

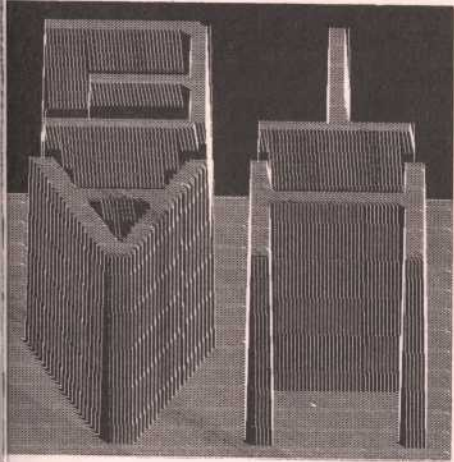
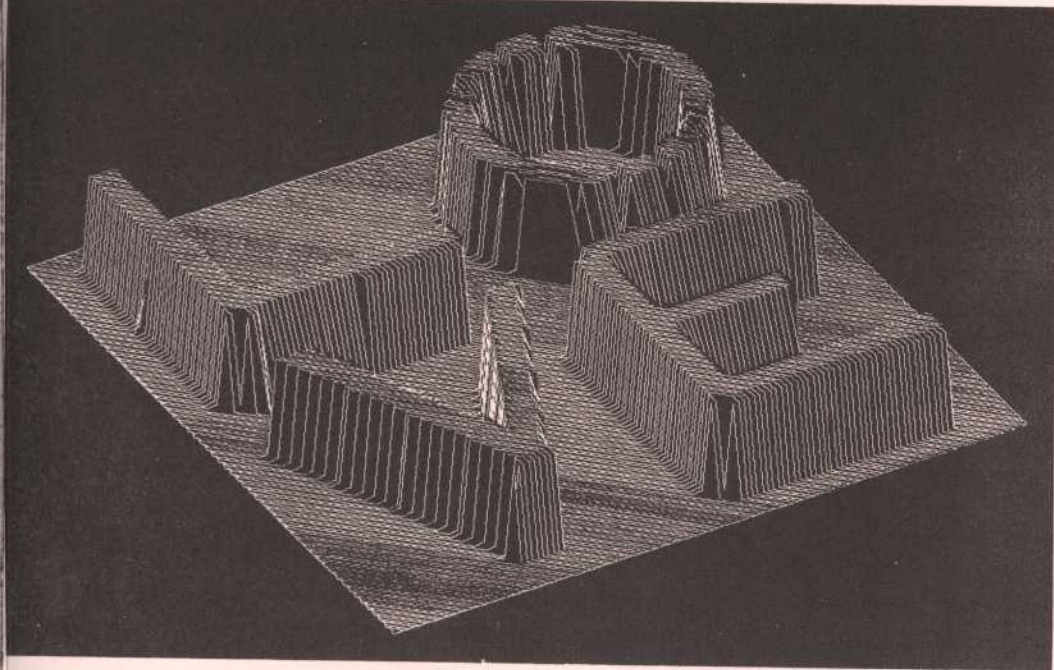
Machine Art

An Exhibit of "Inter-Graphics"
by Professor Stan VanDerBeek

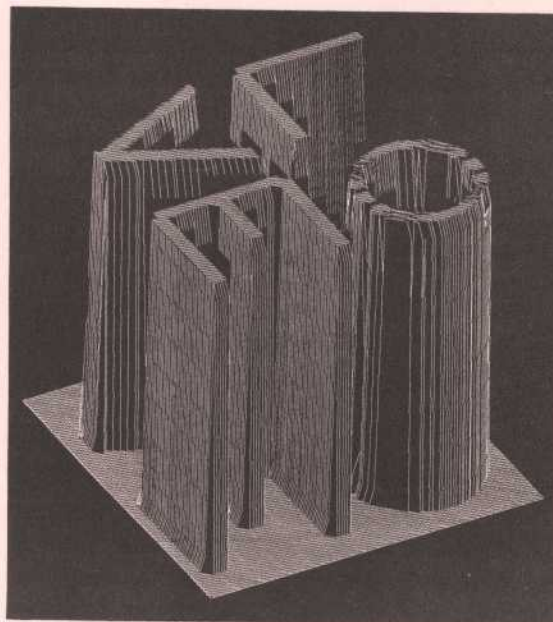
U.M.B.C. Library Gallery
Opening Friday March 19, 4:30 to 7:30
Exhibition continues through Easter Sunday, April 18
Gallery Open Weekdays 9 to 5, Sat. 10 to 4, Sun. 2 to 9
For more information phone 455-2232

UMBC Library
University of Maryland Baltimore County
5401 Wilkens Avenue
Baltimore, Maryland 21228

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computer graphics

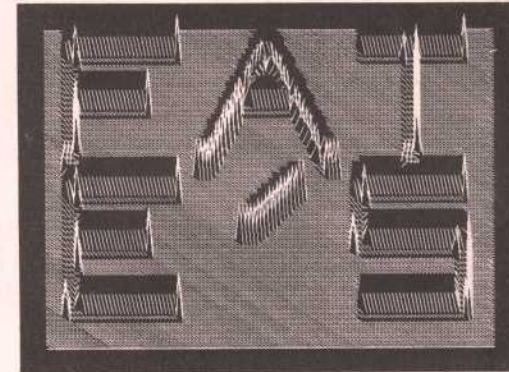
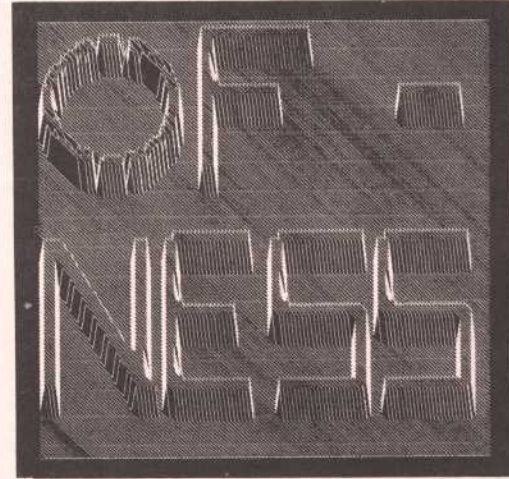


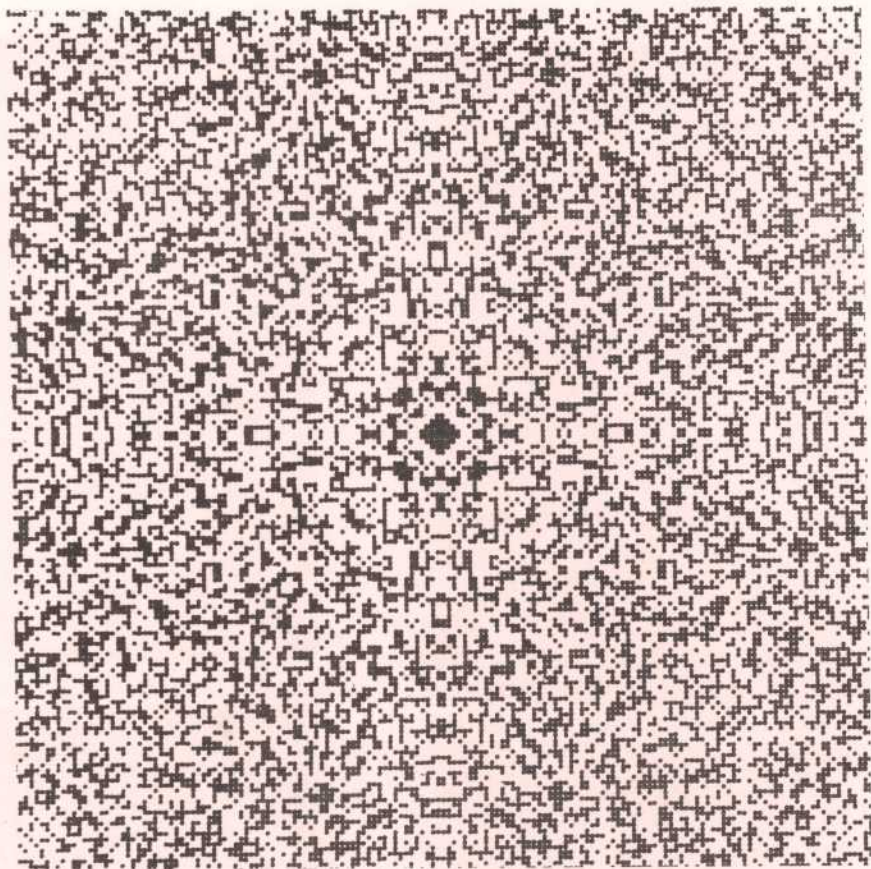
Machine Art, an exhibition of "Inter-Graphics" by Stan VanDerBeek, deals with Computer Graphics, Xerography, Video Graphics, Telephone Art, Images transmitted/transmuted by machine; new tools to engrave the inner landscape of Image and Form.

The tools of Man Machine Art and Communication are continually changing and being invented—the inner drive by the artist to visualize and integrate the inner/outer world is the passion of this particular exhibit at this particular point in the process of Art and Technology. . . . a process as old as the first grinding of rocks to make pigment and as new as the upcoming and next stage of satellite communication by artists all around the world.

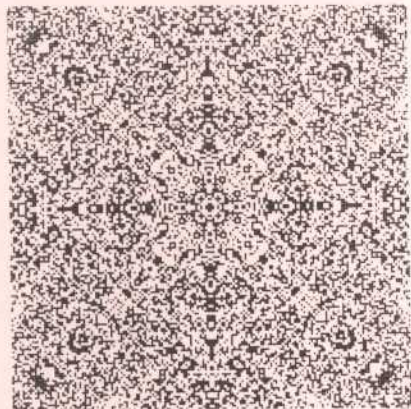
The artist Stan VanDerBeek has been experimenting with new media tools since 1957 and is internationally known for his work in experimental film and television. A great deal of the images in the exhibit are etchings made from single frames taken from various films and computer plotted drawings that are intended for or taken from sequences of computer animated films; thus 'Intergraphics' is the redefinition of result from process. These pieces are largely excerpts out of other contexts in which the media mix and shift, becoming "inter-graphics" i.e.:

frames taken out of a film or video work in progress that become etchings and silkscreens.

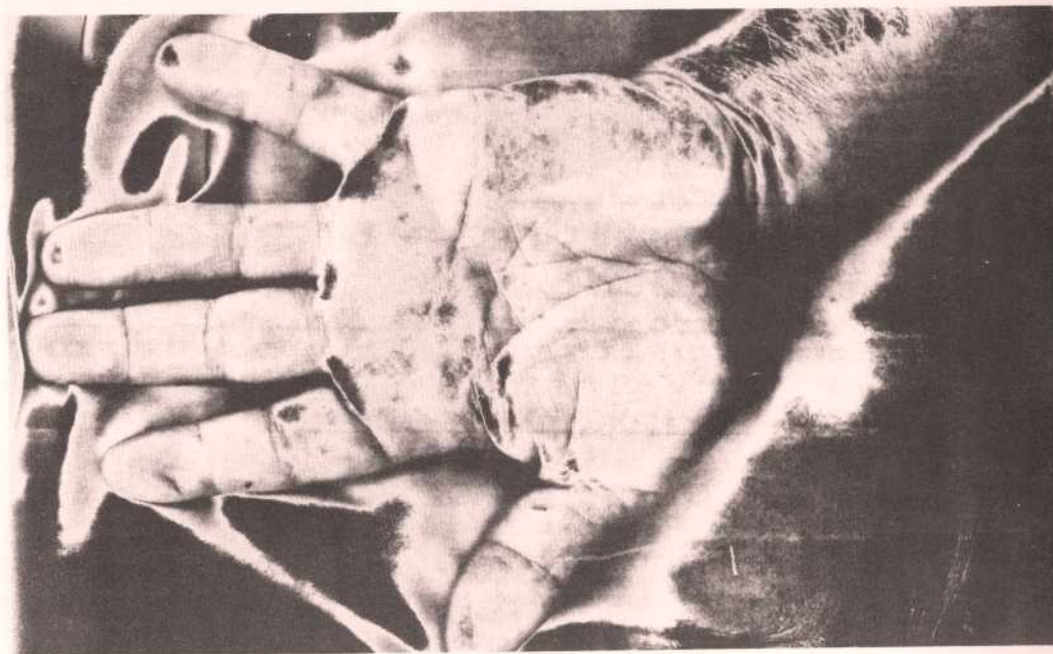


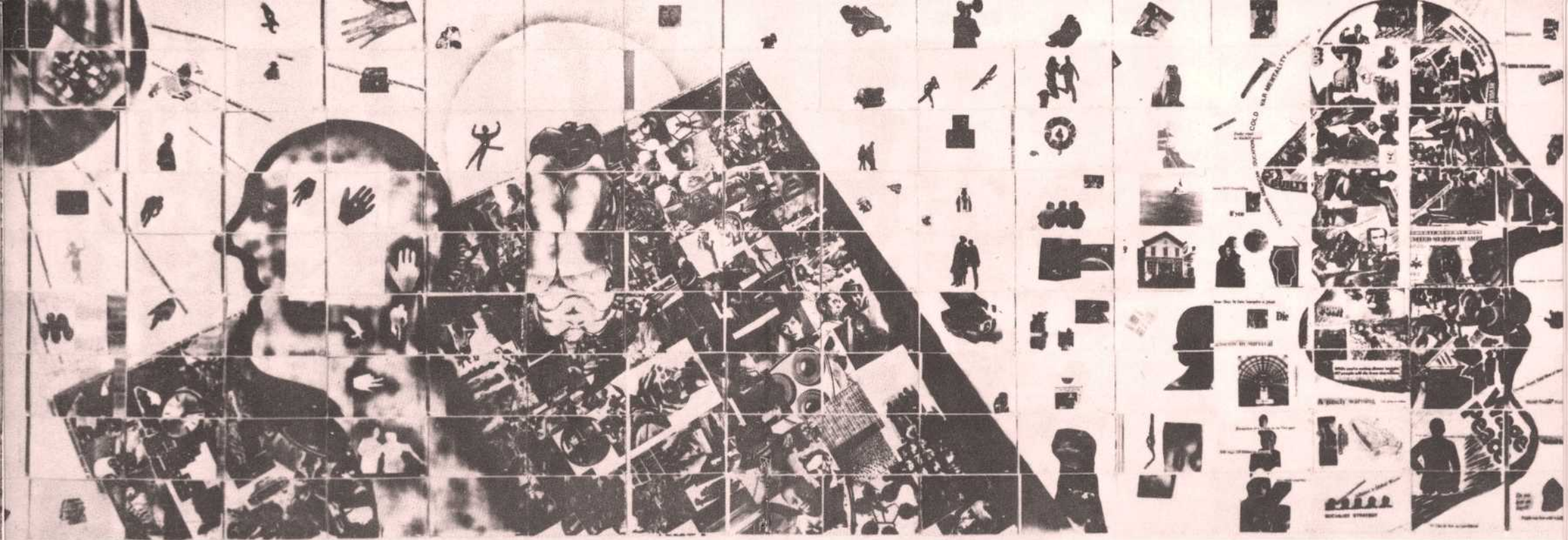


Single frames from computer animated movie "Poem Field Series" made into etchings for "Cosmos Series."



xerography

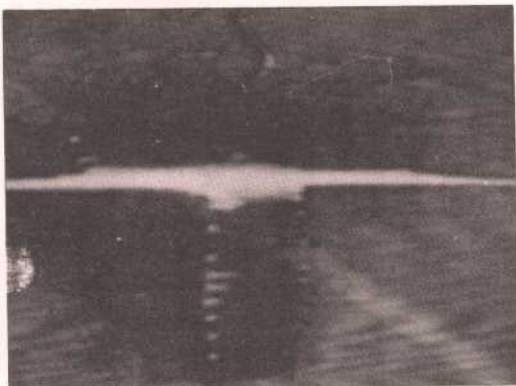




“Telephone Mural;” concept: by use of the telephone and a Xerox machine called a “Telecopier” high grade copies of original art work can be transmitted over any telephone to a similar Xerox unit; approximately 6 minutes per message to transmit a unit 8½” x 14”. The

mural is done in “real time” that is, approximately 20 units are sent each day from the Library Gallery to the Towson State Art Gallery, five days a week for two weeks. This, then is a very real penetration of graphics and visual dialogue through the walls of the environment.

Video Graphic Studies on 3/4" cassette video tape from the "Newsreel of Dreams" Series and "Rapid Eye Movement" R.E.M. Series. . . made under a grant from the National Endowment of Art.

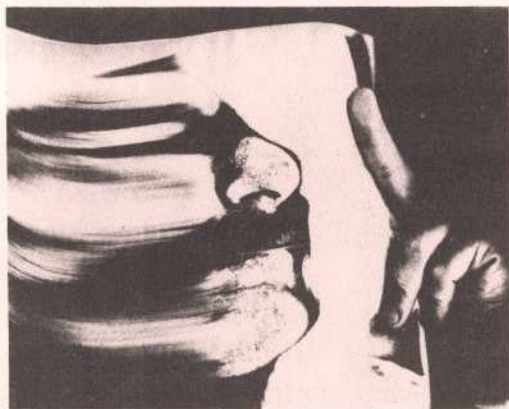


MACHINE ART, March 1976, a listing of exhibition pieces

1. "Moveable Mandala", four panels (ea. 2½' square), color silkscreen, computer graphic from "Poem Field" film series.
2. "Cosmos", nine panels (ea. 2' square), mandala etching series, computer graphics.
3. "Animated Man", one panel (2½' x 3'), computer plotted drawing.
4. "Mandels Mandala", three panels (ea. 2½' square), computer graphic silkscreen mandala.
5. "Nova Wheels", (3' x 2½') etching, computer graphic.
6. "Love/Hate" series, four panels (ea. 1' x 4'), etchings, computer graphics.
7. "Love/Hate" series, four panels (2' x 3½'), plotted drawings.
8. "Man", three panels (2 horizontal, 2½' x 4' and 1 vertical, 2½' x 4') plotted drawing.
9. "Oh say can you see O", (4'square) color on color, computer graphic.
10. "Animated Colors", (approx. 20' long), 3M color on color.
11. "Telephone Mural", changing mural, (approx. 8' x 16'), xerograph.
12. "Moaning Lisa", 3 piece glass overlay (8½'' x 11''), silkscreen, computer graphic.
13. Fabric/Paper 3M series, (approx. 15' long), xerograph .
14. "Meta-portraits", (approx. 15' long), xerograph.
15. Three Auto-portraits, 3M copier color monoprints, (ea. 8½'' x 11'').
16. Kodalith version, computer drawings.
17. Monitor and cassette playback unit, 60 minute cassette.
18. Computer book, "Life/Like", xerox copy.

Stan VanDerBeek, Film/Video/Media Artist, was born in New York City. He studied at Cooper Union Art School in New York where he received an Honorary Citation of Excellence and Achievement in his field in 1972. He also attended Black Mountain College in North Carolina. In 1960, he participated in Martha Jackson's "New Media-New Forms" in New York. He received a Ford Foundation Grant for experimental films 1963-4, and a Rockefeller Grant for experimental films and studies in non-verbal communication 1967-8. He has taught at Columbia University (Associate Professor, animation and film production) and at S.U.N.Y. at Stony Brook (Associate Professor, film project under federal grant) as well as Film Artist-in-Residency projects at Colgate, U.S.C., M.I.T., U.S.F., and Syracuse. From 1969-70, he was Video Artist-in-Residence at the Educational T.V. station WGBH-TV in Boston, under a Rockefeller Grant for studies in experimental television. Simultaneously, he was awarded a Fellowship at the Center for Advanced Visual Studies at M.I.T., 1969-72.

He has presented multi-media shows widely in this country and abroad, in Berlin, Copenhagen, Vienna, Tokyo, Shiraz-Persepolis Art Festival in Iran, & New York's Lincoln Center.



He has had retrospective film shows at the Museum of Modern Art in New York in 1968 as well as at the Whitney Museum of American Art in 1970.

Other involvements have included "The Projected Image", Institute of Contemporary Art, Boston, 1968; "Cybernetic Serendipity", Institute of Contemporary Art, London, 1969;

"Vision and Television", Brandeis University, Waltham, Massachusetts; "Multiple Interaction Team", a traveling exhibit he organized at the Center for Advanced Visual Studies at M.I.T. and which was exhibited in Chicago, San Francisco, and New York. He has widespread recognition as a filmmaker, winning prizes at The Oberhausen Film Festival, The Mannheim Film Festival, Bergamo Film Festival, New York Film Festival, London Film Festival, and at "Man and His World" Expo '67, Montreal, Canada.

He constructed the "Movie-Drome" in Stony Point, New York, an audio-visual laboratory for simultaneous projection of film, dance, magic theatre, sound and other visual effects. Various projects include animation and new graphics; projection systems; integrated information concerts; movie-mural experiments with motion/light/stills/film/magic theatre; "Panels for the Walls of the World", a telephone mural transmitted from M.I.T. to various locations in the United States including the Smithsonian Institution, Washington, D.C. and the Walker Art Museum, Minnesota; and "Cine Dreams" at the Strassenburgh Planetarium, Rochester, New York, under a grant from the New York State Council on

the Arts and Humanities, CAPS program, 1972.

Stan VanDerBeek
c/o UMBC Art Department,
5401 Wilkens Avenue
Baltimore, Maryland 21228
(301) 455-2053
(301) 455-2150

