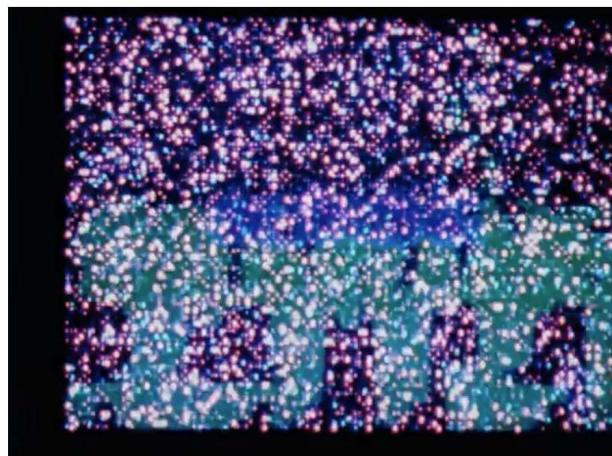
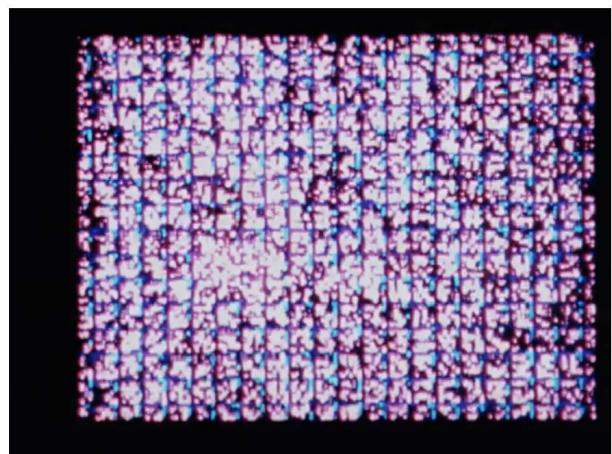
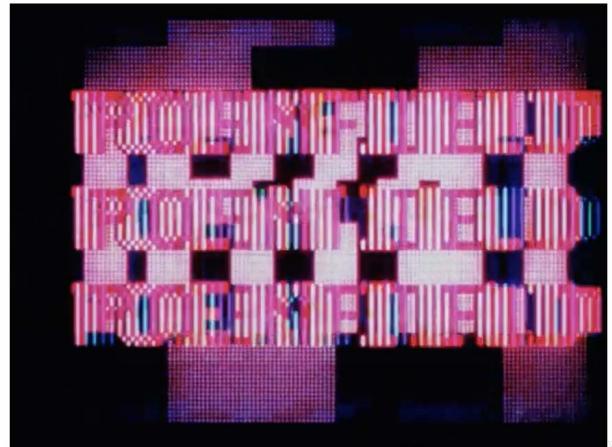


Stan VanDerBeek



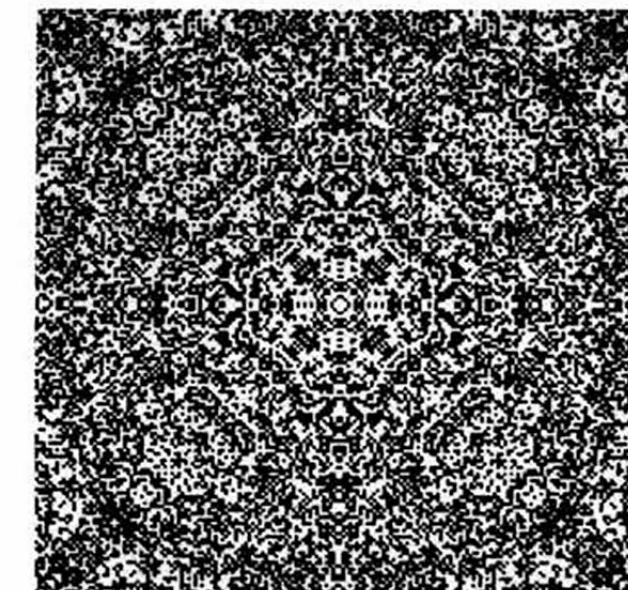
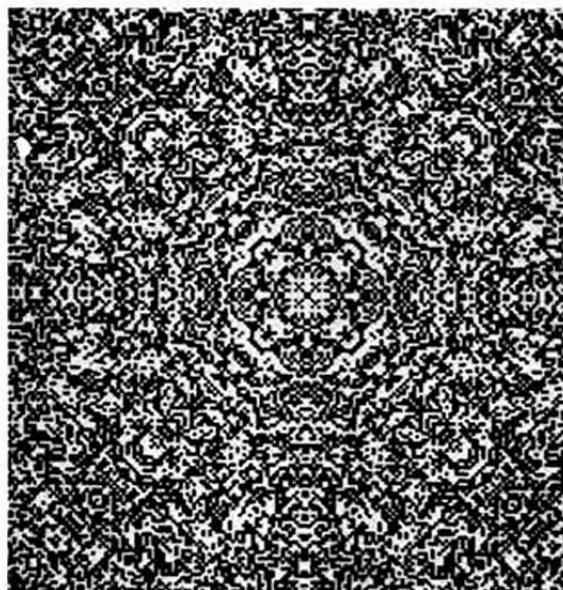
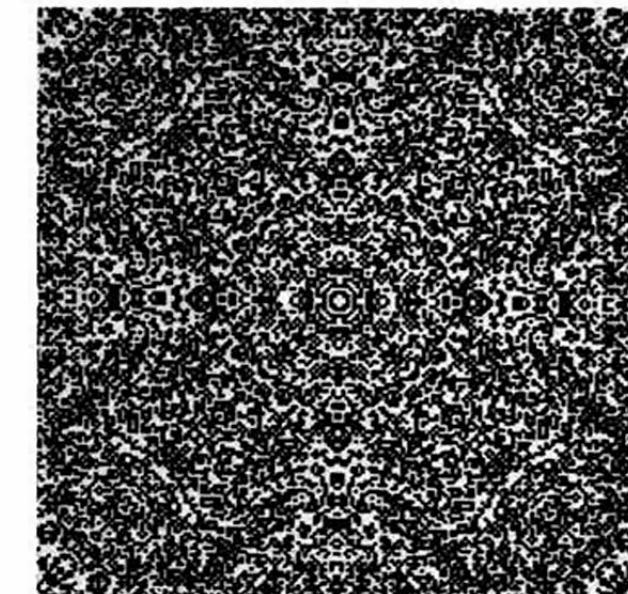
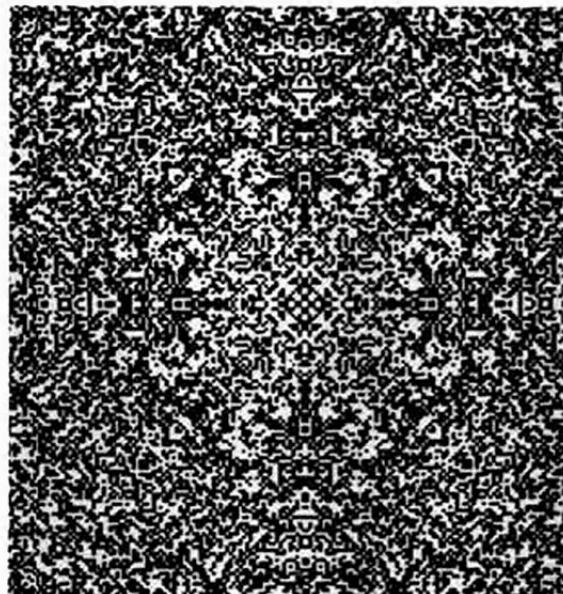
Frames from Poemfield No. 2 (1966)
16mm film and Digital transfer, color, sound

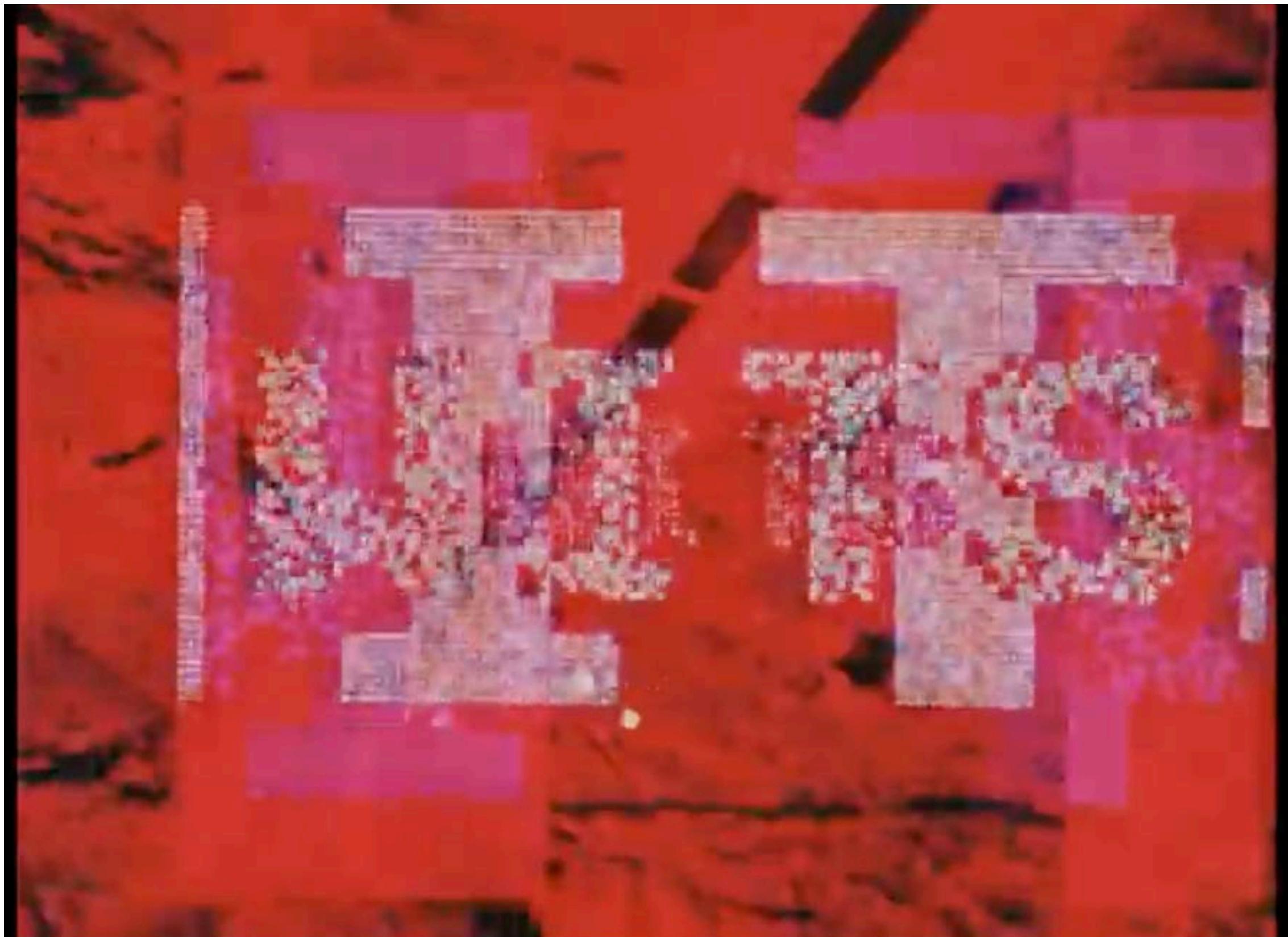


Stan VanDerBeek and Ken Knowlton working, circa 1966

Image After Image
Stan VanDerBeek

Computers and video are two new systems for graphic art developed in the last ten years. My first work in computers began in 1966 with some experiments with a computer language called "Beflix." This program, developed by Ken Knowlton, produced a mosaic image in motion. Computers and video offer possibilities to the artist to work in "real time" or in a form of image conception that can only be called "mental movies," that is, thinking about images in motion in the mind's eye. The artist-technician must translate his visual ideas into a code that can be put on punched cards, into a computer, from the computer onto a form of video tape, and from tape to a graphic display system (which is a complex form of video) that displays the image to a movie camera that records the image to make it ready to be presented back to the mind's eye. All of this technical reality sounds complex but will get more available and simple, and develop the image/future for portable electronic books, murals, and three-d environments that respond to the human's mind order of association (approximately 100,000 decisions per second), leaving the artist to consider that video and computers are the new basic image language system for interactive medias. Man to machine . . . man as machine . . . machine/man . . . memory and time sharing . . . logic gates . . . real time . . . art into life . . . life into art . . . light . . . motion . . . time . . . motion pictures as a time machine. . . .

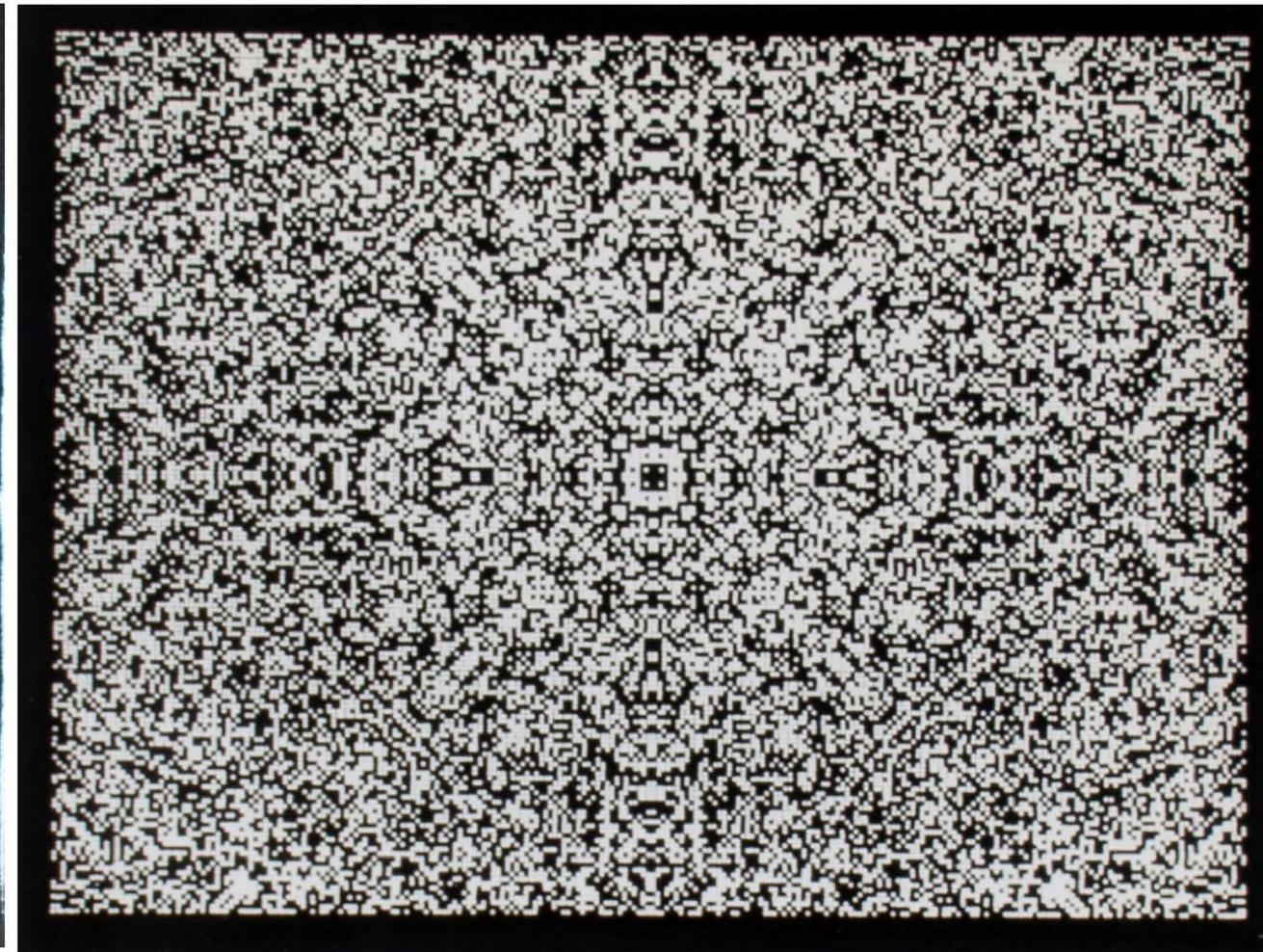




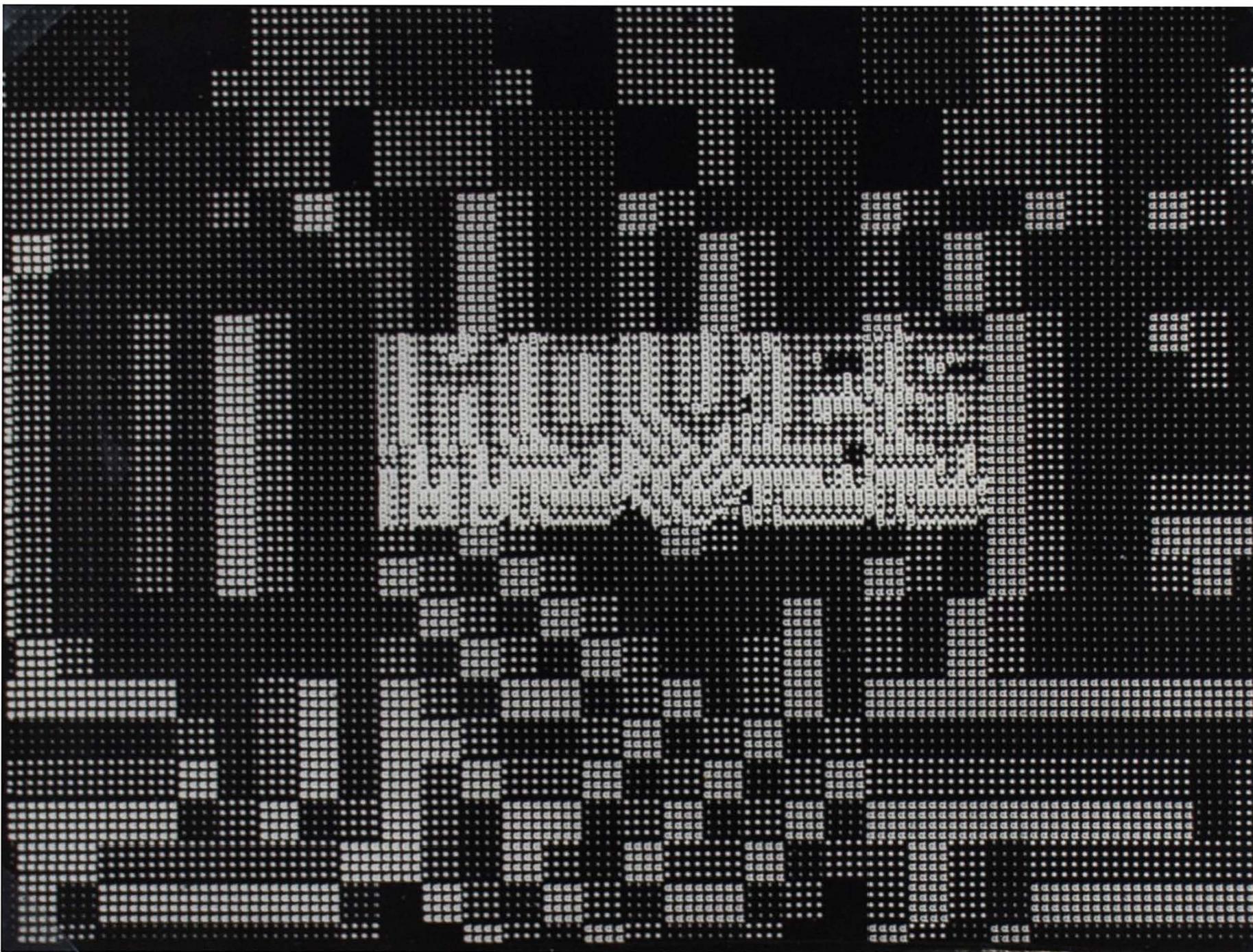
Frame from Poemfield No. 7 (1967-1968)
16mm film and Digital transfer, color, sound



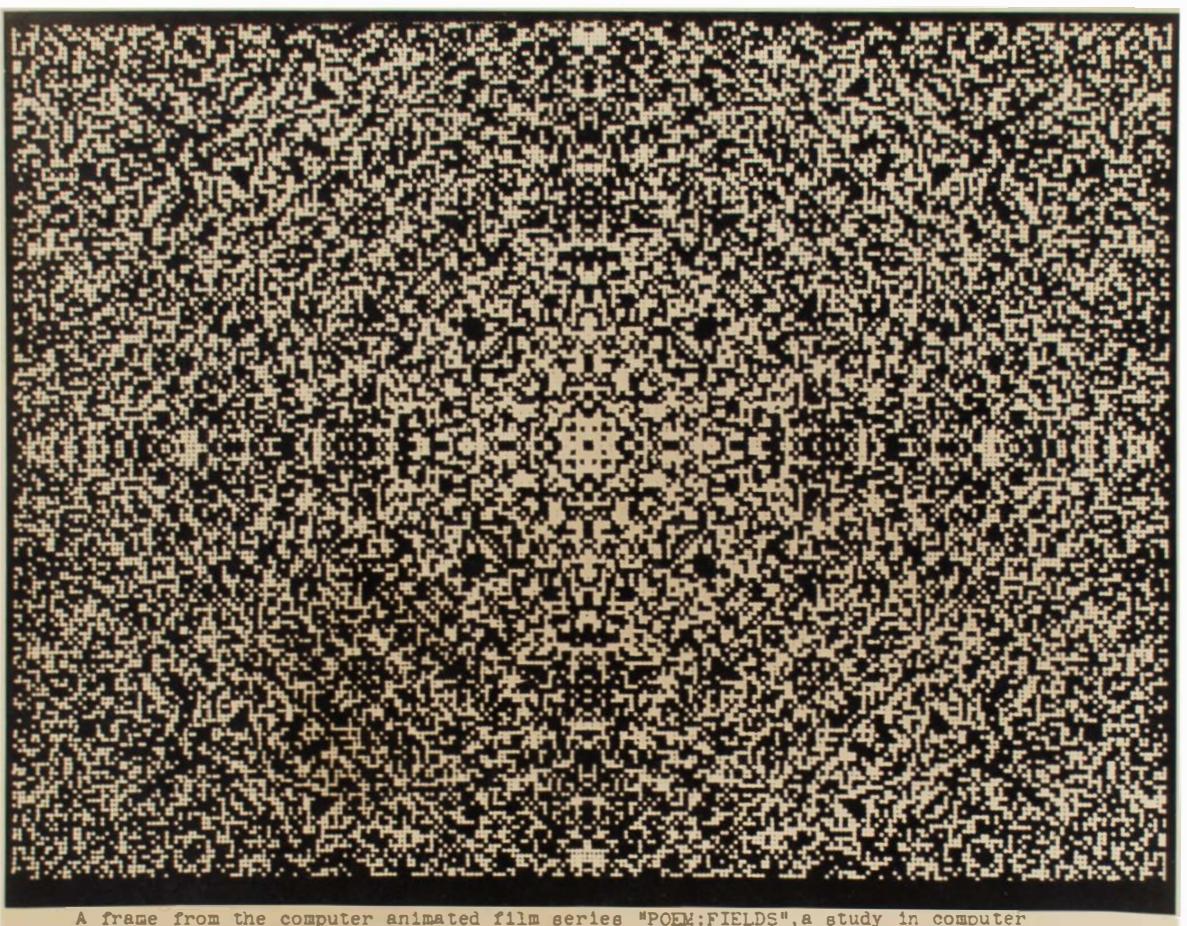
Untitled (Poemfield film still)
c. 1970
Silver Gelatin Print
8 x 10 inches



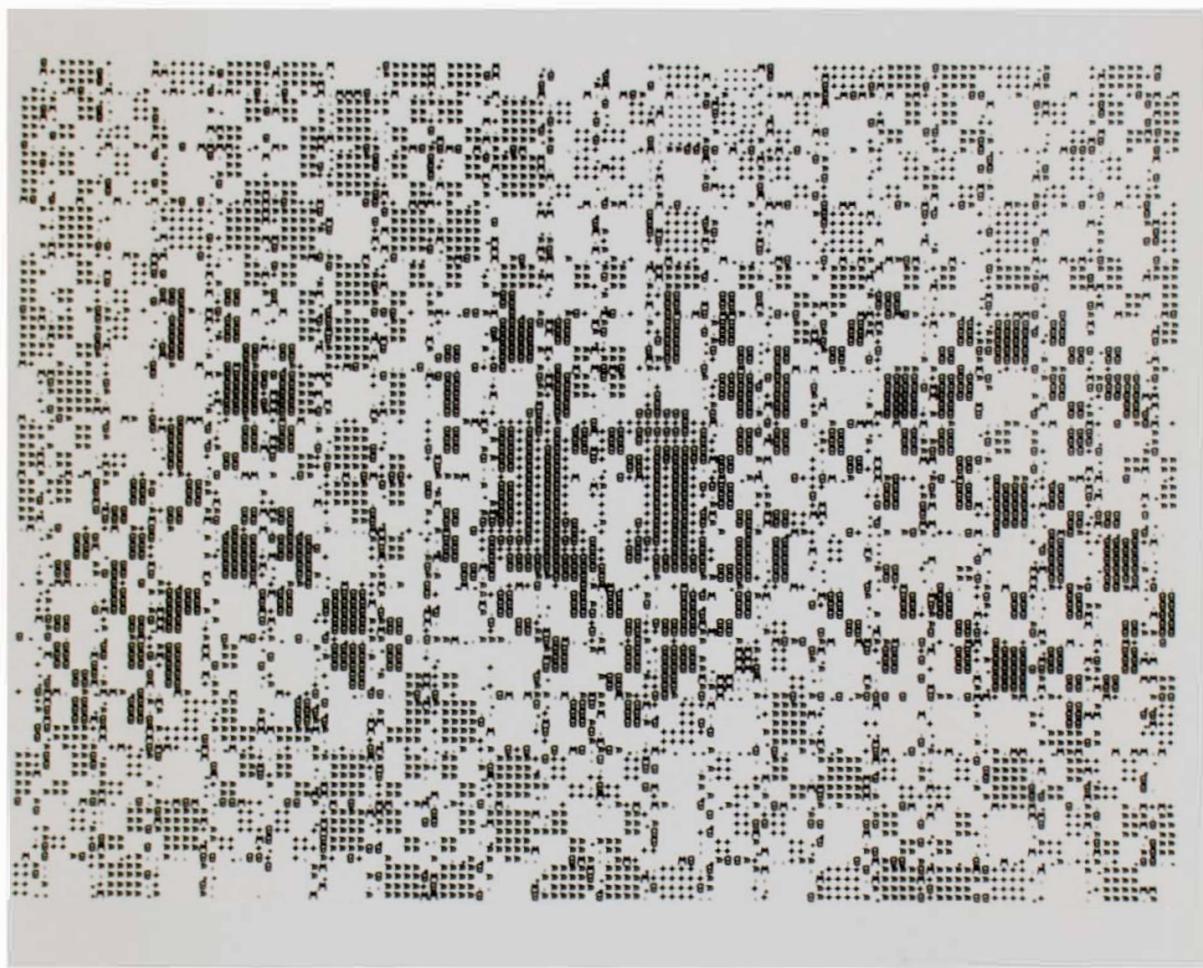
Untitled (Poemfield film still) ca.
1970
Silver Gelatin Print
8 x 10



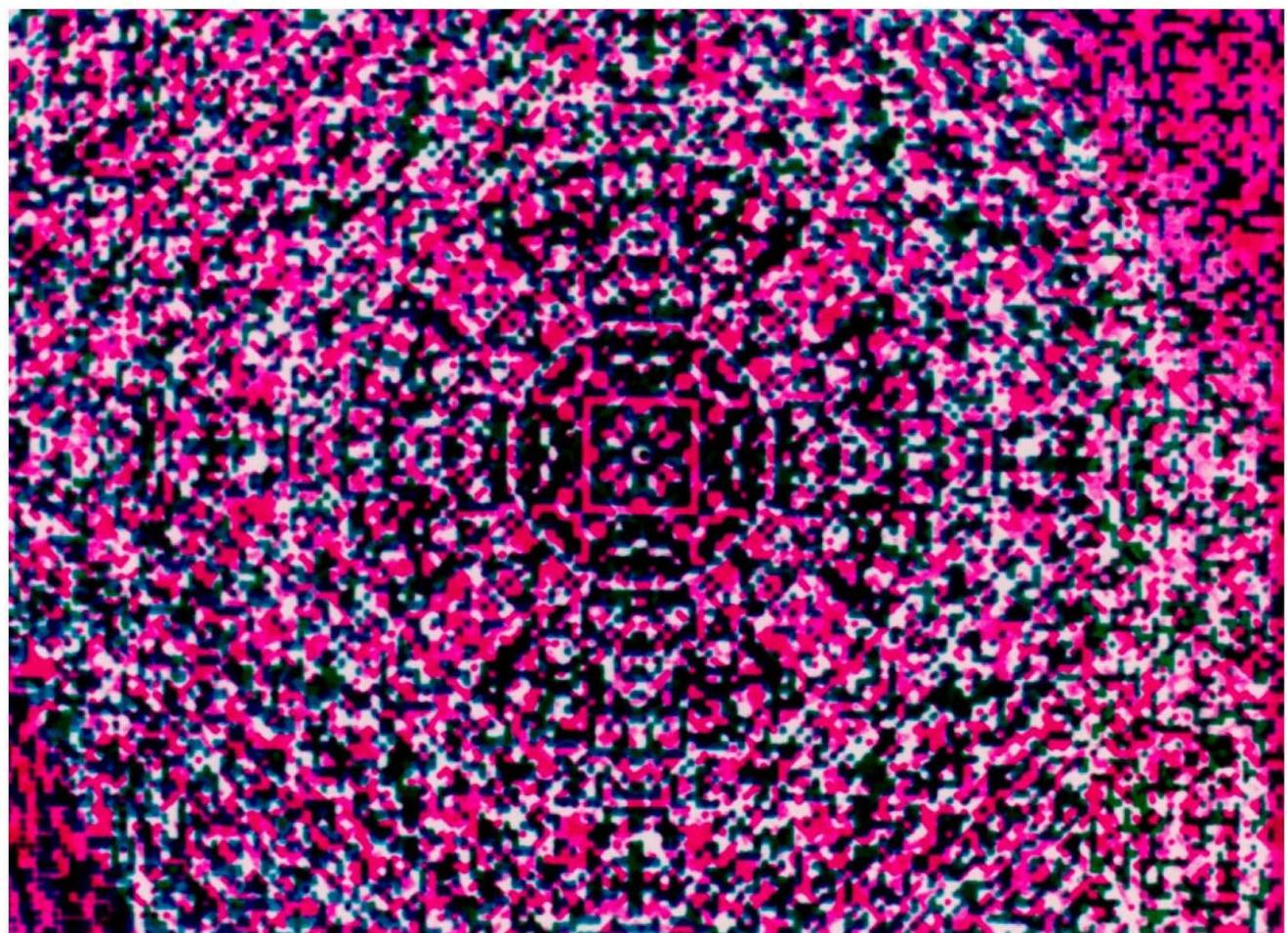
Untitled (Poemfield film still -Moves)
ca. 1970
Silver Gelatin Print
8 x 10 inches



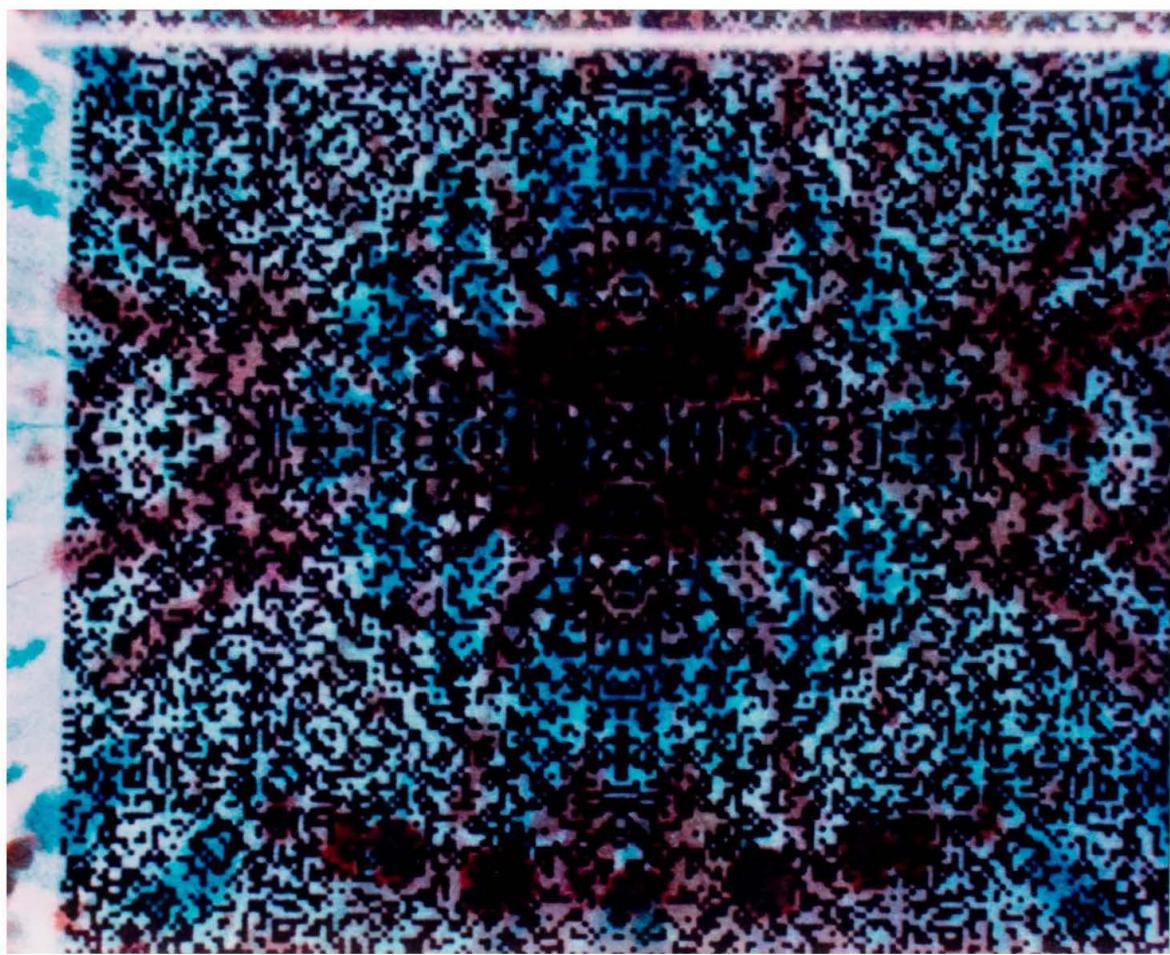
Untitled (Poemfield film still with type)
1971
Silver Gelatin Print with Typed Text
8 x 10 inches



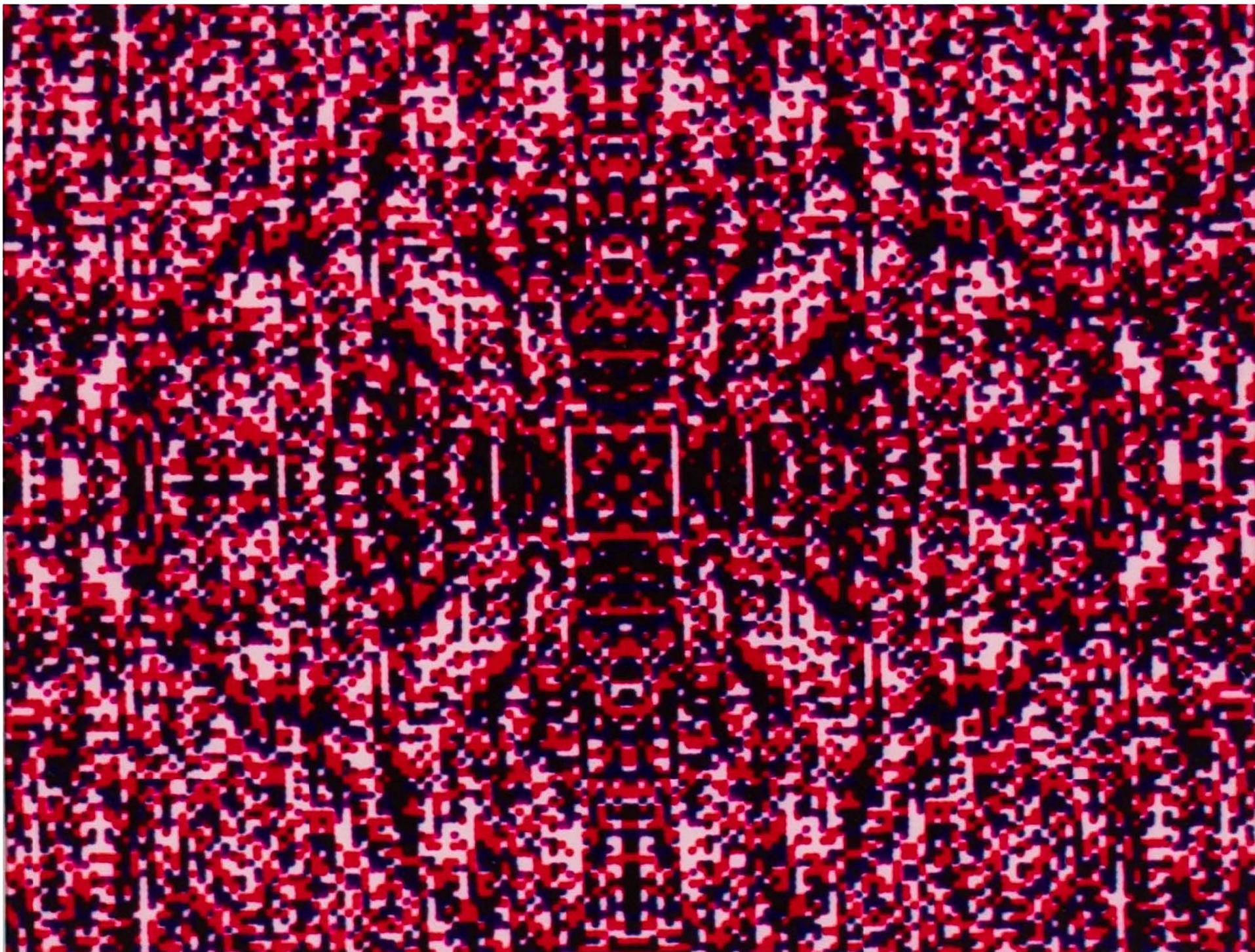
Untitled (Poemfield film still - Say It)
ca. 1970
Kodalith
10 x 8 inches



Untitled (Computer Generated Animation Film Frame)
1975
3M Color-in-Color System 1 Copy Machine Print from
B&W 35mm Film Still
8.5 x 11 inches
unique



Untitled (Computer Generated Animation Film Frame)
1975
3M Color-in-Color System 1 Copy Machine Print from B&W 35mm
Film Still
8.5 x 11 inches
unique



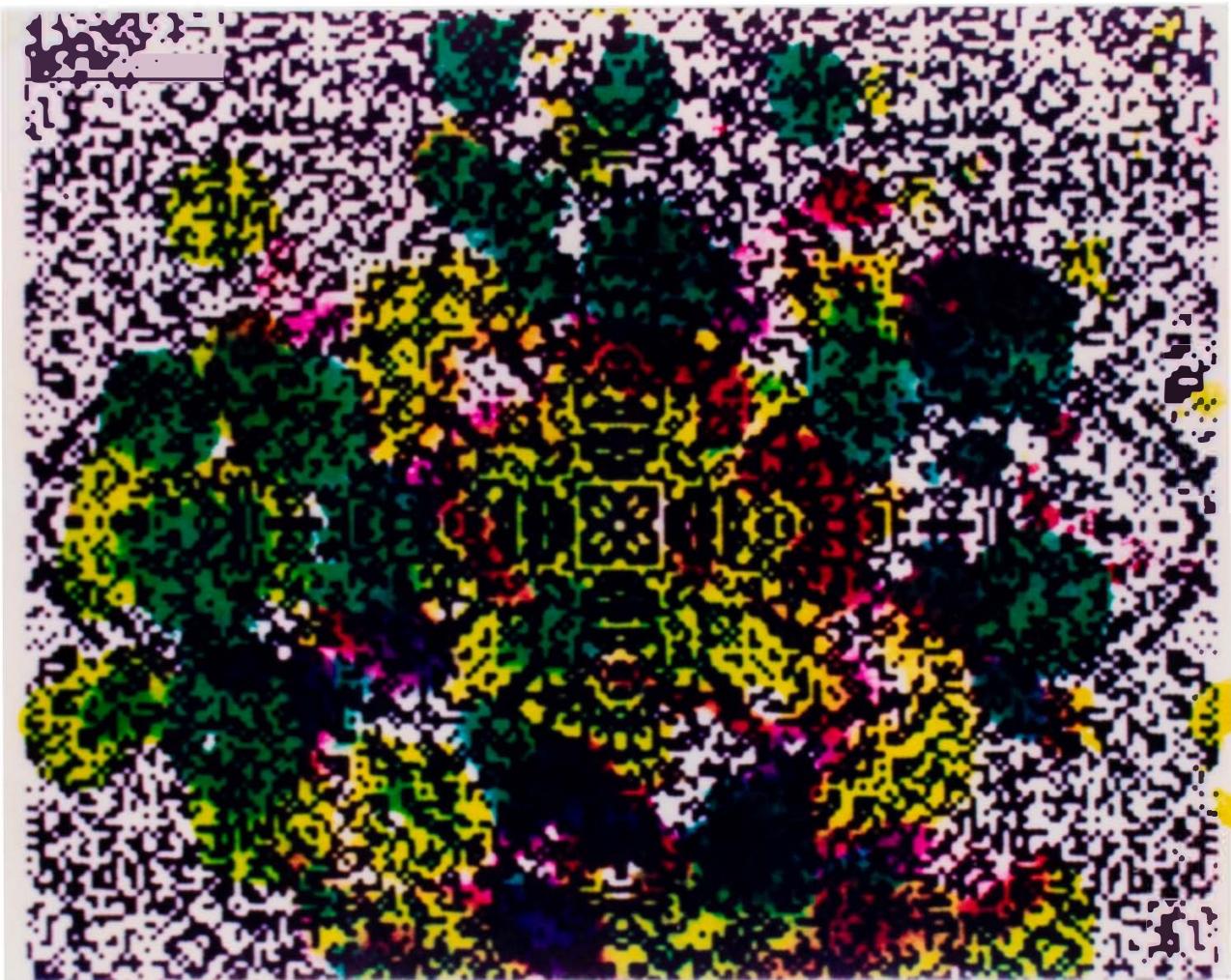
Untitled (Computer Generated Animation Film Frame)

1975

3M Color-in-Color System 1 Copy Machine Print from B&W 35mm Film Still

8.5 x 11 inches

unique



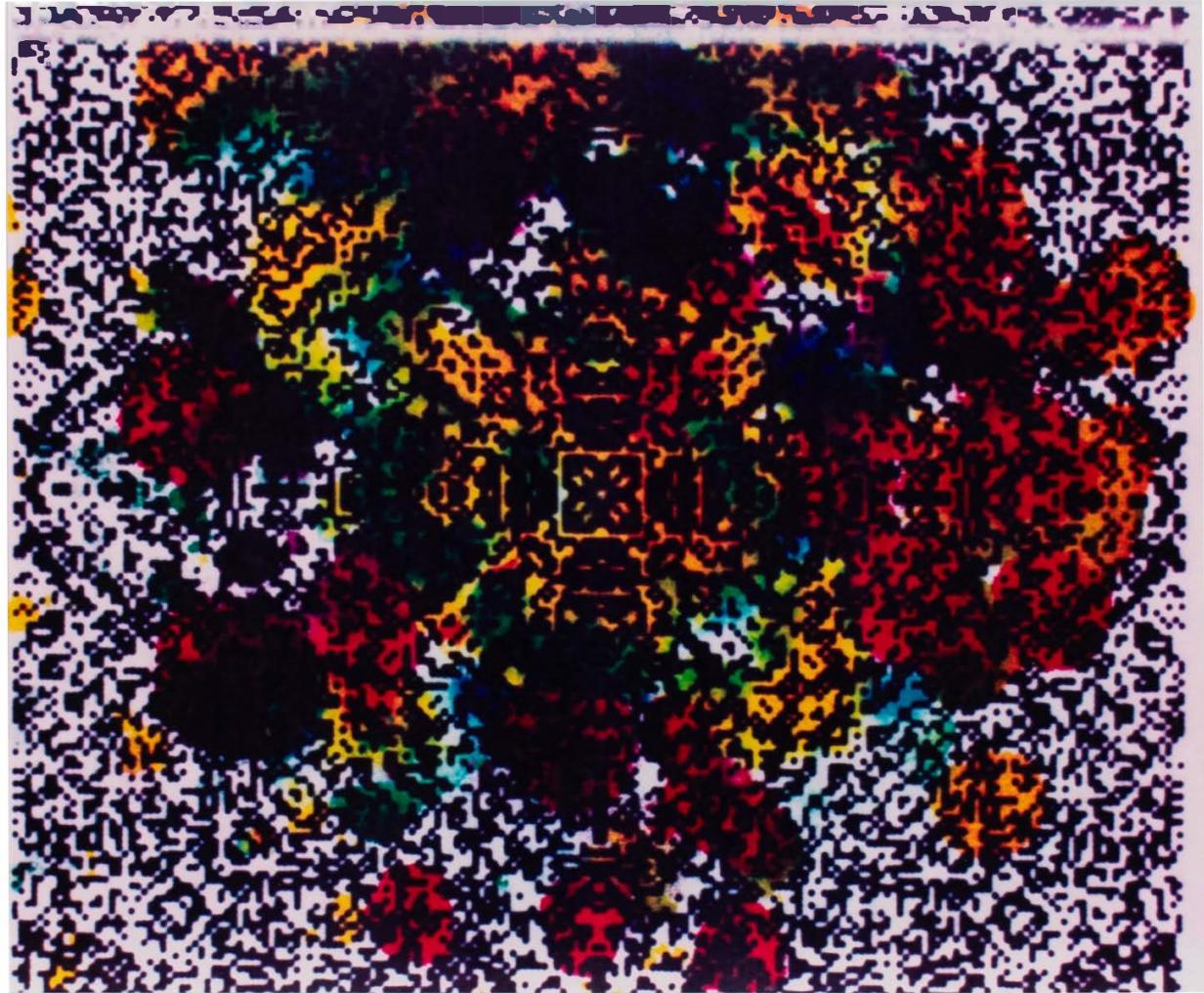
Untitled (Computer Generated Animation Film Frame)

1975

3M Color-in-Color System 1 Copy Machine Print from B&W 35mm Film Still

8.5 x 11 inches

unique



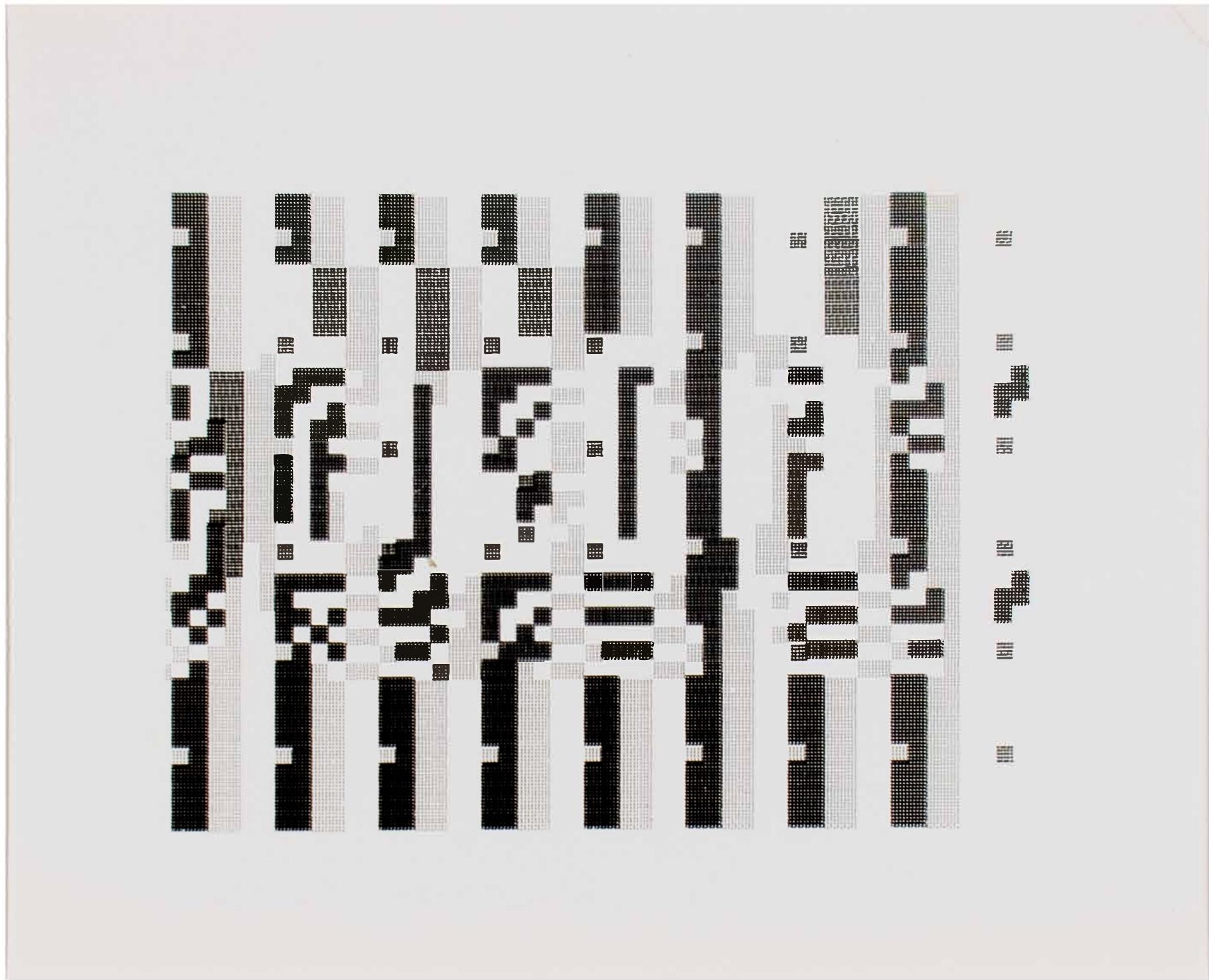
Untitled (Computer Generated Animation Film Frame)

1975

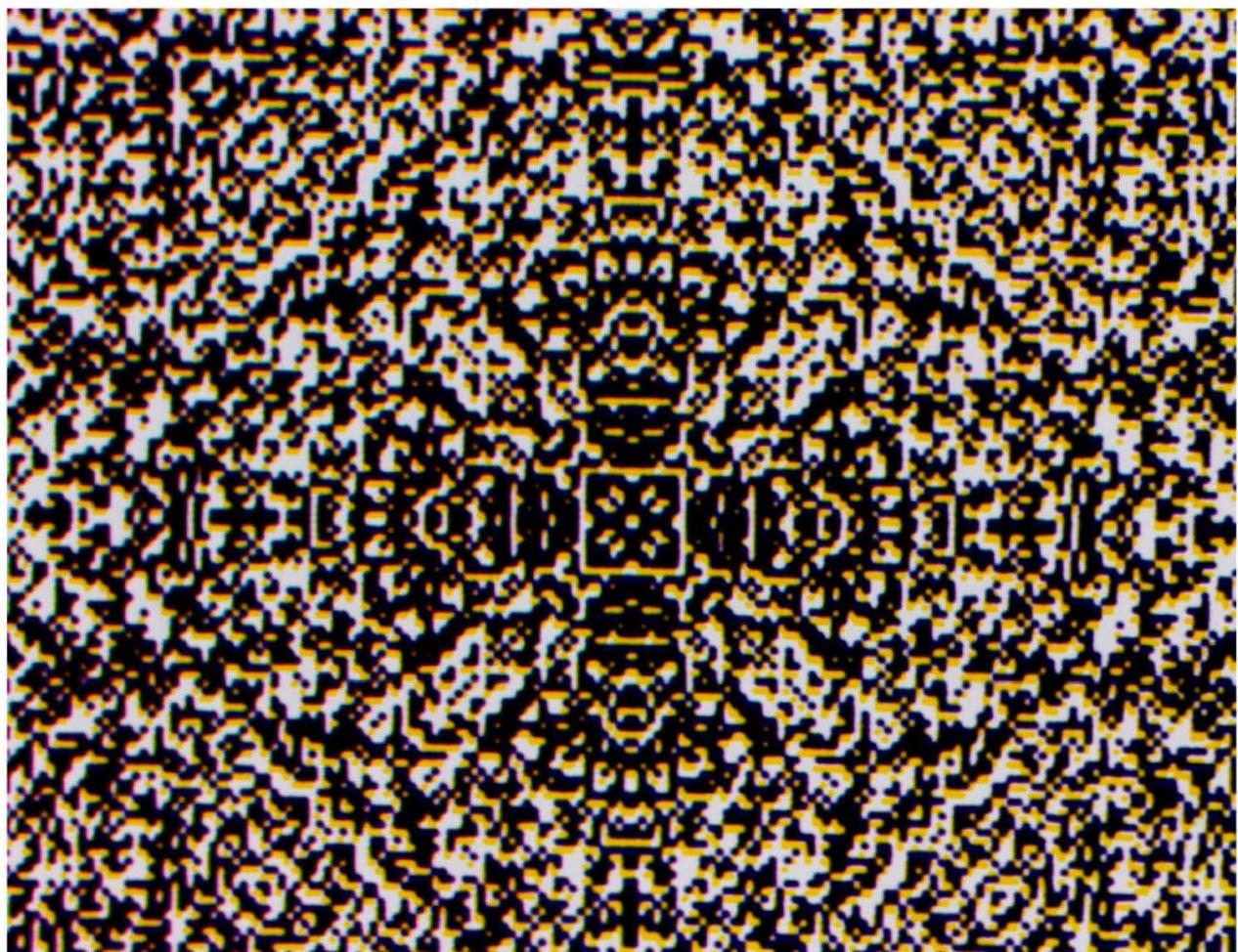
3M Color-in-Color System 1 Copy Machine Print from B&W 35mm Film Still

8.5 x 11 inches

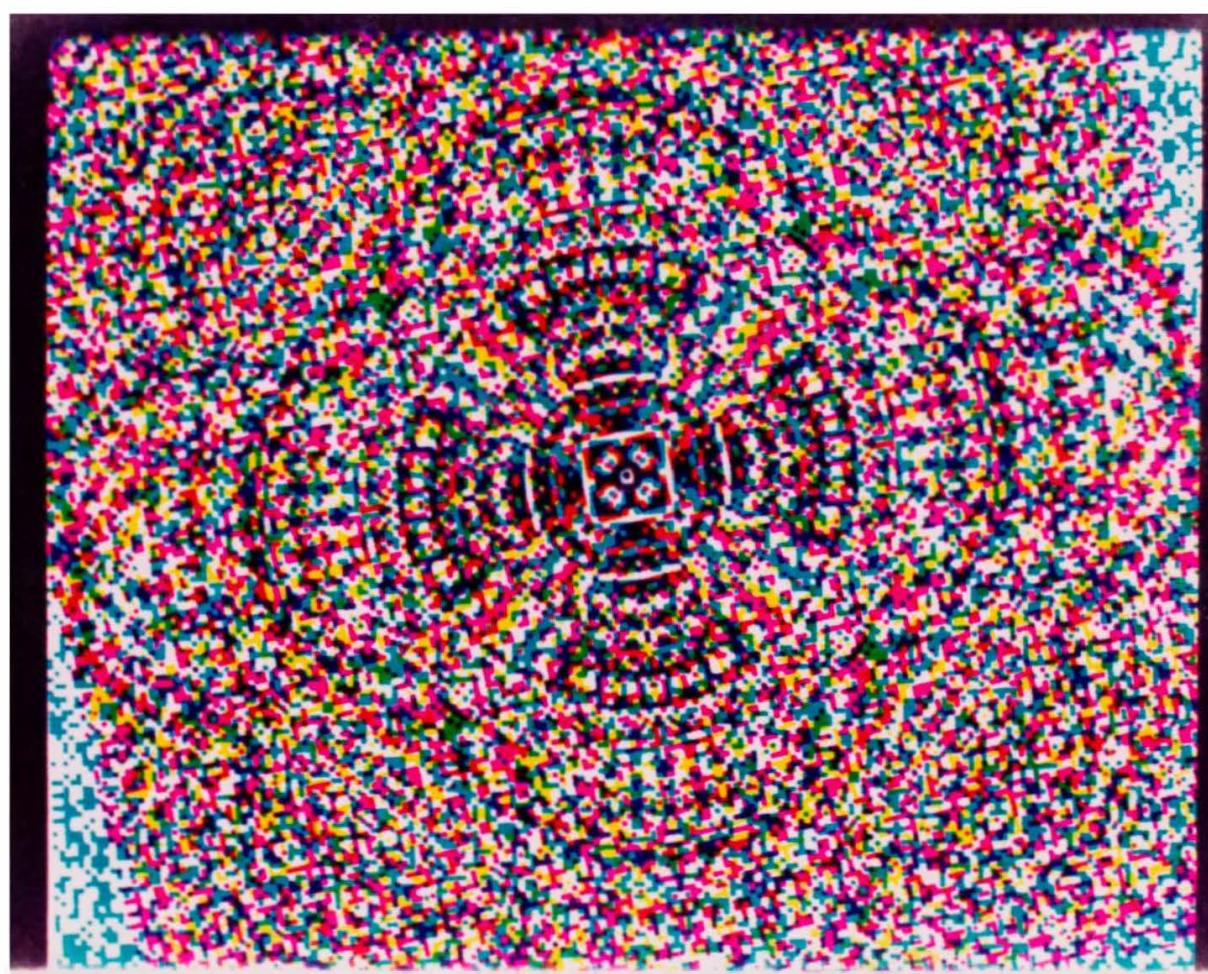
unique



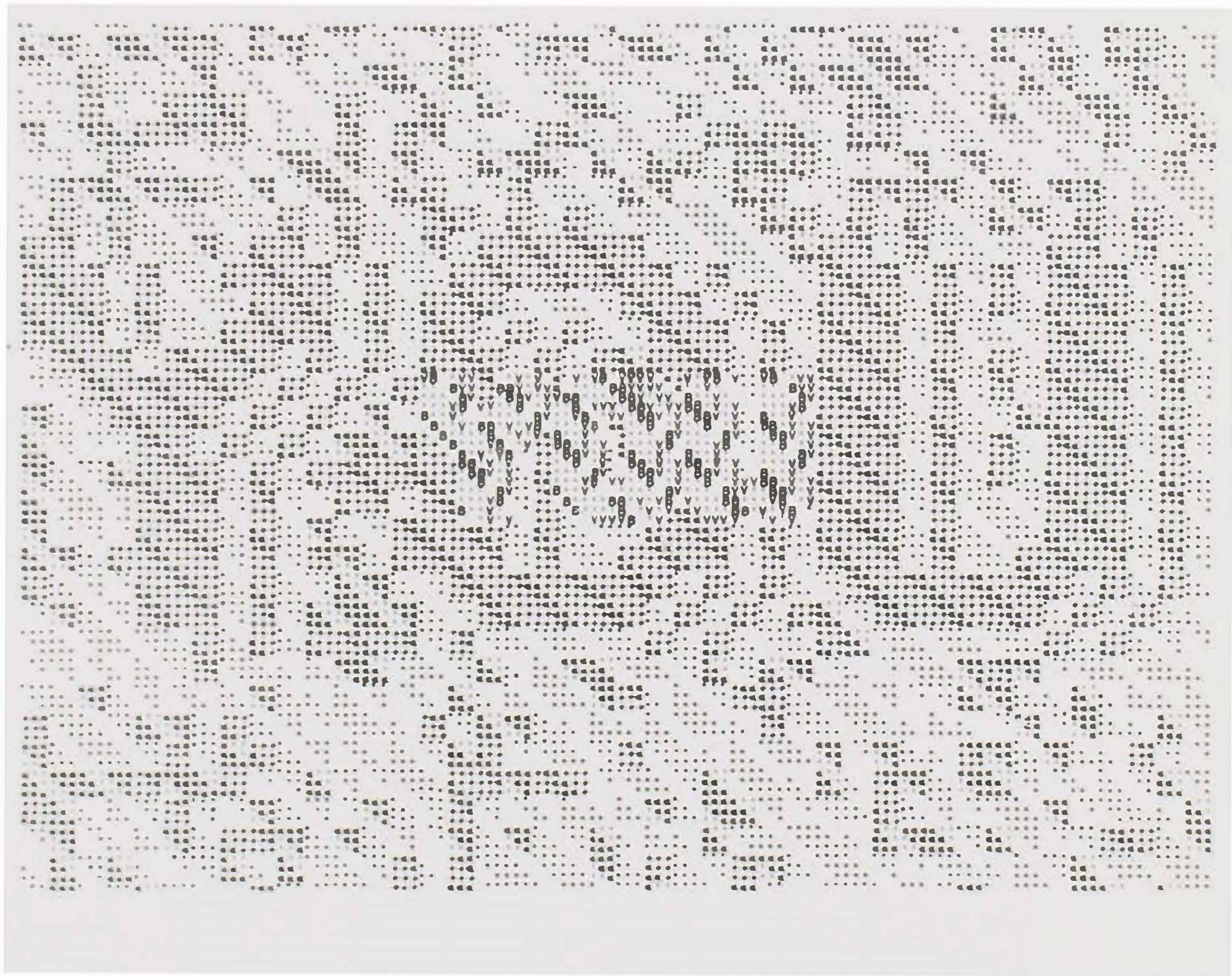
Untitled(Poemfield film still)
ca. 1971
Kodalith
10 x 8 inches



Untitled (Computer Generated Animation Film Frame)
1975
3M Color-in-Color System 1 Copy Machine Print from B&W 35mm Film Still
8.5 x 11 inches
unique



Untitled (Computer Generated Animation Film Frame)
1975
3M Color-in-Color System 1 Copy Machine Print from B&W 35mm Film Still
8.5 x 11 inches
unique



Untitled(Poemfield film still - You)

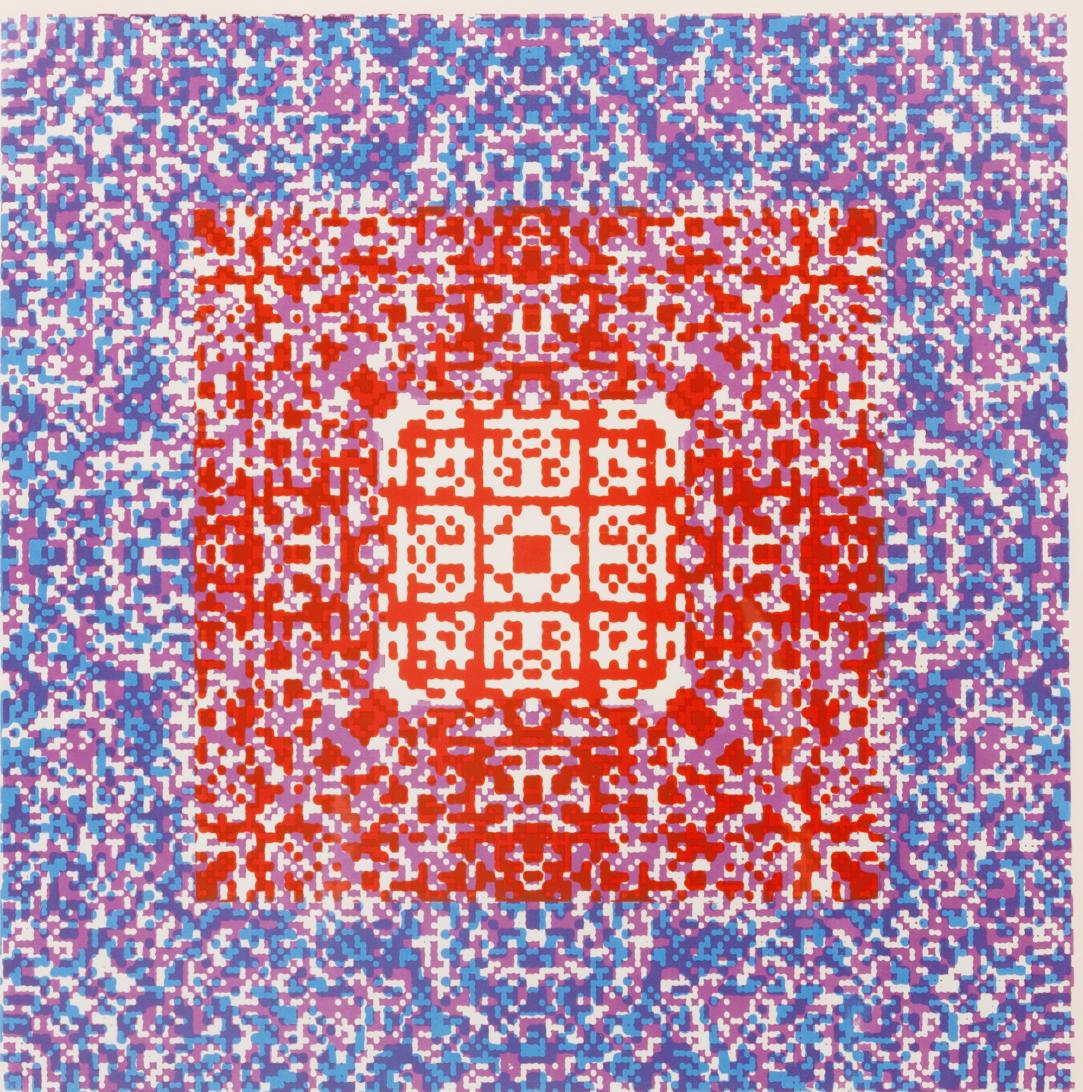
ca. 1970

Kodalith

10 x 8 inches

ALWAYS

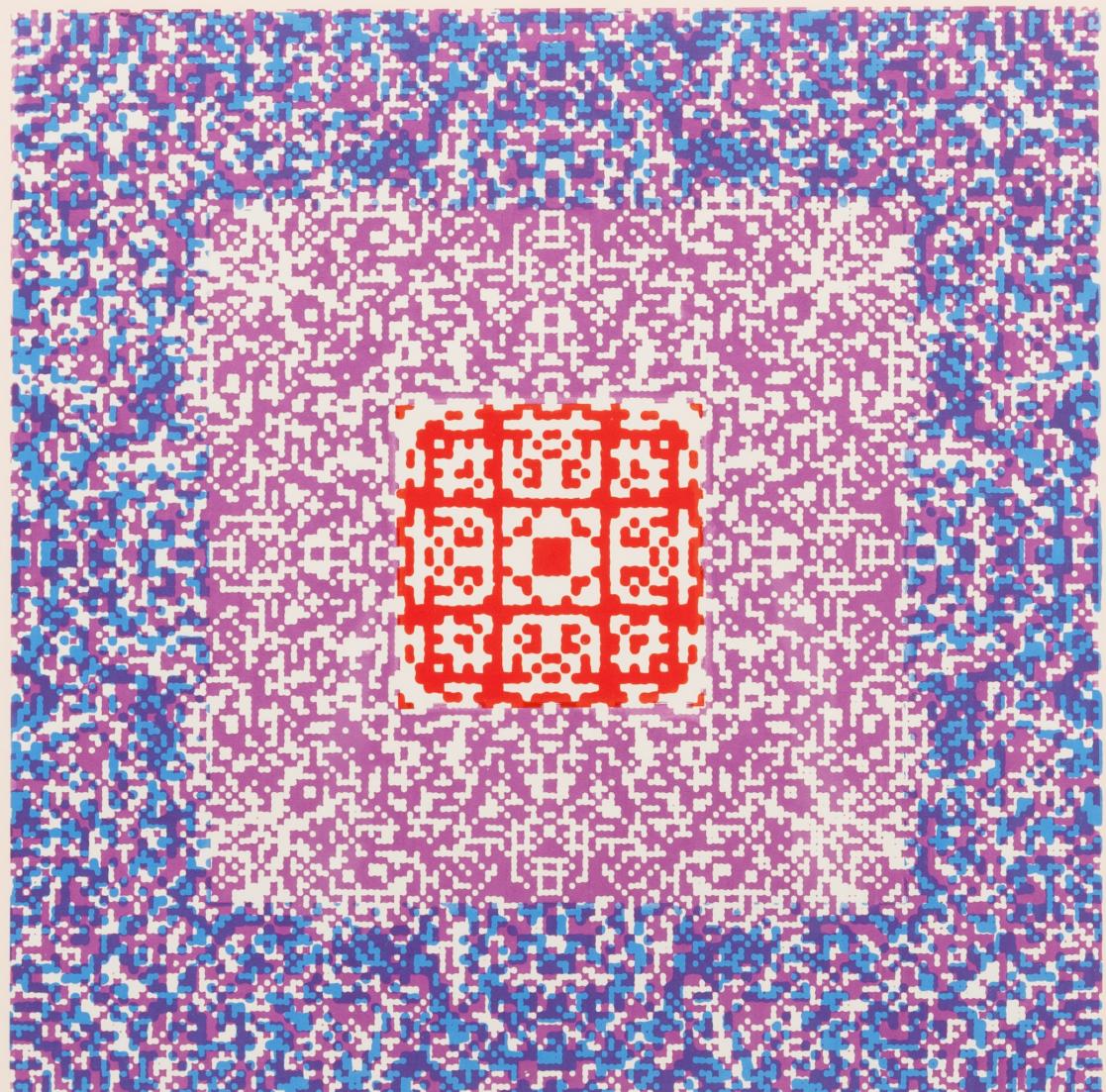




20/20 MANDELL/AS #1

A. MANDELBURG 73

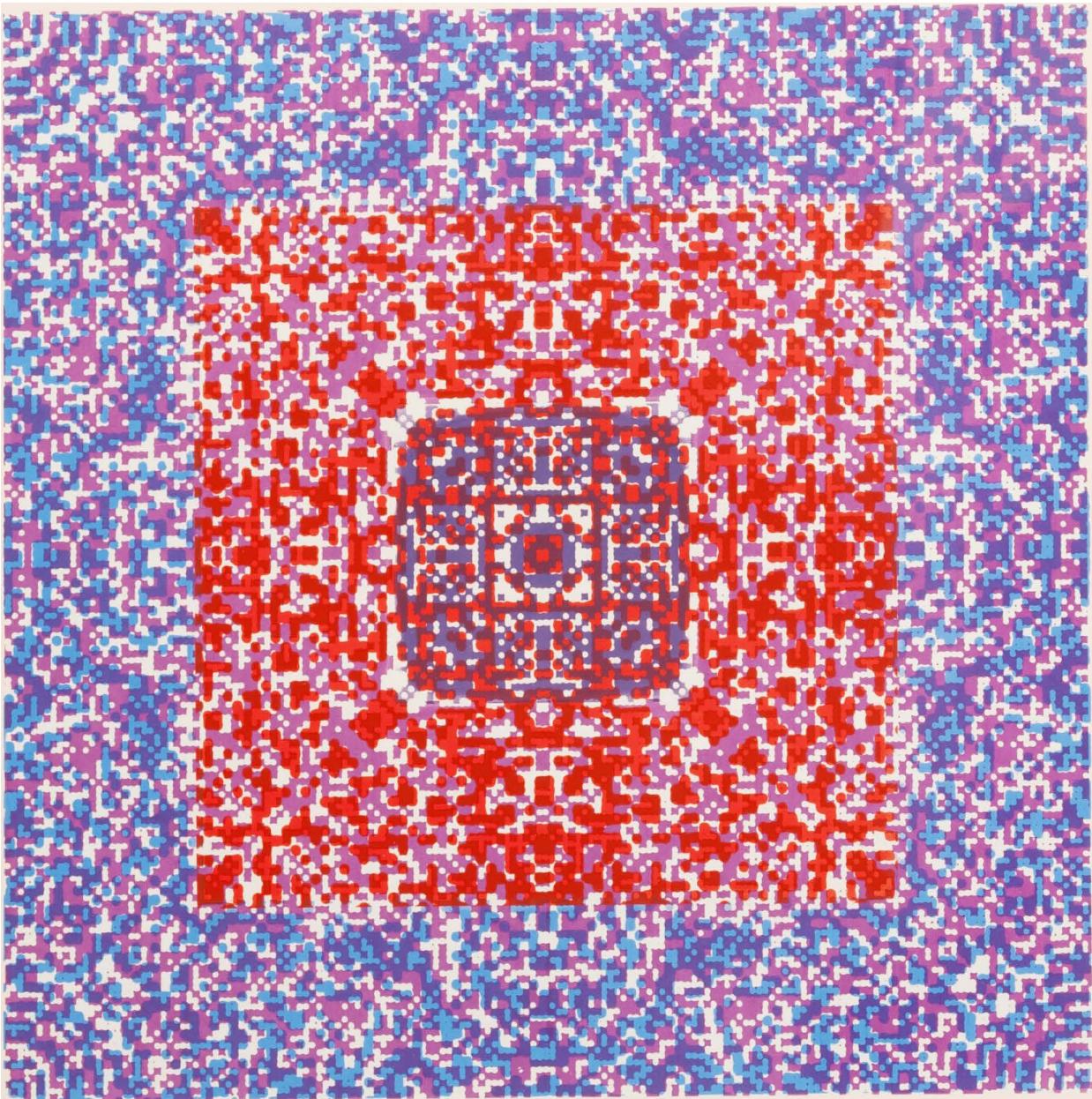
Mandell/as #1
1973
Silkscreen Print on Paper
22.5 x 28.5 inches
Ed 20.
Signed on recto



20/20 MANDELL/AS #2

A. MANDELBURG 73

Mandell/as #2
1973
Silkscreen Print on Paper
22.5 x 28.5 inches
Ed. 20
Signed on recto



Mandell/as #3
1973 Silkscreen Print on Paper
22.5 x 28.5 inches
Edition 20
Signed on recto

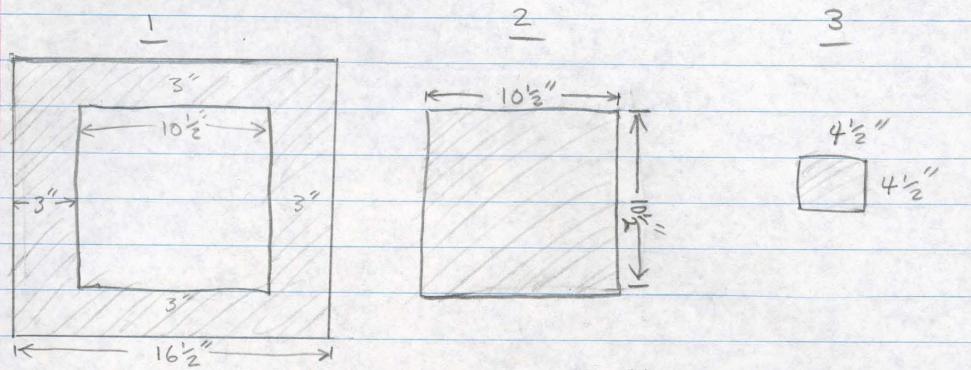
Large spaces - big screen
Small spaces - small screen

Computer Mandalas

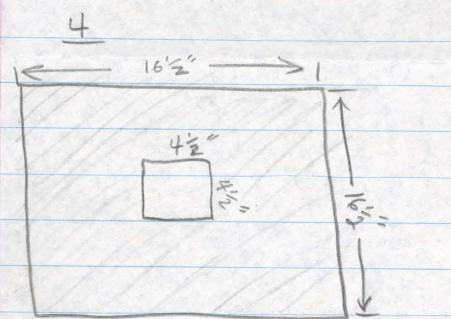
Jan 5, 1973

• Trilogy of Meditation!

Four Masks:



Steps



One : Print blue border

with mask 2, big screen

Two: Print purple with
mask 3, small screen

Three: Print red with
mask 1, big screen
(or mask 4, big screen)

Four: Print purple/blue
with mask 4, small screen

Mask 1: lets in red

Mask 2: forms blue surrounding border

Mask 3: keeps purple out of center square

Mask 4: to print in center square (red or purple/blue)

Colors : (Nazdar) 5515 Cobalt blue, 5520 Fire Red,
5547 Dark Royal Purple, Mixture of blue/purple,
and lots of 5530 Transparent base

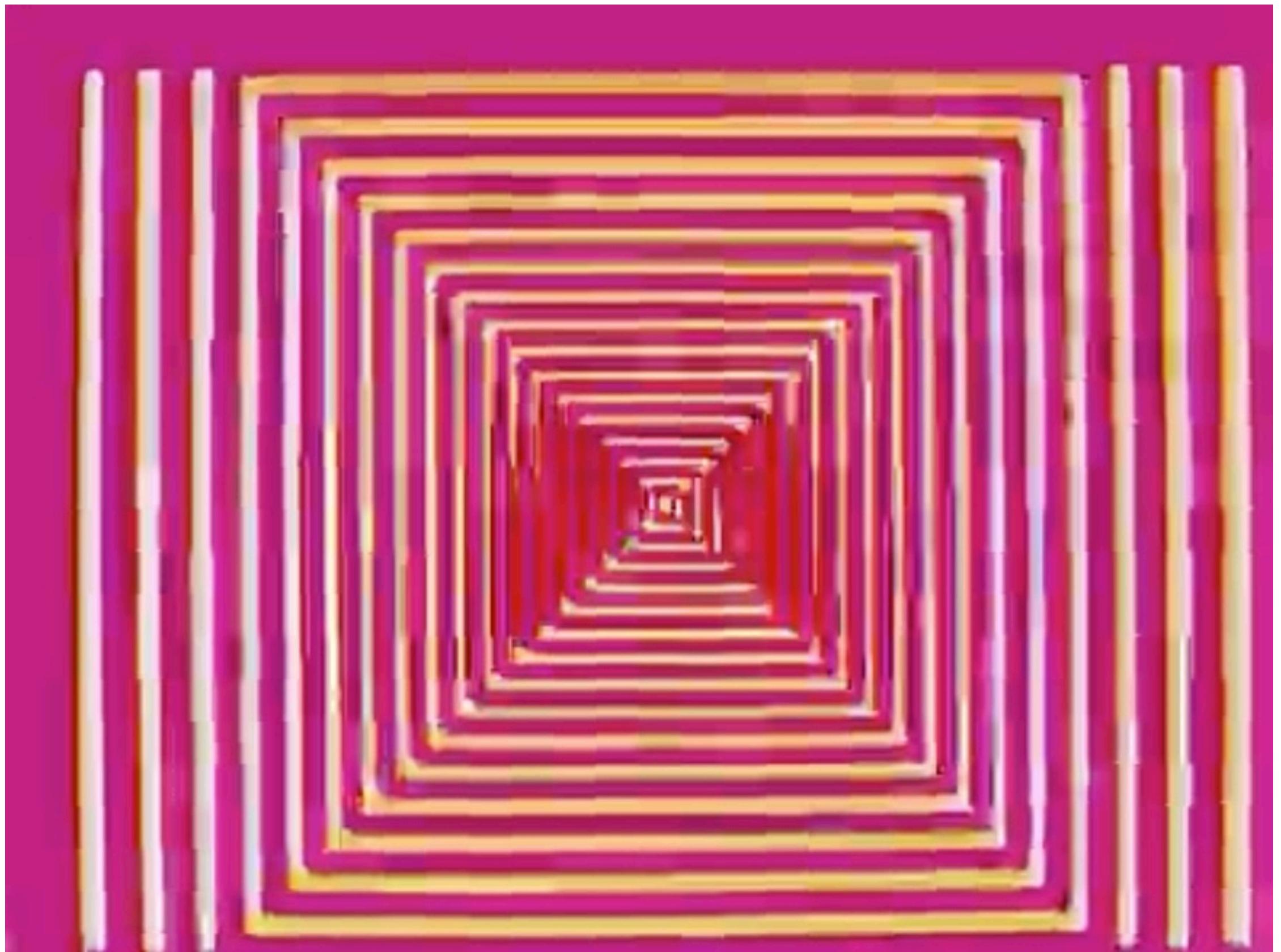


Black Micro Kosmos
1972-75
Copperplate Intaglio Print on Paper
16 x 15 inches
Edition 5 of 20
Signed on recto



White Micro Kosmos
1972-75
Copperplate Intaglio Print on Paper
16 x 15 inches
Edition 5 of 20
Signed on recto

<http://tiny.cc/meyarw>



Frame from Moirage (1967)

16mm film and Digital transfer, color, sound

Stan VanDerBeek

Born 1927, New York, NY

Died 1984, Baltimore, MD

Education

1948-1952 Certificate of Art, The Cooper Union for the Advancement of Science and Art, New York, NY

1949-1951 Black Mountain College, Asheville, NC

1957 Doctorate (Honorary), Black Mountain College, Asheville, NC

1972 Doctorate (Honorary), The Cooper Union for the Advancement of Science and Art, New York, NY

Selected Exhibitions

2023

Signals: The Politics of Video, Museum of Modern Art, New York (September)

2021

Fantasy Pop, Wolverhampton Art Gallery, West Midlands, UK

2020

We Don't Like Your House Either!, Curated by Francesco Urbano Ragazzi, Monitor Gallery, Rome From Abstraction to Algorithm, Tabakalera, San Sebastián, Spain

CONSOLAS: Democracia para la imagen digital (1972-2003), ETOPIA_Centre for Art and Technology, Zaragoza, Spain

2019

Private Lives Public Spaces, The Museum of Modern Art, New York

Immortality: 5th Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia VanDerBeek + VanDerBeek, Black Mountain College Museum + Arts Center, Asheville, NC

In the Vanguard: Haystack Mountain School of Crafts, 1950-1969,

Portland Museum of Art, Maine

Bauhaus Imaginista, Haus der Kulturen der Welt, Berlin, Germany

2018

Judson Dance Theater: The Work is Never Done, The Museum of Modern Art, New York

Stan VanDerBeek: Poemfield, Document Gallery, Chicago, IL

Art in Motion, ZKM Center for Art and Media, Karlsruhe, Germany

Revisiting Black Mountain, Museum für Gestaltung, Zurich, Switzerland

A Page From My Intimate Journal (Part 1), Gordon Robichaux Gallery, New York, NY

New Talent, The Miriam and Ira D. Wallach Art Gallery, Lenfest Center for the Arts, Columbia University, New York, NY

2017

Thinking Machines: Art and Design in the Computer Age, The Museum of Modern Art, NY

Delirious: Art at the Limits of Reason, 1950-1980, The Met Breuer, New York, NY

The Policeman's Beard is Half Constructed, Bonner Kunstverein, Bonn, Germany

From Comes out of Chaos, Institute 193, Lexington, KY
Illuminados, SESC Belenzinho, São Paulo, Brazil

Merce Cunningham: Common Time, Walker Art Center, Minneapolis, MN

Engineering Utopia, Urban Arts Space, The Ohio State University, Columbus, OH

Jon Rafman / Stan VanDerBeek, Curated by Johannes Fricke Waldhausen, Sprueth Magers Los Angeles, CA

Inventing Downtown: Artist-Run Galleries in New York City 1952-1965, Grey Art Gallery, New York University, NY

Begin to See: The Photographers of Black Mountain College, Black Mountain College Museum + Arts Center, Asheville, NC

Postwar: Art Between the Pacific and the Atlantic, 1945-1965, Haus der Kunst, Munich, Germany

2016

Dreamlands: Immersive Cinema and Art, 1905-2016, Whitney Museum of American Art, New York, NY

Beat Generation, Centre Pompidou, Paris, France and ZKM, Karlsruhe, Germany Computer Films of the 1960s, Museum of the Moving Image, Astoria, New York

Dreaming Mirrors Dreaming Screens, Sprueth Magers Berlin, Germany

The Direct Imprint of Life — Experience on Time, Galerie Duchamp, Yvetot, France

Electronic Superhighway: From Experiments in Art and Technology to Art After the Internet, Whitechapel Gallery, London, United Kingdom. Traveled to Museum de Arte, Arquitectura e Tecnologia, Lisbon, Portugal (November 7, 2017-March 19, 2018)

2015

Leap Before You Look: Black Mountain College, 1933-1957, Institute of Contemporary Art, Boston, traveled to: Armand Hammer Museum of Art and Culture Center, Los Angeles, and Wexner Center for the Arts, Columbus, Ohio

Silicon City: Computer History Made in New York, New York Historical Society Museum and Library, New York, NY

Cosa Mentale: Art et Télépathie au XX Siècle, Centre Pompidou-Metz, Lorraine, France

Under the Clouds: From Paranoia to The Digital Sublime, Serralves Museum of Contemporary Art, Porto, Portugal

Stan VanDerBeek: Poemfield, Andrea Rosen Gallery 2, New York, NY

America is Hard to See, Whitney Museum of American Art, New York, NY

2014

Stan VanDerBeek: Poemfield, The Box, Los Angeles, CA

Type Motion, ZKM Karlsruhe and FACT Liverpool, travelled to National Taiwan Museum of Fine Arts (2015).

2013

Go! You sure? Yeah., LUMA/Westbau POOL, Zurich, Switzerland

Venice Biennale 2013, The Encyclopedic Palace, Venice, Italy

Insomnia, Fundació Joan Miró, Barcelona, Spain

2012

Ghosts in the Machine, New Museum, New York, NY

Historical Box, Hauser & Wirth, London, UK

Stan VanDerBeek, American Contemporary, New York, NY

Snapshots of the City, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria, traveled to: Guggenheim Museum, Bilbao, Spain (2012); Museum of Modern Art, New York, NY

2011

Stan VanDerBeek – The Cultural Intercom, MIT List Visual Arts Center, Cambridge, MA,
traveled to:
Museum of Contemporary Art, Houston, TX
The Historical Box, Hauser & Wirth, Zurich, Switzerland
Take Me To Your Leader, Bergen Kunstmuseum, Bergen, Germany
Drawing with Code: Works from Anne and Michael Spalter Collection, De Cordova Sculpture
Park and Museum, Lincoln, MA

2010

Changing Channels, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
Nachleben, The Goethe-Institut, New York, NY
Gwangju Biennale 2010, 10000 Lives, Gwangju, South Korea
Take Me to Your Leader! The Great Escape Into Space, The Museum of Contemporary
Art/ Museet for samtidskunst, Oslo, Norway
Fax, Para/Site Art Space, Hong Kong, SAR
Fax, Torrance Art Museum, Torrance, CA

2009

Stan VanDerBeek, The Box, Los Angeles, CA
FAX, The Drawing Center, New York, NY
Amazement Park: Stan, Sara and Johannes VanDerBeek, The Frances Young Tang
Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
Sam Moyer and Lesley Vance and Stan VanDerBeek, The Front Room, Contemporary Art
Museum,
St. Louis, MO

2008

Paul McCarthy's Low Life Slow Life: Part 1, CCA Wattis Institute for Contemporary Art, San
Francisco, CA
Pretty Ugly, MacCarone, New York, NY
Communication Breakdown, Edlin Gallery, New York, NY; Galerie Impaire, Paris, France
Stan VanDerBeek, Guild & Greyshkul, New York, NY

2007

Genesis: Life at the End of the Information Age, Central Museum, Utrecht, The Netherlands
bit international-[Nove] Tendencije—Computer and Visual Research, Neue Galerie am
Landesmuseum Joanneum, Graz, Austria

Summer of Love: Art of the Psychedelic Era, Whitney Museum of American Art, New York,
NY

2005

Summer of Love: Art of the Psychedelic Era, Tate Liverpool, Liverpool, United Kingdom
1960s Electric Arts: From Kinetic Sculpture to Media Environments, Seattle Art Museum
Downtown,
Seattle, WA

2004

4D in the Filmmuseum, Dutch Filmmuseum, Amsterdam, The Netherlands
X-Screen, Film Installations and Actions in the 1960s and 1970s, Museum of Moderner Kunst
Stiftung Ludwig, Vienna, Austria
War! Protest in America 1965-2004, Whitney Museum of American Art, New York, NY
2003
Stan VanDerBeek, Guild & Greyshkul, New York, NY
2001
Stan VanDerBeek: A Space Art Visionary of the Sixties and Seventies, Outer Space-Cyber
Space Art
Workshop, Boulogne-Billancourt, France
1996
Beat Culture and the New America: 1950-1965, Whitney Museum of American Art, New
York, NY
1989
Bits of Art, Henry Ford Community College, Dearborn, MI
1986
ACM SIGGRAPH Art Show, Dallas, TX
3
1984
Fluxus, etc.: The Gilbert and Lila Silverman Collection, Contemporary Art Museum,
Houston, TX
The American Independent Cinema: 1958-1964, Whitney Museum of American Art, New
York
New American Video Art: A Historical Survey, 1967-1980, Whitney Museum of American
Art, New
York, NY, traveled to: Video Culture Canada, Toronto, Ontario, Canada (1984);
University of California, San Diego, CA (1985); Institute of North American Studies,
Barcelona, Spain; University of Houston, Houston, TX; Arvada Center for Arts and
Humanities, Arvada, CO; Williams College, Williamstown, MA; University of California,
Riverside, CA (1986)
1983
Whitney Biennial, Whitney Museum of American Art, New York, NY
1982
Computer Art Exhibit and Festival, Sinclair Auditorium Fountain Area, Lehigh University Art
Galleries, Bethlehem, PA (January 29-March 8)
Art by Computer & Video, The Museum of the Surreal & Fantastique, New York, NY
Bi-Annual Regional Show, Corcoran Gallery, Washington DC
Sky Art, Lenz Austria
L'Art du Cinema D'Animation, Musée des Beaux-arts de Montréal (June 18-Sept. 5), Musée
régional du Saguenay-Lac-St-Jean (Chicoutimi) (Sept. 26-Nov. 7)
Contemporary Photographs of Niagara Falls, Media Study/Buffalo, Buffalo, NY (June 25-
September 6)

1981

Photo/Electric Arts Exhibition '81, T-Court, Village by the Grange, Toronto, Ontario, Canada
(November)

1978

Light Mural of Office Windows, IBM Building, Baltimore, MD.

1976

Machine Art: An Exhibit of "Inter-Graphics" by Professor Stan VanDerBeek, University of Maryland, Baltimore County, Library Gallery, Baltimore, MD

Technological Art, Towson State College Art Gallery(March 20-April 11)

New Work in Abstract Video Imagery, Everson Museum of Art, Syracuse, NY
(December 1, 1976-January 2)

1975

Stan VanDerBeek: Intergraphics, University of South Florida Teaching Gallery,
(June 5-June 27)

1974

An Exhibition of the University of South Florida College of Fine Arts, John and Mable Ringling Museum of Art, Sarasota, FL (October 3- November 17)

1973

33rd Annual Exhibition of the Society for Contemporary Art, Art Institute of Chicago,
Chicago, IL (May 10-June 17)

New Photographics #73, Fine Arts Building, Central Washington College,
Ellensburg, WA (May 7-18)

1972-74

Multiple Interaction Team, MIT, Cambridge, MA; Museum of Science and Industry, Chicago, IL
(November 15, 1972-January 15, 1973); The Franklin Institute, Philadelphia, PA; The Exploratorium at The Palace of Arts and Sciences, San Francisco, CA (February 8-April 8); Cincinnati Contemporary Arts Center, Cincinnati, OH (May 1-July 1); The Franklin Institute, Philadelphia, PA (November 1-December 31); Museum of Fine Arts, St. Petersburg, FL (January 28-March 17)

4

1971

Information Center, Bienal de São Paulo with the MIT Center for Advanced Visual Studies, São Paulo, Brazil

1970

Software, The Jewish Museum, New York, NY (January)

Vision and Television, Rose Art Museum, Brandeis University, Waltham, MA

Telephone Mural Project, sponsored by Walker Art Center, Minneapolis, MN, Xerox Corp. and First National Bank of MN; occurred at First National Bank of Minneapolis

Telephone Mural Project, arranged by The Institute of Contemporary Art at the following locations: Boston City Hall, Children's Museum, DeCordova Museum, and The Elma Lewis School of Fine Arts, Boston, MA

Explorations, MIT Hayden Gallery, Cambridge, MA and National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

1969

Art By Telephone, Museum of Contemporary Art, Chicago

1968

Cybernetic Serendipity, Institute of Contemporary Arts, London, United Kingdom, traveled to

Smithsonian Institution, Washington, DC

The Projected Image, Institute of Contemporary Art, Boston, MA

Bucknell University, Lewisburg, PA

The New Vein: The Human Figure, 1963-1968, Organized by the National Collection of Fine Arts

International Art Program, Washington, D.C.

1966

The Object in The Open Air, The Museum of Contemporary Crafts of the American Craftsman's

Council, New York, NY (April 1 - May 22)

Projected Art, Finch College Museum of Art, Contemporary Wing, New York, NY

The World of Stanley VanDerBeek, The Visual Arts Gallery, New York, NY (March 29-April 22)

Black Mountain College, Carroll Reece Museum, East Tennessee State University, TN
(April 26 -

June 30)

1961

Bewogen, Beweging, Stedelijk Museum, Amsterdam, The Netherlands (March 10-April 17)

1960

New Medium-New Forms, Martha Jackson Gallery, New York, NY

1954

VanDerBeek: Heat Paintings, Polaroids, Oils, Boylston Street Print Gallery, Cambridge, MA

Selected Public Collections

Museum of Modern Art, New York, NY

Whitney Museum of American Art, New York, NY

The Art Institute of Chicago, Chicago, IL

Thoma Foundation, Santa Fe, NM

Walker Art Center, Minneapolis, MN

The Pennsylvania State University, State College, PA

Los Angeles County Museum of Art, Los Angeles, CA

LUMA Foundation, Zurich, Switzerland

Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

The Arts Council of Great Britain, London, United Kingdom

The National Library of Australia Film Collection, Parkes (Canberra), Australia
Centre Pompidou, Paris, France

Biography of the artist

Stan VanDerBeek (1927-1984) was a prolific multimedia artist known for his pioneering work in experimental film and art and technology. Born in Bronx, NY, he studied at The Cooper Union for the Advancement of Science and Art, New York (1948-1952), and Black Mountain College, Asheville, NC (1949-1951). He lived in Baltimore until his death in 1984.

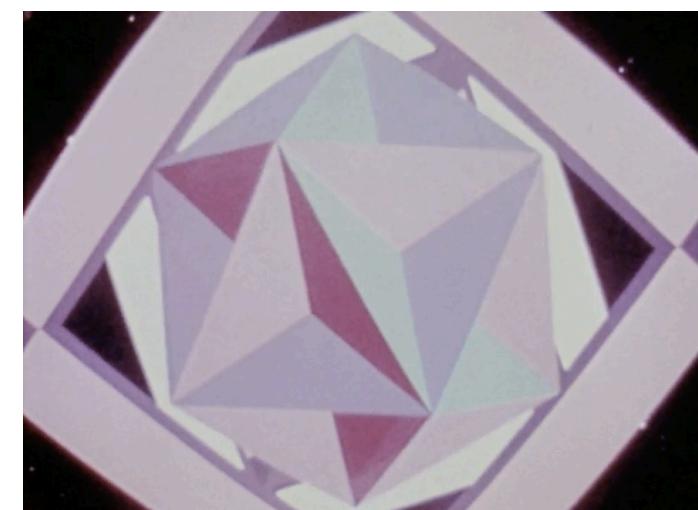
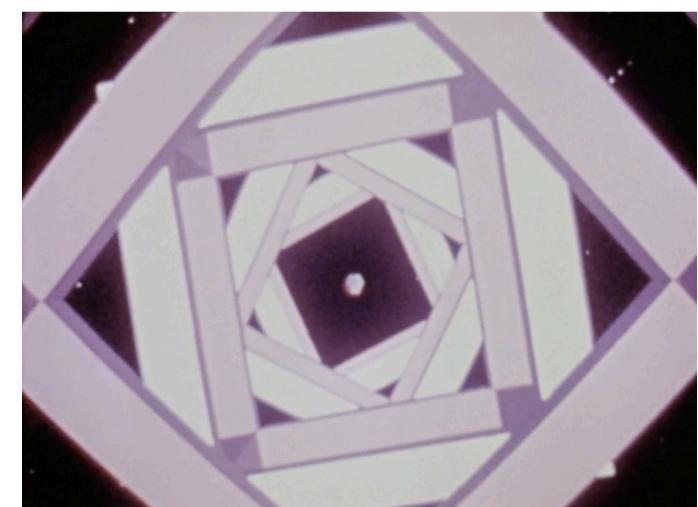
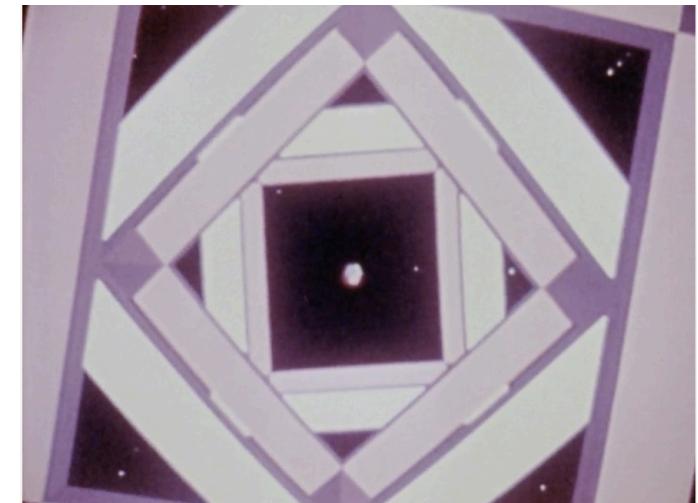
During his lifetime he was the recipient of numerous grants and awards including a Ford Foundation Grant for Experimental Films (1963-1964); Rockefeller Grant for Experimental Films and Studies in Non-verbal Communication (1967-1968); National Endowment for the Arts Grant for Experimental Film and Video (1977-1978); Guggenheim Fellowship (1979); National Endowment for the Arts Individual Artist Grant for Computer Animation Research (1981-1982); and awards at Bergamo Film Festival (1960); Oberhausen Film Festival (1961); Expo '67. Montreal (1967); and Mannheim Film Festival (1968), among others.

From 1969-1970 he was artist-in-residence at WGBH-TV in Boston, MA under a Rockefeller Grant for Studies in Experimental Television simultaneously with a Fellowship at the Center for Advanced Visual Studies at MIT in Cambridge, MA.

Various projects included the construction of Movie-Drome an audio-visual laboratory for simultaneous projection, at Gate Hill Coop, Stony Point, NY (1964-1966); Computer Animation Series at Bell Telephone Laboratory in Princeton, New Jersey (1964-1968); Violence Sonata, a live theatre event for two television channels produced as an artist-in-residence at WGBH, Boston MA (1969-1970); Panels for the Walls of the World, a fax mural made as one of the first artist-in-residence at MIT's Center For Advanced Visual Studies, Cambridge, MA (1969-1970); Cine-Dreams, an overnight multimedia presentation for planetarium, Rochester, NY (1972); and Steam Screens, projections onto Joan Brigham steam installation, Whitney Museum of American Art, New York, NY (1979).

His filmography includes over one hundred experimental and innovative 16mm and 35mm films and videos in black and white and color spanning collage, animation, computer graphics, live action, performance documentation, found footage, and newsreels. Retrospective film screenings during his lifetime were hosted by the Museum of Modern Art, NY (1968); Whitney Museum of American Art, NY (1970); Film Forum, NY (1972); Anthology Film Archives (1977); The American Film Institute Theatre at the John F. Kennedy Center, Washington, DC (1979). Multimedia presentations were held at venues including Lincoln Center, Philharmonic Hall, NY (1965); Guggenheim, NY (1980); Whitney Museum of American Art, NY (1979); Walker Art Center, Minneapolis (1981); Tokyo, Japan (1969); Athens, Greece (1970); and Shiraz-Persepolis Art Festival, Iran (1971).

He collaborated on projects with many peers including John Cage, Merce Cunningham, Nam June Paik, Kenneth Knowlton, Paul Motian, Claes Oldenburg, Gerald Oster, Sonia Sheridan, Elaine Summers, and Robert Brown and Frank Olvey, among others.



Frames from *Euclidean Illusions* (1979)
16mm film and Digital transfer, color, sound

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