Beall Center for Art + Technology
Data/Vis: Information as Art + Technology

Saturday, November 3, 2012
11am to 4pm
FREE EVENTS

Where = a whole lot of FUN!

Art + Technology = Evidence...

Works by Paul Vanouse

7th - 27th February

The Bean Center, University of California, Irvine
3190 Portola Plaza, Irvine, CA 92697-2725
www.beanscenter.ucr.edu
(949) 824-6206

Thurs, Fri & Sat 12pm to 5pm
Sun & Mon 10am to 5pm

GALLERY HOURS

ADMISSION FREE

The Bean Center promotes the study and appreciation of art and technology programs and exhibitions and educational activities for all ages.
Echo & Narcissus is an installation that explores this ancient myth as a metaphor for the interaction between two individuals who cannot communicate. An interactive visual projection on water and multi-channel soundtrack of Echo’s voice use counterpoint to produce a series of visual and sonic relationships. As one looks into the water they see an image of their own face gradually materializing, dematerializing, disappearing, then reappearing once again. Echo’s voice permeates the space, moving throughout the gallery creating a haunting effect.

Echo & Narcissus is directed/produced by artist/curator David Familian, who is artistic director of the Beall Center for Art + Technology at the Claire Trevor School of the Arts, UC Irvine. His collaborating team includes actor Marie Chambers, voice of Echo; media artist Eric Parren, programmer of the interactive elements and author Terry Wolverton, writer of the Echo’s monologue.

David Familian began his career as a photographer and since 1990 digital media has become integral to both his own work in videos, sculpture and installations and to his curatorial practice. Familian received his BFA from California Institute of the Arts (1979) and his MFA from UCLA (1986). For the past twenty-five years he 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 Clare University, San Francisco Art Institute and UC Irvine. He has curated one-person exhibitions of Shih Chieh Huang, Golan Levin, Rafael Lozano-Hemmer, Chico Machuca, Jennifer and Kevin McCoy, Nam June Paik, Paul Vanouse and Victoria Vesna. Recently, he initiated Block Box Projects, a series of exhibitions of artists collaborating with scientists in areas such as cognitive robotics, computational genetics and information science.

Directions and Map:
After arriving at UCLA, go to the kiosk on Westwood Boulevard, to obtain a parking permit for Lot 99.

Mathobotix: Open House at the UC Irvine Beall Center
- When: SATURDAY, MAY 4TH, 2013, 2PM – 4PM
- Location: Beall Center for Art + Technology, UC Irvine
PIE ARTS PLAZA, IRVINE, CA 92697
Map: www.beallcenter-ucl.edu
- Motorized parking available in the UCI Student Center Parking Structure
- Pre-Requisites: None
- Open House Cost: FREE
- What: Overview of STEAM (Science, Technology, Engineering, Arts, and Math) robotics camps offered at UC Irvine by Mathobotix Inc. and the Beall Center for Art + Technology; and review sample projects on Integrated Mathematical and Scientific Computational Skills.
- Mathobotix Information go to: www.MATHOBOTIX.com
Camp Dates, Location, and Registration go to: www.REALCENTER.ucl.edu

Main page of the UC Irvine Beall Center
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Family Day
Where Art + Technology = a whole lot of FUN!
Saturday, April 20, 11am-4pm - FREE EVENT at UC Irvine
Enjoy hands-on art and science projects and experience an introduction to new media art relating to the Beall Center’s exhibition “Evidence...Works by Paul Vanouse.” Family Day offers demonstrations by local high-tech companies in manufacturing, engineering, optics, and design.

Scheduled Activities Include:
Beall Center exhibition “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. Open noon to 4pm.
University Art Gallery Ninth annual juried undergraduate exhibition Open noon to 6pm.
The art of gadgetry

Paul Vanouse, whose work will show at UCI’s Beall Center, finds inspiration in technology.

By Rima Mahbubani
January 31, 2013  |  4:05 p.m.

Light boxes. Electrophoresis gels. Enzymes. DNA images.

No, we aren’t taking inventory of laboratory equipment.

These are components of Paul Vanouse’s “Evidence...Works,” which will be exhibited at UC Irvine’s Claire Trevor School of the Arts starting Thursday. Hosted by the Beall Center for Art + Technology, the artist’s “BioArt,” as he calls it, will be on display until May 4.

A resident of Buffalo, N.Y., Vanouse demonstrated an early interest in artwork that employed interactive machines. Driven by curiosity, he honed in on technology that surrounded him and imbued it with creative flair.

“My intention has always been to use new technology and force it to be an artistic medium,” said Vanouse, 45. “We expect technology to tell us something essential about our identities and lives, and instead I show that it is a much more plastic form of representation than people understand.”
DATAVIZ: INFORMATION AS ART

A hybrid and multimedia exhibition, "DATAVIZ: Information as Art" is a mash-up of Conceptual and Environmental Art as performed by old and new generations. Themes of social responsibility and global warming intersected with the age-old practice of manifesting numbers in a material form. Among the artists are Helen and Newton Harrison whose work has always been a mixture of social activism, community involvement and concern about the environment. Since the seventies, the Harrisons have attempted to raise the consciousness of issues that were too trivial or intractable to solve. Here they have expanded their concern to a global warming. Creatively they work with maps and a reduction of the problems - the reluctance of developing nations to institute pollution controls, for example - the Harrisons suggest a solution which is positively chilling. A series of sculptures or help us all survive but by the very nature it is resistant to change. Then there is another pioneer, Alper Göksoy, who took up an ancient mathematical concept: the torus. "Torus Surface" is one of his works, named after Alper Erkoç, who discovered it in 1984, is always "immortal" but can be twisted and reconfigured in three-dimensional space through the use of differential geometric equations. Anek Keo, a renowned artist, is the new face of the exhibition. She is host for an interactive installation titled "Sound Map." The artists set up a globe visualized by clouds of colored light that rotates around the globe. Throughout the exhibition, the globe plays sound, mixing the sounds recorded at two selected locations somewhere in the world. When visitors listen to a place they check in the microphone, the globe starts playing sounds at the place and sounds are evoked. Another collaborative...
When sculpting with data, does vagueness make art?

11 SE 10 October 2012
Casey Raux, contributor

Data visualization pioneer Edward Tufte once said, "The leading edge in evidence presentation is in science; the leading edge in beauty is in high art." But can evidence be art?

A new exhibition at the Beall Center for Art and Technology at the University of California, Irvine, asks that very question. As I write through DataViz: Information as Art, I find sculptures and sound installations curiously juxtaposed with graphs and charts. Not the usual gallery fare.

Leaping into a microphone perched in front a screen filled by a rotating globe of words - with different clusters of phrases roughly depicking continents - I say, "London": A pulsating blue sphere appears over that spot on the globe and I started hearing sounds: a bottle opening, a moped starting, glasses clinking "Boo Poo." I say next, and another pulsating sphere appears as sounds of Brazilian music are layered into the mix. The piece, World Sound Mix by Justluchi Ogwun and Motohiro Sunouchi, is the artists' attempt to make an auditory map of the world. My
DNA fingerprint into those used in famous courtroom cases (like the 1995 OJ Simpson case). Matching the documentation from his case, the artist reflects the complexity of DNA and that it is not exactly infallible. Vanouse further challenges our misconceptions through his very real experiments to produce results that display data in the form of a skull and crossbones or a copyright symbol, manipulations that bring an aesthetic sense of play to his process. These images are mounted and presented via projection or as photographs. It’s rare where the artist's personality shines and the veil of science is lifted. Overall, Vanouse seems more interested in educating the public than scaring or warning us.

Cathy Breisig

Milya Haman’s exhibition, "Losters and Missing Links," explores the complexities of the cycle of life and the histories and connections between human beings and nature. It is a love song to the Jurassic era, represented in the exhibition's artwork.

G. James Daichendt

The O.J. Simpson case will be remembered for a lot of things. A brutal double murder, a slow-motion car chase, a glove that didn’t fit.

But on a legal level, it was an important turning point in the use of DNA evidence. Simpson’s DNA is now the focus of another type of scrutiny.

In a new exhibit at the Beal Center for Art and Technology, at U.C. Irvine, artist Paul Vanouse has turned the running backs’s genetic material into the centerpiece of an unusual creative experiment.
UC Irvine offers summer robot kids

By LAUREN JOW / ORANGE COUNTY REGISTER

If local kids can’t decide between science and the arts, they can make robotics camp at UC Irvine.

The simple goal is to build some real robots. But the camps — open to children in grades K-8 — are really intended to make mathematics education into multidisciplinary fun for kids ages 8 to 13.

“Art isn’t necessarily about how something looks, but it’s about the emotion, maybe that is created through that robot,” said Samantha Younghans-Haug, programs director for the Beall Center, citing WALL-E’s expressive body language.

With all the robots and the fun and the art, the camps focus on the kids' experience.

A student builds a robot at a previous camp.

A student from a previous summer robotics camp builds and programs her robot at the Beall Center.

MATHOBOTICS SUMMER ROBOTICS CAMP

When: Week-long camps held 9 a.m.-4 p.m. Monday through Friday from June 24 to Aug. 30

Where: Beall Center for Art + Technology, Claire Trevor School of the Arts, 712 Arts Plaza, Irvine

“Both robotics education and math education are important, and we often find that kids who are naturally interested in one are often interested in the other,” said Nicole Michaud, a STEM Mentor for Mathobotics.

A summer robotics camp for children is coming to UC Irvine’s Beall Center for Art + Technology, providing youth ages 6 to 13 with an opportunity to design, create and build robots.

The summer robotics camp is a week-long program where students can learn the basics of programming and structures used in robotics while applying concepts of art and design and math and science. It is hosted by the Claire Trevor School of the Arts.

“With all this fun and the art, the kids can see that science and math is cool,” said Beall Center for Art + Technology, Claire Trevor School of the Arts, 712 Arts Plaza, Irvine.