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SIGHT & SOUND

A media art exhibition at the Beall Center for Art + Technology

October 3, 2013 – January 25, 2014

ARTIST OPENING RECEPTION: Thursday, October 3, 2013, 6pm – 9pm

FAMILY DAY: Saturday, November 2, 2013, 11am-4pm

ADDRESS:

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

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HOURS:

Tues & Wed, 12 – 5pm
Thurs - Sat, 12 – 8pm
Closed Sundays & Mondays, and
Nov 28-30, Dec 18 – Jan 1

The Beall Center for Art + Technology supports research and exhibitions that explore new relationships between the arts, sciences and engineering. Since opening in 2000, the Beall Center has presented over 50 exhibitions representing over 200 artists. It reaches over 5000 visitors per year, and offers educational opportunities through its tours, Family Day events and Robotics camps. The Beall Center produces exhibition catalogs and video documentations, and it partners with several community organizations in and around Orange County.

For private tours please contact the Beall Center at (949)824-6206.

The Beall Center received its initial support from the Rockwell Corporation in honor of retired chairman Don Beall and his wife, Joan, the core idea being to merge their lifelong passions - business, engineering and the arts - in one place. Today major support is generously provided by the Beall Family Foundation.



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

Sight & Sound presented at the Beall Center for Art + Technology at the UC Irvine Claire Trevor School of the Arts features artists who combine sound with sculpture or video to create a variety of unique sonic and visual interactions. Influenced by John Cage, the works employ chance in their structure and a wide range of musical styles from noise to operatic. The exhibition includes works by artists Paul Demarinis, Lewis deSoto, Michelle Jaffé, George Legrady, and Ed Osborn.

Jiffy POP by Paul DeMarinis

Paul DeMarinis is a sound, performance, and computer-based artist and composer based in California. He has been making noises with wires, batteries and household appliances since the age of four. His extensive work with interactive sound art and performance explores the overlap between human communication and technology. A former member of the San Francisco Bay Area-based experimental music collective "The League of Automatic Music Composers," Demarinis was one of the first artists to use computers in live performance. Demarinis has created numerous major installations, including *The Messenger* at the Ars Electronica Festival in Linz, Austria, which received the Golden Nica Award for Interactive Art. He also created large-scale public works at the 1996 Summer Olympics in Atlanta and at Expo in Lisbon, among others. He is currently a professor of art at Stanford University.

Jiffy POP by Paul DeMarinis encompasses 20 speakers hung from the ceiling. Each speaker is covered with a layer of tinfoil. The speakers are powered by a DC or AC voltage that is interrupted by the mechanism of a needle suspended over the tinfoil. This produces in each one of the speakers a "pop" that propels the needle back and forth in a somewhat chaotic rhythmic beating.

<http://www.stanford.edu/~demarini/>

Klage/Lament by Lewis deSoto

Lewis deSoto has been creating installation work that incorporates sound since the 1980's. He teaches at San Francisco State University and lives in the Bay Area. His work takes on two forms, one is the amplification and "musicification" of a sound conditions at a specific site. The other is his long time association with mezzo soprano Erin Neff from San Francisco. In this case he works with prewritten texts and broadcasts them in specific sonic environments that blend and create path through space that melds the emotional timbre of the human voice and related content.

For the Beall Center deSoto's work, *Klage/Lament*, will broadcast the sound of Erin Neff singing the verses of a poem from Hermann Hesse's Magister Ludi in German. Sung in an Arabic/Indian style, it relates to Hesse's fascination and melding with world religion and culture. "Klage" or "Lament" notes the existential desire of mankind to wish to become static things and avoid the river of change that is the human condition. This poem's translation into English by Sabine Reckewell will be presented just outside the Beall Center as part of the *Sight & Sound* exhibition. Played out of sync, they create a flowing texture that is the unrepeatable flow of time into novelty.

http://lewisdesoto.net/arhome/Lewis_deSoto.html

Wappen Field by Michelle Jaffé

Michelle Jaffé has explored space and volume in two separate yet complementary ways since 2000: in sculpture and sound, creating participatory installations. To create volume and form, she works with planar materials such as aluminum, steel, nylon plastic, vinyl, felt and foam. The sculptures are distilled images of clothing, abstracted to elemental form, where she investigates their syntax as shelter, both psychic and architectural space. Jaffé incorporates sound as an equally important medium in which to experience space viscerally as a dimensional volume full of association and memory. Jaffé is interested in pre-cognitive states of mind, reaching deep into collective memory, while referencing design, fashion, cultural cues and our current social & political space.



The Beall exhibition will include Michelle Jaffé's *Wappen Field* a sculpture and sound installation comprised of six chrome-plated steel helmets resembling face guards. Each helmet's dedicated speaker transforms the sculptural installation into an immersive audio environment. Vocal recordings originally created by Ayelet Rose Gottlieb, culled from seven diverse performers, are algorithmically recomposed, reconstructed and spatialized by Michelle Jaffé & David Reeder. The sonic configuration imagines the collective unconscious as energy propelled between the yin and yang impulses of the universe.

<http://michellejaffearts.com/>



Wappen Field by Michelle Jaffé



***Voice of Sisyphus* by George Legrady**

Voice of Sisyphus is a multimedia installation that generates a visual and sound composition in real-time based on the digital scanning of an image titled "At the Bar" from the "Refraction" series. The composition is an outcome of software analyzing the relationships of pixel values in the image, with transformation over time. As the composition evolves but then returns to where it began, the event brings to mind the Greek myth of king Sisyphus' dilemma who was compelled to ceaselessly roll an immense boulder up a hill, only to watch it roll back down repeatedly.

A rough prototype to generate sound from an image was developed with Ryan McGee, a sound engineer PhD student at the Media Arts & Technology program at UC Santa Barbara in the fall of 2010. Joshua Dickinson, with a background in electronic music composition was brought into the project work in winter 2011 to develop a set of combined image and sound filtering sequences to give musical and aesthetic form to the work. There are 9 events ranging from 15 to 60 seconds each of which have a specific sound and visual quality, which get further attenuated each time the sequence is active.

The sequence relies on an Eisensteinian process of building, and organizing phrases that contrast against each other, with varying degrees of continuity at play. Each phrase sequence additionally sets its own parameters finetuning its visual and sound qualities. There is a fundamental set of image and sound analysis processes in the background, designed by Ryan, which can be considered as the

instrument, whereas Joshua's software plays the instrument tweaking setting combinations to achieve various visual and sonic results.

<http://www.georgelegrady.com/>

<http://vimeo.com/30238729>



Voice of Sisyphus by George Legrady

***Albedo Prospect* by Ed Osborn**

Ed Osborn's sound art pieces take many forms including installation, sculpture, radio, video, performance, and public projects. His works combine a visceral sense of space, aurality, and motion with a precise economy of materials. Ranging from rumbling fans and sounding train sets to squirming music boxes and delicate feedback networks, Osborn's kinetic and audible pieces function as resonating systems that are by turns playful and oblique, engaging and enigmatic.

Albedo Prospect is an 8 channel sound installation that explores the polar imaginary using video, still images, and text. Source material for the project was gathered in the Svalbard archipelago in October, 2011, on the sea and in remote locations around the islands. The project is based in part on the 1931 airship flight to the high Arctic from which the writer Arthur Koestler filed press reports.

<http://www.roving.net/index.html>

<http://www.roving.net/production/albedopropect>



Albedo Prospect by Ed Osborne