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

712 Arts Plaza
Claire Trevor School of the Arts
University of California, Irvine
Irvine, California 92697-2775
(949) 824-4339
beallcenter.uci.edu

Tuesday-Saturday, 12:00-6:00 p.m.

PRESS PREVIEW KIT

EMBODIED ENCOUNTERS

Featuring: Rhona Byrne, George Khut, Karen Lancel & Hermen Maat, Alex May, Miriam Simun, and Sha Xin Wei

Curated by David Familian and Simon Penny
In Conjunction with "Body of Knowledge: Embodied Cognition and the Arts" Conference at UC Irvine, December 8-10, 2016

On View: October 1, 2016 – January 21, 2017
Opening Reception: October 1, 2016, 2-5pm
Performances: To be announced online

IRVINE, Calif. (August 29, 2016) – This Fall, the Donald R. and Joan F. Beall Center for Art + Technology at UC Irvine's Claire Trevor School of the Arts will present ***Embodied Encounters***, an inter-media exhibition featuring seven international contemporary artists. Co-Curated by David Familian (Artistic Director, Beall Center) and Simon Penny (Professor, Digital Cultural Practices, Embodied Interaction and Interactive Art), *Embodied Encounters* will take place in conjunction with UCI's upcoming conference, "Body of Knowledge: Embodied Cognition and the Arts" (December 8-10, 2016); a three-day event focusing on interfacing traditional discourses of making and doing with the emerging paradigms of Embodied (and Enactive, Situated, Distributed, Extended) cognition. *Embodied Encounters* will open to the public on Saturday, October 1, with an artist reception from 2-5pm. The exhibition will remain on view through Saturday, January 21, 2017.

Embodied Encounters addresses art-making practices in media arts via the new languages of cognition. The exhibition will demonstrate the philosophical and conceptual ways artists respond to a world made increasingly complex by technology, as well as the evolution of action in artistic creation, and the synergy between materiality and bodily awareness. Through these encounters, we see the divisions between mind and body, self and world dissolve. This phenomenon is highly relevant to contemporary artistic practice as artists become increasingly aware of the changing synergy between intuition, logic, and reason to produce their work. How does the artist's consciousness engage in a world comprised of analog, digital, and virtual stimuli? The Beall Center will address this question through an ambitious, provoking voyage through cognition and intelligence – human and artificial alike.

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PRESS PREVIEW KIT

Exhibition Artists and Artworks

Rhona Byrne: *Huddlewear* (2015)

Fabric and carpet / dimensions variable

Huddlewear (2015) is a series of wearable artworks that become a tool for activating exchanges in relationships between individuals, groups and communities. The artworks invite and encourage visitors to wear and inhabit the *Huddlewear* and to explore the intimacy and complexities of connection in real time. The interconnected designs of the garments can be worn by pairs and groups, and aim to explore the wearer's sense of self and vulnerability during moments of interaction and gathering. Events, workshops and activities for "group work" with the *Huddlewear* pieces can be designed and delivered, or used with instructions or with improvisation.

Alternatively, the *Huddlewear* pieces are a tangible, analog reflection of our increasing sense of interconnectivity through increasingly globalized, technological platforms. Users from disparate backgrounds are literally connected in space, rather than through the guise of digital platforms or communication methods. As a result, participants are required to navigate space and tension in a collaborative manner; an exercise that gives visual life to the seemingly abstract realities of modern social interaction.

Rhona Byrne (b. 1972) lives and works in Dublin, Ireland. Rhona's art practice is site and context specific, as she combines sculpture and spatial environments with performance and processes of participation that explore a negotiation of object, materiality, place and social practice. Her practice often operates on or occupies the "threshold" between sculpture and architecture, sculpture and theatre, sculpture and performance, and sculpture and environmental psychology. Rhona Byrne's handmade objects, installations, and collaborative event-based projects explore the interplay between people and their habitat. She employs an interdisciplinary approach often collaborating with diverse industries, groups and individuals. Rhona's work is often a catalyst to generate other narratives for its participants and an invitation to explore the person-environment relationship and the unstable conditions of place and affect, spatial experience, meaning and emotion. Rhona also works as an educator by developing art workshops for children and adults. Recent and upcoming projects and exhibitions include: "Pathways," Education Hub (Maynooth University), "A Fair Land," Irish Museum of Modern Art, "Mobile Monuments," Fingal County Council public art commission, "Huddle Tests" solo show at Temple Bar Gallery and Studios, "Huddlewear," Facebook AIR program residency/commission, "On that Note," Heart of Glass (Liverpool), "Moving Thresholds," National Gallery of Ireland, "Ridge," Verksmiðjan (Hjalteyri, Iceland), "It's All up in the Air," Norfolk and Norwich Arts Festival (UK), "Bolthole," Open Studio, Tate Modern and Tate Britain (UK). Rhona's work is in the collections of The Irish Museum of Modern Art, Microsoft, Facebook, Fingal County Council, and several private collections.

Rhona will perform in her Huddlewear during the BoK Conference – more information can be found on our website.

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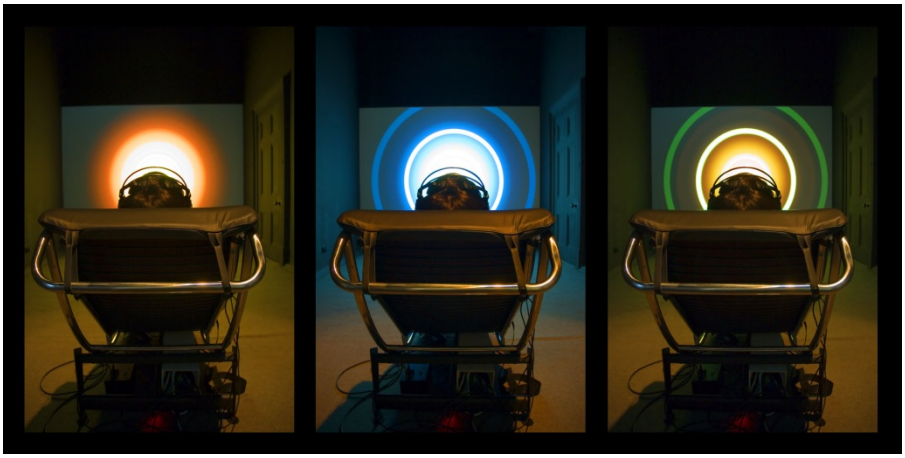
PRESS PREVIEW KIT

George Khut: Cardiomorphologies (2007)

Heart rate-controlled video projection, Max-MSP and Java-based visualization systems, chair, and projector / dimensions variable



Cardiomorphologies (2007) explores the subjective spaces created through interaction with a simple geometric visualization of real-time heart and breath rate data. The installation is comprised of one large floor-to-ceiling video projection that is controlled by heart and breath signals from a participant seated a few meters away. The core focus with this work was on translating heart and breath information using concentric circles – to create a "kinaesthetically" compelling but extremely simple visual design that could be experienced in varying states of attention (i.e. with soft gaze). Inspired by mandala imagery and tunnel-like visuals often described in connection to near-death experiences – the projection imitates vision at a threshold. Between 2004 and 2006, several different versions of this work were exhibited; beginning with a very stark, hard-edged visualization designed with John Tonkin, and ending in the multi-layered and highly dynamic visualizations developed with Lizzie Muller and Greg Turner between 2005 and 2006. Breath is measured by using a Hall effect sensor worn around the participant's chest, and heart rate data is obtained via wireless sensors. All the data is analyzed, and features extracted and mapped visuals (circular diameter, color etc.) to sounds using Max-MSP programming language (coded by George Khut with Greg Turner).

George Poonkhin Khut (b. 1969) is an artist and interaction-designer working across the fields of electronic art, interaction design, and arts-in-health. He lectures in art and interaction design at University of New South Wales (Faculty of Art & Design) in Sydney, Australia. His body-focused interactive and participatory artworks use bio-sensing technologies to re-frame experiences of embodiment, health and subjectivity. Research interests include tangible and embodied interaction, participatory art, and arts-in-health. In addition to presenting his works in galleries and museums, George has been developing new audiences for interactive and participatory art with exhibitions and research projects in hospitals, starting with "The Heart Library Project" at St. Vincent's Public Hospital in 2009, and more recently with the "BrightHearts" research project – a collaboration with Dr. Angie Morrow, Staff Specialist in Brain Injury at The Children's Hospital at Westmead, Kids Rehab, that is evaluating the efficacy of his interactive artworks as tools for helping to reduce the pain and anxiety experienced by children during painful and anxiety-provoking procedures. Recent group exhibitions include Group Therapy: Mental Distress in a Digital Age curated by Vanessa Bartlett at FACT in Liverpool, UK; CUSP: Design into the Next Decade, curated by Object Gallery (Australian Design Centre); Wonderland: Contemporary Art from Australia at the MoCA Taipei; This Secret Location, Inbetween Time (2006) at Arnolfini, UK, and Strange Attractors: Charm between Art and Science, curated by Annie Ivanova, Zendai Museum of Modern Art, Shanghai, China.

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PRESS PREVIEW KIT

Karen Lancel and Hermen Maat: *E.E.G. KISS* (2014)

E.E.G. data scanners, projector, four projection screens, data visualization software, chairs / dimensions variable

In *E.E.G. KISS* (2014), the artists investigate how a kiss can be translated into bio-feedback data. They deconstruct the kiss, to reconstruct a new, digital synesthetic kissing ritual for a "Global Kiss-In," in which all participants - both kissers and spectators - feel, see, hear, touch and experience a communal kiss. Tele-presence technologies extend our bodies beyond biological boundaries in time and space, but they prevent us from touching. In a poetic, electric environment for kissing and measuring, for synchronizing and merging, the artist duo researches a shared neuro-feedback system for networked kissing. In performances and live kissing experiments, visitors are invited to wear E.E.G. headsets to measure brainwave activity and participate as kissers, voyeurs, and EEG data scanners. The installation consists of a two opposing chairs that act as a "love seat" for the kissers, as well as four screens that mirror the actions of the kissers and witnesses in real time through projected E.E.G. data. While kissing, their brainwaves are measured and visible as E.E.G. data waves, which are presented in tandem with a soundscape and surveillance system. A floor projection encircles the kissers with the data impressions, which acts as an immersive data cloud landscape. The soundscape is generated by the Brain Computer Interface, which translates the real time E.E.G. data of "kissing brains" into a music score and algorithm for an E.E.G. KISS symphony.

Artist duo and researchers **Karen Lancel and Hermen Maat** explore the tension between embodied presence, intimacy, privacy, and trust in current social-technological systems. They radically invert automated control technologies, bio-feedback and sensory perception, to create "Trust-Systems" for intimate meeting experiences. The artists start from the idea that experiences of intimacy and trust are embedded in public dialogue, witnessing, and narrative. Therefore, their visually seductive "Meeting Places," or social sculptures, function as "artistic social labs" in public space; with the public as "co-researchers." Their work has been included in numerous shows, conferences, and artists in residencies internationally, some of which include: 56th Venice Biennale 2015 (China Pavilion), ZKM Karlsruhe, Ars Electronica (Linz), Transmediale (Berlin), Eyebeam (New York), World Expo 2010 (Shanghai), Stedelijk Museum (Amsterdam), Banff New Media Institute (Banff), Art Center Nabi (Seoul), ISEA 2011 (Istanbul), V2_Institute for Unstable Media & Architecture Biennale (Rotterdam), Stedelijk Museum Bureau (Amsterdam), Waag Society for Old & New Media (Amsterdam).

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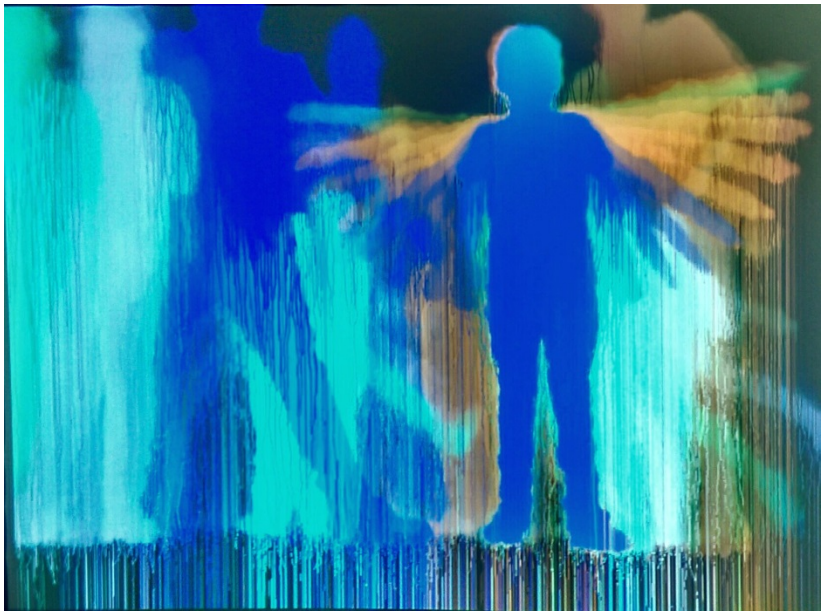
PRESS PREVIEW KIT

Alex May: *Shadows of Light* (2011)

Interactive digital video projection, Microsoft Kinect, computer, video projector / dimensions variable



Shadows of Light (2011) is an interactive video projection installation that uses the outline of the viewer(s) as a spray paint stencil causing their silhouette to slowly appear in front of them. The longer they remain static, the more pronounced their image is. However, the "paint" will start to drip, spread, and merge with the traces of the viewers who have stood there before.

Reliant on the durational participation of its viewer, *Shadows of Light* rarely presents the same composition twice. Haunting imprints of figures and bodily movement become a kind of hallucinatory mirage; a composite reflective of the passage of time. The fleeting nature of these ephemeral forms belies a sense of impermanence – perhaps articulating a greater need for consciousness, mindfulness, and clarity in an otherwise frenetic modern society.

Alex May (b. 1972) is a British artist exploring a wide range of digital technologies, most notably video projection onto physical objects (building on the technique known as video mapping or projection mapping by using his own bespoke software), also interactive installations, generative works, full-size humanoid robots, performance, and video art. He has performed live video mapping at Tate Modern in London, and for the inauguration of Serre Numérique in France, and exhibited internationally including at the V&A, Royal Academy of Art, Eden Project, Wellcome Collection, Science Museum, Bletchley Park, Watermans, Goldsmiths, the Museum of Contemporary Art in Caracas, Venezuela, the Science Gallery in Dublin, and the Rockefeller Arts Center at State University of New York. He gives talks about many aspects of digital art, digital preservation, and public engagement with social robotics through art (TEDx Bucharest, Chelsea College of Art (in conversation with curator Robert Storr), Waag Society in Amsterdam, ICT2013 European Commission Digital Agenda event in Vilnius, Gray's School of Art in Aberdeen, British Film Institute in London, Ahmed Shawky Museum in Cairo) and runs workshops for artists using his own software (for Fluxmedia at Concordia University in Montreal, International Symposium on Electronic Art (ISEA) in Istanbul).

Alex is a Visiting Research Fellow: Artist in Residence with the computer science department of University of Hertfordshire and a Digital Media Arts MA sessional lecturer at the University of Brighton. He is head of Projective Geometry at The Institute of Unnecessary Research.

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PRESS PREVIEW KIT

Miriam Simun: *Adōrō* (2014-2016) & *The Farewell To All That One Has Used, Broken, Lost Must Be Ennobled By Ceremony* (2016)

3D printed nylon and copper, 12 x 8 x 5" / Scent, Cocktail, Performer, Memory, Audience Sensations, duration variable

***Adōrō* (2014-2016)** is the performative work of Miriam Simun, whose interest in the division between natural and synthetic worlds has manifested itself in eerie, dystopian-esque works. In this piece, the artist has created a "ritual device" that emits the never-before-perceived scent of an endangered flower that blooms only one day per year, the Agalinis Acuta. This flower is the only Federally Protected Endangered Plant species in New York State, and as such, worn as part of the ceremonial libation in tribute to the plant, this manufactured headpiece imitates the olfactory qualities of the blooming flower in nature, and is paired with a cocktail that performance viewers are encouraged to consume. Says the artist, "The Agalinis Acuta is so small that her scent is imperceptible to humans in the wild, no human has ever smelled her before. Using headspace technology, I captured the scent and recreated it for human perception as a bespoke scent called 'Today is Not Yesterday.' This scent is missing one green note which is deposited in the cocktail. Only through the combination of scent and cocktail can visitors experience the flavor of the Agalinis Acuta; a ritual attendance to one species on the verge of extinction." The performance (titled *The Farewell To All That One Has Used, Broken, Lost*…) becomes a sensorial experience that each audience member experiences while standing over a plinth, led by a performance "guide." The guide performs a piece of ceremonial text, assists the audience member to don the *Adōrō*, take a sip of cocktail, and attend to their senses – a fleeting confrontation with nature despite manufactured and simulated elements. Clinical in practice, the ceremony highlights a potentially sterile future human experience of nature; a foreboding preview into the loss and eradication of species.

Miriam Simun is an interdisciplinary artist, whose work is often based in ethnographic, historical and scientific research, and has been called "Performance as Research/Research as Performance." Among her chief concerns are attending to sensorial, embodied forms of knowledge; exploring the messy complexities and contradictory poetics residing at the intersection of nature, culture, and power; and developing the means to imagine alternate futures. Simun's work has been presented internationally, including the New Museum, Museum of Arts and Design, The Contemporary, Robert Rauschenberg Project Space, DeutscheBank Kunsthalle, and Ronald Feldman Fine Arts. She has received awards from Creative Capital, Joan Mitchell Foundation, and the Robert Rauschenberg Foundation, and her work has been recognized internationally in publications including the BBC, *The New Yorker*, CBC, MTV, *The New York Times*, *Forbes*, Art21 and *ARTNews*. Simun holds a BSc from the London School of Economics and an MPS in Political Science from NYU's Interactive Telecommunications Program. She is currently pursuing a Master's in Science and Arts at the MIT Media Lab.

Miriam will perform* The Farewell To All That One Has Used, Broken, Lost Must Be Ennobled By Ceremony *during the BoK Conference – more information can be found on our website.

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PRESS PREVIEW KIT

Sha Xin Wei: *Time Lenses* (2016)

Three projectors, three cameras, three computers, custom software / Dimensions and duration variable

**image is a sample image of previous installation; image of new work will be available after 10/01/16*

Time Lenses (2016) is an installation of multiple displays and cameras that are carefully placed in a physical location to refract activity into a suite of rhythmically recomposed movements. The work is not a performance but the condition of performance: it conditions an interior space such that ordinary activity can acquire poetic or rhythmic (musical) charge. Live video processing instruments will augment the space so that any activity - rehearsed or unrehearsed, quotidian or marked - will refract into a suite of projections, each revealing a different temporal or rhythmic aspect of the corporeal activity within the space. An activity in the space will appear on these life-size installations that act as temporal lenses or temporal mirrors. As a set, these time lenses explode captured movements into constituent rhythms and display them "contrapuntally" on the image surfaces arrayed in the space.

Sha Xin Wei (Concept): Sha Xin Wei directs the Synthesis Center for transversal art, philosophy and technology at ASU, and is a Fellow of the ASU-Santa Fe Institute Center for Biosocial Complex Systems. Dr. Sha is Professor and Director of the School of Arts, Media + Engineering at Arizona State University. His core research concerns a topological approach to poiesis, play and process. His art and scholarly work range from gestural media, movement arts, and realtime media installation through interaction design to critical studies and philosophy of technology. From 2005-2013 as Canada Research Chair in media arts and sciences and Associate Professor of Design and Computation Arts at Concordia University in Montréal, he led the Topological Media Lab creating responsive environments for ethico-aesthetic improvisation. MIT Press published Dr. Sha's Poiesis, Enchantment and Topological Media in 2013. **Julian Stein** (Lead installation artist): Julian Stein is a sound and media-artist based in Tempe, Arizona, whose work ranges from soundscape and electroacoustic composition to collaborative performance and kinetic sound installation. Influenced by methods of audiovisual synchronization and the urban environment, his work focuses on intuition and present experience, demonstrating musical applications of the everyday in both composed and realtime environments. Julian is a co-creator of the Montreal Sound Map, and is currently a researcher at the Synthesis Center at Arizona State University. **Todd Ingalls** (Custom video instruments): Todd Ingalls is a media composer who works with interactive performance and experiential media systems. He is currently Associate Professor of Research in the School of Arts, Media and Engineering at Arizona State University where he also serves as Chair of Graduate Studies. His research focuses on gestural communication and embodied media interaction, affect in music, and algorithmic media composition as well as novel mediated environments for dance, health, and neuroscience. Todd's collaborative work has been performed internationally at SPIELART Theater Festival (Munich), VIA festival (Maubeuge), International Festival of Movement Arts (Bangalore), Cutting Edge Festival (Darmstadt), Zentrum für Kunst und Medientechnologie, and the Donaueschinger Musiktage, among others. He is currently working with Mary Bates Neubauer on a public art work commission by the city of Scottsdale and with Karen Schupp on a project supported by the Arizona Commission on the Arts with funding from the National Endowment of the Arts and the State of Arizona.

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Curators

David Familian is the Artistic Director and Curator at the Beall Center. He began working at the Beall Center in 2005 and was appointed Artistic Director and Curator in 2009. An artist and educator, he received his BFA from California Institute of the Arts in 1979 and his MFA from UCLA in 1986. For the past twenty years Familian has taught studio art and critical theory in art schools and universities including Otis College of Art and Design, Minneapolis College of Art and Design, Santa Clara University, San Francisco Art Institute and U.C. Irvine. He currently teaches the Beall Center's Digital Arts Exhibition course at U.C. Irvine's Claire Trevor School of the Arts. Although David began his career as a photographer, since 1990 new media has become integral to his own artistic practice and his work as a web producer and technical advisor for individual artists, museums and universities such as Walker Art Center, University of Minnesota and the Orange County Museum of Art. David has curated and organized the majority of exhibitions at the Beall Center. David developed the Black Box Projects Initiative at the Beall Center and meets regularly with artists as well as technologists and scientists to collaborate on new projects.

Simon Penny is an Australian practitioner in the fields of Digital Cultural Practices, Embodied Interaction and Interactive Art. His practice has included artistic practice, technical research, theoretical writing, pedagogy and institution building. Over the last twenty-five years, he has made interactive and robotic installations which address critical issues arising at the intersection of culture and technology, informed by traditions of practice in the arts including sculpture, video-art, installation and performance; and by theoretical research in enactive and embodied cognition, ethology, neurology, phenomenology, human-computer interaction, ubiquitous computing, robotics, critical theory, cultural and media studies. Informed by these sources, he designs and builds artworks utilizing custom sensor and effector technologies. He built the autonomous robotic artwork Petit Mal in the early 1990s. His machine vision based interactive digital video work Fugitive was exhibited at the opening of the ZKM in Karlsruhe, Germany in 1997. Traces (a 3D machine vision driven CAVE immersive interactive) was presented at Ars Electronica in 1998 (Prix Ars Electronica honorable mention). Fugitive Two was commissioned by the Australian Center for the Moving Image (ACMI), Melbourne Australia, in 2000, and premiered there in 2004. He has received funding and/or residencies from the Daniel Langlois Foundation for Science and Art, ZKM, GMD, WDR, and other sources. He is the Director of the Body of Knowledge conference.

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About "Body of Knowledge: Embodied Cognition and the Arts"

This conference will bring together an interdisciplinary group including cognitive scientists, neuroscientists, philosophers of mind, physiologists, psychologists, philosophers, anthropologists, computer scientists, artists, musicians, dancers, actors, and designers to explore emerging cognitive neuroscience and theories of embodied cognition. The goal is to develop new discourses around arts practices by interfacing traditions of practice with emerging paradigms of Embodied (and Enactive, Situated, Distributed, Extended) paradigms of cognition.

The conference is motivated by an awareness that these new paradigms provide ways of thinking about intelligence-in-action which move beyond the strictures of the cognitivist paradigm of cognition which has prevailed in the second half of the C20th. This paradigm substantially failed to provide explanations of the intelligences involved in and situated arts practices. The historical confluence of the rise of cognitivism, the rise of Artificial Intelligence and the spread of computing into all walks of life has had the effect of reinforcing cognitivist explanation in the theorization of Human Computer Interaction and in Media Arts. Post-cognitivist theories of cognition provide new perspectives for these fields. The exchanges in this conference promise not only enrich the theory of arts and cultural practices, but also enrich cognitive science research and provide resources relevant to Human Computer Interaction and other aspects of design.

Central to the arts are practices of embodied doing and of thinking through action. All artists, dancers, musicians and actors understand that their intelligent practice subtly draws upon and orders materiality – with gestures, breathing, and the artful manipulation of instruments, tools and materials, each with its own qualities. Indeed, the majority of human practice has this quality, from cooking to driving to building a dry-stone wall. The artisanal crafts – blacksmithing, weaving, potting – are paradigmatic in this regard. Laboratory and clinical practices and playing sports all share in this bodily, material and contextual integration. Any useful attempt to understand cognition in such contexts demands consideration of these embodied, temporal qualities. The study of the 'mental' aspects of cognition separate from temporally ongoing, spatial, material and social engagement creates false dichotomies between mind and body, self and world. Such false dichotomies have characterized studies of cognition over the last century (gaining force with the rise of computing and computationalism in the second half of last century).

Explanations of "creative cognition" and the "intelligences of the arts" arising from such paradigms – often referred to as "neuroaesthetics" – lack explanatory power because they do not embrace material, embodied aspects of cognition. The new cognitive science discourses (embodied, enactive, extended, distributed, etc.) which have emerged and grown over the last three decades provide new perspectives from which to establish a new language for embodied creative cognition, which promises to provide new ways of understanding arts practices, broadening discourses about intelligence generally.

Structure of the Conference

The three day event will include seven internationally renowned Keynote speakers and numerous themed panels including around 60 papers. In addition to papers, panels and keynotes, the conference will include performances, exhibitions and workshops as well as social events, centered around the CTSA Maya Lin Plaza, the Beall Center for Art and Technology, the XMPL media black box theater, and the Cyberarts café. Earlybird registration is now open. A full conference program will be published online at **sites.uci.edu/bok2016**.

The conference is directed by Simon Penny (Professor, Art, UCI) with the support of the Body of Knowledge Conference International Advisory Board.

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About the Beall Center for Art + Technology

The Beall Center is an exhibition and research center located on the campus of the University of California, Irvine. Since its opening in 2000, the Beall Center's exhibitions, research, and public programs have promoted new forms of creation and expression. 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 innovations in the visual arts occurring anywhere. The Beall Center promotes new forms of creative expression by: exhibiting art that uses different forms of science and technology to engage the senses; building innovative scholarly relationships and community collaborations between artists, scientists and technologists; encouraging research and development of art forms that can affect the future; and reintroducing artistic and creative thinking into STEAM (Science, Technology, Engineering, Arts, and Math) integrated learning in K-12 to Higher Education. The Beall Center's curatorial focus presents a diverse range of innovative, world renowned artists, both national and international, who work with experimental and interactive media. Many of these artists have shown their works primarily within group exhibitions or have a limited number of solo exhibitions in the US. The Beall Center is committed to exhibiting these artists in a way that more fully expresses their individual body of work. We strive to present a direct connection between our programs and the larger trajectory of the history of video, installation art, kinetic and cybernetic sculpture. Our approach is not to exclusively emphasize the technological aspects of works, but to present experimental media projects that are equally strong aesthetically, conceptually and technically.

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.

About UC Irvine's Claire Trevor School of the Arts

Times Higher Education ranked UC Irvine first among U.S. universities under 50 years old and fifth worldwide. Since its founding in 1965 as one of UC Irvine's original schools, the School of the Arts (renamed for actress Claire Trevor in 2000) has become one of the nation's leading educators in visual and performing arts. Awarded "Best Arts Organization" in Orange County 2014 by the Coast Community Awards, the School offers undergraduate and graduate degrees in Art, Dance, Drama and Music, a minor in Digital Arts and Digital Filmmaking, and one of the few university doctoral programs in Drama. The UCI Claire Trevor School of the Arts is located at 4000 Mesa Road, Irvine, CA 92617. For more information, please visit **www.arts.uci.edu.**

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Embodied Encounters Fact Sheet

Exhibition:
Exhibit Dates: October 1, 2016 – January 21, 2017
Curated by David Familian and Simon Penny
Featuring: Rhona Byrne, George Khut, Karen Lancel & Hermen Maat, Alex May, Miriam Simun, and Sha Xin Wei

Events:

- **Opening Reception**: Saturday, October 1, 2016, 2pm – 5pm
- **STEAM Educators Luncheon at the Beall**: Saturday, October 15, 11am-2pm
  Online registration opens September 6th:
  http://BeallSTEAMEdLuncheon.eventbrite.com
- ***Body of Knowledge* Conference**
  December 8-10, 2016
  Claire Trevor School of the Arts
  University of California, Irvine
  *A three-day conference; registration open now through **sites.uci.edu/BoK2016***
- ***Embodied Encounters* LASER Talk**: Friday, December 9, 2016, 5:30-7:30pm
  The Cove at UCI Applied Innovation
  5141 California Ave., #250
  Irvine, CA 92617
  *A panel discussion produced in association with Leonardo International Society for the Arts, Sciences, and Technology; a full speaker lineup will be available on **beallcenter.uci.edu** this fall. Date subject to change.*

Gallery Hours:
Tuesday through Saturday: 12pm – 6pm
Closed: Sunday and Monday
Holiday Closures: November 11, 23 - 26; December 10 - January 3
Free Admission. Public is Welcome

Location:
712 Arts Plaza, Claire Trevor School of the Arts, UC Irvine, Irvine, CA 92697

Parking:
Student Center Parking Structure, at Campus Drive and West Peltason, Irvine, CA 92697
Mesa Parking Structure, at Mesa Drive and University Drive, Irvine, CA 92697

For maps, driving directions and parking information go to: http://www.parking.uci.edu/maps/imap.cfm

More Info: www.beallcenter.uci.edu
Note to Editors: Images may be downloaded from the public Beall Google Drive