PST ART & SCIENCE COLLIDE Presented by Getty

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

University of California, Irvine
Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
(949) 824-6206
Hours: Tuesday–Saturday, 12-6 p.m.

PRESS PREVIEW KIT

Future Tense: Art, Complexity, and Uncertainty

Curated by David Familian

On View: August 24 – December 14, 2024
Press Preview: August 23, 10 a.m. – 12 p.m.

IRVINE, Calif. – In partnership with the 2024 Getty PST ART initiative, the UC Irvine Beall Center for Art + Technology is proud to present *Future Tense: Art, Complexity, and Uncertainty*. The exhibition will feature emerging and established contemporary artists whose interdisciplinary practices investigate complex systems, including evolutionary biology, global warming, neuroscience, data surveillance, and robotics. Churning between order and chaos, complex systems exhibit dynamic, uncertain, and unpredictable behavior and are characterized by feedback loops, self-organization, and emergent, spontaneous behavior. In paintings, drawings, kinetic sculptures, installations, and videos, *Future Tense* will offer artistic frameworks for apprehending complex issues faced in the 21st century, from scales microscopic to planetary.

Media Contacts: Jaime DeJong, Sr. Director of Marketing and Communications, (949) 824-2189 / jdejong@uci.edu
David Familian, Artistic Director, (949) 824-4543 / dfamilia@uci.edu

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Future Tense will exhibit new work by Laura Splan, Chico MacMurtrie, Hege Tapio, Gail Wight, and Lucy HG Solomon & Cesar Baio collective. Their interdisciplinary artistic research was commissioned by the Beall Center's Black Box Projects residency program, a groundbreaking incubator of art-science innovation founded by Artistic Director David Familian in 2013. Works by Ralf Baecker, Lynn Hershman Leeson, Fernando Palma Rodríguez, Julie Mehretu, Pinar Yoldas, Clare Rojas, Carolina Caycedo, David de Rozas, and Theresa Schubert will be included alongside those of resident artists.

Future Tense engages the field of Complexity Studies, an evolution of cybernetic thought which emerged in order to study dynamic systems behavior. Where traditional scientific inquiry sought to predict universal phenomena, complexity studies seeks instead to mathematize the *uncertainty* of the universe and to chart intersections amongst neighboring systems–how, for example, digital expansion affects global temperature increase (Theresa Schubert), or how ocean acidification spawns rapid evolution within aquatic microbial communities (Gail Wight). Many today believe the complexity framework to be vital to studying a world whose issues are too entangled to be solved or apprehended individually. "We can no longer afford to try to control nature," says exhibition curator David Familian, "but must learn to live within it."

"The exhibition invites audiences to experience how complexity functions within individual works, and also to appreciate the wonder and aesthetics of their implicated systems," says Familian. "Ultimately, *Future Tense* offers interdisciplinarity, collaboration, and systems thinking as a means of solving the vexing and unpredictable problems which plague our world."

The opening of *Future Tense* follows a series of recorded and publicly-accessible symposia organized amongst exhibition artists, collaborative scientists, and guest lecturers since 2021. Programming will be developed into university curriculum and K-12 educational material, intended to expand access to the sciences and the arts.

Organized by Beall Center Artistic Director David Familian, *Future Tense: Art, Complexity, and Uncertainty* will be on view from August 24, 2024, through December 14, 2024. Artist talks, walkthroughs, workshops, and performances will be presented in conjunction with the exhibition through its runtime. The Beall Center is free admission and open to the public during the academic year Tuesday – Saturday from 12 noon – 6 p.m.. Check here for holidays and other closures.

The exhibition of *Future Tense* at the Beall Center will be complemented by a satellite installation at the AlloSphere Research Facility at UCSB, a multimedia venue which places visitors in the center of a 360˚ spherical screen. Here will be mounted *Sketches of Sensorium*, the last work of art conceived by the late Newton Harrison (1932-2022), considered by many to be a founder of environmental art and a pioneer of complex thinking. *Sketches of Sensorium* is an interactive environment that models how various factors–including deepwater fishing, atmospheric particulate concentrations, weather patterns, and other forms of natural and human activity–interact to create complex and unpredictable oceanic conditions. Realized with a team of artists, scientists, and mathematicians, this project unveils larger

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apparatuses of political, environmental, economic, and social powers which exert their influence on the world's oceans.

The Future Tense *exhibition and ancillary program of artist lectures, symposia, and performances, has been generously supported by the Getty PST ART initiative and by the Beall Family Foundation.*

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About the Artists and Curator

RESIDENT ARTISTS – NEW COMMISSIONS

Cesar & Lois, *Being hyphaenated (Ser hifanizado)*

Beall Center Black Box Residency Project, developed in conversation with Kathleen Treseder of the UC Irvine Treseder lab.

Being hyphaenated (Ser hifanizado) is an artwork-as-ecosystem that performs complex interactions between the planet's living beings. "*Hyphae*" references the mycelial filaments that fungi use to communicate. The sculpture has pods that host microorganisms which are connected to each other through respiration and are mediated by sensing technology. A vessel of water generates humidity in response to the CO_2 produced by fungi and by viewers, triggering changes in bioelectric signaling within each pod. Embedded lights pulse in response to these changes, while an artificial intelligence studies bioelectric signals from each organism, looking for emergent behavioral patterns.

Behind the Science: *Being hyphaenated (Ser hifanizado)* investigates ecological relationships at different scales — as interspecies exchanges and as part of planetary respiration. The artwork was produced in conversation with Kathleen Treseder and researchers at the UC Irvine Treseder Lab, which studies fungi's role in ecosystems and global change. Live specimens included in the artwork were sourced from the mountain ecology surrounding Escondido, California. The project asks, if our technology were modeled from nature, might we begin to think of ourselves as nodes within a community of organisms?

Chico MacMurtrie, *Dual Pneuma*

Beall Center Black Box Residency Project, developed in collaboration with Bill Bowen, Fabricio Cavero, Hugo de Souza Kolsk, the UC San Diego Bioinspired Robotics and Design Lab (Michael T. Tolley, PhD, and his students Shenglin Yan and Allyson Chen), and the NYU Tandon School of Engineering, Integrated Design and Media (Professor Luke Dubois, and his student Checo Cadena..

Dual Pneuma is a soft-robotic performer evoking a humanoid body. Composed of inflatable, high-tensile fabric muscles, the artwork is capable of assuming a wide range of human, animal, and insect-like positions. The robot's movement is directed by feedback loops between bend sensors in its joints and pressure sensors in its feet, which allow it to respond in real-time to the complexity of live scenarios.

Alongside the robots is a series of ceramic works cast directly from the robotic figure. Compressed air is channeled through the ceramic sculptures to produce whistling sounds, which reference the water and wind-based *huaco* instruments of early Mesoamerican cultures.

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Behind the Science: The *Dual Pneuma* project explores how living creatures maintain balance and evolve their movements. It builds on MacMurtrie's earlier work with "soft machines," which are inflatable robots designed to mimic natural movements. The project combines traditional programming and robotics with more user-friendly control systems. The project is additionally informed by MacMurtrie's exploration of fluid creatures that merge across the US-Mexico border. Its hybrid form speaks to Gloria Anzaldúa's understanding of the mestiza object, or spiritual crossbreed, speculating beyond binaristic border politics and criticizing larger systems of technology and power.

Laura Splan, *Baroque Bodies (Sway)*

Beall Center Black Box Residency Project, developed in collaboration with theoretical biophysicist Adam Lamson (Flatiron Institute), epigenetic researcher Hannah Lui Park (UC Irvine Pathology), and creative technologist Danielle McPhatter (EY Metaverse Lab).

Baroque Bodies (Sway) is an interactive installation exploring the impact of the environment on gene expression. Nurturing embodied sensations of micro and macro scales, the work features a projected 3D model of a nucleosome, a cluster of DNA and proteins that holds genetic information. Landscapes reflected on surfaces were AI-generated using text excerpts from epigenetics research. Visitors' movements influence views of the nucleosome. Multiple visitors' movements share equal yet unpredictable "sway" over the view, just as environmental effects on gene expression compound in unpredictable ways. Movement also triggers sounds created with sonified data from simulations of chromatin (the material substance of the genetic chromosome).

Behind the Science: *Baroque Bodies (Sway)* engages emerging epigenetic research. The name derives from Greek: "epi" means "on" or "above" and "epigenetic" describes factors beyond the genetic code. It focuses on inheritable changes in organisms caused by modification of gene expression, rather than modification of the genetic sequence. If one's genetic sequence were a musical score, its epigenetic expression could alter the way a song is played, without changing the song's underlying notes. Environmental exposures, diet, lifestyle, stress, and social factors can have an impact on our health and disease risk through epigenetic changes that regulate whether genes are turned on or off.

Gail Wight, *Ostracod Rising*

Beall Center Black Box Residency Project, developed in collaboration with M. Allison Stegner, Anthony D. Barnosky, and Elizabeth A. Hadly (Jasper Ridge Biological Preserve and Department of Biology, Stanford University); and SeanPaul La Selle and Brian Sherrod (United States Geological Survey).

Ostracod Rising explores the intertwined relationships between Earth's rotation and atmosphere, the moon's proximity, shifting tectonic plates, the rise and fall of sea levels, and the ebb and flow of life as envisioned over a 4.6 billion year timeline. The project touches on previous extinctions and anticipated future extinctions, de-centering the traditional anthropocentric account of Earth's history in favor of the populations of small creatures who have thrived on Earth for hundreds of millions of years. The ostracod is among the planet's most numerous species, destined to emerge from the seas and take to land and sky in this speculative and hopeful future.

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Behind the Science: We tend to make sharp distinctions between living and non-living systems (biology, geology, physics), but they are deeply intertwined. Four billion years of geophysical forces — from the spin of the earth to tidal patterns to volcanic explosions — have profoundly influenced Earth's life forms. Small creatures have had an overwhelming impact on this dynamic. Cyanobacteria created the oxygenated atmosphere that allowed our evolution. Innumerous bacteria inhabit our skin and our guts, support our food production, and consume our waste products. *Ostracod Rising* pays homage to this world of tiny beings and posits a bright future in which they reign supreme.

Hege Tapio, *EPHEMERAL*

Beall Center Black Box Residency Project, developed in collaboration with Elliot Hui of the UC Irvine Samueli School of Engineering, and Jaqueline Linnes of the Purdue Linnes Lab.

Ephemeral imagines a future where venture capitalists embrace "emotion technology," speculating far beyond current emotion-sensing devices limited to analyzing facial expressions and biometrics. The project prototypes a transdermal implant which detects chemical levels in a user's bloodstream and releases neuropeptides to trigger the artificial sensation of a targeted emotion — including love, excitement, or the feeling of a brand. The *Ephemeral* installation includes a video of a fictive conference in which a future company is promoting the implant. Intended as a provocation, the project explores the complex physiology of emotions and reminds of the uncertain future humans face with advancing biotechnologies.

Behind the Science: *Ephemeral* draws from research into neuropeptides — biochemical messengers that pass signals between neurons — and their complex effects on emotions. Consensus remains unclear as to the precise combinations of neuropeptides that produce specific emotions, given the complexity of cultural, environmental, and genetic factors influencing emotional responses. Research is currently underway to develop implant devices with the ability to sense chemical levels in the blood, such as neuropeptides, and administer tailored doses of medications directly into the bloodstream. During her residency with the Beall Center, Tapio worked with microfluidics researchers to imagine the ever-more-realistic future of such technologies.

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GUEST ARTISTS

Ralf Baecker, *Interface I*

Interface I investigates the boundary between two separate interacting systems. Motors on the top and bottom pull strings, playing tug of war, and the points where the strings meet are coupled to their neighbors by elastic bands. Unpredictable signals, taken from Geiger-Müller tubes, detect the natural ambient radiation of the earth and determine the pulling strengths of each motor. The graphic shape of the red elastic mesh expresses the complex emergent behavior of the many interacting elements, and patterns develop from the contingent negotiation of individual random inputs. In Baecker's words, "this is the beauty of chaos: it offers the potential for change."

Theresa Schubert, *Glacier Trilogy - Part 3: Simulating glacial water systems*

Schubert's *Glacier Trilogy — Part 3: Simulating glacial water systems* looks to glaciers as the origin points of river systems, representing the future availability of water. *Part 3* presents a real-time simulation of melting glacial ice that runs over an elevation map of the Western Alps. A carbon dioxide sensor in the exhibition space determines specific parameters, connecting the exhalation of visitors directly to the complex patterns emerging in the simulated fluidic system. The artwork considers both the impact of humans on the environment and how we might use technology to improve our relationship with nature, which, the artist notes, is necessary for confronting the climate crisis.

Fernando Palma Rodríguez, *Huitztlampa*, 2023

Huitztlampa, a mechatronic installation of everyday objects, is computer programmed to move in response to live weather signals from Los Angeles. Palma Rodríguez lives in a Nahua agricultural region outside Mexico City and wants his work to provide a heightened sense of urgency about both climate change and labor issues. In the pre-Hispanic Nahuatl creation story, four cardinal points are each associated with a deity: Huitztlampa, the south, is embodied by a hummingbird and the sun in the blue winter sky. This title and the objects (ladder, boots) also reference migrant workers, who must float like hummingbirds and move with the sun.

Lynn Hershman Leeson, *Shadow Stalker*

Hershman Leeson's *Logic Paralyzes the Heart* follows a cyborg (played by actor/filmmaker Joan Chen) who has just turned sixty-one. Her birth year, 1960, is when the term "cyborg" was coined to describe the human enhancements that enable extraterrestrial survival and travel. In this film, the cyborg details the history of cyborgian technology, from its early intention as a tool for human liberation to the ways in which this technology has produced a break between ethical human advancement and exploitation. She ultimately meets her human avatar, and the pair meditate on the current troubled relationship between humans and their world, the climate and extinction crises, and the potential for future evolution and change. The artist asks, how can we transform weapons into tools of survival?

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Julie Mehretu, *Landscape Allegories*

Julie Mehretu is known for her meticulously layered gestural paintings, often thought to visualize the architecture of modern systems. As in her paintings, Mehretu's *Landscape Allegories* etchings employ multiple techniques to produce images which are dually abstract and representational. The plates suggest images of wind turbulence and other weather phenomena intersecting with the ghostly scaffolding of human infrastructure. Tension is evident between the rigidity of architecture and an unruly "nature." *Landscape Allegories* was produced during the same year as Mehretu's widely known Stadia II painting, suggestive of the artist's timely interest in systems of power and their widespread effects.

Clare Rojas, *Circle of Infinite Chaos*

In 2022, following the COVID-19 pandemic, painter Clare Rojas made a series of paintings about "the edge" of environmental collapse, of political disarray, and of the anxiety produced by both. This included *Circle of Infinite Chaos*, depicting a woman lying beneath a sphere with intersecting loops and floating objects. Perhaps it is a metaphor for synapses firing in Rojas's brain as she tries to make sense of chaos? As she notes: "I think my work has always teetered between chaos and the opposite of chaos. Serenity, maybe...I've always been searching for that balance, and the magic is somewhere in the middle."

Pinar Yoldas, *Alphabet of Life*

Alphabet of Life is an immersive art installation that explores the molecular essence of life itself: the twenty primary amino acids. These molecules are used to construct the proteins that sustain all living organisms. They are the fundamental "building blocks" of life. In the installation, the intricate beauty of each amino acid is revealed through a meticulous process. Each amino acid's molecular structure is sourced from the Protein Data Bank, transformed into 3D printable file formats, and refined to capture its essence. These structures are then laser-etched into glass orbs, creating a visual and tactile representation of the molecules that drive life's complexity.

Carolina Caycedo and David de Rozas, *Measuring the Immeasurable and The Teaching of the Hands*

The Teaching of the Hands (2020) and *Measuring the Immeasurable* (2020) are part of a larger body of work titled *The Blessings of the Mystery*. This research-based project examines themes of environmental activism, encounters between history and memory, Native Peoples' rights, and the formation and dissemination of knowledge in West Texas through film, sculpture, installation, collage, and drawing. Together, project components speak to the complex relationships between land and culture which exist beyond the precision of traditional Newtonian science.

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Measuring the Immeasurable comprises a hanging assemblage of real surveying tools which have been used to measure and map the land of Texas since 1785. The project means to provoke the questions: What is the exactitude of a science that reduces the land to straight lines, numbers, and economic value? What is missed or lost through this process? Whose rights are forgone when this happens? What are the rights of *Grandmother Earth* and of the more than human beings that live above or below the land's surface?

Accompanying the sculpture is a video work, entitled *The Teachings of the Hands* and narrated by Juan Mancias, chairman of the Carrizo/Comecrudo. In the work, Mancias highlights the tribe's struggle to maintain its way of life as viewers are presented with footage of observational landscape views, ancient imagery, environmental wounds, and embodied ways of measuring the universe which evade the reductionism of scientific precision. Mancias' words are echoed in a series of 1930s watercolor reproductions of key pictographic sites in Somi Se'k, presented in the Beall gallery, which serve to acknowledge the enduring Indigenous presence in the region.

Newton Harrison, *Epitaph* and *Making Earth and Art Park*

Sketches for Sensorium showcases core elements of the late environmental artist Newton Harrison's (1932 - 2022) long-term project, *Sensorium for the World Ocean*. It will premiere at the UCSB AlloSphere as a satellite to the UC Irvine Beall Center for Art and Technology's exhibition, *Future Tense: Art, Complexity, and Uncertainty*. The installation will incorporate immersive audio and visual scientific climate and ocean health data provided by the Ocean Health Index of the Halpern Lab at the Bren School of Environmental Science & Management.

Sketches for Sensorium is a project of the Center for the Study of the Force Majeure in collaboration with Virtual Planet Technologies, Almost Human Media, and the AlloSphere Research Group. It will premiere with an original spatialized audio composition and an interactive data world, following Newton's wish to impart a sense of hope to audiences.

David Familian, Curator

David Familian has worked at the UC Irvine Beall Center for Art + Technology since 2005, initially serving as Associate Director before his appointment as Curator and Artistic Director in 2008. Familian has curated and organized more than thirty exhibitions at the Beall Center with a focus on artist's projects and exhibitions which intersect new media, scientific innovation, and contemporary socio-political issues. Since initiating the Beall Center's Black Box Projects residency program in 2013, he has supervised ten visiting artists and facilitated their collaborations with UC Irvine faculty in Art History and Visual Studies, Biology, the Center for Complex Biological Systems, Computer Science, Social Sciences, and Law.

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Future Tense: Art, Complexity, and Uncertainty

Fact Sheet - University of California, Irvine (UC Irvine) Venue

Exhibition:
Exhibition Dates: August 24 – December 14, 2024 Visiting Hours: Tuesday-Saturday, 12-6pm Curated by David Familian

Events and Programming: *

April 27, 9:30 a.m. – 3:00 p.m. (PDT)	*Future Tense* Symposium 3.0 CTSA Colloquium Room, CAC 3201, and live streamed via Zoom
August 23, 10 a.m. – 12 p.m.	Press Preview (RSVP required)
August 24, 2–6 p.m.	Opening Reception
August 24, 4-6 p.m.	Artist Panel (Claire Trevor School of the Arts)
October 5, 2–6 p.m.	UC Irvine Opening Reception
October 5, 6–9:30 p.m.	Performative Reading of Tom Stoppard's *Arcadia* (open to the public)
November 2, 2–3 p.m.	PST ART – Regional Weekend Artist workshop with Cesar & Lois
Dates TBA	Docent-Led Tours

Location:
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**Dates are current as of July 15, 2024.*

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Future Tense: Art, Complexity, and Uncertainty
Fact Sheet – University of California, Santa Barbara (UCSB) Venue

Exhibition:
Exhibition Dates: Ongoing (Installation activated upon appointment) Visiting Hours: By Appointment (regular viewing schedule TBA)
Curated by David Familian (UC Irvine) in partnership with Dr. JoAnn Kuchera-Morin (UCSB)

Events and Programming:

December 7, Time TBD: Closing panel with David Familian (UC Irvine Beall Center for Art + Technology,), JoAnn Kuchera-Morin (UCSB AlloSphere), and Gabe Ritter (UCSB Art, Design & Architecture Museum)

Location:
2621 Elings Hall
University of California, Santa Barbara Mesa Rd
Santa Barbara, CA 93106 805-893-3010
jkm@create.ucsb.edu

Description: Today, many scientists and scholars across disciplines agree that an understanding of complex systems is vital for studying a world where conditions, events, and phenomena are too entwined to be predicted or observed individually. Distinct from traditional scientific models which produce predictable outcomes, complex systems churn between order and chaos, generating feedback loops, self-organization, and uncertain, dynamic behavior.

Future Tense: Art, Complexity, and Uncertainty, part of Getty's 2024 PST ART: *Art and Science Collide* initiative, offers artistic frameworks for apprehending complexity in the 21st century. The exhibition presents emerging and established contemporary artists who engage myriad complex systems, including robotics, evolutionary biology, data surveillance, global warming, and bacterial intelligence. Ralf Baecker, Lynn Hershman Leeson, Julie Mehretu, Pinar Yoldas, Fernando Palma Rodríguez, Clare Rojas, Theresa Schubert, Carolina Caycedo, and David de Rozas will exhibit existing paintings, sculptures, and installations that reflect and activate complexity. Chico MacMurtrie, Lucy & Cesar Collective, Laura Splan, Hege Tapio, and Gail Wight are producing newly commissioned, interdisciplinary works under the Beall Center's Black Box Projects residency, a program that facilitates collaborations between visiting artists and UC Irvine faculty researchers.

Gallery Hours:
Tuesday - Saturday from 12:00 p.m. – 6:00 p.m. Free and open to the public.

Parking:
UC Irvine Mesa Parking Structure, 4000 Mesa Rd., Irvine, CA 92617

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More Info:
Exhibition page: https://beallcenter.uci.edu/exhibitions/future-tense-art-complexity-and-uncertainty Beall Center for Art + Technology: https://beallcenter.uci.edu
Claire Trevor School of the Arts: https://www.arts.uci.edu Getty Foundation: https://www.getty.edu/foundation
PST ART: https://pst.art/

Note to editors:
Selected high-resolution images for publicity only may be downloaded from Google Drive or bit.ly/3WPGudB
(Key to images attached)

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PRESS PREVIEW KIT IMAGE KEY

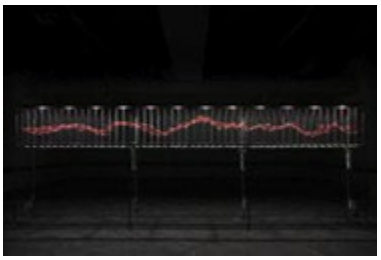
Beall Center for Art + Technology, Claire Trevor School of the Arts

Future Tense: Art, Complexity, and Uncertainty

Curated by David Familian

Press Images:

(1)



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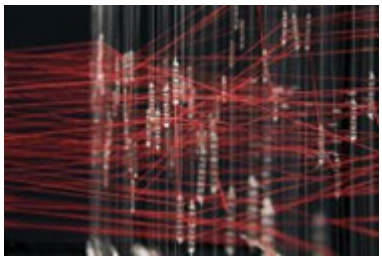

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1. Laura Splan, Baroque Bodies (Ambient Portals), 2022. Still from digital animation. This work was made possible by the Simons Foundation. Created in collaboration with Adam Lamson, Science Collaborator and theoretical biophysicist at Flatiron Institute, a division of the Simons Foundation. © Laura Splan. Courtesy of the artist.
2. Ralf Baecker, Interface I, 2016. Installation view at NOME Gallery, Berlin 2016. Photo by Bresadola+Freese. Image courtesy of Ralf Baecker.
3. Ralf Baecker, Interface I, 2016. Installation view at NOME Gallery, Berlin 2016. Photo by Bresadola+Freese. Image courtesy of Ralf Baecker.
4. Chico MacMurtrie, Dual Pneuma (prototype II), 2024. High tensile Tedlar fabric, pneumatic technology, electronics, software, Becker vacuum pump. Courtesy of the artist.
5. Installation view of Projects: Carolina Caycedo and David de Rozas, The Museum of Modern Art, New York, June 18, 2022 – January 02, 2023. © 2022 The Museum of Modern Art. Photo: Emile Askey
6. Julie Mehretu, Landscape Allegories, 2004. Etching, engraving, drypoint, and aquatints. Courtesy of Marian Goodman Gallery.

The images are approved only for publication in conjunction with promotion of the exhibition. Reproductions must include the full caption information, and images may not be cropped or altered in any way or superimposed with any printing.

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About Pacific Standard Time

Pacific Standard Time, Southern California's landmark arts event, returns in September 2024 to present more than 50 exhibitions at institutions throughout the region. Programs are thematically linked by the exploration intersections between art and science, both past and present. PST ART: *Art & Science Collide* follows Pacific Standard Time: LA/LA (September 2017 to January 2018) and Pacific Standard Time: Art in L.A. 1945-1980 (October 2011 to March 2012). PST ART is a Getty initiative. For more information, visit PST ART: *Art & Science Collide*.

About the Beall Center for Art + Technology

The Beall Center is an exhibition and research center located at the University of California, Irvine, in the Claire Trevor School of the Arts. Since its opening in 2000, the Beall Center has promoted new forms of creation and expression by building innovative scholarly relationships and community collaborations among artists, scientists, and technologists, and by encouraging research and development of art forms that can affect the future. For artists, the Beall Center serves as a proving ground – a place between the artist's studio and the art museum – and allows them to work with new technologies in their early stages of development. For visitors, the Beall Center serves as a window to the most imaginative and creative visual arts innovations. The curatorial focus is a diverse range of innovative, world-renowned artists, both national and international, who work with experimental and interactive media. The Beall Center received its initial support from the Rockwell Corp. in honor of retired chairman Don Beall and his wife, Joan – the core idea being to merge their lifelong passions of business, engineering, and the arts in one place. Today major support is generously provided by the Beall Family Foundation. For more information, visit https://beallcenter.uci.edu.

About the Claire Trevor School of the Arts

As UC Irvine's creative engine, the Claire Trevor School of the Arts has proven itself to be a national leader in training future generations of artists and scholars who go on to inspire audiences in theaters, galleries and concert halls – as well as in entertainment and technology-related venues throughout the world. CTSA combines artistic training with a top-ranked liberal arts education. It is home to the departments of art, dance, drama and music, offering 15 undergraduate and graduate degree programs and two minors. CTSA is currently ranked No. 1 in affordable fine arts, drama/theater, and music degrees by the College Affordability Guide. Courses include extensive studio, workshop, and performance experiences; theoretical and historical studies; and arts and technology practices. CTSA's nationally ranked programs begin with training but culminate in original 5 invention. The distinguished, international faculty work across a wide variety of art forms and forge interdisciplinary partnerships with others across the campus. For more information, visit www.arts.uci.edu.

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Claire Trevor School of the Arts
712 Arts Plaza, Irvine, CA 92697
beallcenter.uci.edu
(949) 824-6206
Hours: Tuesday–Saturday, 12-6 p.m.

About the University of California, Irvine

Founded in 1965, UCI is the youngest member of the prestigious Association of American Universities. The campus has produced three Nobel laureates and is known for its academic achievement, premier research, innovation, and anteater mascot. Led by Chancellor Howard Gillman, UCI has more than 36,000 students and offers 222 degree programs. It is located in one of the world's safest and most economically vibrant communities and is Orange County's second largest employer, contributing $5 billion annually to the local economy.

About the AlloSphere Research Facility at UC Santa Barbara

The AlloSphere is a three-story metal sphere in an echo-free chamber. An incubator of art-science research on the UCSB campus, the AlloSphere was developed to allow researchers to immerse themselves in their data. Directed by Distinguished Professor & Chief Scientist Dr. JoAnn Kuchera-Morin (Ph.D., M.M., B.M.), the AlloSphere intersects Science, Engineering, and the Arts through surround-view capabilities and multiple sensory modalities of interaction. Reenacting complex holistic systems interactively and in real time leads to the possibility of new scientific discoveries as well as new forms of art and entertainment, the interactive cinema of the future and real-world simulations of "nature as it could be," not nature as it is.

About the University of California, Santa Barbara

The University of California, Santa Barbara is a leading research institution that also provides a comprehensive liberal arts learning experience. The campus boasts an inquisitive, creative, community-driven, and globally-focused atmosphere. UC Santa Barbara nurtures independent thinkers and consensus builders, Nobel Laureates and leaders chasing noble causes. Named the #5 public university in the United States, UC Santa Barbara is one of only 69 research-intensive institutions in the U.S. and Canada elected to membership in the prestigious Association of American Universities, cementing its status as a higher-education leader.

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