and thus the story root network gets richer. This goes back to access. Let the viewer make their own stories about the work, let them engage in their way. Sometimes, that is the only way to interact with the piece and I do not want them to leave without feeling like a bit of this work was about them; for them, allowed them to become part of it. I do not want to corrupt or influence their vision. They can likely tell me a better story.

It's also about being an outsider. When it comes to my medium, I reclaim and I repurpose. So it is with people; no one was ever meant to be thrown away. It's not the end of the story. If this world I live in is going to reject me, then I will make myself a better one. I will make all the better ones and choose where I live. Build your own kingdom and rule yourself.

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Process:

I approach my projects like an emotion engineer. I'm adept at data organization, analysis, and spacial relationships. I can process information quickly, easily linking ideas and concepts. I counter that by being loose, expressionist, and experimental in my techniques. My mania has been tempered to allow me to see multiple variables and scenarios simultaneously. It's about planned and organized chaos. I focus on random, spontaneous expression of energy and vitality, and anarchy with purpose. I orchestrate the mayhem and disillusion.

I love abstract art for its implicit symbolism. A realist can paint or draw a person expressing a certain emotion and everyone can readily understand the feeling or message being conveyed. An abstract artist has to work harder to convey the same message covertly through transmutation of his media. He is rewarded for his labor of love by then requiring the interpreter to work harder to understand. I study perception. I want to challenge what we see through fantasy and color. I like rough, unfinished details. It lets your mind finish the piece, to make up your own stories.

Themes:

Duality and contradiction are a constant theme in my work. Since I am always experiencing multiple perspectives to any creation I seek to represent those contradicting images concurrently. I use contradiction as a balance for my work. It is both one thing and its other; weighted extremely, but on both sides. The center may be exceptionally stressed, it but keeps its equilibrium. All art must have some tension and contradiction. This creates a powerful dynamism that defines the human experience. It moves the work at the speed of life; it gives the work a life of its own. Art is selfish to the artist's journey, but communicates that journey to you and allows you to ask the same questions of yourself. It allows you to share their wisdom and their mistakes.

My ability to process information quickly also means that thoughts go out as quickly as they come in. I often live in anxiety that I have forgotten a crucial detail. With that, comes an obsession with lasting memory; a legacy. If I cannot even remember what I thought from one minute to the next; if this world moves as fast as I think, then what hope do I have to be remembered? How long after I am gone will I be completely lost to the world? My work will often reflect this inner struggle between intentional permeance and transience. Sometimes I will let the world transform what I have made and other times I will want an ever-lasting idol to my existence. Even if the man is forgotten, the work will not. Man will be judged on his works alone. I want to leave a world where my son can invent himself and know it's ok to do so.

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Bio:

Ryan P. Kinney was born to an inmate of the Ohio Reformatory for Women. He was raised in the small town of Madison, OH, on the shore of Lake Erie. There was very little to do. He spent most of his childhood buried in comic books, playing with action figures, and watching shows, mostly animated, far too adult for him.

He grew with the rise of the Internet and figured out how to do most things without it. He still remembers most of them and resents his access and reliance on modern technology. He never grew up. He has a son who is a better man than he will ever be.

He has degrees in Computer Technology and Mechanical Engineering and very little formal art education. You will find him most nights hanging out of a dumpster fishing for his art supplies. He is an obsessively organized hoarder of junk. He can build nearly anything from nearly anything/anyone. He has had over 30 jobs in 20 years and will not sit still.

He spent 13 years hiding in a corn field in Ashtabula County building monstrosities in his secret laboratory.

He currently lives in Mentor, OH and does kamikaze art dive bombs onto Cleveland frequently. He is a sociopathic hypomanic megalomaniac madman. He thinks he can save the world. There is no saving him.