Exhibition Press Kit

R. Luke DuBois

Music into Data::Data into Music

September 29, 2018 – February 2, 2019

Image: R. Luke DuBois , "NYC Musicians" (2014)

Music into Data::Data into Music

A Solo Exhibition of work by R. Luke DuBois

Opening Reception:

Saturday, September 29, 2018, 2-5pm

On view through:

Saturday, February 2, 2019

Holiday Closures:

Nov. 12, Nov. 22-24, Dec. 15-Jan. 5, & Jan. 21

Curated by David Familian

R. Luke DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural and personal ephemera. DuBois' method of composing is based on a fluid interaction between data, sound, and images. Conceptually, he sees musical scores as sets of data that are transformed into works of art by musical instruments. Since the artist considers the digital programs he creates to be instruments, *Music into Data::Data into Music* will explore the various ways that DuBois uses video, computational processed sound, and images as compositional elements.

The roots of DuBois' overall practice stem from the 1950s concept of "generative art." Founded in the early days of computational art, generative art was created using various methods of aleatory change to create unique variations of an image, sound, or composition. DuBois' approach to sound is influenced by conceptual artist John Cage's theory that any sound can be music – a radical notion during this period of art history – and like Cage, uses chance operations to yield music. DuBois' work can range from the temporal manipulation of musical performances, to data visualizations transformed into music, to the permutation of language – all of which exemplify the mercuriality of song.

This exhibition will trace his practice from earlier image and music-driven works to current politically inspired works; a timeline that reveals a consistent interest in the mirrored relationship between image and sound as well as the cultural artifact of data. Throughout all of the works in this exhibition, there is an active interplay between the viewers' experience of sound and images – a sensory and compelling event driven by the artist's generative algorithms.

DuBois teaches at New York University, where he co-directs the Integrated Digital Media program at the Tandon School of Engineering. Previously, he was the director of the Princeton Laptop Orchestra for its 2007 season. DuBois is also the co-author of Jitter, a software suite for the real-time manipulation of matrix data developed by San Francisco-based software company Cycling'74. His primary tool for composing his works is Jitter and Max/MSP. He received his Ph.D. in Music Composition from Columbia University. He has collaborated on interactive performance, installation, and music production work with many artists and organizations including Toni Dove, Todd Reynolds, Jamie Jewett, Bora Yoon, Michael Joaquin Grey, Matthew Ritchie, Elliott Sharp, Michael Gordon, Maya Lin, Bang on a Can, Engine 27, Harvestworks, and LEMUR. He is represented by bitforms gallery (NY), and lives and works in New York City, NY.

This exhibition is possible due to the generosity of the Beall Family Foundation. For more information about public events related to this exhibition, please visit our website at **beallcenter.uci.edu**.
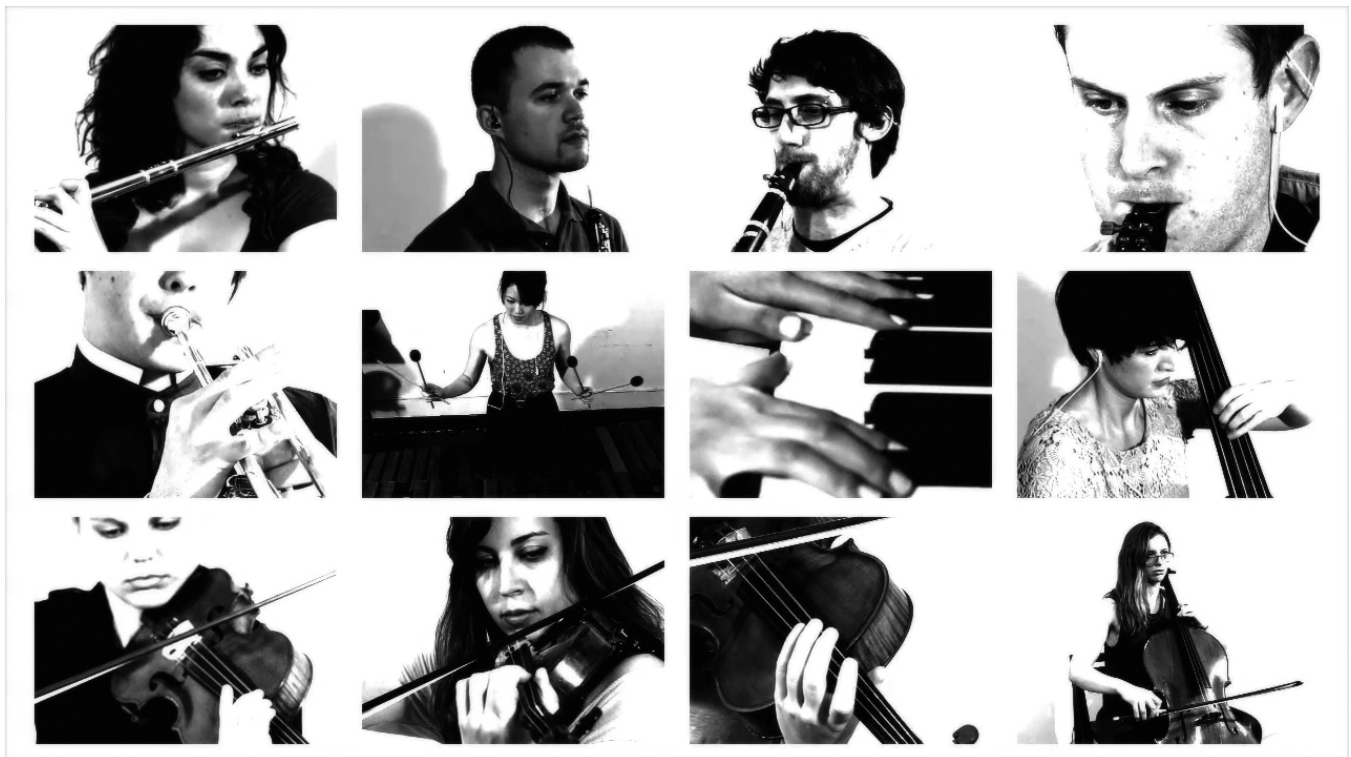
Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

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Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
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Hours: Monday – Saturday, 12-6pm

Exhibition Artworks
(courtesy of bitforms gallery, NY)

Vertical Music (for twelve musicians filmed at high speed), 2012
Video (black and white, sound), screen or projector, media player,
Dimensions variable, landscape orientation
45 min 47 sec
Edition of 6

Vertical Music is a video project that captures a live musical performance using high-speed recording equipment. Written by DuBois for twelve players, this four-and-a-half minute chamber piece is intended to be experienced at one tenth of its original speed. The nuanced, gestural composition is inspired by Kramer's notion of virtual time, or the subjective passing of time felt by a listener (rather than absolute time). Thus, the project provokes a discussion on the collapse of time that is inherent to any performance documentation. *Vertical Music* is also informed by Steve Reich's 1967 conceptual score *Slow Motion Sound*, in which the artist proposed slowing down a recording without lowering its pitch, a technological impossibility at the time.

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Acceptance, 2012
Generative video (color, sound), computer, screen, speakers or headphones
Dimensions variable, landscape orientation

Acceptance manipulates the acceptance speeches given by the two major-party presidential candidates in 2012, then-president Barack Obama and Governor Mitt Romney. The two monologues are each approximately forty minutes long and contain around one thousand five hundred unique words, 85% of which overlap between the speakers. *Acceptance* matches, whenever possible, the two candidates' language, so that they deliver each others' speeches in synchronicity. The work regularly alternates which candidate is the rhetorical leader, so one video is always playing chronologically while the other is cut irregularly to correspond to the leading speaker's vocabulary. This never-ending acceptance speech highlights the similarities and differences in the speaking style, rhetoric, and body language of the two candidates vying to be elected President of the United States in 2012.

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Acceptance 2016, 2016
Generative video (color, sound), computer, screen, speakers or headphones
Dimensions variable, landscape orientation

Acceptance 2016 manipulates the acceptance speeches given by the two major-party presidential candidates in 2016, former Secretary of State Hillary Clinton and Donald Trump. The two monologues are each approximately an hour long and contain around one thousand three hundred unique words, 75% of which overlap between the two speakers. *Acceptance 2016* matches, whenever possible, the two candidates' language, so that they deliver each others' speeches in synchronicity. The work regularly alternates which candidate is the rhetorical leader, so one video is always playing chronologically while the other is cut irregularly to correspond to the leading speaker's vocabulary. This never-ending acceptance speech highlights the similarities and differences in the speaking style, rhetoric, and body language of the two candidates vying to be elected President of the United States in 2016.

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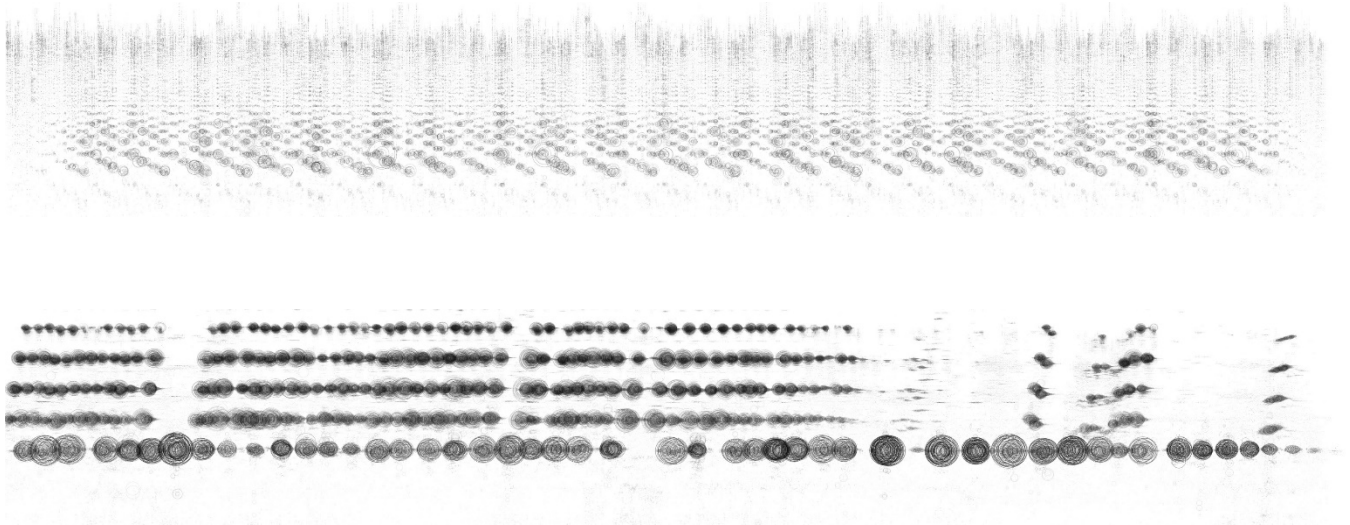
A Year in MP3s, 2009-2010
Digital audio, audio player, speakers or headphones
72 hours, loop

From September 10th, 2009 through September 10th, 2010, DuBois created a piece of music every day and posted it to an RSS feed online. The project was inspired by a similar undertaking, called *365 Days /365 Plays* by playwright Suzan-Lori Parks. This body of composition, titled *A Year in MP3s*, documents a year of the artist's life. Some pieces are sketches for longer works, some are pop tunes that the artist wrote while waiting in airports, and some are taken from live performances with collaborators and friends. Many were done late at night using Real-Time Cmix, a software package DuBois developed with colleagues at Columbia University. By the end of the project, the artist cumulatively composed 72 hours of music. DuBois published an essay on his year-long musical journey in the New York Times.

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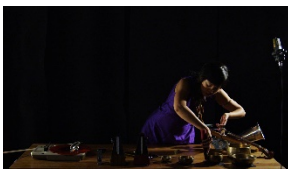Hours: Monday – Saturday, 12-6pm

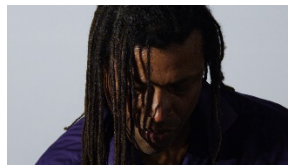*Alex Waterman, Cello,* 2014

Elliott Sharp, Guitar, 2014
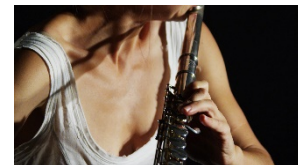

Chris McIntyre, Trombone, 2014

Todd Reynolds, Violin, 2014

Bora Yoon, Voice and Instruments, 2014

Melvin Gibbs, Electric Bass Guitar, 2014

Natacha Diels, Flute, 2014

Video (color, sound), screen, speakers, media player
Dimensions variable, landscape orientation
3 hours, loop
Edition of 3

These works are part of a series of screen-based video portraits that DuBois shot in August 2014, capturing seven of his longtime collaborators: flutist Natacha Diels, bassist Melvin Gibbs, trombonist Chris McIntyre, violinist Todd Reynolds, guitarist Elliott Sharp, cellist Alex Waterman, and composer-performer Bora Yoon. Filmed in high-speed video, and slowed considerably in playback, details not visible to the naked eye become focal points of interest, portraying the inner world of each sitter through the minutiae of their gestures and sounds. The video recording of each musician captures three consecutive studio sessions in which the musicians play for six minutes, captured at 240 frames per second. The video is played back at 24 frames per second, resulting in three hours of playback. The audio tracks were algorithmically processed by DuBois using a custom software to yield a unique, reverberant soundtrack for each sitter.

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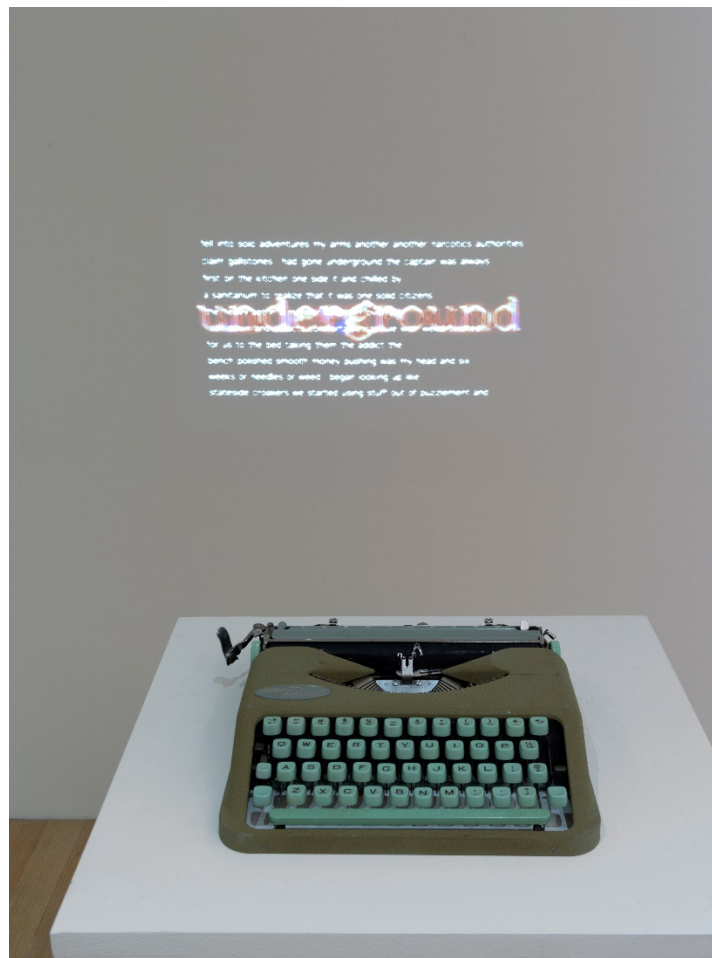
Prosody: WSB, 2014
Generative video (color, sound), computer, typewriter, projector, speakers or headphones
Dimensions variable
Edition of 6

From 2012 to 2014, the artist worked with the Lawrence Arts Center in Kansas as a curatorial consultant for the Free State Festival. The 2014 festival coincided with the centenary of the birth of iconoclastic American writer and artist William S. Burroughs. With the help and advice of James Grauerholz, Tom King, Yuri Zupančič, and Ben Ahlvers, the artistic director of the Lawrence Arts Center, DuBois created *WSB:Prosody* in which he reimagines Burroughs's cut-up technique (an aleatory literary technique in which a written text is cut up and rearranged to create a new text). Using a hidden Markov model and an unreleased audio recording of Burroughs reading *Junkie: Confessions of an Unredeemed Drug Addict*, the artist created a software engine that rearranges Burroughs' text with particular care taken to preserve his extraordinary vocal nuance and his singular vocabulary. The work is installed as a projector mounted under an Hermes Rocket typewriter, such as the one used by Burroughs in the 1950s when he wrote the novel. Output from this software was used to create twenty-five compositions of concrete poetry, titled *Junkie*, that capture the essence of what DuBois finds so compelling about Burroughs's use of language. Junkie was typed out on the Hermes Rocket and is exhibited as works-on-paper alongside the generative piece.

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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 thirty 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. Familian initiated Black Box Projects at the Beall Center, which produces collaborative exhibitions in which artists work with scientists and other experts in areas such as Cognitive Robotics, Computational Genetics, and Information Science. He has curated one-person exhibitions of artists Shih Chieh Huang, Golan Levin, Rafael Lozano-Hemmer, Chico MacMurtie, Jennifer and Kevin McCoy, Nam June Paik, and others. He has also curated numerous group exhibitions that explore topics such as data visualization, new forms of gaming and narratives, real-time data, interactive installations, and sound art. He currently teaches the Beall Center's Digital Arts Exhibition course at UC Irvine's Claire Trevor School of the Arts.

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.

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Music into Data::Data into Music Fact Sheet

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Events:
Opening Reception: Saturday, September 29, 2018, 2-5pm
FREE admission

LASER Talk: "Empathy in Machine Learning"
Thursday, October 4, 5:30-7:30p
At UCI Applied Innovation
5141 California Ave., #250
Irvine, CA 92617
FREE admission with online registration

*LASER Talks are panel discussions produced in association with Leonardo International Society for the Arts, Sciences, and Technology; a full speaker lineup and registration information will be available on **beallcenter.uci.edu**. The Beall Center's 2018 LASER Talks series is generously funded by the UCI Illuminations fund.*

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
Free admission and docent tours

Location:
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Parking:
Student Center Parking Structure: 311 W. Peltason Drive, Irvine, CA 92697
Mesa Parking Structure: 4000 Mesa Road, Irvine, CA 92697
  all campus parking requires payment; $2 per hour, $7 half day, $10 full day, credit and debit cards accepted
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
or Jaime DeJong: JDEJONG@UCI.EDI, 949-824-2189

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