



PRESS PREVIEW KIT

MASCULINE ↔ FEMININE

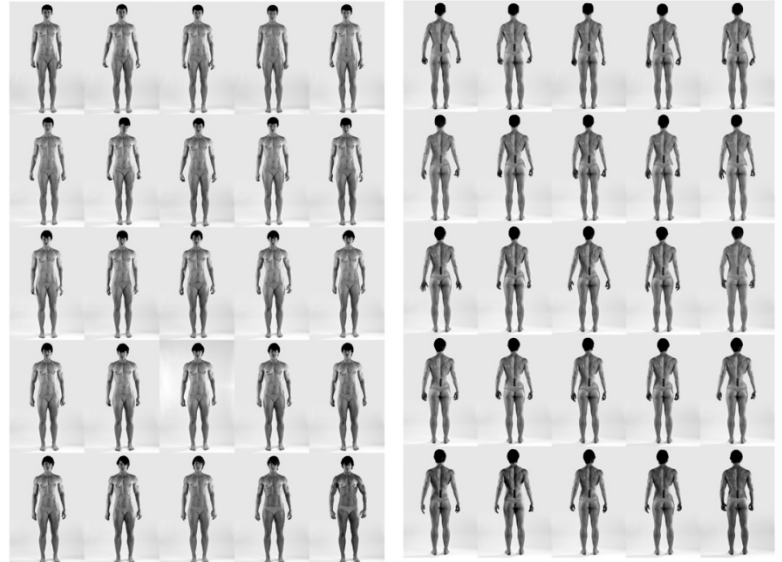
Featuring: Cassils, Freewaves, Micol Hebron, Julie Heffernan, Robert Heinecken, Maria Lassnig, Lynn Hershman Leeson, Danial Nord, Hiromi Ozaki, Alexis Smith, Laetitia Sonami, & Victoria Vesna

Curated by David Familian with support From Micol Hebron

On View: January 28 – May 13, 2017

Opening Reception: January 28, 2017, 2-5pm

Holiday Closure: March 27 – April 3, 2017



IRVINE, Calif. (January 4, 2017) – This Spring, the Donald R. and Joan F. Beall Center for Art + Technology at UC Irvine’s Claire Trevor School of the Arts will present **Masculine ↔ Feminine**, an intermedia exhibition featuring twelve international contemporary artists. Curated by David Familian (Artistic Director, Beall Center) with support from Micol Hebron (interdisciplinary artist, curator, and associate professor at Chapman University), **Masculine ↔ Feminine** will open to the public on Saturday, January 28, with an artist reception from 2-5pm. The exhibition will remain on view through Saturday, May 13, 2017.

Masculine ↔ Feminine focuses on the gendered body, and how artists project gender and sexual identity. Whether it’s historical works like Robert Heinecken’s *He/She* series (1979)—in which the artist represents how gender difference affects communication – or contemporary pieces like Julie Heffernan’s *Self-Portrait* series (2011)—allegorical oil paintings that often depict the artist in androgynous or non-human states – the artworks featured in this exhibition attempt to free us from the masculine/feminine binary. Some works react to a state of being where there is no distinction between masculine and feminine signifiers, as is the case in Victoria Vesna’s new version of *Bodies Incorporated* (1995-2017), a pioneering net.art work that allows viewers to design their own avatars using both human and animal features. Others boldly confront ideas about perceived differences between “the sexes,” such as Micol Hebron’s *Barbara* (2011-2017) – a site-specific installation of a seven-foot tall crystallized vulva that invites viewers to engage with the seemingly mystical nature of human anatomy, and experience the social dynamics tethered to it. When presented together, the works in *Masculine ↔ Feminine* may reveal a historical timeline of how identity has become increasingly generative as we discover new ways to socially construct ourselves. Especially through the advent of new social, psychological, technological resources, we have unprecedented tools to utilize as we hone our sense of self – which ultimately provides greater agency in the evolving notion of a gender spectrum. The artists in this exhibition have advanced this timely and important discourse by actively participating in the current climate of gender politics, and challenging us to do the same.

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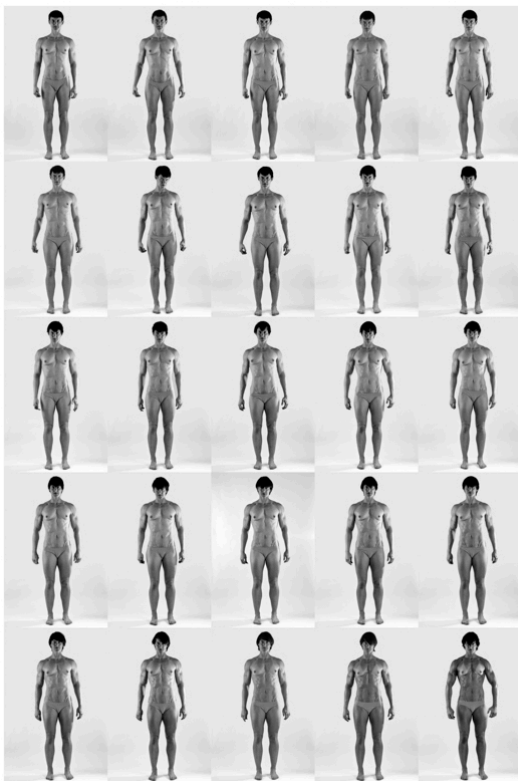
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Exhibition Artists and Artworks

(artwork titles with asterisks refer to images that are featured in each artist’s section)

Cassils: **Time Lapse (Front)*, *Time Lapse (Back)*, *Time Lapse (Left)*, *Time Lapse (Right)*, 2011

Archival pigment prints / 60 x 40 inches overall / edition of 3 / Courtesy of the artist and Ronald Feldman Arts (NY)



“Time Lapse (Front)” (2011) is one of four prints from Cassils’ *Cuts: A Traditional Sculpture* body of work. *Cuts* began with a six-month durational performance and generated video installations, photographs, watercolors, and a magazine. The “Time Lapse” photographs are a reinterpretation of Eleanor Antin’s 1972 performance “Carving: A Traditional Sculpture,” in which Antin crash dieted for forty-five days and documented her body daily with photographs from four vantage points (front, back, right, and left). Cassils instead used a mastery of bodybuilding and nutrition to gain twenty-three pounds of muscle over twenty-three weeks. Unlike the feminine act of weight loss in Antin’s performance, Cassils’ performance involves a transformation into a traditionally masculine muscular form. This twist on “getting cut” queers the trans body by showcasing the cut of musculature as opposed to the cut of the plastic surgeon’s knife. Cassils is listed by the Huffington Post as “one of ten transgender artists who are changing the landscape of contemporary art.” Cassils has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Featuring a series of bodies transformed by strict physical training regimes, Cassils’ artworks offer shared experiences for contemplating histories of violence, representation, struggle, and survival, often juxtaposing the immediacy, urgency and ephemerality of live performance against constructed acts for camera in order to challenge the “documentarian truth factor” of images. Bashing through gendered binaries, Cassils performs *transgender* not as a crossing from one sex to another, but rather as a continual process of becoming – a form of

embodiment that works in a space of indeterminacy, spasm and slipperiness. Drawing on conceptualism, feminism, body art, gay male aesthetics, Cassils forges a series of powerfully trained bodies for different performative purposes. It is with sweat, blood and sinew that Cassils constructs a visual critique around ideologies and histories.

Recent solo exhibitions include MU Eindhoven, the Netherlands; Trinty Square Video, Toronto; and Ronald Feldman Fine Arts, New York. Cassils’ work has also been featured at Institute for Contemporary Art and The National Theatre, London; MUCA Roma, Mexico City; Yerba Buena Center for the Arts, San Francisco; Los Angeles Contemporary Exhibitions; Utah Museum of Contemporary Art, Salt Lake City; ANTI Contemporary Performance Festival, Kuopio, Finland; Museo da Imagem e do Som, São Paulo, Brazil; Museo de Arte y Diseño Contemporáneo, San José, Costa Rica; and Deutsches Historisches Museum, Berlin, Germany. Cassils is the recipient of a 2015 Creative Capital Award. They have also received the inaugural ANTI Festival International Prize for Live Art, Rema Hort Mann Visual Arts Fellowship, California Community Foundation Grant, MOTHA (Museum of Transgender History) award, and Visual Artist Fellowship from the Canada Council of the Arts. Cassils’ work has been featured in *New York Times*, *Wired*, *The Guardian*, *TDR*, *Performance Research*, *Art Journal*, and *Vogue Brazil* and was the subject of the monograph *Cassils* published by MU Eindhoven in 2015. Cassils was born in Montreal (Canada) and lives and works in Los Angeles (CA). Their work appears courtesy of the artist and Ronald Feldman Fine Arts, New York (NY).



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Monday – Saturday, 12 p.m. – 6 p.m.

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Freewaves: *DIS...MISS*, 2016-ongoing

Video, performance, and custom printed postcards / dimensions variable



“DIS...MISS” is a public visual art experience, with digital media and performance art components. This project is the result of twenty Los Angeles-based artists engaging in dialogues online and in various public settings around the evolving perceptions and attitudes about gender and 4th-wave feminism. Featured artwork components address persistent issues prioritized by the second-wave feminist movement, such as workplace discrimination and sexual violence, combined with a third-wave awareness of the intersection of sexism and other forms of oppression, based on age, ethnicity, religion, or class. Finally, “DIS...MISS” artists use video and photography to produce Public Service Announcements and conceptual postcards that pose provocative questions related to identity. Both components use nuanced imagery relating to these complex topics as they simultaneously aim to confront stubborn inequalities and stereotypes in our culture today. *Masculine <-> Feminine* will feature 10 artist-designed postcards, a large-scale photograph of the “DIS...MISS” garment, and performances by three Freewaves artists during the opening reception on January 28, 2017 (2-5pm). Throughout the afternoon, performance

artists will interact with the audience to encourage and facilitate participation, using the artists’ questions to begin a dialogue about feminism and gender.

Founded in 1989, Freewaves is a non-profit media arts organization that creatively addresses cultural issues by curating, showing, and establishing contexts for artists to engage the public. These audience engagements take the form of screenings, workshops, and discussions in the greater Los Angeles area and beyond. Freewaves is a visual and verbal instigator. It finds platforms for pressing and compelling subjects to be broached from various angles, often in digital media. Freewaves exhibits work in contexts so that audiences, who might be unfamiliar with contemporary art, can comprehend it without sacrificing the integrity of the artwork. Freewaves contrasts different points of view side by side. Viewers are asked to examine themselves. Questions are often incorporated, online and in person. Presented artworks often “spectacularize” still unresolved conflicts about vulnerable communities through images as well as written or audible texts. Freewaves has exhibited installation/performances of video, audio, flat and 3-D screens at museums, galleries, gas stations, malls, and movie theaters, as well as on television and billboards. The sites are carefully chosen to frame an issue for the respective audiences: power at city hall, gender in the bathroom, media outside of the movie theater, etc. The collaborative funnels complex content through each site in order to best facilitate personal encounters.

Freewaves operates under the direction of LA-based artist Anne Bray, and has produced projects for the American Film Institute’s National Video Festival, MOCA (Los Angeles, CA), and KCET, and was the producer of the annual Festival of New Media Art (Los Angeles, CA) for twenty years.

**Three performances by Freewaves will take place during the opening reception, Saturday, January 28, 2-5pm*



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Micol Hebron: *Barbara*, 2011-2017

Site-specific false wall, fiberglass, quartz crystals, lamp, and fountain / dimensions variable



“Barbara” is an interactive sculptural installation by interdisciplinary LA-based artist, Micol Hebron. In its original 2011 site-specific format, “Barbara” was one part of a multi-part installation titled “Sisterhood Is Powerful,” in which yonic and vulvar forms were manifested in various materials including glitter, quartz crystal, graphite, copper and urine. This body of work was the second series of works by the artist that examined a revival of essentialist feminism in a post-post-modern context. “Barbara” (named after the artist’s mother) is not simply a sculptural installation, but also

a fountain that pours intoxicating Piña Colada cocktails from within. Guests during the opening reception on January 28 (2-5pm) will be invited to walk upon brown shag carpet to view and drink from the fountain; following the reception, the work will continue to function as virgin Piña Colada fountain for visual purposes only. Nicknamed “the vageode,” the installation is the artist’s response to Jean Auguste Dominique Ingres’ 1856 painting, “La Source,” in addition to Marcel Duchamp’s “Fountain” (1917), and the representation of the female body by male artists throughout art history. The artists’ decision to work in a media reminiscent of sharp, geode-like material alludes to the vagina dentata (Freudian fears of the mother), the toothed chastity belts of the Middle Ages, and the juxtaposition between jagged natural forms (such as rocks and geodes) and the soft, feminine assignation for “Mother Earth.” Partially functioning as an altar, “Barbara” provides a form that viewers kneel before to imbibe in an elixir of sorts – and perhaps find answers, magic, or sustenance therein.

Micol Hebron is an interdisciplinary artist whose practice includes studio work, curating, writing, social media, crowd-sourcing, teaching, public-speaking, and both individual and collaborative projects (since 1992). Hebron is an Associate Professor of Art at Chapman University; the founder/director of The Situation Room resource space for the creative community; the Gallery Tally Poster Project about gender equity in contemporary galleries; and the Digital Pasty/Gender Equity initiative for the internet. In the past she has been the Chief Curator at the Utah Museum of Contemporary Art; the director of the UCLA Summer Art Institute; an editorial board member at X-Tra magazine; an independent curator; a conservator at LACMA, and the co-founder of Gallery B-12 in Hollywood in the 90s. She has served on advisory boards at Los Angeles Contemporary Exhibitions, Birch Creek Ranch Residency (Utah), Los Angeles County Museum of Art, and UCLA. She is the founder of the LA Art Girls, and the Co-Founder of Fontbron Academy. She employs strategies of consciousness-raising, collaboration, generosity, play, and participation to support and further feminist dialogues in art and life. Hebron has presented exhibitions, performances, and lectures at numerous international institutions. The artist was born in Fairfax (CA), and works and lives in Los Angeles (CA).

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Julie Heffernan: *Self Portrait with Falling Sky*, 2011

**Self Portrait with Man and Boy*, 2011

Oil on canvas / 69 x 54 inches each / Loan courtesy of Catharine Clark Gallery (CA)



Akin to Magical Realism, Julie Heffernan's lush self-portraiture utilizes a myriad of art historical references to present a sensual interior narrative, a self-allegory whose half-hidden socio-political agenda is the literal background of the paintings. The dark, Grimm fairy tale-like undercurrent transforms her aristocratic, operatic portraits into a contemporary Vanitas or tableaux, acting as both a stylized fantasy and a Bosch-like warning. Heffernan borrows upon a range of art historical references including Flemish landscapes, 17th century portraiture and Rococo interiors. The artist oftentimes depicts herself in non-literal ways, at times taking the form of animals, men, children, landscapes, multiple figures, or even flora. By stripping the restrictions of a traditional "self-portrait," the artist is free to interpret herself as a fluid element within the greater political climate. She uses this flexible notion of self to articulate empathetic concerns about survival, conservation, chaos, repression, and consumerism through the intricate and complex guise of Old Masters painting techniques. Through this alluring lens, the artist's interest in global "calamities" appears serene and beautiful – despite the perplexing nature of modern living. Says the artist, "Empathy is, at its core, imagination – since it involves being able to assume the body of another, feel what it is feeling. The act of

painting itself can sometimes reach that level of intimacy when dense material slips through your hands and falls into the right place on the canvas as though it had a life of its own. Imagination is like a marriage between our outer and inner selves, and is intoxicating to wield because of that intimacy it creates and fosters."

Julie Heffernan received her BFA in painting and printmaking from the University of California, Santa Cruz, and her Masters of Fine Art in painting and printmaking from Yale School of Art and Architecture. Featured in numerous New York galleries since 1985, Heffernan's work has been the subject of solo exhibitions at Catharine Clark Gallery since 2006, and at P.P.O.W. in New York since 2001. Further, she has exhibited at Megumi Ogita Gallery in Tokyo, Japan since 2008, and at Mark Moore Gallery, Culver City, CA since 2009. A 2013-14 traveling museum exhibit of her work titled *Sky is Falling* was organized by the Palo Alto Art Center and the Crocker Art Museum with an attendant monograph and an essay by Rebecca Solnit. In 2006, the University Art Museum at the University of Albany, New York, traveled a mid-career retrospective of Heffernan's work titled *Everything that Rises*, also accompanied by a catalogue. Heffernan's work is often included in exhibitions focusing on environmental concerns, such as *Environmental Impact* curated by David Wagner, which traveled the country for more than five years. Her work has garnered reviews in *Artforum*, *Art in America*, *Artnews*, the *New York Times*, among other prominent publications. Julie Heffernan was born in Peoria (IL), and lives and works in Brooklyn (NY). Heffernan's work appears courtesy of the artist and Catharine Clark Gallery, San Francisco (CA).

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Robert Heinecken: *Periodical #5 (Hesse on Peace)*, *Periodical #5 (Emeraude Perfume)*, **Periodical #5 (Beauty Memo)*, 1969

Magazine page with offset lithographic overprinting / 11 x 8.5 inches each / Loan courtesy of Laguna Art Museum (CA)

***He/She* from the portfolio “WestCoastNow”, 1979**

Polaroid SX-70 print and text, edition 15/35 / 20 x 16 inches / Loan courtesy of Laguna Art Museum (CA)



“Periodical #5 (Hesse on Peace),” “Periodical #5 (Emeraude Perfume),” and “Periodical #5 (Beauty Memo)” are noteworthy works from Robert Heinecken’s acclaimed series, *Are You Rea* - perhaps Heinecken's most popular body of work. The series’ title comes from a headline text fragment in one work from the series, and was selected by Heinecken for the mirroring of letters in the words, “Are You Real.” Made in the late 1960s, at a time when the public was being bombarded by the media's definitions of beauty, race, and gender, Heinecken challenged the viewer to question the source and validity of these social stereotypes. Early in his career, Heinecken began experimenting with photographs from appropriated magazine pages, carefully controlling light intensity and following the technique described above for the Recto/Verso pictures to make unified compositions from two sides of a single page. Unlike the later series –acutely called *Recto/Verso* – the process of *Are You Rea*'s gelatin-silver prints inverts the tones of the original images to create negative images in black-and-white. The effect reinforces the sensation that the images are familiar yet their meaning reversed. Where the magazines blindly push desire, Heinecken's images question it, investigate the duality of real circumstances and the unattainable standards we set. In a simple juxtaposition, Heinecken draws us in and simultaneously repulses us. From the tangle of two scenes meshed together, the viewer extracts a clear perspective on the need to consume. His later series *He/She* (also featured in the exhibition) similarly critiques gendered dynamics, but through the lens of “traditional” cis-gender relationships. His

Polaroid SX-70 reproductions of images of young, attractive couples are accompanied by constructed flirtatious narratives. It is interesting to note that this was produced while Heinecken was teaching in Chicago in the early eighties, as it bears strong parallels to the charged gender-politics fueling the contemporary work of local influential playwright David Mamet.

Robert Heinecken (b.1931 (Denver, CO); d. 2006) was an artist most well-known for his "paraphotography", a form of photography made without the use of a camera. His works involve the juxtaposition of images and overlays which create a surreal image and push the boundaries of the photographic medium. He was also a proponent of “found art” and used magazines and newspapers as a mode for expressing critique of commercialism, the modern era, and cultural iconography. Heinecken worked as an educator, teaching at the University of California, Los Angeles, where he founded the university's photography department, for over thirty years. His works have been exhibited in various universities, galleries, and museums over his career. After his passing in 2006 he was honored posthumously through exhibitions at museums such as Los Angeles County Museum of Art (CA) and the Museum of Contemporary Art in Chicago (IL). These works appear thanks to the generous loan of the Laguna Art Museum (CA), and the Philip Martin & Portia Hein Collection. (Text partially borrowed from *Arcana Books* and the *Museum of Contemporary Photography*).



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Maria Lassnig: *Selfportrait*, 1971

Projection of original 16mm film, presented from a digital file / dimensions variable / Loan courtesy of Sixpack Film (Vienna)



In this noteworthy 16mm film work by Maria Lassnig, the artist – or more precisely, her head – is drawn with felt-tip pen, and sings in English with a heart-rending Austrian accent about her life, her dreams, her eternal search for a male partner: "To look for the better half." But whenever one which is suitable with regard to color and shape appears, he calls her "weak" and "woman" in the same verse. Drawing on some of the same themes and subjects as her paintings, the narratives are profound and astute observations of the complexities of male-female relationships and of the experience of being both a woman and an artist. Influenced at an early stage by art movements that celebrate gestural, informal and

spontaneous practice such as art informel, tachisme and surrealism, Lassnig developed a singular body of work, making boldly expressive, brightly colored oil paintings with the human figure at the center of her compositions. Using herself as the subject of her paintings, her work often addresses traditionally "womanly" concerns, such the fragility of the body, the aging process and the passing of time, but through a humorous and critical lens. Lassnig also demonstrates an interest in exploring themes of female representation, perception, and the body's relationship with machines – a markedly contemporary approach to her otherwise analog style of animation. Lassnig's first films were created in her New York studio, using two telephone books, a glass plate, and a lightbulb as a makeshift animation stand. The subjective nature of Lassnig's paintings and films carries through in these works – her feelings, frustrations and social commentary gaining expression not only through self-portraiture but equally through the prism of animated creatures, photos and magazine cut-outs, and staged scenes. In 1972, "Selfportrait" received the award of the New York State Council.

Despite being largely underrepresented until recent years, Maria Lassnig has played an influential role in the development of painting in the 20th and 21st centuries and her work has been met with critical acclaim and inspired other artists such as Paul McCarthy and Martin Kippenberger. Lassnig (b. 1913 (Kappel, Austria); d. 2014) was an Austrian artist known for her painted self-portraits and her theory of body awareness. In the 1950s, Lassnig was part of the Hundsgroupe ("Dog Pack") group, which included artists such as Arnulf Rainer, Ernst Fuchs, and Wolfgang Hollegha. The works of the group were influenced by abstract expressionism and action painting, though Lassnig herself preferred self-portraits. She painted many works using her idea of body awareness, in which she would only depict the body parts she felt while she worked. During the 1970s she turned to video and animation to explore new ideas of consciousness. She was also an educator and spent the latter part of her life teaching at the Vienna University of Applied Arts where she was the first female professor of painting in a German-speaking country. Lassnig's works are held in the collection of the Museum of Modern Art and have been exhibited around the world. In 2015 the Maria Lassnig Foundation was created to ensure her legacy as an artist. Lassnig's work appears courtesy of Sixpack Film. Vienna (Austria). *(Text partially borrowed from Sixpack Film, Close-Up Film Centre, and the Tate Modern)*



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Lynn Hershman Leeson: *Roberta Turning Blue*, 1979

Mixed media on c-print / 22 1/8 x 33 3/8 inches / Loan courtesy of the Orange County Museum of Art
Gift of Dr. Arthur Lester



“With a practice spanning more than forty years, Hershman Leeson has worked in performance, moving image, drawing, collage, text-based work, site-specific interventions, and later new media / digital technologies, and interactive net-based works, making her one of the first truly multi-disciplinary artists. In the pantheon of feminist artists, she also holds a special place, having investigated the question of gender, identity politics, and selfhood – a key field of interest in her practice – in-depth, over time and with a complexity that far surpasses many of her peers. This complexity is best manifested in Hershman Leeson’s seminal project The

Roberta Breitmore Series (1974-1978). Nearly forty years on, the importance of The Roberta Breitmore Series cannot be over-estimated. The questions it raised about the ungraspable, fluid state of identity, about ‘truth’ and ‘authenticity’, the difficulty to often draw the line between fact and fiction, biography and autobiography, the impossibility – perhaps – of entirely achieving that ancient Greek dictum of ‘knowing thyself’, the question of how appearances deceive, and the fundamental constructedness of identity remain; perhaps now stronger than ever given the advent of the internet and the emergence of virtual identities; and of course the increased importance attached to image and self-styling in our ‘lifestyle’ conscious culture of appearances. From 1974 until 1978, the artist conceived of, constructed and ‘developed’ a fictional persona and alter ego: that of Roberta Breitmore. The creation of Roberta Breitmore consisted not only of a physical self-transformation through make-up, clothing, and wigs which enabled the occasional role-playing, but a fully-fledged, ‘complete’ personality who existed over an extended period of time and whose existence could be proven in the world through physical evidence: from a driver’s license and credit card to letters from her psychiatrist.” - Katerina Gregos, October 2011

Over the last five decades, artist and filmmaker Lynn Hershman Leeson has received international acclaim for her art and films. She is recognized for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. She is considered one of the most influential media artists and has made pioneering contributions in photography, video, film, performance, installation and interactive as well as net-based media art. Her activist films on injustice within the art world and society at large have been praised worldwide. *!Women Art Revolution!* won first prize in the Montreal Festival for Films on Art and hailed by the Museum of Modern Art as one of the three best documentaries of 2012. Holland Cotter of the New York Times called it “the most comprehensive documentary ever made on the feminist art movement.” Her 2009 film *Strange Culture* – which the NY Time deemed “the perfect balance of form and content” and *The Nation* called “a brilliant and moving examination of fear and its manipulation” – resulted in the the release of an artist facing a prison sentence of 23 years. This work appears courtesy of the generous loan by the Orange County Museum of Art (CA). Lesson was born in 1941 (Cleveland, OH) and lives and works in Los Angeles (CA).



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Danial Nord: *Sleeper*, 2017

Computer, LEDs, mixed electronics, polycarbonates, aluminum, steel, water pump / 120 x 120 x 48 inches (image below is artist study)



Sleeper, Danial Nord's new installation created for this exhibition, plays on the endless cycle of information that fuels our current political state of affairs. Nord's electronics-driven sculptural fountain is constructed from translucent castings of his own body, and pieced together in the manner of an Exquisite Corpse. *Sleeper* hangs upside down, eyes closed, while receiving social and mass media chatter. Nord's custom-built technology transforms digital signals into sound and light via computerized LEDs. The resulting babble-based system animates and illuminates the male form in a perpetual loop of self-affirmation.

Danial Nord is an interdisciplinary artist who reinterprets the familiar language and trappings of mass communication. Nord's provocative installations draw from his accomplishments as an award winning designer-animator in the entertainment industry, as an internationally based fashion designer, and as a scenic and prop artist for film, television and theater. His agile manipulation of color, light, form, moving image, and sound catches viewers in a cycle of seduction and confrontation.

Nord's large-scale installations were recently featured in "State of the Art: Discovering American Art Now" at the Crystal Bridges Museum of American Art, and in the 2013 California-Pacific Triennial at the Orange County Museum of Art. He has exhibited in the US and abroad at World Expo, Shanghai, China, Stadsmuseum Ghent, Belgium, in New York at Freight + Volume and ISE Cultural Foundation, in Philadelphia at ICA, and in the Los Angeles area at UCR/California Museum of Photography, Fringe Exhibitions, HAUS, Pacific Design Center, and the City of

L.A. Municipal Art Gallery. His exhibitions have been covered by the LA Times, LA Weekly, ARTFORUM, Artweek, Afterimage, and NPR. He has been honored with numerous awards including two Artistic Innovation Grants from the Center for Cultural Innovation, and a City of Los Angeles Individual Artist Fellowship.

Nord earned his BFA from Tyler School of Art in Philadelphia and Rome, Italy. He continued with postgraduate studies in communication technologies and media at School of Visual Arts and the NYU Center for Digital Multimedia in New York. He lives and works in Los Angeles.

Danial Nord was born in 1960 in Providence (RI) and lives and works in San Pedro (CA).



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Hiromi Ozaki (Sputniko!): *Menstruation Machine*, 2010

Video and accompanying sculptural object / dimensions variable / Loan courtesy of SCAI THE BATHHOUSE INC (Tokyo)



“It’s 2010, so why are humans still menstruating? The pill-free interval was devised in the early days of the contraceptive pill only because it was felt that women would find having a ‘period’ more acceptable – however, out of all mammals only humans, apes and bats need to bleed monthly for their reproductive cycle. What does Menstruation mean to humans? Who might choose to have it, and how might they have it?”

Fitted with a blood dispensing mechanism and lower-abdomen-stimulating electrodes, the Menstruation Machine simulates the pain and bleeding of an average 5 day menstruation process of a human. Menstruation Machine (Takashi’s Take) is a music video about a boy ‘Takashi’, who builds the machine in an attempt to dress up as a female, biologically as well as aesthetically, to fulfill his desire to understand what it might feel like to be a truly “kawaii” (cute) girl. He determinedly wears the machine to hang out with his kawaii friend in Tokyo, but...” – 2010 Artist Statement

For this exhibition, the *Menstruation Machine* prototype and accompanying music video will be shown. With this performative work, Sputniko! explores the relationship between identity, biology, and choice, while also inquiring into the meaning of gender-specific

rituals. The metal device, which looks like a chastity belt and is equipped with a blood-dispensing system and electrodes that stimulate the lower abdomen, replicates the pain and bleeding of the average five-day menstruation period. It is designed to be worn by men, children, postmenopausal women, or whoever else wants to experience menstruation. Thus an internal, private process is transformed into a wearable display of identity. Since the 1960s, advances in hormone-based contraception have, by suppressing ovulation, made monthly periods no longer biologically necessary. Sputniko! notes that the *Menstruation Machine* may be particularly desirable in a future in which menstruation becomes obsolete.

Hiromi Ozaki (Sputniko!) is a British/Japanese artist who creates machines, robotics, music and video exploring issues surrounding technology and pop culture. A graduate of London’s Royal College of Art, Sputniko!’s graduation piece *Menstruation Machine—Takashi’s Take* (2010), a device simulating bleeding and pain to mimic that of menstruation in order to allow men to understand the experience, was the first of her projects which caused ripples in the contemporary art scene and was just months later exhibited at the Museum of Contemporary Art Tokyo. Since then, Sputniko! has continued to produce playful and cross-boundary work examining technology of everyday life, and has presented her film and installation works internationally in museums such as New York MoMA, Museum of Contemporary Art, and in 2016 created her first permanent art pavilion at Teshima Island in Benesse’s Naoshima Artsite for Setouchi Art Triennial. Considered a pop

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personality in Japan, she was also named one of Vogue Japan’s Women of the Year in 2013. This work appears courtesy of SCAI THE BATHHOUSE INC (Tokyo). Ozaki was born in 1985 (Tokyo) and lives and works in Boston (MA).

Alexis Smith: *The Twentieth Century #39, 1983*

Mixed media and collage on paper / 43 ½ x 29 ¾ inches / Loan courtesy of Laguna Art Museum (CA)



“In the 1970s, as minimalism collided with conceptualism, Smith studied with Vija Celmins and Robert Irwin at UC Irvine. Recycling discarded matchbooks, clippings, menus, playing cards, license plates, movie posters, swizzle sticks and bowling balls, Smith pioneered an approach to assemblage, making collages and installations that comment on the moral lapses and flimsy psychology of American culture. Aphorisms attached to her work are by the famous and infamous, from Walt Whitman and Charlie Chan to Richard Nixon and Prince. They are cryptic, witty and poignant.” – Sam Watters

Los Angeles artist Alexis Smith is known for her collages and gallery installations using found objects and imagery combined with epigrammatic texts. Her art often speaks with an insightful irreverence to the meaning of life and how it figures in normal day-to-day existence: the bigger unanswerable questions vs. the minutiae of being human. In these series, Smith explores the contradictions inherent to female celebrity, the entertainment industry, and the domestic roles of women in the home. By evaluating manufactured visions of the world, myths, and stories, Smith presents the duality and transmission of human experience; though she has historically rejected being labeled as a feminist.

Alexis Smith (b. 1949) is an artist best known for collages and artworks which pose criticism of consumerism, advertising, and celebrity culture. Since the 1970s, Smith has produced collages and gallery installations that combine found objects, images, and text. Smith was born and raised in Southern California and considers herself a "product" of Hollywood. She attended University of California, Irvine and finds inspiration from Southern Californian culture. Her works have been exhibited in museums such as the Museum of Contemporary Art in Los Angeles, the Museum of Modern Art, the Whitney Museum, the Brooklyn Museum, the Walker Art Center, and the Institute of Contemporary Art in Boston. She has installations in locations such as the Getty Center, the University of California, San Diego, and the Los Angeles Convention Center. The artist lives and works in Los Angeles (CA). *(Text partially borrowed from Lapis Press).*



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Laetitia Sonami: *Beauty Session*, 2015

Sculptural mixed media and sound installation / dimensions variable



“Beauty Session’ was started at a time when I considered doing esthetic surgery while watching the movie Brazil (by Terry Gilliam)- I looked at many videos of different procedures you could have done and opted for a personal version, hypnotic and bloodless. I was also reminded of the time when as a child you hide in plain sight and believe that no one can see you. Beauty Session inscribes itself in a series of work dealing with personal audio delivery systems. The shape is inspired by the Beauty Salon hair dryer helmet. I consider it a very Californian piece: wires and beauty.” – Artist Statement.

Sonami’s sound installations combine audio and kinetic elements embedded in ubiquitous objects such as light bulbs, rubber gloves, bags and more recently toilet plungers. She collects electrical wires and weaves them in the walls of her structures until they form tapestry-like or woven forms. Her work often combines text, music, and “found sound” from the world, in compositions which have been described as “performance novels.” Her signature instrument, the *Lady’s Glove*, is fitted with a vast array of sensors which track the slightest motion of her enigmatic dance: with it Sonami can create performances where her movements can shape the music and in some instances visual environments. This piece has become a fine instrument which challenges notions of technology and virtuosity. In *Beauty Sessions*, the artist invites viewers envelop themselves completely within the hive-

shaped wire nest and be soothed into a meditative state of self-love. Much like the concepts behind positive mantras or positive manifestation (self-help techniques that are often marketed to women, as it pertains to self-acceptance and physical confidence), hearing affirmations of beauty and value leave the viewer feeling adored or transformed. In this setting, however, the *Beauty Sessions* becomes democratic in its appeal; making its ambient words of encouragement available to any participant – regardless of gender. In this way, anybody can experience the purpose of “beauty sessions,” or other aesthetic rituals in which (traditionally) women participate.

Composer, performer, and sound installation artist Laetitia Sonami was born in France and settled in the United States in 1975 to pursue her interest in live electronic music. She studied with Eliane Radigue, Joel Chadabe, Robert Ashley and David Behrman. Sonami's sound performances, live-film collaborations, and sound installations focus on issues of presence and participation. She has devised new gestural controllers for performance and applies new technologies and appropriated media to achieve an expression of immediacy through sound, place and objects. Best known for her unique instrument, the elbow-length *lady's glove*, (which is fitted with an array of sensors tracking the slightest motion of her hand and body) Sonami has performed worldwide and earned substantial international acclaim. Recent projects include the design of a new instrument – the *Spring Spyre* – based on the use and application of neural networks, an improvisation duo, *Sparrows and Ortolans* (with James Fei), and an upcoming sound installation, *Le Corps Sonore*, at the Rubin Museum (NY) in collaboration with Eliane Radigue and Bob Bielecki. Sonami has received numerous awards, including the Herb Alpert Award in the Arts and the Foundation for Contemporary Performance Award. She is a



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visiting faculty at the San Francisco Art Institute (Design and Technology Department), Mills College (Music) and Bard College MFA Summer program (Music).

Victoria Vesna: *Bodies INCorporated*, 1996-2017

3D net art performative installation / dimensions variable



“Bodies INCorporated” began as a conceptual art project in 1996 – one of the first 3D net art pieces that was written about extensively and exhibited internationally. By visiting a dedicated website (www.bodiesinc.ucla.edu), the public can log into a creative portal in which they can create digital avatars of themselves using a massive library of images and elements. Participants are not restricted to choose from human elements, and can thusly craft an outward visual identity based on mood, feeling, alternative identity, or biographical details. By giving the viewer complete control over their own “creation,” so to speak, they are not limited by the real or perceived restrictions placed upon them by society, biology, genetics, or familial expectations, and can freely craft their form however they see fit. In its original incarnation, thousands of unique bodies were created by participants – some specially highlighted avatars that were created online, and subsequently shown in museum and gallery exhibitions are still available to view on the website. For *Masculine* ←→ *Feminine*, Vesna has “re-booted” this project, and will present Bodies Corp 2.0 – which utilizes new and old (outsourced) technologies that have developed in the past two decades and offers a “third eye copyright” to the participants. Visitors to the gallery will have the opportunity to create their own unique

avatar, and view sculptural representations of previously created characters – including a large bronze hand-hammered head that was specially fabricated in India for this exhibition.

Victoria Vesna, Ph.D., is an Artist and Professor at the UCLA Department of Design Media Arts and Director of the Art|Sci Center at the School of the Arts (North campus) and California NanoSystems Institute (CNSI) (South campus). Although she was trained early on as a painter (Faculty of Fine arts, University of Belgrade, 1984), her curious mind took her on an exploratory path that resulted in work can be defined as experimental creative research residing between disciplines and technologies. With her installations she investigates how communication technologies affect collective behavior and perceptions of identity shift in relation to scientific innovation (PhD, CAiiA_STAR, University of Wales, 2000). Her work involves long-term collaborations with composers, nano-scientists, neuroscientists, evolutionary biologists and she brings this experience to students. Victoria has exhibited her work in 20+ solo exhibitions, 70+ group shows, has been published in 20+ papers and gave 100+ invited talks in the last decade. She is the North American editor of *AI & Society Journal* (Springer Verlag, UK) and in 2007 published an edited volume - *Database Aesthetics: Art in the Age of Information Overflow* (Minnesota Press) and another in 2011 -- *Context Providers: Conditions of Meaning in Media Arts*. (co-edited with Christiane Paul and Margot Lovejoy) Intellect Ltd, 2011. Currently she is working on a series Art Science & Technology based on her online lecture class. Vesna was born in 1959 in Washington D.C., and lives and works in Los Angeles (CA).



Donald R. and Joan F. Beall
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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 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



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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.

Masculine ↔ Feminine Fact Sheet

Exhibition:

Exhibit Dates: January 28 – May 13, 2017; Curated by David Familian with support from Micol Hebron

Featuring: Cassils, Freewaves, Micol Hebron, Julie Heffernan, Robert Heinecken, Lynn Hershman Leeson, Maria Lassnig, Danial Nord, Hiromi Ozaki, Alexis Smith, Laetitia Sonami, and Victoria Vesna

Events:

- **Opening Reception:** Saturday, January 28, 2017, 2pm – 5pm
- **STEAM Family Day at the Beall Center:** Saturday, April 22, 11am-4pm
A FREE event for kids of all ages that explores STEAM educational activities, demos, and presentations.
- **Masculine ↔ Feminine: A LASER Talk Exploring Gender in Art:** Monday, March 20, 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 this February. Date subject to change.

Gallery Hours:

Monday through Saturday: 12pm – 6pm

Closed: Sundays

Holiday Closures: February 20, March 27 – April 3, 2017

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