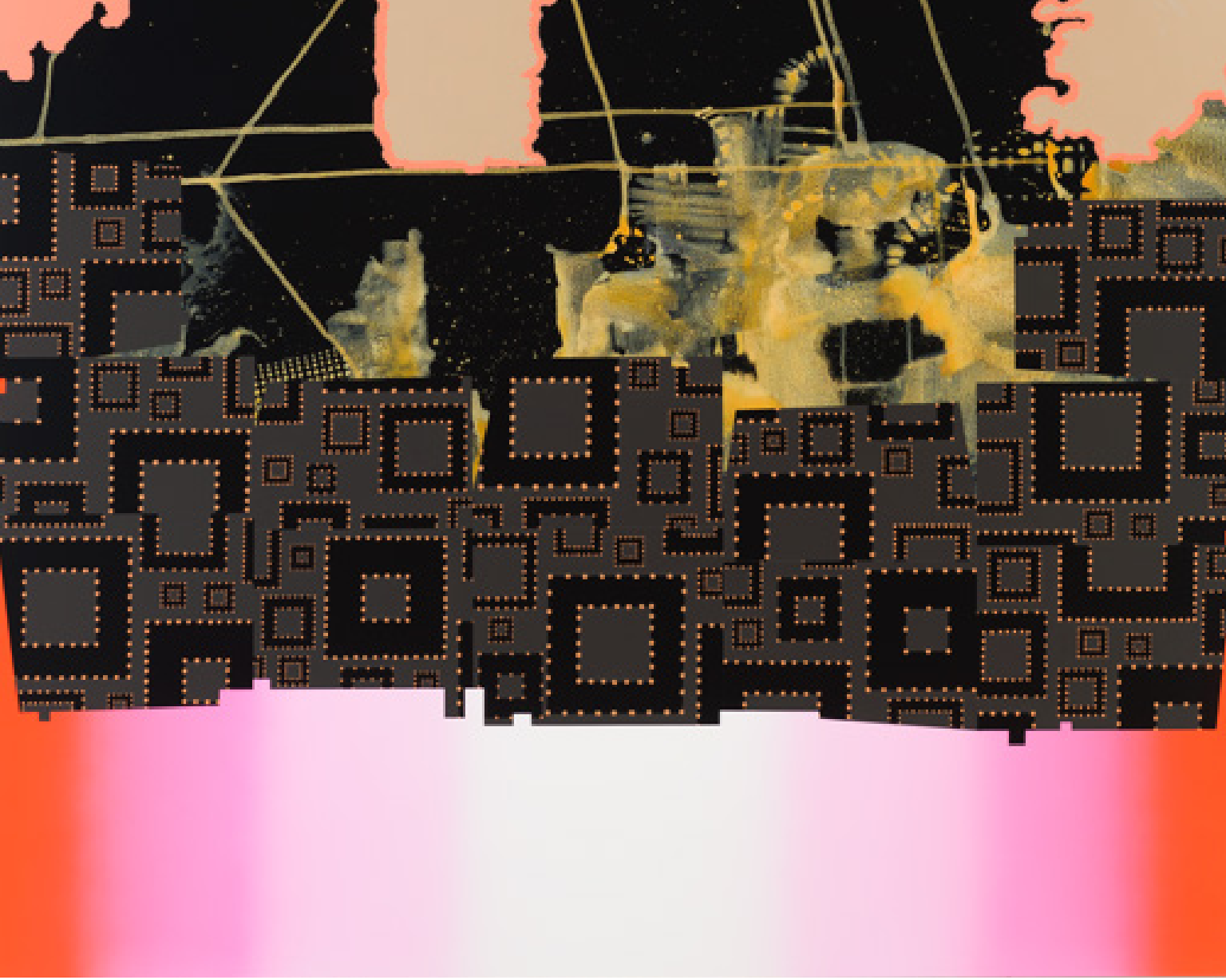


PHILIP ARGENT CASEY REAS JOHN F. SIMON JR. QUAYOLA

DATA*Stream*

Moss Arts Center
All galleries and the Cube
Beginning February 4–May 7, 2016

CENTER FOR THE ARTS AT VIRGINIA TECH

DATA*Stream*

Throughout history, artists have explored new tools made possible by innovations in technology to realize their creative vision. In the Renaissance, the discovery and use of linear perspective had a profound effect on how artists depicted the world around them. Later developments, such as the invention of the portable oil paint tube that enabled the impressionists to move outdoors and paint in natural light, or the 19th-century invention of photography, which subsequently and forever altered the practice of painting, are some examples of advances in technology that had an impact on art.

In our times, the evolution of the computer and the impact of digital technologies have had an immense and profound effect on contemporary art and culture. With the advent in the 1980s and 1990s of personal computing, public access to the Internet, the multimedia capabilities of the World Wide Web, digital music, video, imaging, cellular mobile phones, and more have pervaded almost every aspect of our personal and collective lives. The almost instantaneous speed of communication, the e-commerce boom, rapid globalization, and the ever-increasing volume of data are but some of the repercussions that advances in computer and digital technologies have had in revolutionizing the human experience.

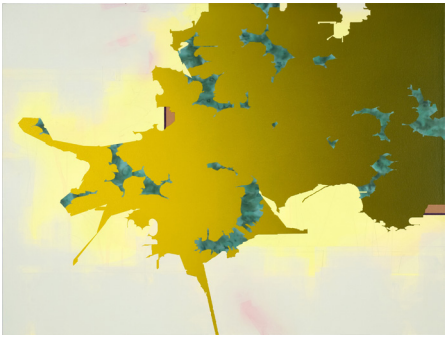
In the arts, the impact of digital technologies on the production of art has been profound. Painting, drawing, sculpture, and photography have been radically transformed by digital technologies as new forms of artistic practice evolve and continue to expand into new territories. The computer has enabled artists to create works never before possible—images that cannot be created by hand, worlds created in Second Life, sculptures formed in 3D databases instead of stone or metal, interactive installations, installations that involve Internet participation from around the world, and entirely new dimensions made possible with virtual reality. Generally referred to as new media art, computer-generated, technology-based art offers unprecedented creative possibilities for artists to explore.

This exhibition features a significant body of art by each of four artists whose work comes out of the digital landscape of the 21st century, works that respond to and feed off the digital world in which we live while exploring and incorporating digital technologyies as a medium for creative expression.

Margo Ann Crutchfield
Curator at Large

John F. Simon Jr.
Swarms, 2002
Custom software, computer hardware, two LCD monitors, electrical hardware
31 x 42 x 36 inches
Courtesy of the artist and Sandra Gering, Inc., New York, NY

Digital art is a medium whose potential seems limitless . . . and infinitely malleable. —Michael Rush, musuem director, curator, new media author



Philip Argent
Heart of Palm, 2008
Acrylic on canvas
33 x 44 inches
Courtesy of the artist and Shoshana Wayne Gallery, Santa Monica, CA

Philip Argent

Ruth C. Horton Gallery

February 25–May 7, 2016

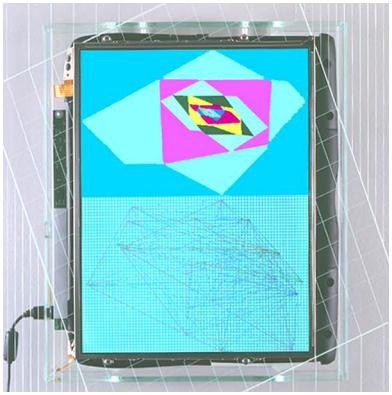
Philip Argent is represented in this exhibition by 12 paintings created between 2008 and 2015. Argent composes and generates imagery for his paintings on the computer, then deftly renders it by hand with acrylic on canvas. With their intense, supersaturated colors, ranging from vivid oranges and deep purples to aqua blues and greens that glow like computer components, Argent's paintings hint at the digital ethos of our times. Shimmering planes of shifting masses seem to float across the picture plane as if seen from aerial perspectives. At the same time, spatial and optical effects in these works simulate microchips or cellular specimens viewed up close under the microscope. In either case, what these "paintings of the digital age" convey are shifting realities of multiple planes, layered information, and data.

John F. Simon Jr.

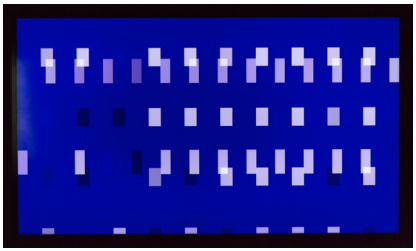
Francis T. Eck Exhibition Corridor and Miles C. Horton Jr. Gallery

February 4–April 17, 2016

John F. Simon Jr., a leading "code" or software artist, is represented by seven mesmerizing abstract works of art presented on computer monitors, LCD screens, or projected on the wall. Created by the artist who writes his own code, these are complex, time-based compositions in which rhythm, pattern, form, and color are programmed in an endless spectrum of combinations that never repeat. The computing in these works generates imagery in real time, continually creating, re-creating, reproducing, and mutating so that the imagery evolves continuously, ad infinitum. These are kinetic works, with a remarkable range of compositional variation and millions of color combinations that result not only in fascinating visual experiences, but in a complete reconfiguration of what "painting" can be in the 21st century.



John F. Simon Jr.
Window, 2001
Custom software, Macintosh G3 Powerbook, acrylic plastic
19 x 16 x 3 inches
Courtesy of the artist and Sandra Gering, Inc., New York, NY



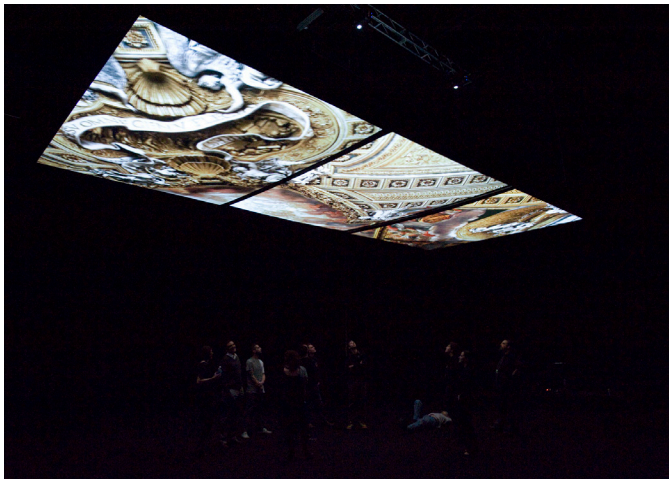
Casey Reas
youtube.com/results?search_query=adventuretime, 2015
Code, digital images, computer, screen
Courtesy of the artist and bitforms gallery, New York, NY

Casey Reas

Miles C. Horton Jr. Gallery

February 18–April 17, 2016

In 2001 Reas and Benjamin Fry initiated Processing, an open source programming language and environment for the visual arts, an open platform for artists to create computational art. Reas' focus on processing systems of generative imagery has taken the form of drawings, prints, sculpture, and installations. In his more recent work, three examples of which are on view in this exhibition, Reas retrieves material culled from TV and the Internet, editing, fracturing, and overlaying existing images and narratives into dense, energized "generative collages" on LCD flat screens. *KTTV (August 2015)* is sourced from edited signals captured from *KTTV's* prime time programs. The *AYFABTU (Followers)* series are aggregate portraits of altered social media profile images of people who follow the artist's Twitter account. The work titled *https://www.youtube.com/results?search_query=adventuretime* is sourced from an Internet search of the TV show, *Adventure Time,* with the data reconfigured into an alternate, pulsating visual space. In these works, Reas engages with the Internet and systems of mass communication in an exploration of the unsettling and at times uncanny influence they can have on our lives and our world view.



Quayola
Strata #1, 2008
HD video, stereo sound, video player
Dimensions variable
4 min., 44 sec. loop
Edition of 6, 1 AP
Courtesy of the artist and bitforms gallery, New York, NY

Quayola: *Strata #1*

Cube

February 8–February 18, 2016

Quayola, a London-based Italian artist, applies digital technologies to icons of classical art and architecture. Paintings by Peter Paul Rubens, Anthony Van Dyck, Diego Velasquez, and rarely accessed masterpieces in the Vatican have served as source materials for him. *Strata #1*, 2008, on view here, is part of a series the artist undertook as a personal exploration of Roman baroque churches. Suspended from the ceiling this spectacular multi-channel audio-visual installation is based on the ceiling of the famous Roman church Chiesa del Gesù. Using software, computational functions, and algorithms the artist explores, deconstructs, and re-contextualizes the imagery, merging and colliding classical figuration with contemporary abstraction, tradition with innovation, and the old with the new.

About the artists

Philip Argent
Born 1966, Southend-on-Sea, Essex, England
Lives and works in Goleta, CA

MFA, University of Nevada, Las Vegas; MA, the University of Idaho; BA, Cheltenham School of Art, England

Argent's work has been exhibited in national and international group exhibitions in the United States, Germany, and Korea. He has had solo gallery exhibitions in Los Angeles, New York, and Berlin, and currently teaches in the Department of Art at University of California, Santa Barbara

Casey Reas (a.k.a. Casey Edwin Barker Reas, C. E. B. Reas)
Born 1972, Troy, OH
Lives and works in Los Angeles, CA
www.reas.com

MA, media arts and sciences, Massachusetts Institute of Technology; BA, School of Design, Architecture, Art, and Planning, University of Cincinnati

Reas' work has been featured in more than 100 solo and group exhibitions at museums and galleries in the United States, Europe, and Asia, including the Whitney Museum of American Art, the San Francisco Museum of Modern Art and the Art Institute of Chicago. His work is in a range of collections, including the Centre Georges Pompidou and the Victoria and Albert Museum.

John F. Simon Jr.
Born 1963, Louisiana
Lives and works in New York
www.numeral.com

MFA, computer art, School of Visual Arts, New York, NY; NA, earth and planetary science, Washington University, St. Louis, MO; BA, art, studio and BS, geology, Brown University, RI

Simon's work is in the collections of many prominent museums, including the Museum of Modern Art, New York, NY; the Solomon R. Guggenheim Museum, New York, NY; the Whitney Museum of American Art, New York, NY; and the San Francisco Museum of Modern Art, San Francisco, CA.

Quayola
Born 1982, Rome, Italy
Lives and works in London, England
www.quayola.com

BA, digital media, London College of Communication, University of the Arts, London

Quayola's work has been exhibited around the world, including exhibitions at museums in Seoul, Korea, and Tokyo, Japan; Moscow, Russia; Linz, Austria; London, England; New York, New York; Rio de Janeiro, Brazil; and Geneva, Switzerland, among many others. He has also participated in numerous new media festivals, including Sonar in Barcelona, and Elekra in Montreal. In 2013, he was awarded the prestigious Golden Nica at Ars Electronica.

Works in the exhibition

Dimensions in inches, unless otherwise noted

Philip Argent
All works courtesy of the artist and Shoshana Wayne Gallery, Santa Monica, CA

Untitled (Monster), 2015
Acrylic on canvas over panel
23 x 21.5

Untitled (Endless Fences 11), 2014
Acrylic on canvas over panel
72 x 56 x 2

Untitled, 2014
Acrylic on canvas over panel
48 x 48 x 2

Untitled, 2014
Acrylic on canvas over panel
70 x 50 x 2

Untitled, 2014
Acrylic on canvas
70 x 50 x 2

Untitled (Sick Glass), 2014
Acrylic on canvas
72 x 56 x 2

Dovetail, 2014
Acrylic on canvas over panel
30 x 33 x 2

Untitled (Split Plate), 2013
42 x 60 x 2

Untitled (Urchin), 2012
Acrylic on canvas
44 x 33

Untitled (Container Love), 2011
Acrylic on canvas
38 x 52

Untitled (Pendant), 2008
Acrylic on canvas
38 x 52

Heart of Palm, 2008
Acrylic on canvas
33 x 44

Casey Reas
All works courtesy of the artist and bitforms, New York, NY

KTTV, (August 2015)
Code, digital images, computer, screen
1080 x 1920 pixels

youtube.com/results?search_query=adventuretime, (July 30 2015)
Code, digital images, computer, screen
1920 x 1080 pixels

AYFABTU (Followers 1K), 2015
Code, digital images, computer, screen
1080 x 1920 pixels

AYFABTU (Followers 2K), 2015
Code, digital images, computer, screen
1080 x 1920 pixels

AYFABTU (Followers 3K), 2015
Code, digital images, computer, screen
1080 x 1920 pixels

John F. Simon Jr.
All works courtesy of the artist and Sandra Gering, Inc., New York, NY

Every Image (Every Icon), 2012
LCD screen, custom software, electrical hardware, wood, laminate, enamel paint
30 x 30 x 4.75
Unique

Endless Bounty, 2005
Custom software, Apple PowerBook G4, acrylic plastic
23 x 17.5 x 3.25
Edition of 8

Fountain, 2004
Software, Mac mini
Projected Diptych
Dimensions variable

aLife, 2003
Custom software, Apple PowerBook G4, acrylic plastic
23 x 17.5 x 3.25
Edition of 8

Automata Studies, 2002
Custom software, Apple PowerBook 3G, acrylic plastic
19 x 16 x 3.5
Edition of 8

Swarms, 2002
Custom software, computer hardware, two LCD monitors, electrical hardware
31 x 42 x 36, installed
Edition of 3

Window, 2001
Custom software, Apple PowerBook 3G, acrylic plastic
19 x 16 x 3
Edition of 8

CPUv1.5, 2001
Software, Apple PowerBook 3G
50-inch vertical monitor

Color Panel v1.5, 2001
Software, Macintosh G3 PowerBook

ComplexCity, 2000
Custom software, Apple PowerBook 3G, acrylic plastic
19 x 16 x 3.5
Edition of 12

Quayola
Courtesy of the artist and bitforms gallery, New York, NY

Strata #1, 2008
HD video, stereo sound, video player
4 min., 44 sec. loop
Edition of 6, 1 AP
Collection of the artist, courtesy of bitforms gallery, New York, NY

Acknowledgements

Sincere thanks to the artists for sharing their art and making this important work available for audiences here to experience. A special thanks goes to Kerry Doran and Steve Sacks of bitforms gallery, Alana Parpal of Shoshana Wayne Gallery, Russell Calabrese of Sandra Gering, Inc. Thanks also to Elizabeth Simon for coordinating the John F. Simon Jr. loans.

All images © the artists

Let's talk!

MEET THE ARTISTS AND PANEL
Stay tuned for details about this event tentatively planned for Friday, February 26.

MY TAKE
A series of informal gallery talks by individuals from all walks of life. View our calendar at artscenter.vt.edu for dates and times.

New! ARTSPHERE
Every second Sunday, 2 PM
Miles C. Horton Jr. Gallery
An open forum and community space for working and emerging artists in the New River Valley to network, share ideas, critiques, and more.
Email megh79@vt.edu for more information.

Admission to galleries and exhibition-related events are free.

Gallery Hours
Tuesday–Friday, 10 AM–6 PM
Saturday–Sunday, 10 AM–4 PM
Special hours: February 18-28, 10 AM–7:30 PM

For more information about exhibitions and events, visit artscenter.vt.edu.

Above:
Quayola
Strata #1, 2008
HD video, stereo sound, video player
Dimensions variable
4 min., 44 sec. loop
Edition of 6, 1 AP
Courtesy of the artist and bitforms gallery, New York, NY

On the cover:
Philip Argent
Untitled (Endless Fences II), 2014
Acrylic on canvas
72 x 56 x 2 inches
Collection of the artist
Courtesy of Shoshana Wayne Gallery, Los Angeles, CA
© Philip Argent

VirginiaTech
Invent the Future®

POST
/artscenteratvt

TWEET
@artscenteratvt
use #attheMAC

CAPTURE
@artscenteratvt
use #attheMAC

CONNECT
artscenter.vt.edu