

The CCAC Institute presents

NOVEMBER 11 - DECEMBER 16, 2000

# SCANNER

JEREMY BLAKE

JIM CAMPBELL

JOHN WHITE CERASULO

CRAIG KALPAKJIAN

LYNN MARIE KIRBY

CLIFFORD LECUYER

WENDY McMURDO

PAUL PFEIFFER

KARIN SANDER

JOHN F. SIMON JR.

AMIR ZAKI

OPENING RECEPTION  
FRIDAY, NOVEMBER 10  
6-8 PM

ARTIST TALK: JEREMY BLAKE  
8-9 PM, NAHL HALL

Oliver Art Center  
California College of Arts and Crafts  
5212 Broadway (at College Avenue)  
Oakland

NOVEMBER 11-DECEMBER 16, 2000

# S-C-A-N-N-E-R

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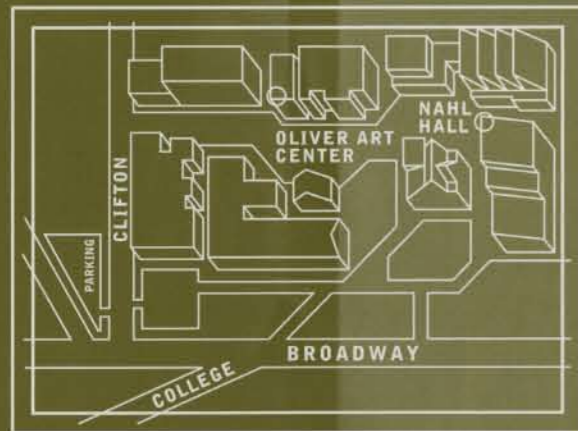
## ARTIST TALKS

Wendy McMurdo  
WEDNESDAY, NOVEMBER 15

John F. Simon Jr.  
WEDNESDAY, NOVEMBER 29

Clifford LeCuyer  
WEDNESDAY, DECEMBER 6

All artist talks take place in NAHL HALL on CCAC's Oakland campus and begin at 7:30 PM.



**GALLERY HOURS**  
MONDAY, TUESDAY, THURSDAY, FRIDAY, SATURDAY:  
11 AM-5 PM;  
WEDNESDAY: 11 AM-9 PM;  
CLOSED SUNDAY;  
CLOSED NOVEMBER 23-25, 2000

SCANNER and the artist talks are free and open to the public. For more information call the CCAC Institute at 415.551.9210 or visit our website at [www.ccac-art.edu/institute](http://www.ccac-art.edu/institute).

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SCANNER presents a selection of recent gallery-based artwork that incorporates or responds to the latest innovations in digital media. These complex emotional, psychological, and aesthetic expressions explore the myriad ways in which digital technology has begun to transform our perceptions.

The CCAC Institute programs are made possible through the generous support of Phyllis C. Wattis; The James Irvine Foundation; Ann Hatch/California Tamarack Foundation; Judith and William Timken; Kent and Vicki Logan; The National Endowment for the Arts; Grants for the Arts/San Francisco Hotel Tax Fund; Etant Donnés, The French-American Fund for Contemporary Art; Lannan Foundation; The ArtCouncil; Laura and John Fisher; Pamela and Richard Kramlich; Anthony and Celeste Meier; French Ministry of Foreign Affairs through AFFA and French Cultural Services; Mondriaan Foundation; California Arts Council, a State Agency; Rena Bransten; Gloria Brown Brobeck; Mrs. Hyung Soon Cha; Carla Emil and Richard Silverstein; Kim Light; LEF Foundation; Steven and Nancy Oliver; Susan and Richard Watkins; and members of the CCAC Institute Alliance.

Design and Imagery:  
Sputnik CCAC/Kate Berg + Jessica Grunwald



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*www.ccaacinderevents.org*

### Karin Sander

Karin Sander created her tiny figure by subjecting one of her friends to a digital scanner. The scanner took laser readings of her friend's topology and translated that information into an STL file, which was then transferred to a machine called an extruder, which, over approximately thirty-five hours, deposited layer after thin layer of acrylic plastic to create this tiny reproduction. Finally, the piece was airbrushed for color. The sculpture is a virtually perfect rendering of the subject's form, albeit in Lilliputian dimension. Sander's art has long been concerned with questions of cognition and perception; its intention is to make viewers look more closely at something they had previously taken for granted. In this piece, she raises issues of scale, reproduction, and identity. *Rudij Bergman, 1:10*, 1999, is, finally, less a sculpture in the traditional sense than a kind of three-dimensional photograph.

### John F. Simon Jr.

John F. Simon Jr. is unusual among digital artists in that, rather than working with commercially available software, he writes his own code to create the effects he desires. For him, one might say, the code is the medium. His sophisticated approach to programming enables Simon to build into his works unparalleled degrees of internal complexity. *Color Panel v1.0*, 1999, is the artist's first color-screen computer work. Inspired by the geometric abstractions of Bauhaus founders Josef Albers and Johannes Itten, this work adds the dimensions of time and movement as it unfolds in never-repeating patterns of color, shape, and movement. *CPU*, 1999, is Simon's second color-screen piece. In this work, the artist experimented with the computer's capacity to stimulate "emergent" properties; that is, effects that cannot be predicted by the programmer, that emerge at the intersection of the computer's memory and programming parameters.

### Amir Zaki

Amir Zaki's photographs are shot at night from the rooftops of Los Angeles. Shooting toward the street and roofs of adjacent buildings at oblique angles and using only the light available from streetlamps and windows, Zaki captures haunting scenes of desolate beauty. The apparent emptiness of the images is belied by a strange superabundance of color and detail. One senses that such nuances could not be perceived by the naked eye in such dim light, nor, for that matter, captured with conventional photographic techniques. Indeed, Zaki uses digital enhancement techniques to enter each image and, like a painter, construct his own details, textures, and colors.

### Acknowledgments

Thanks to the staff of CCAC and the CCAC Institute, and Cristóbal Pérez, Sarah Gavlak, Laurent Delaye, Sandra Gering, Christian Haye and Jenny Liu, Stephen and Connie Wirtz, Lucien Terras, Lance Kinz, Habib Kheradyar, Anna O'Sullivan, Todd Hosfeldt, and James Harris.

Graphic Design & Cover Image: Sputnik CCAC/Kate Berg



KARIN SANDER  
*Rudij Bergman, 1:10*, 1999



AMIR ZAKI  
Untitled (Down, DT 11), 1999



**Wendy McMurdo**

Born in Edinburgh, Scotland, 1962  
Lives in Edinburgh, Scotland

**Selected Solo Exhibitions**

- 2000 Laurent Delaye Gallery, London, England  
1998 Centro de Fotografía, University of Salamanca, Salamanca, Spain  
Braga Festival, Braga, Portugal  
1995-1997 *In a Shaded Place: The Digital and the Uncanny*, Museu D'Art de Girona, Girona, Italy; Zone Gallery, Newcastle, England; F-Stop Gallery, Bath, England; Montage Gallery, Derby, England; Site Gallery, Sheffield, England; Portfolio Gallery, Edinburgh, Scotland

**Selected Group Exhibitions**

- 2000 *Petty Crimes*, Laing Art Gallery, Newcastle, England  
*The Anagrammatical Body*, Zentrum für Kunst and Medientechnologie, Karlsruhe, Germany  
1999 *Unheimlich*, Fotomuseum Winterthur, Winterthur, Switzerland  
*ESP*, Ikon Gallery, Birmingham, England

**Selected Bibliography**

- Bird, Nicky. "ESP, Ikon Gallery, Birmingham." *Artmonthly*, no. 227 (June 1998).  
Doherty, Claire. "Between Darkness and Light: Perceptions of the Paranormal." *Contemporary Visual Arts*, no. 23 (1998): 35-41.  
"Doppelgängers: Grafting: The Uncanny and the Digital: A Conversation with Wendy McMurdo." *Creative Camera* (April-May 1995).  
McGlynn, Mary. "When Borders Blur: Winterthur." *Wall Street Journal Europe*, May 21-25, 1998.  
Tozer, John. "ESP, Ikon Gallery, Birmingham." *Creative Camera*, no. 41 (June/July 1998).

**Paul Pfeiffer**

Born in Honolulu, Hawaii, 1966  
Lives in New York

**Selected Solo Exhibitions**

- 2002 (scheduled) Whitney Museum of American Art, New York  
2001 (scheduled) List Visual Art Center, MIT, Cambridge, Massachusetts  
2000 *The Project*, New York  
Kunst-Werke, Berlin, Germany  
1998 *The Pure Products Go Crazy*, The Project, New York

**Selected Group Exhibitions**

- 2001 (scheduled) *Out of Place*, Museum of Contemporary Art, Chicago, Illinois  
2000 *Whitney Biennial*, Whitney Museum of American Art, New York  
*Greater New York*, Museum of Modern Art/PS.1, New York  
1999 *Hocus Focus: New Video*, Rare Gallery, New York

**Selected Bibliography**

- Hunt, David. "Man Trap." *Frieze*, no. 53 (June/July/August 2000): 98-9.  
Museum of Modern Art/PS.1. *Greater New York: New Art in New York Now*. New York: Museum of Modern Art/PS.1, 2000.  
Rush, Michael. "New Media Rampant." *Art in America*, no. 7 (July 2000): 41-3.  
Siegel, Katy. "Openings: Paul Pfeiffer." *Artforum* (summer 2000).  
Whitney Museum of American Art. *Whitney Biennial*. New York: Whitney Museum of American Art, 2000.

**Karin Sander**

Born in Bensberg,  
Nordrhein-Westfalen, Germany, 1957  
Lives in Stuttgart, Germany

**Selected Solo Exhibitions**

- 2000 D'Amelio Terras, New York  
1999 Kunsthalle Göppingen, Göppingen, Germany  
1998 Stiftung für Konkrete Kunst, Reutlingen, Germany  
1996 Kunstmuseum St. Gallen, St. Gallen, Switzerland  
**Selected Group Exhibitions**  
2000 *Painting Zero Degree*, Cranbrook Art Museum, Bloomfield Hills, Michigan; Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, Oklahoma  
1998 *Minimal-Maximal*, Neues Museum Weserberg, Bremen, Germany  
1997 *Dazzle Gradually*, Apex Art, New York  
1996 *Farbe, Malerei der 90er Jahre*, Kunstmuseum Bonn, Bonn, Germany

**Selected Bibliography**

- Bovier, Lionel. "Karin Sander." *Flash Art* 28, no. 182 (May/June 1995): 120.  
Brehm, Margrit, Joachim Kreibohm, and Fabian Reimann. *Minimal-Maximal*. Bremen, Germany: Neues Museum Weserberg, 1998.  
LaBelle, Charles. "Karin Sander." *Frieze* 51 (March/April 2000): 98.  
Smith, Roberta. "Karin Sander." *New York Times*, May 5, 2000, E40.  
Volk, Gregory. "Karin Sander: Hybrid Encounters." *Sculpture* (December 1999): 15-18.

**John F. Simon Jr.**

Born in Louisiana, 1963  
Lives in New York

**Selected Solo Exhibitions**

- 2000 *ComplexCity*, Sandra Gering Gallery, New York  
1999 *CPU*, Sandra Gering Gallery, New York  
**Selected Group Exhibitions**  
2000 *Whitney Biennial*, Whitney Museum of American Art, New York  
*An Art of Pure Form: Works from the Collection of the Solomon R. Guggenheim Museum*, New York State Museum, Albany, New York  
*Glee*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
1998 *Formulations*, Sandra Gering Gallery, New York

**Selected Bibliography**

- Atkins, Robert. "State of the (On-line) Art." *Art in America* 87 (April 1999): 89-95.  
Greene, Rachel. "eBay Watch." *Artforum* 38 (November 1999): 53.  
Korotkin, Joyce. "Review: John F. Simon Jr. at Sandra Gering." *The New York Art World* (May 2000): 9.  
Pollack, Barbara. "On the Edge: Digital Evolution." *ArtNews* 99, no. 4 (April 2000): 142.  
Puente, Maria. "Pixel This: A Museum Exhibit with Web-only Art." *USA Today*, March 23, 2000, p. 52.

**Amir Zaki**

Born in Beaumont, California, 1975  
Lives in Los Angeles, California

**Selected Solo Exhibitions**

- 2000 *Photographs From*, James Harris Gallery, Seattle, Washington; Caren Golden Fine Art, New York; Roberts & Tilton, Los Angeles, California  
1998 *Home*, Los Angeles Cultural Net (Internet project)  
1997 *Malibu Sex Party*, Purple Fine Art, Venice, California

**Selected Bibliography**

- Frederickson, Eric. "Amir Zaki." *The Stranger* 9, no. 24 (March 2-8, 2000): 28.  
Hackett, Regina. "Art Review." *Seattle Post-Intelligencer*, March 24, 2000, p. 22.  
Hall, Emily. "New Developments: Photo Facts and Fictions." *The Stranger* 9, no. 27 (March 23-30, 2000): 33.  
Hultrass, Andrew. "Surf and Turf." *Artforum* (summer 1999).

## Works in the Exhibition

### Jeremy Blake

*Angel Dust*, 2000

Animation with sound on DVD  
20 minutes

Courtesy of Feigen Contemporary, New York, and Smith Richardson

*Après Ski*, 1999

Digital C-print

29 1/2" x 84 1/2"

Collection of Catherine and David Partridge;  
courtesy of Feigen Contemporary, New York

### Jim Campbell

*Ambiguous Icon #5 (Running Falling)*, 2000

Custom electronics, nonglare plastic

13" x 16" x 5'

Courtesy of Hosfelt Gallery, San Francisco; financial assistance from the Daniel Langlois Foundation for Art, Science, and Technology

### John White Cerasulo

*bc\_hel.02.jpg*, 2000

Inkjet Piezo print mounted to 1/4" clear Plexiglas

24" x 30"

Courtesy of the artist

### Craig Kalpakjian

*HVAC I*, 1999

Cibacrome on aluminum

29 1/2" x 39 1/2"

Courtesy of Robert Miller Gallery, New York

*DUCT*, 1999

Cibacrome on aluminum

30" x 40"

Courtesy of Robert Miller Gallery, New York

### Lynn Marie Kirby

*Photons in Paris: image encoding.3*, 1997-2000

Digital video

3 minutes, 33 seconds

Courtesy of the artist

### Clifford LeCuyer

*Untitled #33*, 1999

Black-and-white photograph

27" x 40"

Courtesy of the artist and POST, Los Angeles

*Untitled #72*, 1999

Black-and-white photograph

27" x 40"

Courtesy of the artist and POST, Los Angeles

*Untitled #100*, 1999

Black-and-white photograph

27" x 40"

Courtesy of the artist and POST, Los Angeles

### Wendy McMurdo

*Solo Violin, St. Mary's Music School, Edinburgh 1998*, 1999

Color negative print

55" x 55"

Collection of Richard and Lenore Niles; courtesy of Laurent Delaye Gallery, London

*Clarsach Player, St. Mary's Music School, Edinburgh 1998*, 1999

Color negative print

55" x 55"

Collection of Joan and Alan Safir; courtesy of Laurent Delaye Gallery, London

### Paul Pfeiffer

*John 3:16*, 2000

CD-ROM, LCD screen, mounting arm, bracket  
7" x 7" x 36"

Collection of Rena Conti and Dr. Ivan Moskowitz, Brookline, Mass.; courtesy of The Project, New York

*Prologue to the Story of the Birth of Freedom*, 2000

CD-ROMs, two LCD screens

8" x 12" x 30"

Courtesy of The Project, New York

*Fragment of a Crucifixion (After Francis Bacon)*, 1999

CD-ROM, projector, mounting arm

30" x 12" x 10"

Collection of John Friedman and Jane Furse; courtesy of The Project, New York

### Karin Sander

*Rudij Bergman, 1:10*, 1999

ABS plastic (acryl-nitryl-butadien-styrol)

48" x 12" x 12" with base and vitrine

Courtesy of Stephen Wirtz Gallery, San Francisco

### John F. Simon Jr.

*CPU*, 1999

Software, Apple Powerbook 280c, acrylic

14 1/2" x 10 1/2" x 3 1/2"

Courtesy of the artist and Sandra Gering Gallery, New York

*Color Panel v1.0*, 1999

Software, Apple Powerbook 280c, acrylic

13 1/2" x 10 1/2" x 3"

Courtesy of the artist and Sandra Gering Gallery, New York

### Amir Zaki

*Untitled (Down\_DT 11)*, 1999

From the series *Photographs From*

Laser direct type C-print

31 3/8" x 20 1/8"

Collection of Robin Wright Moll

*Untitled (Down\_DT 26)*, 1999

From the series *Photographs From*

Laser direct type C-print

31 3/8" x 20 1/8"

Courtesy of James Harris Gallery, Seattle, and Roberts & Tilton, Los Angeles

*Untitled (Down\_SM 05)*, 1999

From the series *Photographs From*

Laser direct type C-print

31 3/8" x 20 1/8"

Courtesy of James Harris Gallery, Seattle, and Roberts & Tilton, Los Angeles

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