

Press Packet

For immediate release

January 2013

Claire Trevor School of the Arts' Beall Center for Art + Technology, on the campus of University of California at Irvine presents the winter/spring 2013 exhibition:

Evidence...Works by Paul Vanouse

Organized by David Familian, Beall Center Artistic Director

DATES: February 7 – May 4, 2013

LOCATION: The Beall Center for Art + Technology, UC Irvine

FREE PUBLIC EVENTS:

OPENING RECEPTION: Thurs, Feb 7, 6pm - 9pm

ROUNDTABLE DISCUSSION: Fri, Feb 8, 6pm - 8pm

With Paul Vanouse; Simon Cole, Associate Professor of Criminology, Law & Society & Director of the UCI Newkirk Alumni Center; Jens Hauser, Artist and Curator; David Familian, Beall Center Artistic Director; and William Thompson, Professor of Criminology, Law & Society, UCI.

FAMILY DAY: Sat, April 20, 2013, 11am-4pm

ADDRESS:

Beall Center for Art + Technology
University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza
Irvine, CA 92697-2775
www.beallcenter.uci.edu

CONTACT:

Lesly Martin, Sr. Marketing Director
Claire Trevor School of the Arts
(949)824-2189 email: elmartin@uci.edu

Tours and General Info:

(949) 824-6206

email: syoung@uci.edu

HOURS:

Tuesdays & Wednesdays, 12 – 5pm

Thursday - Saturday, 12 – 8pm

Closed Sundays & Mondays, Mar 19-30

Private tours available by appointment: contact the Beall Center at (949)824-6206.

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.



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

Evidence...Works by Paul Vanouse

Since the early 1990s Paul Vanouse's artwork has addressed complex issues raised by varied new techno-sciences using these very techno-sciences as a medium. His artworks have included data collection devices that examine the ramifications of polling and categorization, genetic experiments that undermine scientific constructions of race and identity, and temporary organizations that playfully critique institutionalization and corporatization. These "Operational Fictions" are hybrid entities--simultaneously real things and fanciful representations--intended to resonate in the equally hyper-real context of the contemporary electronic landscape. In the 1990s Vanouse began to work in an arena called "BioArt." In particular, he has been investigating the visual qualities, veracity and sociopolitical implications of DNA.

Evidence...Works by Paul Vanouse utilizes light boxes, live biological experiments, DNA electrophoresis gels, and interactive performers in the gallery to reveal varying aspects of DNA. Included in the exhibition are *Suspect Inversion Center* that investigates how DNA evidence was used in the O.J. Simpson murder case, and *Latent Figure Protocol* that uses DNA samples to create unique images. Vanouse is interested in the full spectrum of DNA—from its active process of replication to its static representation—and how it has become a *fingerprint* of our identity that has essentially replaced the photograph as a mirror of who we are.

Each of the works is intended to complement one another—some with primarily deep, enigmatic qualities and openness to interpretation alongside others with more deeply explanatory and culturally-specific qualities. For example *Ocular Revision* suggests a contemplative, broad re-embrace of empirical modes of understanding from the micro to the macro scale, while *Suspect Inversion Center* revisits the highly culturally specific 1995 OJ Simpson Murder trial as a key moment in the "DNA Wars". The prosecution had the most overwhelming amount of DNA evidence ever before amassed, yet a scientific defense team led by Barry Scheck, showcased a myriad of causes for doubt.

Evidence... is a grand remake of the *Suspect Inversion Center* originally premiered in Berlin in 2011. This highly process-based work, never adequately completed the task of reproducing the DNA trial image that Vanouse intended. Much of this was because he sought to use a different technical means—DNA Amplification, rather than Southern Blot imaging. At the UC Irvine Beall Center, Vanouse will be collaborating with Thomas J. Fielder, M.A., and Specialist Transgenic Mouse Facility Manager at UC Irvine on the Southern Blot process. This involves creating custom molecular probes and completing a few hazardous aspects of the work in a proper research lab on the UC Irvine campus. This research based collaboration will allow Vanouse to exhibit the results at the UC Irvine Beall Center. Vanouse states that "the installation will be the grand finale of the two-year project." The Beall Center venue is a logical location for this "grand finale" exhibition, given Irvine's proximity to the historical event.

About the Artist:

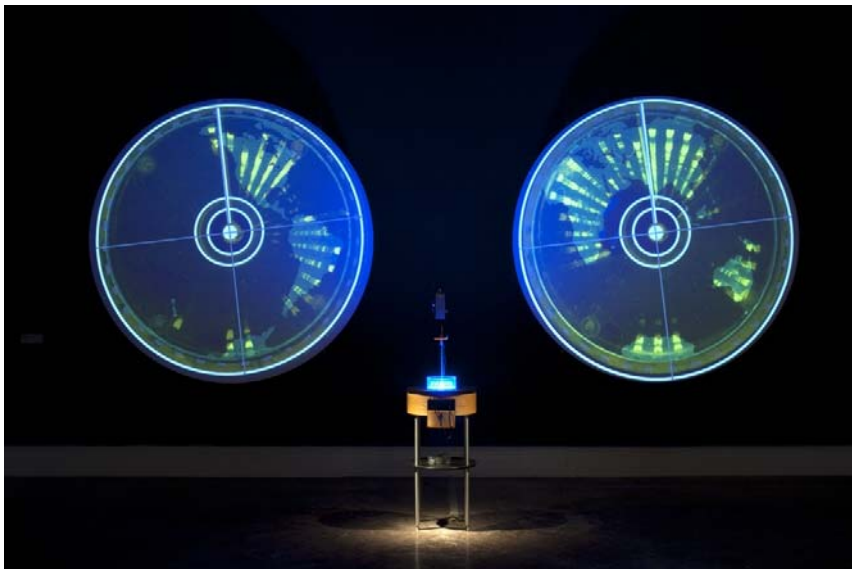
Paul Vanouse, Professor of Art at the University at Buffalo, NY, has been working in emerging media forms since 1990. Interdisciplinarity and impassioned amateurism guide his art practice. His electronic cinema, biological experiments, and interactive installations have been exhibited in over 20 countries and widely across the US. His artwork has addressed complex issues raised by varied new techno-sciences, and have included data collection devices that examine the ramifications of polling and categorization, and genetic experiments that undermine scientific constructions of race and identity.

For More information go to:

Artist Website: <http://www.paulvanouse.com>

Artist Bio: <http://www.paulvanouse.com/vanouse-bio.pdf>

LIST OF WORKS:



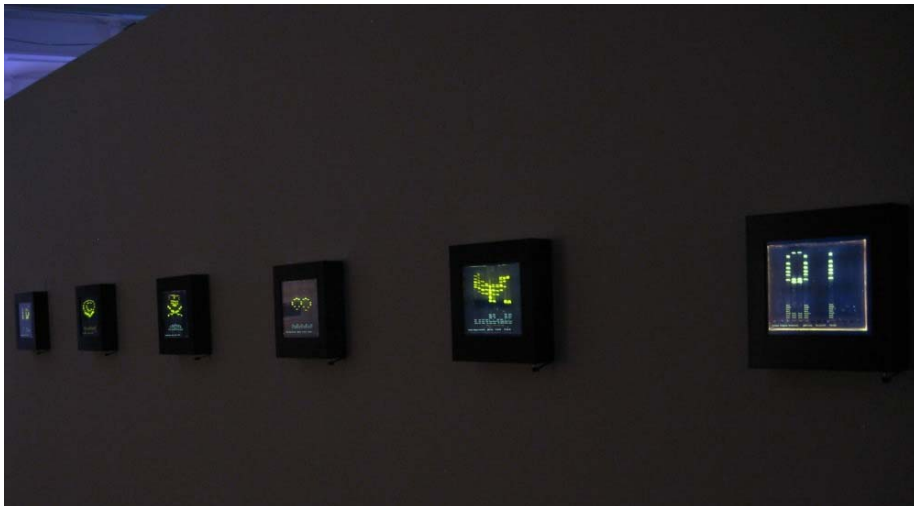
Ocular Revision, 2010, is an artwork using an alternate mechanism for the analysis and display of the DNA image. This novel circular apparatus is designed as a focal point for reflecting upon a shift in the life sciences from the study of “life itself” to a more reductive (post-biological) focus upon non-living DNA.

Viewer experience: Powerful aesthetic, Enigmatic. Most open to broad scientific questions and aesthetic observations.



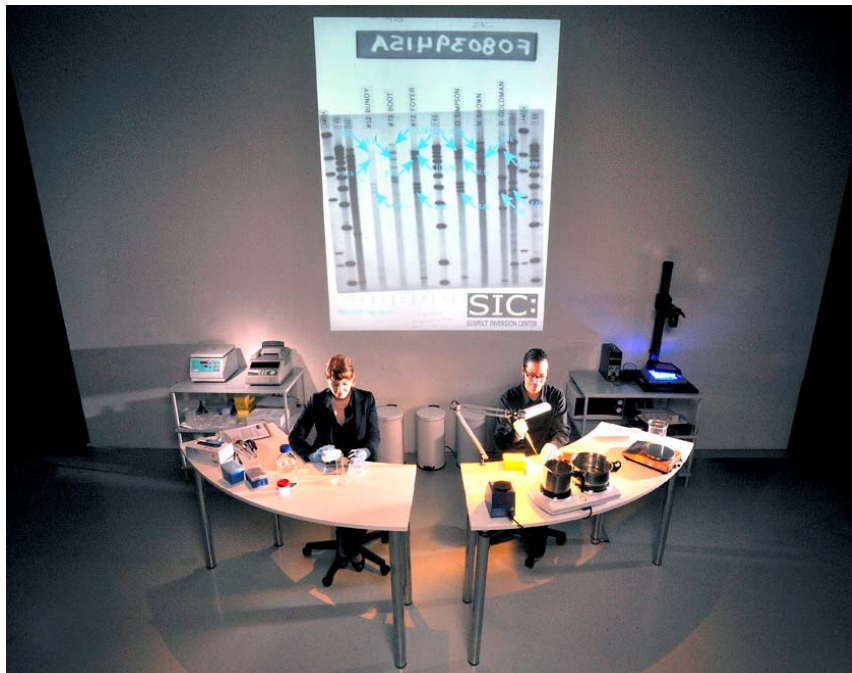
Latent Figure Protocol, 2008 is a performative biological media installation that uses DNA samples to create emergent representational images. The installation is a live scientific experiment employing a reactive gel and electrical current that produce images that relate directly to the DNA samples used. These experiments will be performed every 3 days throughout exhibition, with each image slowly fading to nothing by day 3.

Viewer experience: Performative (and dramatic), live, interactive, visceral/wet, deep pedagogy.



LFP Lightboxes, 2008-2011, are custom steel lightboxes containing photo-transparencies that chronicle four years of LFP images. Each contains the full scientific “recipe” at the base of each image, allowing others to certify the results or reproduce the experiment.

Viewer experience: Iconic, explanatory. Also offers a concrete scientific “proof” for the exhibition as a whole.



Suspect Inversion Center, 2011-present, serves as an open working laboratory where, witnessed by visitors to the exhibition, the artist and collaborators create master copies of historical DNA courtroom images from the 1995 OJ Simpson murder trial: live, on-site, using the artist’s own DNA. *Suspect Inversion Center* revisits the highly culturally specific 1995 OJ Simpson Murder trial as a key moment in the “DNA Wars”.

Viewer Experience: Performative, live interactive, visceral/wet, deep pedagogy. Closely related to SoCal popular culture and Irvine campus faculty endeavors.