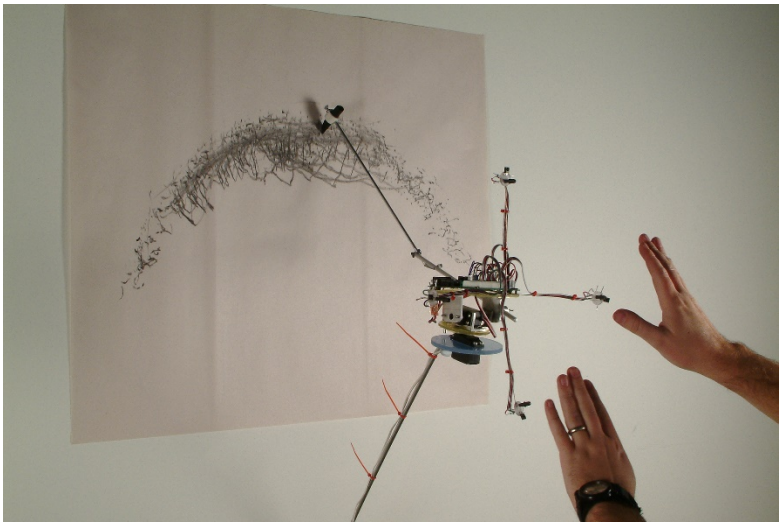
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm



Drawn from a Score

Opening Reception:

Saturday, October 7, 2017, 2-5pm

On view through:

Saturday, February 3, 2018

Holiday Closures:

Nov. 10-11, 23-25; Dec. 18-Jan. 7, Jan. 15

Curated by David Familian

Featuring: Alison Knowles, Casey Reas, Channa Horwitz, David Bowen, Frederick Hammersley, Frieder Nake, Guillermo Galindo, Hiroshi Kawano, Jason Salavon, Jean-Pierre Herbert, John Cage, Leon Harmon & Kenneth Knowlton, Manfred Mohr, Nathalie Miebach, Rafael Lozano-Hemmer, Sean Griffin, Shirley Shor, Sol LeWitt, and Vera Molnar

Drawn from a Score features artists whose work emanates directly from a written, visual or code-based score. Ranging from event scores first developed by John Cage and Fluxus artists in the late 1950s to contemporary uses of code as a score for computational works, the exhibition includes drawings, sculptures, performances, video projections and computer-generated forms of art.

The exhibition begins with John Cage's *Fontana Mix* (1958). In his seminal course at the New School for Social Research, Cage taught young artists how to write event scores using chance operations, found sound, and everyday objects to produce live performances. The exhibition will include a reconstruction of Cage's *Reunion* (1968) --his chess board that triggers sound while the game is being played--underlining his idea of "indeterminacy." John Cage coined this term during a series of lectures he gave in 1956, in which he outlined how indeterminacy played a role in performances since the era of Bach. His description was, "a performance of a composition which is indeterminate of its performance is necessarily unique. It cannot be repeated. When performed for a second time, the outcome is other than it was. Nothing therefore is accomplished by such a performance, since that performance cannot be grasped as an object in time."

The works in this exhibition bridge the gap between written scores and computer programs that use chance (and other computational techniques) to create non-repeating variations. *The House of Dust* (1971)—a collaboration between Fluxus artist Alison Knowles and the composer James Tenney that yielded the first computer-generated poem created in the programming language Fortran—will be represented by both static and live versions of the original score. Also included in the exhibition will be works by German artist Manfred Mohr, who also used Fortran to make his own plotter prints a few years after Knowles. Sol Lewitt's site-specific installation, *Wall Drawing 76* (1971), serves as a score to produce detailed, geometric line drawings that are made directly on the wall's surface, and is created by following a set of written "instructions" written by the artist. Overseen by a draftsperson from the Sol LeWitt estate, this installation will be rendered by several graduate students from the UC Irvine Department of Art; marking an important and once-in-a-lifetime opportunity for UC Irvine's young artists.

Some of the more contemporary works in this exhibition use computer generated or real-time animation in projections. Los Angeles-based Casey Reas expands on Sol Lewitt's instructions by writing computational scores to make infinitely mutable digital images on monitors. Israeli artist Shirley Shor's *Landslide* (2004) uses computationally generated imagery to project virtual compositions on the physical surface of white sand, a constantly changing topography that alludes to geo-politics.

Drawn from a Score will be accompanied by a series of public events and/or performances. For more information about special events, please visit our website at beallcenter.uci.edu. This exhibition is supported by the generosity of the Beall Family Foundation.

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

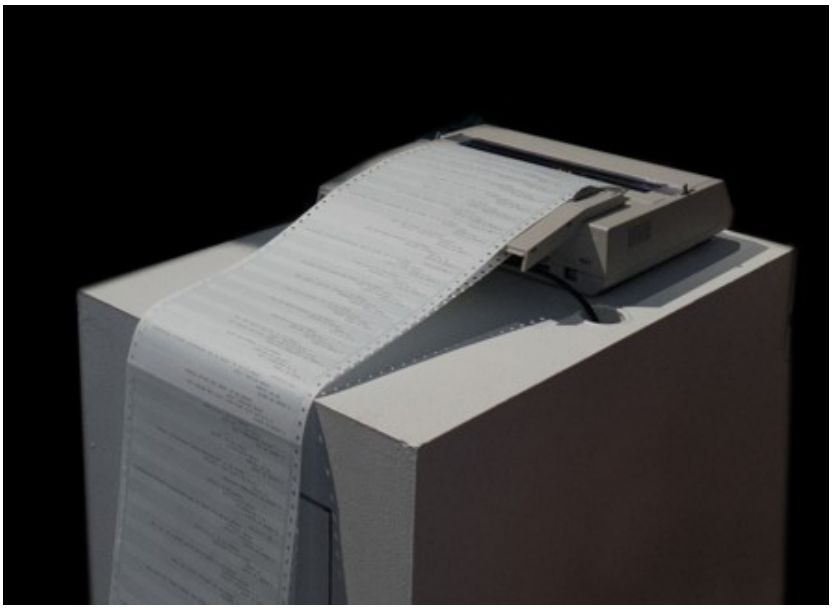
Hours: Monday – Saturday, 12-6pm

Exhibition Artists and Artworks

(artist sections include one example of artwork, additional exhibition works can be viewed online)

Alison Knowles

***A House of Dust*, 1967 / dot-matrix printer, continuous print paper, and computer with code / dimensions variable**



A House of Dust is the seminal 1967 poetry project created by Alison Knowles and James Tenney, in collaboration with a Siemens 4004 computer. An early example of a computer generated poem, the work creates stanzas by working through iterations of line of code with changing words from a finite vocabulary list. The result is an edition of 500 different fifteen-page poems, which are composed on the whim of the Fortran code originally written by the artist. To create this poetic code, Knowles produced four word lists that were then translated into the computer language and organized into quatrains according to a random matrix. Each of the four lists contains terms that describe the attributes of a house: its materials, location, lighting, and inhabitants. The computer program imposed a non-rational ordering of subjects and ideas, generating unexpectedly humorous phrasing and imagery. Hundreds of variations of houses are possible, as every version of the poem begins and ends with a different set of quatrains. Knowles's collaboration with the computer highlights the underlying arbitrariness of language, demonstrating how words acquire different meanings through structural relationships and shifting contexts.

Alison Knowles (b. 1933) is a visual artist known for her installations and performances which focus on visual, aural, and tactile elements. She is a founding member of the Fluxus group of avant-garde artists who assembled formally in 1962. Her work spans different disciplines from print-making and event scores to books and magazines she has authored. She has been featured in numerous exhibitions and performances worldwide in venues such as the Museum of Contemporary Art (Los Angeles, CA), Emily Harvey Gallery (NYC), and Tate Gallery (London, UK). She was born in New York City and received her B.F.A as an honors graduate in 1956 from the Pratt Institute (Brooklyn.NY). She has received countless other accolades and awards such as the Guggenheim Fellowship in 1968, Anonymous was a Woman Award in 2003, and an honorary doctorate degree from Pratt in 2015. She lives and works in New York City, and continues to create event scores and experimental works.

In order to remain environmentally friendly, this work will only function Monday-Saturday, 12-1pm; outside of the opening reception and private tours.

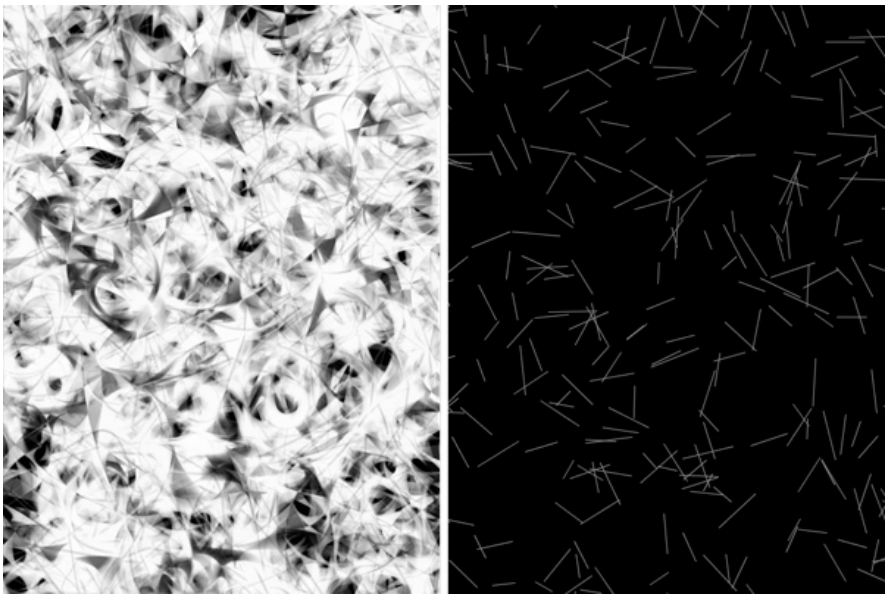
BEALL Donald R. and Joan F. Beall Center for Art + Technology University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Casey Reas

***Process 15*, 2006 / Text, custom software (black and white, silent), computer, two screens dimensions variable**



Process 15 is a software implementation of the instructions: "A rectangular surface filled with instances of Element 3, each with a different size and gray value. Draw a small, transparent circle at the midpoint of each Element. Increase the circle's opacity while it is touching another element and decrease this value while it is not." Following suit with the artist's "Process Compendium" series, the imagery that appears on the exhibition display monitors is derived from software interpretations of written text that the artist provides. Says Reas, "Each *Process* is a short text that defines a space to explore through multiple interpretations. A Process interpretation in software is a kinetic drawing machine with a beginning but no defined end. It proceeds one step at a time, and at each discrete step, every Element (a simple machine that is comprised of a Form and one or more Behaviors) modifies itself. The corresponding visual forms emerge as the Elements change; each adjustment adds to the previously drawn shapes. During the last seven years, I have continuously refined the system of Forms, Behaviors, Elements, and Processes. The phenomenon of emergence is the core of the exploration and each artwork builds on previous works and informs the next. The system is idiosyncratic and pseudo-scientific, containing references ranging from the history of mathematics to the generation of artificial life." Also included in the exhibition are *KDOC* (2017), and *https://www.youtube.com/results?search_query=adventuretime (30 July 2015)* (2015), both of which are custom software works.

Casey Reas' (b.1972) software, prints, and installations have been featured in numerous solo and group exhibitions at museums and galleries in the United States, Europe, and Asia. Recent venues include the San Francisco Museum of Modern Art and the Art Institute of Chicago. Recent commissions have been awarded by the New World Symphony in Miami and the Whitney Museum of American Art. Reas' work is in a range of private and public collections, including the Centre Georges Pompidou and the Victoria and Albert Museum. Reas is a professor at the University of California, Los Angeles. He holds a master's degree from the Massachusetts Institute of Technology in Media Arts and Sciences as well as a bachelor's degree from the College of Design, Architecture, Art, and Planning at the University of Cincinnati. Reas recently co-wrote and designed the book *10 PRINT CHR$(205.5+RND(1)); : GOTO 10* (MIT Press, 2013). With Ben Fry, Reas initiated *Processing* in 2001. He has also written and/or published several other titles. The artist lives and works in Los Angeles.

Reas' work appears courtesy of the artist and bitforms gallery (New York, NY).

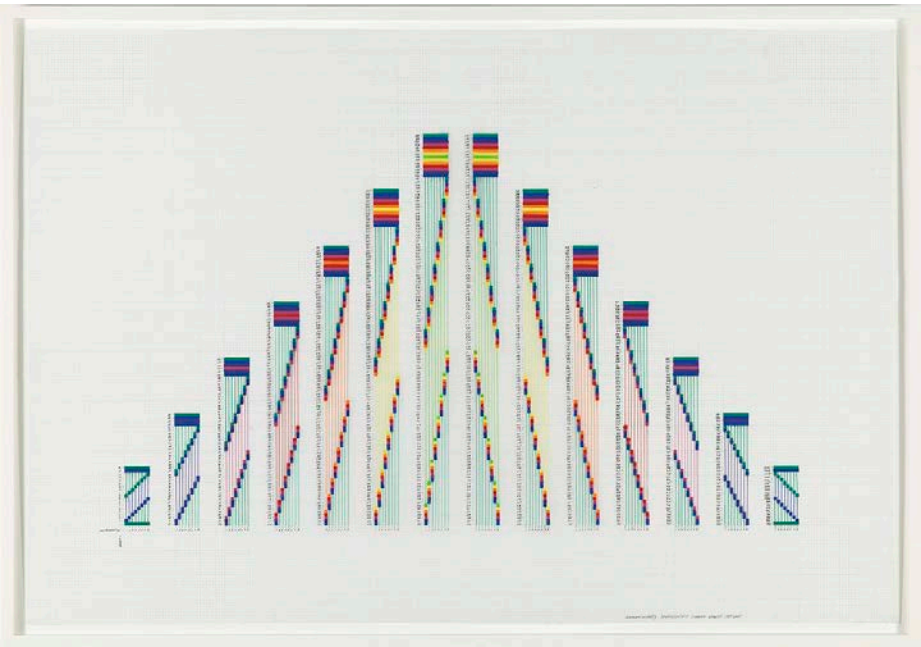
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Channa Horwitz

Sonakinatography Comp #17, 1987-2004 / plaka on mylar / 24 x 35 inches



Horwitz's "Sonakinatography" series began in 1968 as a notation system to track movement and time visually. A term of her own invention, "sonakinatography" combined the Greek words for sound, movement, and notation – three elements that ultimately informed her 50-year career. After setting her own framework and developing a primary language stemming from the boundaries of a grid, Horwitz created unique compositions based on various permutations of a count of eight beats. By using an associated path for each of the eight beats (and sometimes also a corollary color or symbol), she would chart her composition – oftentimes using countless forms such as colors, lights, persons, dancers, or instruments as her source material. Through this system, the artist developed a new language through which the "fourth dimension" could be visually represented. As she wrote in the magazine Flash Art in 1976: "I have created a visual philosophy by working with deductive logic. I had a need to control and compose time as I had controlled and composed two-dimensional drawings and paintings. To do this, I chose a graph as the basis for the visual description of time. I gave the graph a value: one inch became one beat or pulse in time. Using this graph, I made compositions that depicted rhythm visually." Though her compositional strategy was often based on algorithmic rules, the artist maintained room for improvisation within her materials and execution – as the works could be born from numbers, colors, symbols, stamps, letraset, felt tip pen, casein, ink, pencil, shades of one color, or eight colors – resulting in bold, geometric designs that captured the essence of synesthesia. Also included in this exhibition is *Sonakinatography Composition 12* (1987-2011).

Channa Horwitz (1932-2013) was a contemporary artist based in Los Angeles, United States. Her works are often structured around linear progressions using the number eight and contain geometric motifs. Her works have been exhibited in The Museum of Modern Art (NYC), Salvatore Ala Gallery (Milan, Italy), and even at UC Irvine in 1974. She has been awarded numerous accolades such as the Guggenheim Fellowship Grant in 2013 and the National Endowment for the Arts Grant, Artist Fellowship in 1978. She studied at the Art Center School of Design (Pasadena, CA) in 1952, California State University, Northridge (CA) in 1963, and received her B.F.A. from California Institute of the Arts (Valencia, CA) in 1972.

Horwitz's work appears courtesy of Ghebaly Gallery (Los Angeles, CA) and the Channa Horwitz Art Trust (Los Angeles, CA).

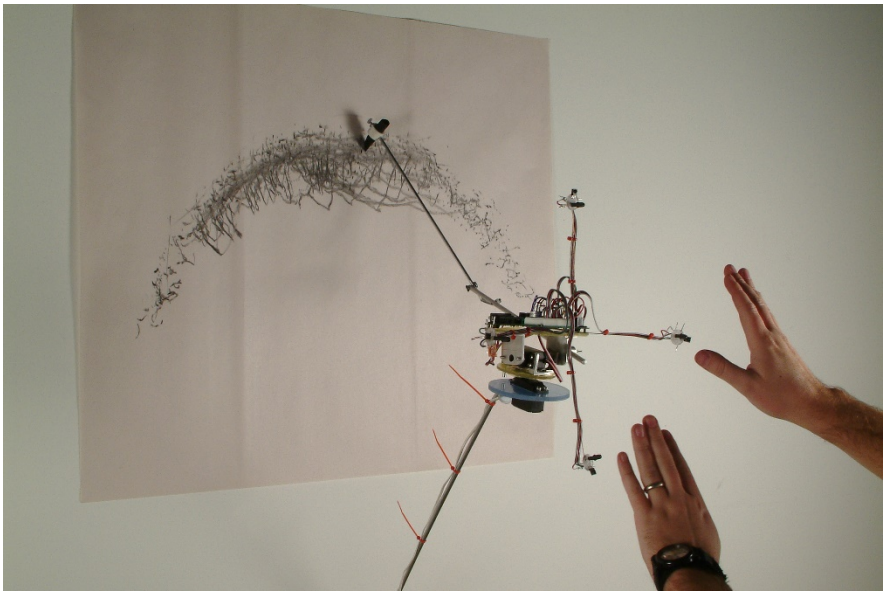
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

David Bowen

infrared drawing device, **2003 / four infrared sensors, charcoal, aluminum, wire, plastic, electronics / dimensions variable**



Bowen's *infrared drawing device* transforms the traditionally passive viewer into an active, site-specific collaborator. Through the use of four infrared sensors to determine a viewer's location and movements, the device is activated by perceiving gestures – which it then translates into unique charcoal sketches on the wall. Much like a symphony conductor, subtle or grand gesticulations by the viewer can result in wildly different compositions through the device's delicate, charcoal-wielding arm. The nature of human spontaneity and body language ensures that no two wall drawings will be the same, opening an endless array of iterations and interpretations on the part of both device and viewer. Offering new meaning to the concept of gestural painting or drawing, Bowen's work forges a new relationship between human and mechanized action.

David Bowen (b. 1975) is a studio artist and educator whose work has been featured in numerous group and solo exhibitions nationally and internationally, including at venues such as Mattress Factory Museum of Contemporary Art (PA), Minneapolis Institute of Arts (MN), MAK Austrian Museum of Contemporary Art (Vienna), Ars Electronica (Linz), ZKM Center for Art and Media (Karlsruhe), Shanghai Contemporary Art Museum (Shanghai), and The National Art Center (Tokyo), among many others. He was the recipient of McKnight Visual Artist Fellowship in 2014-15, and the Joan Mitchell Fellowship in 2007, in addition to being awarded several residencies, grants, and festival honors. Bowen's work is concerned with aesthetics that result from interactive, reactive and generative processes as they relate to intersections between natural and mechanical systems. He is currently an Associate Professor of Sculpture and Physical Computing at the University of Minnesota, Duluth.

David Bowen's work appears courtesy of the artist.

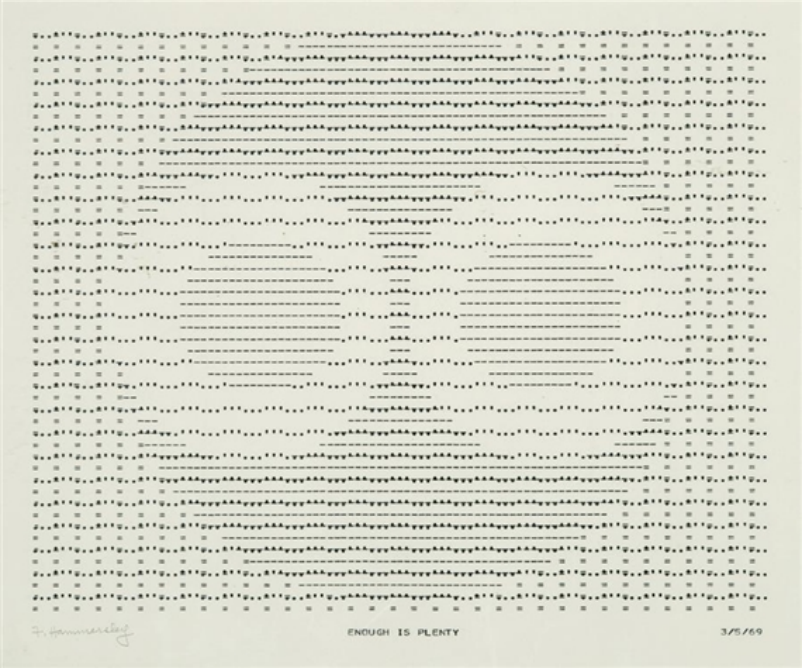
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Frederick Hammersley

Enough is Plenty, 1969 / computer generated ink drawing on paper / 15 x 20 inches



In the late 1960s, Hammersley took a teaching position at the University of New Mexico, where the artist Katherine Nash and computer scientist Richard Williams collaborated to make ART 1, among the first computer programs anywhere designed to be used by visual artists. Upon discovering this resource, Hammersley learned how to punch cards to create shapes – which required following specific directions, and resulted in print-outs with a limited range of symbols; though ART 1 could form these characters into a small range of shapes. Fascinated by pushing the limitations of these constricted options, Hammersley produced a broad range of "drawings" using these computational resources – and at times, found ways to manipulate their inherent logic to emulate an errant human hand, thusly humanizing an otherwise machine-made product. The artist first gained critical recognition in 1959 as one of the "Four Abstract Classicists" along with Karl Benjamin, Lorser Feitelson, and John McLaughlin, whose paintings were featured that year in an exhibition of the same name. Curated by critic Jules Langsner and organized by the Los Angeles County Museum of Art, the exhibition opened at the San Francisco Museum of Modern Art and traveled to the Institute of Contemporary Art in London and Queen's University in Belfast, Ireland. "Four Abstract Classicists" has since been recognized as an important factor in putting West Coast abstraction on the map and as a significant counterpoint to Abstract Expressionism then particularly prominent on the East Coast. Also included in this exhibition is *Jelly Centers* (1969), from the same series.

Hammersley (1919-2009) had been well trained in traditional painting and drawing, studying in Los Angeles at Chouinard Art Institute from 1940-42 and 1946-47 and at Jepson Art Institute from 1947-50. While serving as an Army sergeant in World War II from 1942-45 he was stationed in Paris and after he was discharged in 1945, took the opportunity to study at the École des Beaux-Arts. Hammersley experimented with a wide range of media throughout his long career, including sculpture, graphic design, lithography, serigraphy, collage, constructions, and even sun prints. He consistently drew from life, especially the figure, as well as from the Masters whom he studied in depth, indicating that although abstraction fascinated him, he always stayed grounded in looking at the world around him and maintained his ability to render what he saw. Even his non-objective drawings and abstract portraits are enriched by the sense of touch of his hand and the deep source of his imagery.

These works appear courtesy of the Thoma Foundation (Chicago, IL /Santa Fe, NM)

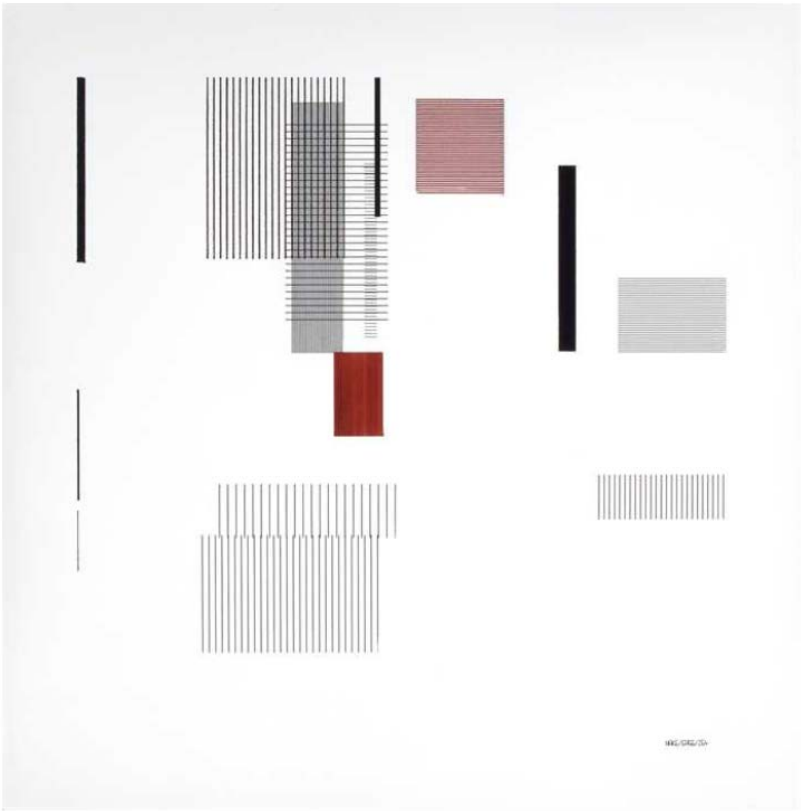
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Frieder Nake

22.10.65 Nr. 3, 1965 / plotter drawing on paper / 19 x 19 inches



Frieder Nake belongs to the founding fathers of (digital) computer art. He produced his first works in 1963. He first exhibited his drawings at Galerie Wendelin Niedlichin Stuttgart in November 1965. His early work was influenced by Max Bense's Information Aesthetics. Until 1969, he went through a succession of increasingly complex programs, from machine language to PL/I. Says the artist of his practice, "The drawings were not very exciting. But the »principle« was!" Most often, his work was generated from a mathematical algorithm, which Nake used as the basis for several different images. This is one of many works of computer or algorithmic art that Nake made between 1963 and 1971. All of these include abstract images produced using a computer, a tape machine and a drawing machine. His main work phases are identified by the collection of programs, compArt ER56 (1963-65), Walk-through-raster (1966), Matrix multiplication (1967/68), Generative aesthetics I (1968/69). He declared not to continue producing computer art in 1971 when he published the note, "There should be no computer art" in *page*, the Bulletin of the Computer Arts Society. His reasons were mainly of political origin: He did not see how he could actively contribute to computer art and, at the same time, be a political activist against capitalism. He resumed publishing on computer art in the mid 1980s with the break-down of the radical left. With the start in 1999 of project *»compArt: a space for computer art«,* Nake returned to his roots as a theoretician, writer, creator, and teacher in the domain of digital art and way beyond.

Frieder Nake (b. 1938) has been a full professor of computer science at the University of Bremen, Germany, since 1972. Since 2005, he has also been teaching at the University of the Arts, Bremen. He is head of »compArt: Center of Excellence Digital Art«. His teaching and research activities are in computer graphics, digital media, computer art, design of interactive systems, computational semiotics, and general theory of computing. Nake was represented at all important international exhibitions on computer art. He has published in all the areas mentioned above, with a preference for computer generated images.

These works appear courtesy of the Thoma Foundation (Chicago, IL /Santa Fe, NM)

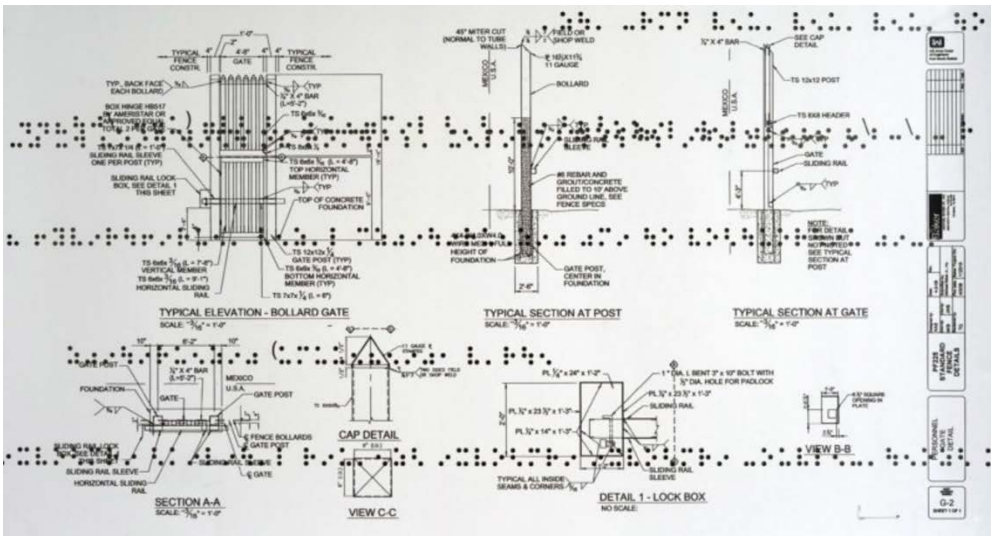
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Guillermo Galindo

Typical Secret Document, 2015 / Mixed Media on double-sided cut paper / 24 x 49.5 inches



Experimental composer, sonic architect, performance artist and *Jungian Tarotist*, Guillermo Galindo redefines the conventional boundaries of music and the practice of music composition.His broad interpretation of concepts such as musical form, time perception, music notation, sonic archetypes and his original use of sonic devices span through a wide spectrum of artistic works involving symphonic works, chamber acoustic composition, performance art, visual arts, computer interaction, electro-acoustic music, opera, film, instrument building, three dimensional installation and live improvisation.

Says Art Practical writer John Zarobell of this work, "Titled *Typical Secret Document* (2015), this two-sided print features architectural diagrams and cross-sections of the current border wall with four rows of dot patterns punched through, looking a little like a script written in Braille. On the other side is an abstract composition of lines that, when combined with the dot pattern, functions as another musical score. If necessity is the mother of invention, the barrier in this case is the mother of both illicit migration and art. There is no question that this work, created before the last presidential election, now generates a potent political statement. What Gallindo achieves, through his printed flags and musical compositions, is to create art that manifests the presence of both truths and lies that generate this "Borderlandia." This no-place, explored previously by artists such as Enrique Chagoya and Guillermo Gomez-Pena, cannot be mapped scientifically because it is a state of mind. The objects Gallindo has collected from this no-man's land, including empty water bottles and shotgun shells, may be repurposed as musical instruments, but they testify to a complex history in which militias shoot holes in water tanks meant to save lives while American border guards buy tacos from Mexicans through a hole in the wall."

Galindo's (b.) work has been performed and shown at major music festivals, concert halls, museums and art exhibits throughout the United States, Latin America, Europe, and Asia and featured on BBC Outlook (London), Vice Magazine, (London), National Public Radio (U.S.), CBC (Canada), California Sunday Magazine and the New Yorker Magazine. He is the recipient of several prestigious grants and awards, including Creative Work Fund Grant (2016), and Center for Cultural Innovation Grant (2011), among many others.

This work appears courtesy of Magnolia Editions (Oakland, CA).

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Hiroshi Kawano

Untitled 197, 1972 / serigraph / Edition Info: 197/200 / 26.25 x 21.375 in

Hiroshi Kawano may correctly claim to have been among the very first in the world who experimented with a computer to generate visual works that could enter the domain of art. His pioneering position is exceptional insofar as he came to digital art from philosophy, i.e. neither from mathematics/engineering. In 1964, he published first designs that had been calculated at the University of Tokyo with the help of a digital computer: it was an OKITAC 5090A. These works were shown in Europe in 1968 at the Tendencies 4 symposium – part of the Computers and Visual Research exhibition, which was most likely the first of Kawano's participation in exhibitions. By that time, Kawano was teaching aesthetics at the Metropolitan College of Air Technology. He went on to develop his own programs to compute arrangements of colored, axis-aligned rectangles. He used the (line-printer) output of such calculations to realize colored images by hand.

The visualization of color and form for Kawano follows from an apparently vital aesthetic process in which analysis bears the same "artificial" relation to programming as reduction might bear to painting. In this particular work, Hiroshi Kawano did not simply digitize Piet Mondrian; it could be stated inversely that he was among the first to Mondrianize digital art. Kawano also experimented with texts, sculpture, and music. Kawano says that Max Bense was an important source of inspiration for his algorithmic art. His approach was strongly influenced by cybernetics and Bense's information aesthetics. He participated in the Tendencies 4 and 5 symposia and exhibitions at Zagreb in Croatia. He published many articles on the relationship between aesthetics, art, and Artificial Intelligence. Theories of the mind as information processors have interested him greatly. Also included in this exhibition by the artist is *Simulated Color Mosaic* (1972).

Kawano (1925-2012) is one of the most important pioneers of computer art, with his first publication dated September 1964 (in Japanese in the IBM Review). Kawano received his Ph.D. from Osaka University in 1986, and taught extensively throughout many universities in Japan. In 2010 the Center for Art and Media (ZKM) in Karlsruhe, Germany, acquired most of his works and his archive. A first retrospective exhibition was arranged at ZKM by curator Margit Rosen.

These works appear courtesy of the Michael and Anne Spalter Collection (Providence, RI)

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Jason Salavon

Rainbow Aggregator, **2013 / real-time software, internet connection, computer, large display / Ed. 3 + 2 AP / dimensions variable**

Using software processes of his own design, Jason Salavon generates and reconfigures masses of communal material to present new perspectives on the familiar. Though formally varied, his projects frequently manipulate the roles of individual elements arranged in diverse visual populations. This often unearths unexpected pattern as the relationship between the part and the whole, the individual and the group, is explored. Reflecting a natural attraction to popular culture and the day-to-day, his work regularly incorporates the use of common references and source material. The final compositions are exhibited as art objects, such as photographic prints and video installations, while others exist in a real-time software context. In "Rainbow Aggregator," the viewer can watch a hypnotic, continuous, real-time representation of "trending topics" sourced from Twitter and Google. The relentless conversion of global activity into a scrolling, over-saturated rainbow reflects our abundant data-stream through both literal (text) and abstract (color) means. There are approximately 30 trends shown and they are updated every few minutes as the piece transitions. This cycling from quiet color-solid to dense data to solid again composes the stream into visual stanzas reminiscent of orchestration while the colors themselves are derived directly from the tending data.

Salavon (b. 1970) earned his MFA at The School of the Art Institute of Chicago and his BA from The University of Texas at Austin. His work has been shown in museums and galleries around the world. Reviews of his exhibitions have been included in such publications as Artforum, Art in America, The New York Times, and WIRED. Examples of his artwork are included in prominent public and private collections including the Metropolitan Museum of Art, the Whitney Museum of Art, and the Art Institute of Chicago among many others. Previously, he taught at The School of the Art Institute of Chicago and was employed for numerous years as an artist and programmer in the video game industry. He is currently associate professor in the Department of Visual Arts and the Computation Institute at the University of Chicago. The artist is represented by Ronald Feldman Fine Arts (NY), Mark Moore Fine Art (CA), TAI Modern (NM), Inman Gallery (TX), Gaain Gallery (Seoul), and Kusseneers Gallery (Antwerp). The artist lives and works in Chicago (IL).

This work appears courtesy of the artist.

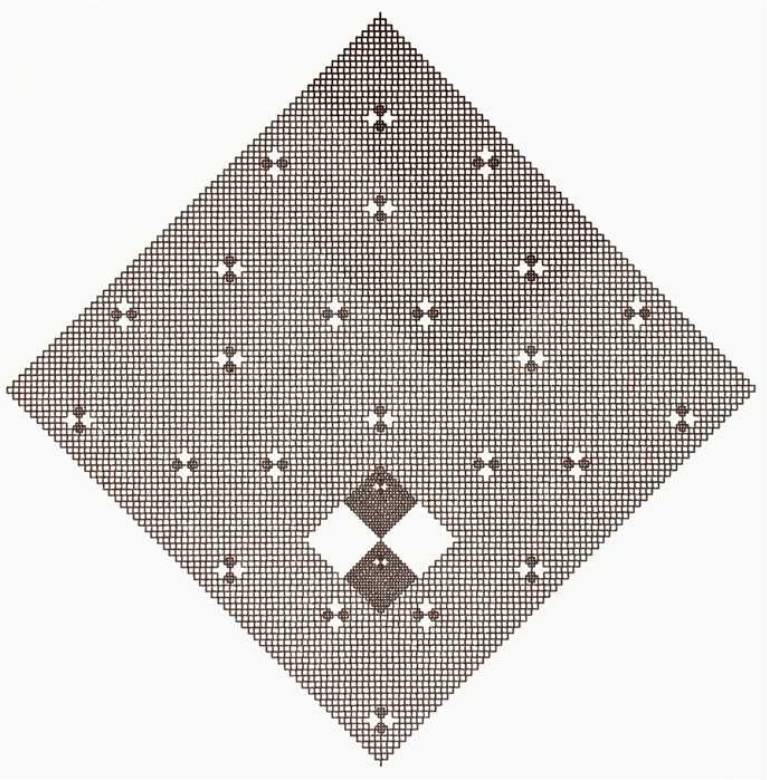
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Jean-Pierre Hébert

Continuous Line, 1977 / plotter drawing on paper / 17 x 11 inches



Jean-Pierre Hébert is a founder member of the Algorists, a group of computer artists who had been working independently for many years, and then formed a loose association after meeting at SIGGRAPH '95. Hébert's work demonstrates that the computer genuinely creates new visual possibilities and aesthetic enquiries, while at the same time this is an exploration driven entirely by artistic considerations. The works Hébert has produced on his plotter are most notable for their intricacy in their physical realization. Hébert is insistent that these pieces, which take up to three days to draw, are termed "drawings" or "renderings" rather than "prints", except when he has made print-outs using a laser or inkjet. This is because the plotter pieces involve the gradual building up of lines and textures, producing an essentially unique artwork through the interaction of pens and paper. This unhurried rendering is quite different from the swift application of laser toner to paper, hence Hébert views his laser prints as "sketches." Hébert's pens and paper vary quite widely, and he has experimented with very thin papers, as well as canvas and a variety of handmade Chinese and Japanese papers. All differ in terms of ink diffusion and pen resistance. Also, the multi-layered designs he creates can lead to banding and ink buildup in certain areas. Moreover, a complex design runs the risk of the pen drying up in the course of a four-day plotting session, so usually the pen never leaves the surface as it draws. In other words, many of his designs represent a continuous movement from one corner of the sheet to the other, or a line spiraling out from center. For this reason Hébert's first show was named "Sans lever la plume" (Without Lifting the Pen), and this work is titled appropriately, *Continuous Line*. Also included in this exhibition by the artist is *Recursive Diamond*, 1975-77.

Hébert (b. 1939) has been included in exhibitions throughout the U.S. and has achieved international recognition. Hébert is currently Artist in Residence at the Kavli Institute for Theoretical Physics at U.C. Santa Barbara and has been awarded a Pollock-Krasner and a David Bermant grants. He received the 2012 Siggraph Distinguished Artist Award for Lifetime Achievement in Digital Art. He lives and works in Santa Barbara, CA.

This work appears courtesy of the Thoma Foundation (Chicago, IL/Santa Fe, NM)

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

John Cage

Reunion Chessboard, 1968-2017 / modified chessboard, electronics / 19 5/8 x 19 5/8 inches

Working during the heyday of Abstract Expressionism, John Cage honed his skills in the midst of the growing American avant garde. Neither a painter or a sculptor, Cage is best known for revolutionizing modern music through his incorporation of unconventional instrumentation and the idea of environmental music dictated by chance. His approach to composition was deeply influenced by Asian philosophies, focusing on the harmony that exists in nature, as well as elements of chance. Cage is famous not only for his radical works, like *4'33"* (1952), in which the ambient noise of the recital hall created the music, but also for his innovative collaborations with artists like Merce Cunningham and Robert Rauschenberg. These partnerships helped break down the divisions between the various realms of art production, such as music, performance, painting, and dance, allowing for new interdisciplinary work to be produced. Cage's influence ushered in groundbreaking stylistic developments key to contemporary art and paved the way for the postmodern artistic inquiries, which began in the late 1960s and further challenged the established definition of fine art. Through a collaboration with the John Cage Trust, the Beall Center is thrilled to present a recreation of John Cage's seminal modified chessboard from his 1968 performance with Marcel Duchamp, *Reunion*. During the revolutionary performance, the two artists sat across from one another and played a simple game of chess, though Cage had equipped the chessboard with contact microphones. Whenever a piece was moved, it set off a gamut of amplified electronic noises and oscilloscopic images on television screens visible to the audience. In this way, the chess players became improvisational composers. With 16 inputs (allowing four signals each from the four collaborating composers) and eight outputs (each directed to a loudspeaker system), the complexity of the sound environment enveloping the audience increased as the early part of the game progressed; it then diminished as fewer and fewer pieces were left on the board. In the current incarnation of this work, visitors to the Beall Center will be able to simulate this performance using a newly modified chessboard from the John Cage Trust.

John Cage (1912-1992) was born in Los Angeles and studied at UCLA. Cage's innovations with sound, instrumentation, performance, and composition all helped redefine music in the twentieth century. More specifically, his use of chance and the creative ways in which he utilized performers in his works helped inform and shape avant-garde movements like Neo-Dada, Fluxus, and Conceptual art.

This work appears courtesy of the John Cage Trust (NY)

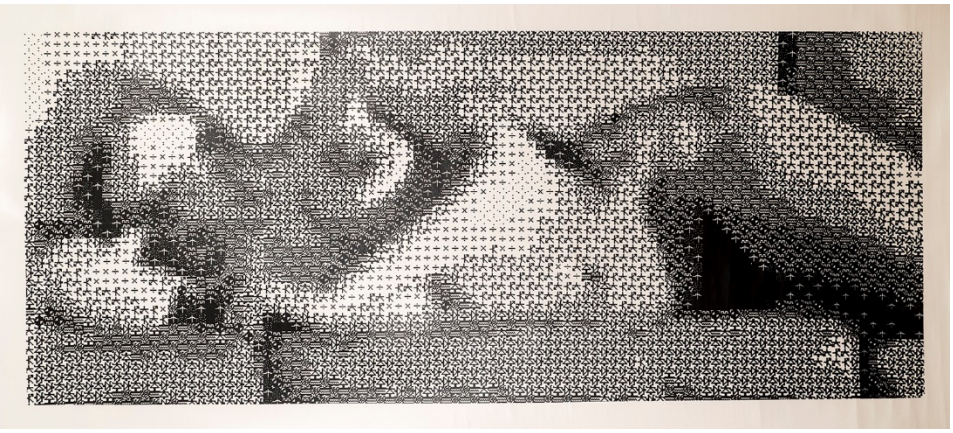
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Leon Harmon & Kenneth Knowlton

***<<Nude>>,* 1966 / laser print on paper mounted to canvas / 19 1/2 x 47 1/2 inches**



Leon Harmon, in collaboration with Kenneth Knowlton and working for Bell Labs in Murray Hill, NJ, experimented with human pattern perception and art by perfecting a technique that scanned, fragmented and reconstructed a picture using patterns of dots (such as symbols or printer characters). The reclining nude represented the first experiment to scan a photograph into a computer and reconstitute it with a gray scale, using 12 discreet levels of gray, produced by mathematical and electronic symbols. The scanning process established a certain level of gray in a certain area of the photo and replaced it with one of the symbols. This process was used to try to establish the minimum amount of information the human eye needed to resolve an image. The image of choreographer Deborah Hay in the nude was photographed by Max Mathews. The original computer output was a photograph and was given to E.E. David, who, when he became President Nixon's science adviser, gave it to the Philadelphia Museum of Art. Says writer Nina Wenhart about this work, "What is interesting here is that neither Knowlton nor Harmon sought an image that would be either abstract or synthetic, or indeed invented or in any way transformed. Quite rightly, they considered that a common recognizable image would be the best vehicle to demonstrate the technique they had invented. On the other hand, their aim was also to produce something in the idiom of 'modern art.'"

Kenneth C. Knowlton (b. 1931) developed the BEFLIX (Bell Flicks) programming language for bitmap computer-produced movies, created using an IBM 7094 computer and a Stromberg-Carlson 4020 microfilm recorder. He received his Ph.D. in Communications Sciences from M.I.T. in 1962 and continues to work in the Computer Techniques Research Department at Bell Labs. His work has been shown in juried exhibitions internationally. He lives and works in New Jersey.

Leon Harmon (1922 – 1983) was a researcher in mental/neural processing at Bell Labs. In 1966, Harmon and Kenneth C. Knowlton were experimenting with photomosaic, creating large prints from collections of small symbols or images. His "Studies in Perception 1" nude portrait collaboration with Kenneth Knowlton was printed in *The New York Times* on October 11, 1967 and exhibited as part of the Experiments in Art and Technology (EAT) competition at *The Machine as Seen at the End of the Mechanical Age*, held at the Museum of Modern Art in New York City from November 25, 1968 through February 9, 1969.

This work appears courtesy of the Michael and Anne Spalter Collection (Providence, RI)

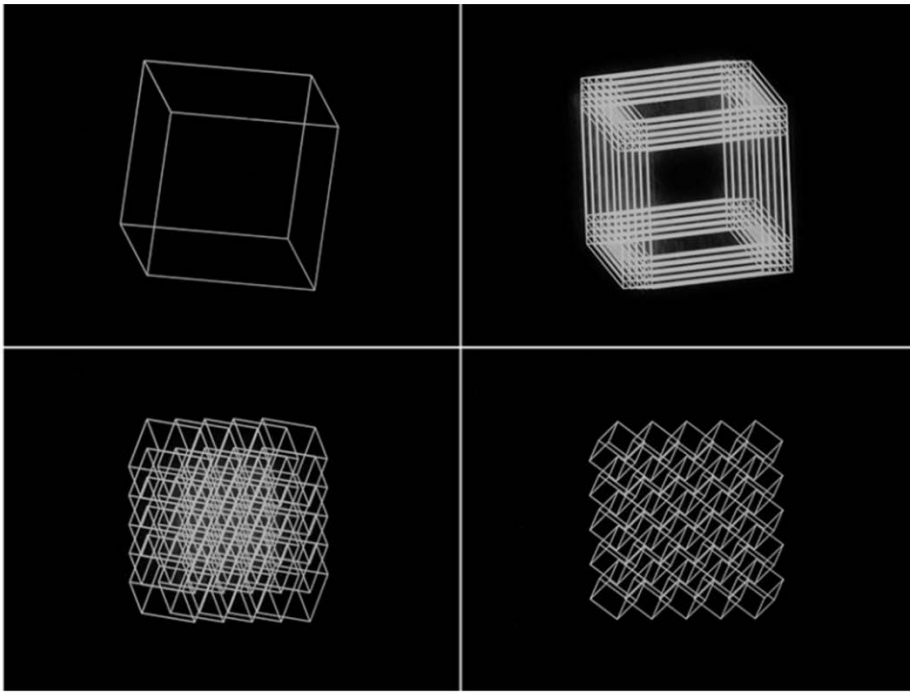
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Manfred Mohr

Cubic Limit, 1973-4 / digital transfer of 16mm film / Ed. 1 of 6, 2AP / dimensions variable



Manfred Mohr is considered a pioneer of digital art. After discovering Prof. Max Bense's information aesthetics in the early 1960s, Mohr's artistic thinking was radically changed. Within a few years, his art transformed from abstract expressionism to computer generated algorithmic geometry. Encouraged by the computer music composer Pierre Barbaud whom he met in 1967, Mohr programmed his first computer drawings in 1969. In this work, Mohr demonstrates his fascination with the structures and systems relating to geometric shapes – namely, cubes – and analyzing the shapes into six and eleven dimensions. These interrogations result in two-dimensional expressions of multi-dimensional objects. The artist often refers to the cube as his "instrument" – a relationship perhaps derived from his background as a young musician – and that his algorithms are his means to "play it," resulting in a kind of "visual music." Says Mohr of his *Cubic Limit* video, "This short film was programmed in FORTRAN IV and run on a CDC 6400 computer. A DATAGRAPHIX 4460 microfilm camera rendered the data into a 16mm film. It was a very painful experience at that time because an adequate technology for making films with a computer was not yet developed." Also in this exhibition by the artist is *Scratch Code* (1976), *P1411-I* (2010/2014), and a series of punch cards.

Mohr (b. 1938) has work in the collections of Centre Pompidou (Paris), Joseph Albers Museum (Bottrop), Mary and Leigh Block Museum of Art (Chicago), Victoria and Albert Museum (London), Ludwig Museum (Cologne), Wilhelm-Hack-Museum (Ludwigshafen), Kunstmuseum Stuttgart (Stuttgart), Stedelijk Museum (Amsterdam), Museum im Kulturspeicher (Würzburg), Kunsthalle Bremen (Bremen), Musée d'Art Moderne et Contemporain (Strasbourg), Daimler Contemporary (Berlin), Musée d'Art Contemporain (Montreal), Borusan Art Collection (Istanbul), McCrory Collection (New York), Esther Grether Collection (Basel), and the Thoma Art Foundation (Chicago). He has exhibited widely around the world, including in exhibitions at ZKM (Karlsruhe), MoMA (NY), Centre Pompideau (Paris), Whitechapel Gallery (London), National Museum of Art (Tokyo), SFMoMA (CA), and MoCA Los Angeles (CA), among many others. Among the awards he received are: ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art, 2013; [ddaa] d.velop Digital Art Award, Berlin 2006; Artist Fellowship, New York Foundation of the Arts, New York 1997; Golden Nica from Ars Electronica, Linz 1990; and Camille Graesser-Preis, Zürich 1990. He is represented by bitforms gallery (NY).

These works appear courtesy of bitforms gallery (New York, NY)

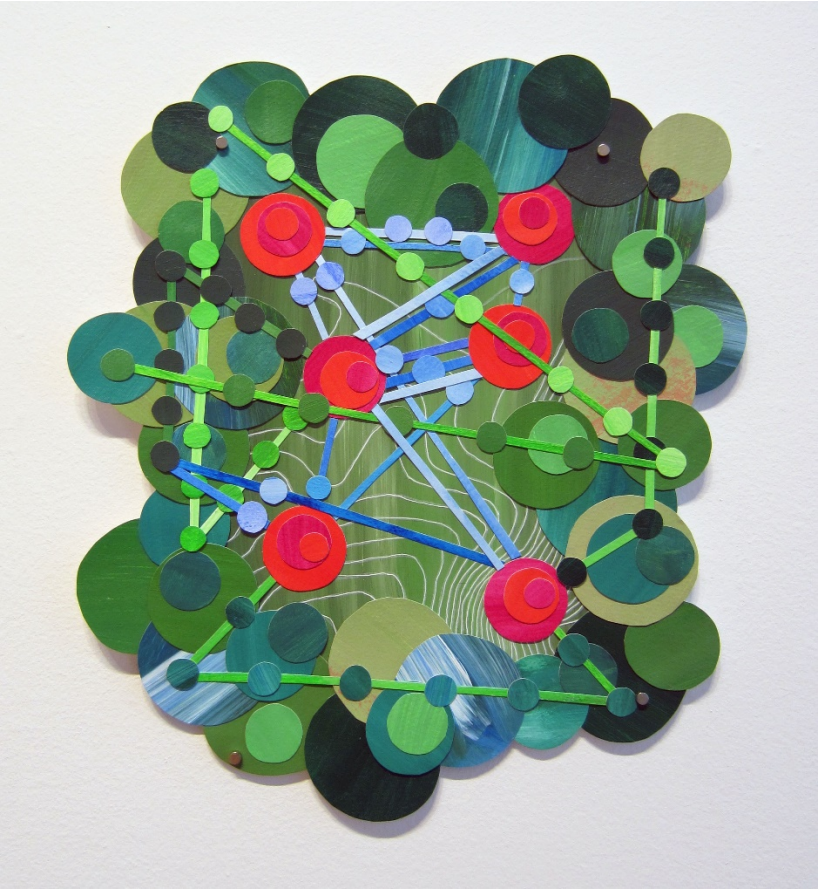
BEALL
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Nathalie Miebach

Wind 1, July 13, 11:28am-11:32am, 2015 / watercolor and Bristol paper / 14 x 17 inches



Miebach's work focuses on the intersection of art and science and the visual articulation of scientific observations. Using the methodologies and processes of both disciplines, she translates scientific data related to astronomy, ecology and meteorology woven sculptures. Her method of translation is principally that of weaving – in particular basket weaving – as it provides her with a simple yet highly effective grid through which to interpret data in three-dimensional space. By staying true to the numbers, these woven pieces tread an uneasy divide between functioning both as sculptures in space as well as instruments that could be used in the actual environment from which the data originates. In her recent work, Miebach has started to translate collected scientific or weather data into musical scores, which are then interpreted through sculptures as well as through collaborations with musicians. Says the artist, "My aim is twofold: to convey a nuance or level of emotionality surrounding my research that thus far has been absent from my visual work and to reveal patterns in the data musicians might identify which I have failed to see." In this work, Miebach focused her time on developing various mark making systems to capture the sounds she heard around her during her time as an artist in residence at the Mountain Lake Biological Field Station in the west Appalachian Mountains of Virginia. The result is collages that are used as sound maps to track the direction and quality of sounds found in different environments. Also in this exhibition by the artist is *Wind II, July 13, 11:33am – 11:42am* (2015), and *Wind III, July 13, 11:43am – 11:47am* (2015).

Miebach (b. 1972) has been featured in exhibitions internationally, including those at the Boston Arts Academy (MA), Craft and Folk Art Museum (CA), Frist Center for Visual Arts (TN), Akron Art Museum (OH), Minneapolis Institute of Art (MN), Mbaraka Cultural Design Center (Brazil), Crystal Bridges Museum of American Art (AR), and many others. Her work is in the collections of the DeCordova Sculpture Museum (MA), Spencer Art Museum (KS), Crystal Bridges Museum of American Art (AR), Wellington Management (MA), Fidelity Investment (MA), and various private collections. She is the recipient of a Pollock-Krasner Award (2011), the Joan Mitchell Painter and Sculpture Award (2008), and the Artist Resource Trust Fund (2013), among others. She is represented by Miller Yezerski Gallery (Boston, MA).

This work appears courtesy of the artist

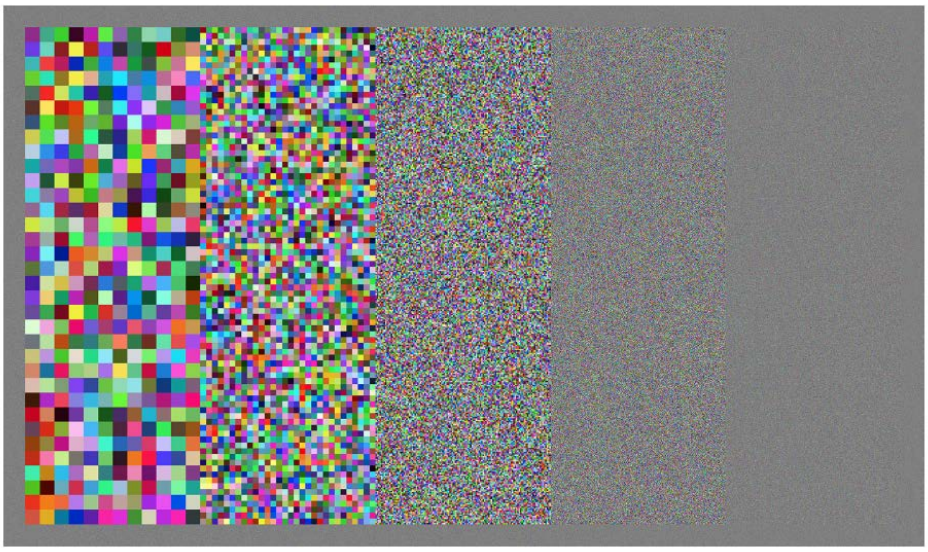
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Rafael Lozano-Hemmer

Method Random, 2014 / Chromogenic print on Kodak Endura paper / 32 x 55 inches



Defining himself as an electronic artist, Lozano-Hemmer develops interactive installations that are at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "antimonuments for alien agency".

"Method Random" is a series of chromogenic prints that have been generated by computational methods that attempt to create randomness. Random number generators (RNG) are essential algorithms for a large number of applications from encryption and security to simulation, jury selection, double-blind trials, statistical sampling, game theory and many other applications. While the sum of all colors picked by different RNG algorithms generates a neutral gray, patterns can be discerned when massive number of pixels can be seen simultaneously. These prints show how human perception of organization can often spot the fundamental difficulty for computers to appear unpredictable.

Lozano-Hemmer (b. 1967) has recently had work shown at the San Francisco Museum of Modern Art (CA), the MUAC Museum in Mexico City (Mexico), and the Museum of Contemporary Art in Sydney (Australia), and he was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel in 2007. He has also shown at Art Biennials and Triennials in Havana, Istanbul, Kochi, Liverpool, Montréal, Moscow, New Orleans, Seville, Seoul, Shanghai, Singapore and Sydney. Collections holding his work include the MoMA (NY), Tate London (UK), AGO (Canada), CIFO (FL), Jumex (Mexico), DAROS (Switzerland), Borusan Contemporary (Turkey), MUAC (Mexico), 21st Century Museum of Art (Japan), MAG (UK), MUSAC (Spain), MONA (Tasmania), ZKM (Germany), MAC (Canada), and SAM (Singapore), among others. He is the recipient of an NEA Grant, a Rockefeller-Ford Fellowship, and the BAFTA British Academy Award for Interactive Art, in addition to many others.

This work appears courtesy of the Thoma Foundation (Chicago, IL/Santa Fe, NM)

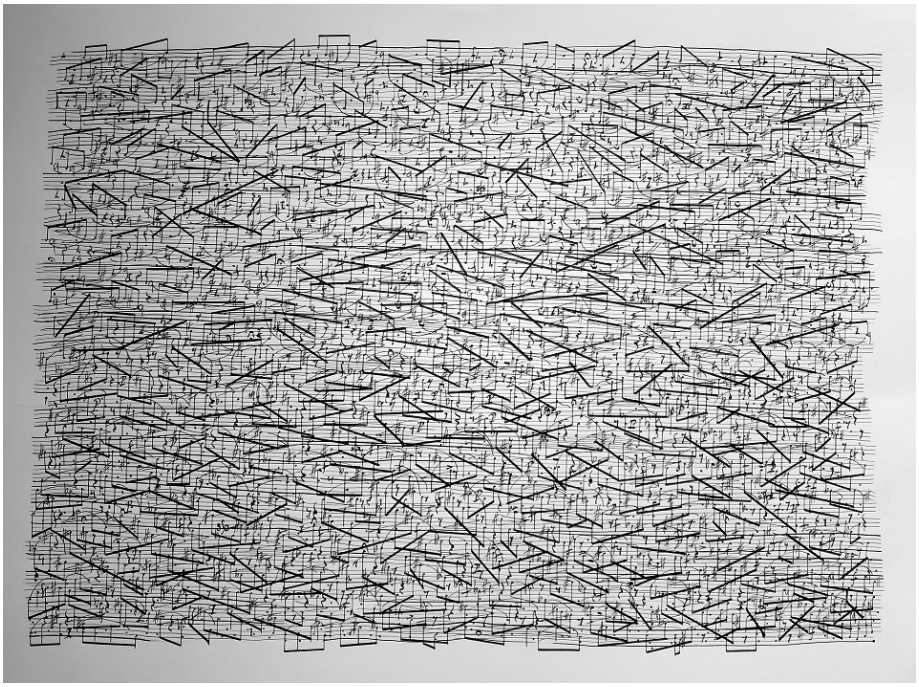
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Sean Griffin

Aquarian X: Requiem for Pauline Oliveros 3: Textures of Bilitis, 2016-17 / ink on paper / 18 x 24 inches



Says the artist about the works featured in this exhibition, "The first time I encountered the work of Pauline Oliveros, I was a composition student. By chance, I came across her piece scored for light and sound titled To Valerie Solanas and Marilyn Monroe in *Recognition of their Desperation*. As I read the instructions, the score brought to life, in my mind, a totally abstract, immersive, coloristic experience activated by a uniquely feminist sensitivity to the inner workings of improvisation. I suddenly felt allowed to incorporate into a composition many kinds of elements, concepts, and political meanings and I never thought about music performance quite the same way again. Deep light saturation, devised conducting gestures, and the social texts of late 20th century contemporary music are what I bring from Pauline's score into this new work that I continue to compose in her memory. It consists of 24 drawings and a performance score and pays homage to both Pauline and Sylvano Bussotti inventiveness. The piece is written for 2 Sopranos with electronics, chorus, any 2 comping organ-like instruments, string quartet, tuba, percussion, lighting designer, theater company, and 2 disposable pianos (optional), but many sections can be broken out and performed separately in smaller combinations. This notion is composed in a 3d space that is then flattened into a 2D expression." Also featured in this exhibition by the artist is *Aquarian X: Requiem for Pauline Oliveros 7: 16 Simultaneous Word Scores by Pauline Oliveros, Aquarian X: Requiem for Pauline Oliveros 12: Sonic Transmission from the 12th House, and Aquarian X: Requiem for Pauline Oliveros 16: Orchestral Vagina II.*

Sean Griffin (b. 1968) works in many languages, styles, media and forms; his unique compositional works rely on interdisciplinary incongruities positioned at the intersection of sound, image, performance and the archive. His works manifest as music, large and small-scale operas, collaborative installations, complex numeric choreographies and historically weighted musical/performance works. His works have been commissioned and presented internationally by venues including REDCAT (CA), Armand Hammer Museum (CA), and LACMA (CA), June in Buffalo (NY), Volksbühne (Germany), Secession (Austria), Royal Academy (UK), and the Tate Modern (UK), as well as Festival d'Avignon, Taipei City Arts Festival, Walker Art Center, Centre Pompidou, and Festival BOM 2010 in Seoul, Korea, and EMPAC. He received an MFA from CalArts and a Ph.D. from the University of California, San Diego. He studied with Mel Powell, Chaya Czernowin and George Lewis.

This work appears courtesy of the artist

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Shirley Shor

Landslide, **2004 / custom software, sandbox, PC, and projector / 12 1/2 x 61 3/4 x 47 1/4 inches**

Part of an emerging generation of new media artists, Shirley Shor employs technological processes in the service of larger issues related to human experience and fine art. Shor creates real-time computer generated installations, and environments that alter our experience of concepts such as conflict, language, and the passage of time. In Shor's works, the landscapes are a synthesis between the code and the territory - animated fields of color are in perpetual fluid motion, expanding, merging, collapsing, and reforming with movements and shapes that become metaphors for concepts such as conflict, language, and identity. Influenced by the politics of her native Israel, Shor endeavors to create a utopian moment wherein borders cease to provoke war.

Landslide (2004) consists of a sandbox and a real-time animation. The 'virtual map' is generated in real-time by software code and merge with the physical sculpted surface, creating a possible changeable topography. These landscapes are a synthesis between the code and the territory. The work is a direct conceptual continuation of another piece by Shor, titled *Becoming* (2011), and is an attempt to create an infinity map that must be reproduced and reconstructed. This kind of real-time map generates unique moments rather than being a product of the past or a representation of a fixed geographical taxonomy.

Shor (b. 1971) received her M.F.A in Conceptual Information Art from San Francisco State University (CA), and her Post B.A in Visual culture: criticism, and theory studies, from Camera Obscura, the School of Arts in Tel-Aviv, Israel. Shor's work has been exhibited nationally and internationally. Recent shows include Yerba Buena Center for the Arts (San Francisco), SF CamerWork Gallery, Paule Anglim Gallery (San Francisco), Ars Electronica (Linz), Carl Solway Gallery (Cinncinnatti), RAM (Rotterdam), and Herzliya Museum of Art (Tel-Aviv). Shirley was selected for inclusion in the 2004 California Biennial in the Orange County Museum of Art. She received the 2003 Bay Area Murphy Award in fine arts. This work is in the permanent collection of the Berkeley Art Museum (CA). She is represented by Zemack Contemporary Gallery (Tel Aviv) The artist lives and works in New York, NY.

This work appears courtesy of the Orange County Museum of Art (Newport Beach, CA)

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Sol LeWitt

Wall Drawing 76, 1971 / black graphite drawn directly on the wall / 120 x 165 inches

Re-Created by Karen Tepaz (Sol LeWitt Estate) with the assistance of UCI graduate students Arthur Rodrigues, Lara Haddadin, and Beverly Siu

Sol LeWitt has long been credited as helping establish Conceptualism and Minimalism as the dominant art movements of the postwar era. Following his own service in the Korean War – during which he made posters for the Special Services - he visited shrines, temples and gardens in Korea and Japan, perhaps later informing the meditative, pattern-oriented qualities of his work. After being discharged, LeWitt moved to New York and balanced classes at the Cartoonists and Illustrators School (now known as the School of Visual Arts) with a design internship at Seventeen magazine. He joined the architectural office of I. M. Pei in 1955 as a graphic designer. What he learned from the architectural process convinced him to consider art as much an idea or a procedural blueprint that could be executed by others as a proprietary object of one person's making. His deceptively simple geometric sculptures, drawings, and wall works were derived from a logical system, like a game; sometimes they defied logic so that the results could not be foreseen, with instructions intentionally vague to allow for interpretation. By allowing other people to participate in the creative process (i.e. studio assistants, preparators, etc.), LeWitt gave license to others to become artists of their own volition, and reminded art world critics that the agency of the artist is not inherently tied to personal execution. As an architect does not lay his/her own bricks, but is still considered an artist in his/her own right, LeWitt too relished the opportunity for a kind of unending collaboration. Said the artist, "The ideas need not be complex. Most ideas that are successful are ludicrously simple. Successful ideas generally have the appearance of simplicity because they seem inevitable."

LeWitt (1928-2007) is often cited as one of the most important American conceptual artists of the 20th century. LeWitt's works are found in the public collections of the Tate Modern (UK), the Van Abbemuseum (Netherlands), National Museum of Serbia (Serbia), Centre Georges Pompidou (France), Hallen für Neue Kunst Schaffhausen (Switzerland), Australian National Gallery (Australia), Guggenheim Museum (NY), the Museum of Modern Art (NY), Dia:Beacon (NY), The Jewish Museum (NY), MASS MoCA (MA), National Gallery of Art (D.C.), and the Hirshhorn Museum and Sculpture Garden (D.C.), among others. His work has been exhibited internationally; the LeWitt Estate is represented by Pace Gallery (NY).

This work appears courtesy of Pace Gallery (NY) and the Sol LeWitt Estate

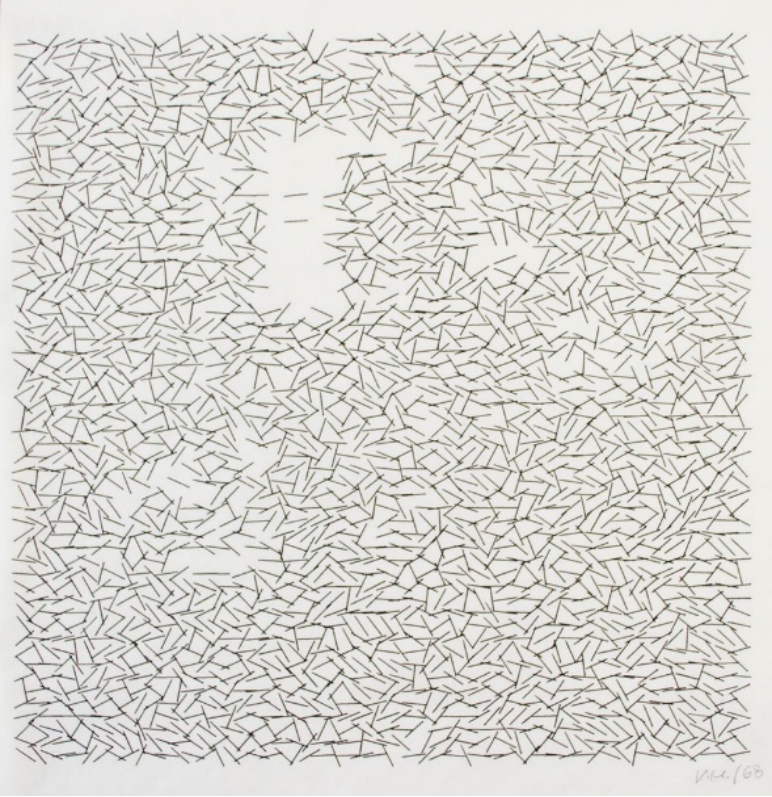
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Vera Molnar

Interruptions, 1968 / computer graphic on paper / 13 5/8 x 12 3/4 inches



A pioneer of computer art, the Hungarian artist Vera Molnar, born in Budapest in 1924 and a resident of Paris since 1947, has established a prominent position in the field of constructivist-concrete art but is virtually unknown in this country. Working in Paris alongside artists such as Jesus Rafael Soto, Victor Vasarely, and Francois Morellet, Vera Molnar was a founding member in 1960 of the Research Group for Visual Art ("Groupe de Recherche d'art Visuel" or GRAV) which espoused minimal, non-objective image-making, and which later gave rise to the Op-Art and Kinetic Art movements of the following decade. Still active today at 91, her remarkable practice encompasses painting, drawing and collage, computer drawings, photography, and installation. Beginning in 1968, the computer became a central device in the making of her paintings and drawings, allowing Molnar to more comprehensively investigate endless variations in geometric shape and line. Molnar learned the early programming languages of Fortran and Basic, and gained access to a computer at a research lab in Paris where she began to make computer graphic drawings on a plotter, several of which are included in this exhibition. Using the computer's high calculation speed and signal capacity to arrive at a large number of variables, Molnar nonetheless insists upon the importance of hazard and chance in the final outcome. By injecting small programming "interferences", she can offset predictable outcomes, as is this case in this piece. Other works by the artist included in this exhibition are *Interruptions* (1968), and three works from the *(Des)Ordres* series (1976).

Molnar's (b. 1924) work was the subject of a current retrospective, *(Dis)Order* at Haus Konstruktiv, Zurich, Switzerland, co-organized with the Museum fur Konkrete Kunst, Ingolstadt, Germany. Other notable exhibitions include those at the Musée des Beaux Arts, Rouen (France), Kunsthalle Bremen (Germany), Fondation Salomon (France), Museum of Modern Art (NY), Grand Palais (France), and Centre Pompidou-Metz (France). In 2005, she was the recipient of the first D.velop Digital Art Award presented by the Digital Art Museum, Berlin, Germany. In 2007, Molnar was appointed Chevalier of Arts and Letters (Paris, France), and in 2011, she received the Republic of Hungary's Order of Merit. Her work can be found in the following public institutions: Musée Nationale d'Art Moderne (France), Centre Pompidou (France), Bibliothèque Nationale (France), Kunsthalle Bremen (Germany), National Gallery (Hungary), the Victoria and Albert Museum (UK), the Worcester Art Museum (MA), the Wroclaw Contemporary Museum (Poland), and many other European collections.

These works appear courtesy of Senior & Shopmaker Gallery (NY)

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

About the Curator

David Familian is the Artistic Director and Curator at the Beall Center. He began working at the Beall Center in 2005 and was appointed Artistic Director and Curator in 2009. An artist and educator, he received his BFA from California Institute of the Arts in 1979 and his MFA from UCLA in 1986. For the past twenty years Familian has taught studio art and critical theory in art schools and universities including Otis College of Art and Design, Minneapolis College of Art and Design, Santa Clara University, San Francisco Art Institute and U.C. Irvine. He currently teaches the Beall Center's Digital Arts Exhibition course at UC Irvine's Claire Trevor School of the Arts. Although David began his career as a photographer, since 1990 new media has become integral to his own artistic practice and his work as a web producer and technical advisor for individual artists, museums and universities such as Walker Art Center, University of Minnesota and the Orange County Museum of Art. David has curated and organized the majority of exhibitions at the Beall Center. David developed the Black Box Projects Initiative at the Beall Center and meets regularly with artists as well as technologists and scientists to collaborate on new projects.

About the Beall Center for Art + Technology

The Beall Center is an exhibition and research center located on the campus of the University of California, Irvine. Since its opening in 2000, the Beall Center's exhibitions, research, and public programs have promoted new forms of creation and expression. For artists, the Beall Center serves as a proving ground — a place between the artist's studio and the art museum — and allows them to work with new technologies in their early stages of development. For visitors, the Beall Center serves as a window to the most imaginative and creative innovations in the visual arts occurring anywhere. The Beall Center promotes new forms of creative expression by: exhibiting art that uses different forms of science and technology to engage the senses; building innovative scholarly relationships and community collaborations between artists, scientists and technologists; encouraging research and development of art forms that can affect the future; and reintroducing artistic and creative thinking into STEAM (Science, Technology, Engineering, Arts, and Math) integrated learning in K-12 to Higher Education. The Beall Center's curatorial focus presents a diverse range of innovative, world renowned artists, both national and international, who work with experimental and interactive media. Many of these artists have shown their works primarily within group exhibitions or have a limited number of solo exhibitions in the US. The Beall Center is committed to exhibiting these artists in a way that more fully expresses their individual body of work. We strive to present a direct connection between our programs and the larger trajectory of the history of video, installation art, kinetic and cybernetic sculpture. Our approach is not to exclusively emphasize the technological aspects of works, but to present experimental media projects that are equally strong aesthetically, conceptually and technically. The Beall Center received its initial support from the Rockwell Corporation in honor of retired chairman Don Beall and his wife, Joan; the core idea being to merge their lifelong passions - business, engineering and the arts - in one place. Today major support is generously provided by the Beall Family Foundation.

About UC Irvine's Claire Trevor School of the Arts

Times Higher Education ranked UC Irvine first among U.S. universities under 50 years old and fifth worldwide. Since its founding in 1965 as one of UC Irvine's original schools, the School of the Arts (renamed for actress Claire Trevor in 2000) has become one of the nation's leading educators in visual and performing arts. Awarded "Best Arts Organization" in Orange County 2014 by the Coast Community Awards, the School offers undergraduate and graduate degrees in Art, Dance, Drama and Music, a minor in Digital Arts and Digital Filmmaking, and one of the few university doctoral programs in Drama. The UCI Claire Trevor School of the Arts is located at 4000 Mesa Road, Irvine, CA 92617. For more information, please visit www.arts.uci.edu.

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

About Our Featured Lenders

The John Cage Trust (Red Hook, NY)

The John Cage Trust was established in 1993 as a not-for-profit institution whose mission is to gather together, organize, preserve, disseminate, and generally further the work of the late American composer, John Cage. Its founding trustees were Merce Cunningham, Artistic Director of the Cunningham Dance Company, Anne d'Harnoncourt, Director of the Philadelphia Museum, and David Vaughan, Archivist of the Cunningham Dance Foundation, all long-time Cage friends and associates. Laura Kuhn, who from 1986 to 1992 worked directly with John Cage, serves as both a founding trustee and ongoing Executive Director. In 2008, Anne d'Harnoncourt was replaced by Margarete Roeder, long-time gallerist to both Cage and Cunningham; in 2009, Merce Cunningham was replaced by Melissa Harris, editor-in-chief of *Aperture*.

Orange County Museum of Art (Newport Beach, CA)

The Orange County Museum of Art is the premier visual arts organization in Orange County, California. The museum's collection comprises nearly 2,500 objects of modern and contemporary art, with a concentration on the art of California from the early 20th century to works by local, national, and international artists working today. The museum opened in 1962 as the Balboa Pavilion Gallery by thirteen visionary women. With a focus on modern and contemporary art, their efforts were well received and the museum enjoyed recognition from coast to coast. By 1968 the institution became known as the Newport Harbor Art Museum and in 1972, moved to a nearby, larger location. Interest and support continued to grow, as did its collections and exhibitions and in 1977, the museum opened its doors in the current location on San Clemente Drive. In 1997 the museum was remodeled and renamed the Orange County Museum of Art and to this day, enjoys world-wide recognition for its award-winning education programs and ground-breaking exhibitions, many of which travel nationally and internationally.

Michael and Anne Spalter Collection (Providence, RI)

The Anne and Michael Spalter Digital Art Collection (Spalter Digital), Providence, RI, is one of the world's largest private collections of early computer art, comprising over 350 works from the second half of the twentieth century. Spalter Digital, which focuses on plotter drawings but includes other 2D media as well as sculpture and 16mm film, is home to major and iconic examples from key artists in the field. Spalter Digital has loaned work to the Museum of Fine Arts (Boston), the Museum of Modern Art (New York), the Victoria and Albert Museum (London), the Fondazione Bevilacqua La Masa (Venice), the Daelim Museum (Seoul), and others. Anne Spalter is a digital mixed media artist and academic who founded Brown's and RISD's digital fine arts programs in the 1990s. She is the author of *The Computer in the Visual Arts* (Addison-Wesley, 1999) and is on the board of the New York Foundation for the Arts (NYFA). Michael Spalter is the chairman of the board of the Rhode Island School of Design (RISD) and a board member of the American Friends of the Louvre. He is on the advisory boards of Harvard University's cultural entrepreneurship program and the Nantucket Project.

The Carl & Marilynn Thoma Art Foundation (Chicago, IL / Santa Fe, NM)

The Carl & Marilynn Thoma Art Foundation recognizes the power of the arts to challenge and shift perceptions, spark creativity and connect people across cultures. We lend and exhibit artworks from our collection and support innovative individuals and pivotal initiatives in the arts. Carl and Marilynn Thoma have been collecting art since 1975. They believe passionately in the power of art to enrich life and to deepen understanding of the cultures, places and times of which we are a part. In 1986 the Thomas established a family foundation to fulfill their broad passion for philanthropy. Inspired to make contributions with wide-ranging, yet personal impact, in 2014, the Thomas went on to found the Carl & Marilynn Thoma Art Foundation to distinguish their initiatives in, and support of, visual art. As their collections have evolved, they have contributed increasingly with their personal involvement and financial support to the development of exhibitions, symposia and publications, the formation of fellowships and awards, and the endowment of professorial chairs and curatorial positions. The Foundation maintains offices in Chicago (IL), and Santa Fe (NM) – where Art House (the foundation's exhibition space) is open to the public.

Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
949-824-6206

Hours: Monday – Saturday, 12-6pm

Drawn From a Score Fact Sheet

Exhibition:

Exhibit Dates: October 7, 2017 – February 3, 2018; Curated by David Familian

Featuring: Alison Knowles, Casey Reas, Channa Horwitz, David Bowen, Frederick Hammersley, Frieder Nake, Guillermo Galindo, Hiroshi Kawano, Jason Salavon, Jean-Pierre Hebert, John Cage, Leon Harmon & Kenneth Knowlton. Manfred Mohr, Nathalie Miebach, Rafael Lozano-Hemmer, Sean Griffin, Shirley Shor, Sol LeWitt, and Vera Molnar

Events:

- ***Opening Reception***: Saturday, October 7, 2017, 2pm – 5pm
  FREE Admission

- ***Drawn From a Score: A LASER Talk About Artists Using Scores***: Monday, October 9, 2017, 5:30-7:30pm
  The Cove at UCI Applied Innovation
  5141 California Ave., #250
  Irvine, CA 92617
  A panel discussion produced in association with Leonardo International Society for the Arts, Sciences, and Technology; a full speaker lineup will be available on ***beallcenter.uci.edu****. The Beall Center's LASER Talks series for 2018 is generously funded by the UCI Illuminations fund.*

- ***STEAM Educators Luncheon***: **Saturday, October 21, 11am-4pm**
  FREE with registration; available online

- Additional performances and special events to be announced online. Join our mailing list at www.beallcenter.uci.edu.

Gallery Hours:

Monday - Saturday: 12pm – 6pm
Closed: Sundays
Holiday Closures: Nov. 10-11, 23-25; Dec. 18-Jan. 7, Jan. 15
Free Admission. Public is Welcome

Location:

712 Arts Plaza, Claire Trevor School of the Arts, UC Irvine, Irvine, CA 92697

Parking:

Student Center Parking Structure, at Campus Drive and West Peltason, Irvine, CA 92697
Mesa Parking Structure, at Mesa Drive and University Drive, Irvine, CA 92697

For maps, driving directions and parking information go to: http://www.parking.uci.edu/maps/imap.cfm

More Info: www.beallcenter.uci.edu
Note to Editors: Images may be requested from Catlin Moore: CMOORE@UCI.EDU, 949-824-6206