Data In, Data Out
This catalogue accompanies the exhibition “Data In, Data Out” on view at the Walsh Gallery October 31 through December 16, 2011.

All measurements are in inches, height by width.

All images contained in this catalogue are courtesy of the artists unless otherwise noted.

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ISBN# - 978-0-9793954-8-2
Data In, Data Out

Jill Auckenthaler with Sarah Nicole Phillips
Gail Biederman
Martin Brief
Stephen Cartwright
Nancy Daly
Samwell Freeman
Dennis Hlynsky
Patti Jordan
Jaime Kennedy and Kelly Urquhart
Heins Kim
Mie Kongo
Jason Lujan
Ben Pranger
Ryan Russo
Tore Terrasi
Amanda Thackray
Star Varner
Kati Vilim
C.J. Yeh

Curated by Jeanne Brasile
While there is no generally accepted formal definition of algorithm, it could informally be understood as "a set of rules that precisely defines a sequence of operations." In this exhibition, the unique sets of rules guiding the artists in the creation their artwork vary in approach, and it is in this area that we can discern the extraordinary nature of creativity. Despite the intrinsic limitations dictated by the artists’ chosen algorithmic process, there is ingenuity in the selection of those limits and the interpretation of the resulting data. Some artists document and decipher data such as calendar dates, travel patterns or daily activities. Other artists manipulate digital code. Often, the artists work in a prescribed manner that dictates color, composition or shape. Ultimately, the algorithm affects the final form. This practice is in opposition to conventional studio practice in which a desired end result is created through studies. These artists embrace chance and probability, concluded by an open-ended visual, in which specific acts of sorting, processing or enacting based on the collected data is more important than a pre-determined image. This multi-media show provides a broad interpretation of algorithmically based art. Although computer and digital art are included in the exhibition, diverse media such as painting, collage and sculpture are also on view to demonstrate the unlimited promise of these artistic investigations.

- Jeanne Brasile
Jill Auckenthaler with Sarah Nicole Phillips

“What My Schedule Sounds Like” (detail)
watercolor, graphite and pen on paper, mp3 audio file,
sound scores 25” x 18” each (parts 1 – 5), audio RT
2:30 mins
2006
**Gail Biederman**

“Constellations” (detail)
hand-made felt
dimensions variable
2010 – 2011
Stephen Cartwright
"Reckoning (2003a, 2003b & 2003c)"
ABS rapid prototype
52” x 14” x 14” (each)
2007
Nancy Daly

MDF, motor, receipt paper
12" x 12" x 12"
2011
**Samwell Freeman**

"Similar Sketch Facilitator" (detail)
custom printed circuit boards, software, computer
8” x 3” x 2”
2011
Patti Jordan
"Horn-Mad"
ink and graphite on paper
26" x 32"
2010
Jamie Kennedy and Kelly Urquhart
"Huntington Bancshares (HBAN), March 9, 2010, +3.57%"
digital composite print on Hahnemuhle paper
19” x 13”
2011
Heinş Kim

“Untitled (3) Penance Alhambra” (detail)
blue/brown fine marker/ink on aluminum plate mounted on honeycomb
30” x 50”
2011
Mie Kongo

"Bird Forever Dove"
porcelain, glaze, wood, paint
13" x 26" x 16"
2008
Jason Lujan
“Far East by Southwest” (still)
single channel video, 3 min
2009
Ben Pranger

“Whirlwind Revelation”
wood
75” x 45” x 33”
2009
Ryan Russo
“Untitled (2)”
graphite on cut envelopes
16” x 26”
2011
Tore Terrasi
“Grid Study”
woven microfilm
24” x 24”
2011
**Amanda Thackray**

“Spring Cleaning”
plastic containers, bug carcasses and dust
dimensions variable
2007
Star Varner
“Crossed Paths (6.1/8.2)”
engravings on silk tissue
7” x 7”
2011
Kati Vilim
“36 Squares”
oil on canvas over panel
48” x 48”
2011
image courtesy of Jeanne Brasile
C.J. Yeh

"CJ Was Here - to the Kingdom if I Could"
mixed-media installation
dimensions variable
2011
The Walsh Gallery extends its gratitude to the following supporters that have made this exhibition possible:

Alma Banyai
Xueming Bao
Frank Capra
Sharon Favaro
Jennifer Graham-Macht
Dr. Chrysanthy Grieco
Nicole Halliwell
Catriona Hill
Brittany Martinez
Katie Mascari
Elisabeth Murray
Michael Villanueva
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