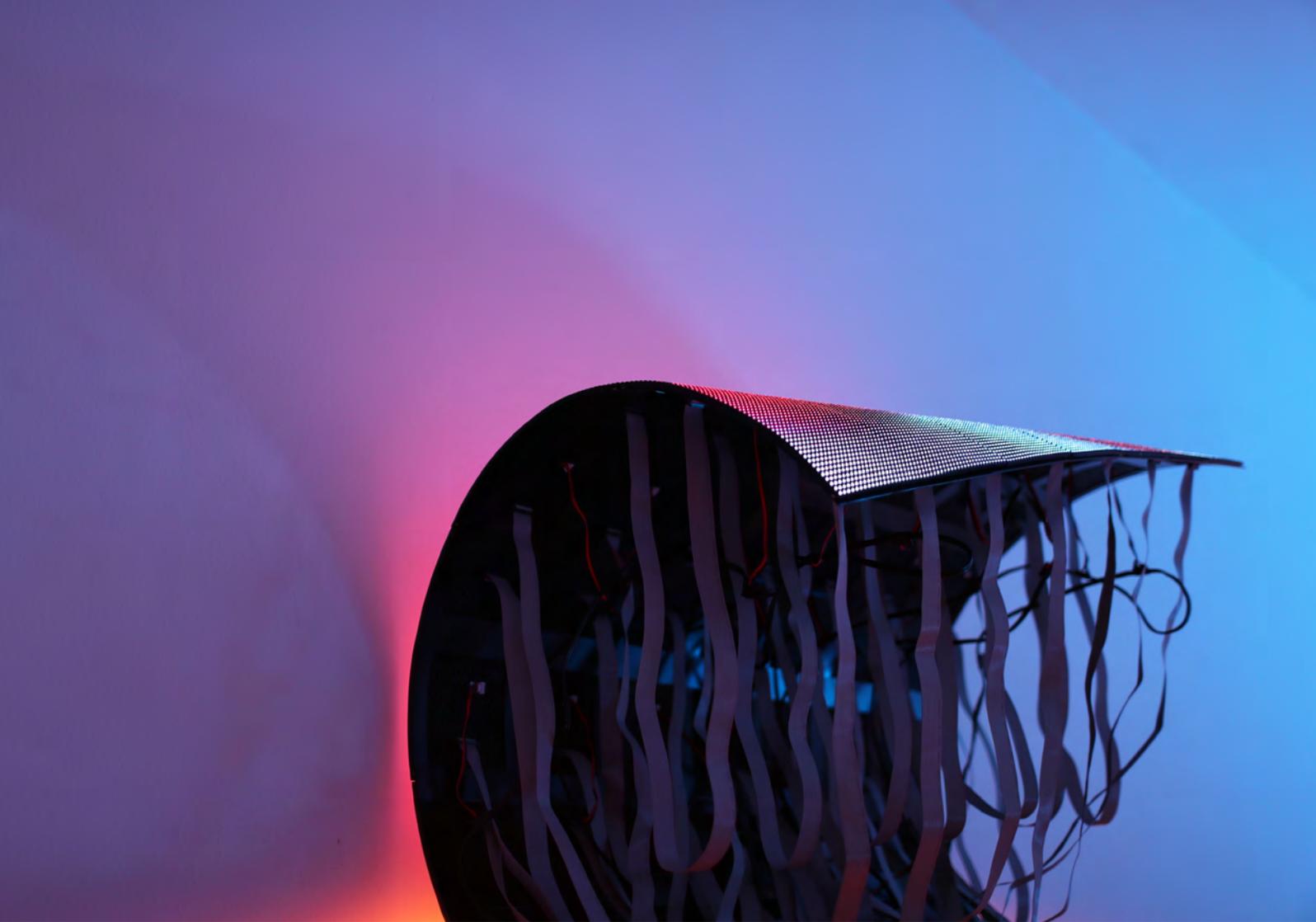


Yorgo **ALEXOPOULOS** Jim **CAMPBELL** Daniel **CANOGAR**

DATAFORM

Thursday, August 29-Saturday, November 9, 2019
All galleries

**MOSS
ARTS
CENTER**



DATAFORM

The profusion of data is omnipresent in our world today, and an increasingly inseparable, if not an imperceptible aspect of our lives. We don't see the enormous volume of data that exists in the "datasphere" that surrounds us, informing and operating our communications, knowledge, information, transportation, financial, manufacturing, and production systems.

In this suite of three one-person exhibitions, these nationally and internationally acclaimed artists—Yorgo Alexopoulos, Jim Campbell, and Daniel Canogar—incorporate technology-based media, such as electronics, video, computer generated algorithms, and light emitting diodes (LEDs) and real time data sourced from the internet to transform data into sculptural form. Drawing from a variety of differing sources, ranging from the environment to pedestrian traffic, data in these artists' works becomes three dimensional manifestations of light, color, and movement resulting in visible and especially arresting perceptual experiences.

▲ Daniel Canogar; *Magma*, 2017 (detail); from the series *Echo*; flexible LED tiles, steel, computer, cables, software, and internet connection; 30 x 40 x 22 inches; edition 1 of 3; image courtesy of bitforms gallery, New York

ON THE COVER:

Jim Campbell; *Repixelated 2*, 2017 (detail); custom electronics, 300 LEDs, aluminum, and acrylic; 30 ½ x 22 ¾ x 16 ¾ inches; edition of 3; image courtesy of Hosfelt Gallery, San Francisco



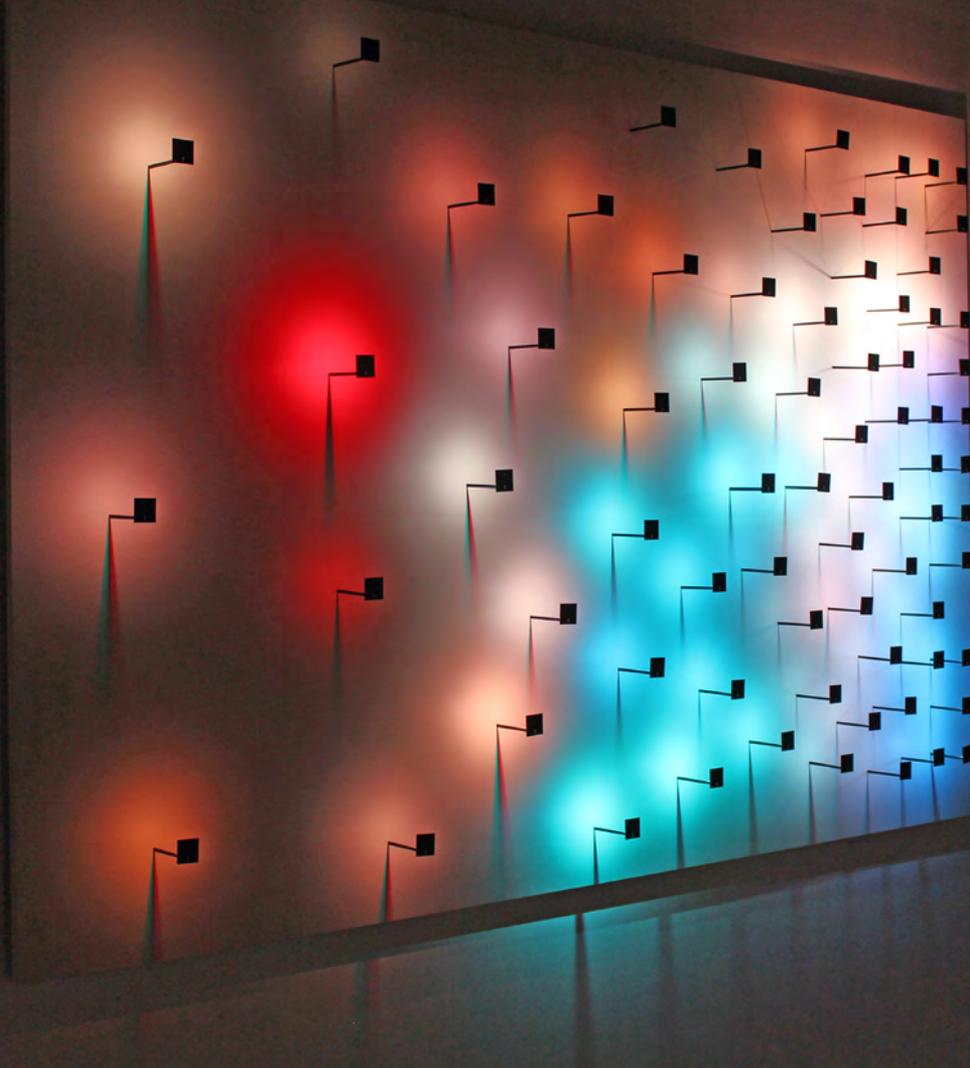
Yorgo Alexopoulos

Sherwood Payne Quillen '71 Reception Gallery

A hybrid fusion of video, animation, sound, and sculpture

Displayed on high definition LCD screens, Yorgo Alexopoulos' digitally composed and animated sequences of vibrant geometric form; swaths of rich, almost transcendent color; and video data take on sculptural form. In *Conjugated Gradients: Split* (2018), the over 14-foot-long wall sculpture in this exhibition, Alexopoulos transforms video data—landscape footage of spectacular land, sea, and sky panoramas—into sweeping visual narratives. A synchronized flow of vistas, color fields, and shifting geometric shapes evolves, unfolds, and intersects across the work's two horizontal sections in what the artist describes as "animations of liquid color in a persistent state of flux and dissolution." Alexopoulos' evocative work speaks to archetypal, transcendental themes—the vastness of nature, both its symbolism and meaning.

Yorgo Alexopoulos ▲
Conjugated Gradients: Split, 2018 (detail)
Two-channel digital animation on 4K displays
with sound, synchronized media players, and
rated electronics
Aspect ratio 32:5 (6.40)
11-minute, 30-second loop
28 x 171 x 4 inches
Edition of 3
Courtesy of the artist and Bryce Wolkowitz
Gallery, New York



Jim Campbell

Miles C. Horton Jr. Gallery

Luminescent yet nebulous—continuous but fleeting—retinal experience at the threshold of time, memory, and perception

An established pioneer and innovator in using technology to create works of art, Jim Campbell is an electronic media artist who combines video, film, LEDs, computers, and custom electronics to create art that explores the relationship of technology and human perception. With degrees in both electrical engineering and mathematics from MIT, Campbell is renowned for his evocative low-resolution works that merge and transform moving images into data points of light. Created with film and video but transmitted as light, his groundbreaking art is both abstract and representational. Its imagery—recognizable but stripped of detail, vaguely reminiscent yet suggestive—verges toward the liminal. This exhibition presents five of Campbell's signature works, which draw from data based on the 2017 Women's March and pedestrian traffic in New York City. With moving imagery melded and blurred into fleeting visual impressions, these works push the thresholds of time, memory, and perception.



Daniel Canogar

Ruth C. Horton Gallery

Radiant and suffused with the energy of ever-evolving data points

Imbued with rich, luminescent color and flowing abstractions, Daniel Canogar's art engages us with light, color, movement, and the dynamics of the data-sphere. Canogar programs data sourced from the internet into generative algorithms, then presents them as wall projections, deploys them onto large 4K flat screen monitors, or transforms them into sculptural form with flexible LED tiles that are twisted, curved, and shaped into mesmerizing three-dimensional objects.

Activated by real-time data, the fluid and ever-changing imagery of Canogar's sculptures is generated from different environmental and socio-political phenomena occurring around the globe—active volcanoes, atmospheric conditions, pollution, and global stock market fluctuations. In a comment on the current political assault on democracy, one of the works in the exhibition, *Draft 1* (2017-2018), is based on data drawn from one of the foundational texts of democratic systems, the Universal Declaration of Human Rights (in French, signed in Paris in 1948). Radiant with glowing light and suffused with the energy of ever-evolving data points, Canogar's works offer a rich retinal and sensory experience while calling attention to key global issues.

All three artists in this exhibition—Yorgo Alexopoulos, Jim Campbell, and Daniel Canogar—address concepts and ideas that we generally can't see, fully grasp, or even comprehend given the prodigious amount of information that they draw from, whether that be from the profusion of data in our world, the vastness of nature, or the complexities of human perception. Their poetic transformations of data into mesmerizing visual forms explore new directions in apprehending the world around us.

Margo Ann Crutchfield
Curator at Large

Daniel Canogar ▲
Xylem, 2017
Generative animation, computer, internet
connection, and 14K projector
10 x 15 feet
Edition of 7
Image courtesy of the artist and bitforms
gallery, New York



ABOUT THE ARTISTS

Yorgo Alexopoulos

b. 1971, Ann Arbor, MI

Lives in Los Angeles and New York City

yorgo.org

Yorgo Alexopoulos is an American-born artist of Greek descent whose media and technology-based works fuse painting, drawing, photography, and cinematography into synchronized video installations and mixed-media sculptures. Alexopoulos' public art installations include a 27-channel video installation for Norman Foster's Bow Building in Calgary, Alberta; large-scale video installations in Chicago's AMA Plaza designed by Mies Van Der Rohe; and the monumental 432-LCD screen installation in the Cosmopolitan Hotel in Las Vegas. Alexopoulos is represented by Bryce Wolkowitz Gallery in New York City.

Jim Campbell

b. 1956, Chicago

Lives and works in San Francisco

jimcampbell.tv

Engineer, inventor, and artist Jim Campbell is internationally renowned as a pioneering new media artist and leading figure in the use of computer technology as an art form. Campbell's work has been the subject of numerous exhibitions, including those at the Metropolitan Museum of Art; the Museum of Modern Art; the Smithsonian; the Whitney Museum of American Art in New York; the San Francisco Museum of Modern Art; and the Nagoya City Art Museum in Nagoya, Japan. His art commissions include *Day for Night* at the Salesforce Tower in San Francisco (2017), *Scattered Light* (2010) at New York's Madison Square Park, and *Exploded Views* (2011-2012) at the San Francisco Museum of Modern Art. Campbell's work is in the collections of many of the most prestigious museums in the United States. He is represented by Bryce Wolkowitz Gallery in New York City and by Hosfelt Gallery in San Francisco.

Daniel Canogar

b. 1964, Madrid

Lives and works in Madrid and New York City

danielcanogar.com

Daniel Canogar is a multidisciplinary artist with an impressive history of exhibitions and large-scale public art projects both in the United States and in Europe. Canogar's work has been exhibited at the Reina Sofia Museum in Madrid; the Wexner Center for the Arts in Columbus, Ohio; and the Hamburger Bahnhof Museum in Berlin, among many others. His public art commissions include those at the Zachary Engineering Complex at Texas A&M University (2018), the Tampa International Airport (2017), and the atrium of the European Union Council in Brussels (2010), among others. He is represented by bitforms gallery in New York and Max Estrella Gallery in Madrid.

Jim Campbell ▲
Slur, 2015

Custom electronics, LEDs, and treated Plexiglas
17 ½ x 45 x 6 ¾ inches
Edition of 3

Courtesy of the artist and Bryce Wolkowitz Gallery, New York

WORKS IN THE EXHIBITION

Yorgo Alexopoulos

Conjugated Gradients: Split,
2018

Two-channel digital animation
on 4K displays with sound,
synchronized media players, and
rated electronics

Aspect ratio 32:5 (6.40);

11-minute, 30-second loop

28 x 171 x 4 inches

Edition of 3

Courtesy of the artist and Bryce
Wolkowitz Gallery, New York

Jim Campbell

All works courtesy of the artist
and Bryce Wolkowitz Gallery,
New York

Repixelated 2, 2017

Custom electronics, 300 LEDs,
aluminum, and acrylic

30 ½ x 22 ½ x 16 ¾ inches

Edition of 3

Exploded Flat 2, 2017

Custom electronics, 73 LEDs,
and aluminum

48 x 72 inches

Edition of 5

Blur Five, 2017

Custom electronics, 300 LEDs,
and cast resin

17 x 22 x 5 inches

Edition of 3

Slur One, 2014

Custom electronics, 600 LEDs,
and treated Plexiglas

17 ½ x 45 x 6 ¾ inches

Edition of 3

Exploded View (Commuters),
2011

Custom electronics; 1,152 LEDs;
wire; and steel

72 x 46 x 38 inches

Edition of 3

Daniel Canogar

All works courtesy of the artist
and bitforms gallery, New
York

*Draft 2 (U.S. Constitution,
signed in Philadelphia 1787)*,
2017-2018

Custom software, internet
connection, computer, and 75-
inch 4K
monitor

Dimensions variable

Magma, 2017

From the series *Echo*
Flexible LED tiles, steel,
computer, cables, software, and
internet connection

33 x 40 x 22 inches

Edition 1 of 3

Ember, 2017

From the series *Echo*
Flexible LED tiles, steel,
computer, cables, software, and
internet connection

41.3 x 30 x 18 inches

Edition 1 of 3

Basin, 2017

From the series *Echo*
Flexible LED tiles, steel,
computer, cables, software,
internet connection

12.6 x 57.1 x 37.8 inches

Edition 1 of 3

Troposphere, 2017

From the series *Echo*
Flexible LED tiles, steel,
computer, cables, software, and
internet connection

29.6 x 69.7 x 23.7 inches

Edition 1 of 3

Xylem, 2017

Generative animation,
computer, internet connection,
and 14K projector

Dimensions variable

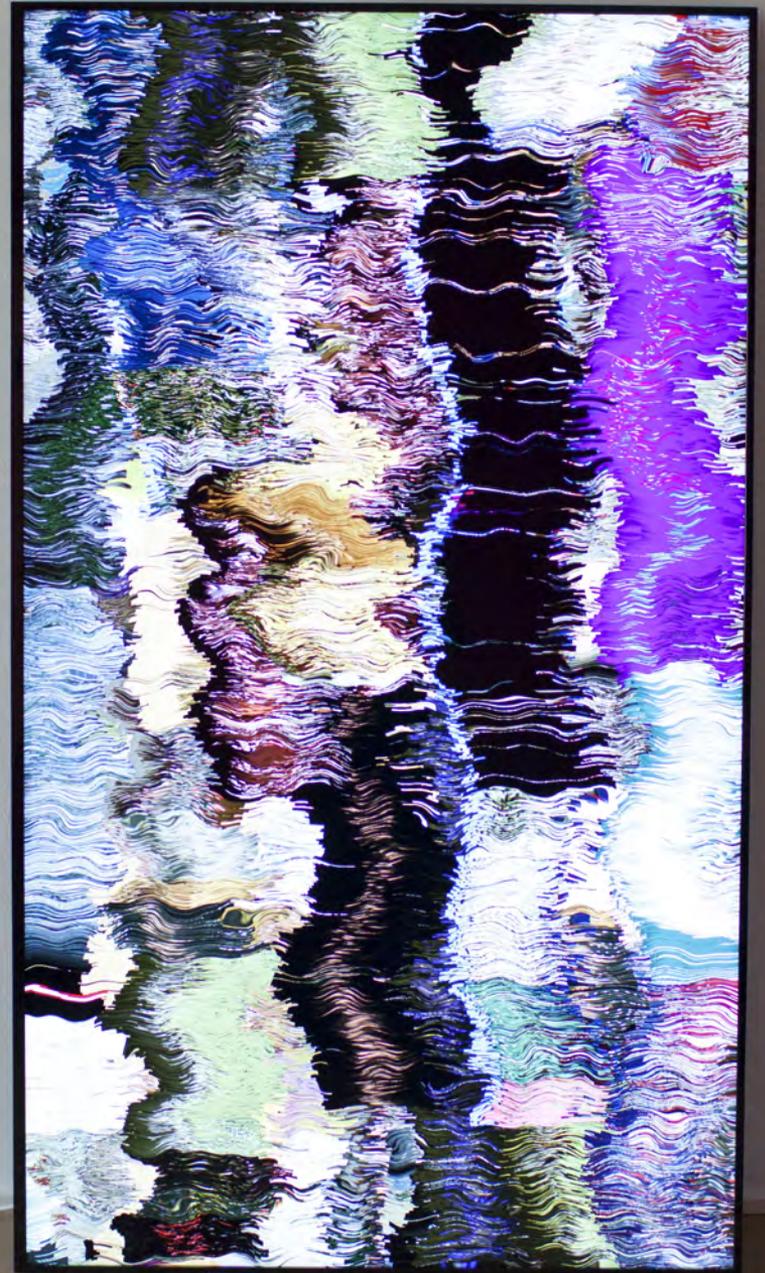
Edition of 7

Ripple, 2016

Custom software, computer,
and 75-inch 4K monitor

66 x 37.7 x 2.2 inches

Edition of 7





Moss Arts Center
190 Alumni Mall
Blacksburg, VA 24061

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM

To schedule a tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.

artscenter.vt.edu

ALSO ON VIEW

DANIEL CANOGAR: *Surge*, 2019

Grand Lobby Wall Installation

Luminous, connected, resonant

The fall exhibition season opens with a new Grand Lobby wall installation by Daniel Canogar. Titled *Surge*, this sequence of dynamic, data-fed sculptural forms is made of flexible LED tiles with constantly moving imagery that responds in real time to incoming data from the internet. *Surge* encompasses thousands of flickering LED lights, ever-developing computer-generated abstract images that flow continuously across four contingent Grand Lobby walls.

Daniel Canogar; *Melting the Solids*; installation view, Wilde ▲
Gallery, Geneva, Switzerland; image courtesy of the artist