

About the artist

Adam Chapman grew up on O'ahu, just outside of Honolulu, Hawaii. He now makes his home in Brooklyn, New York, and is an adjunct professor in the Communication, Design, and Technology department at Parsons, the New School for Design in New York.

He has shown internationally at museums and galleries including: Pilar and Joan Miro Foundation, Palma, Balearic Islands, Spain; DeCordova Museum, Lincoln, Massachusetts; Triennale der Photographie Hamburg, Germany; American Museum of the Moving Image, Long Island City, New York; Whitney Artport (on-line); SKL Gallery, Illes Balears, Spain; and Catharine Clark Gallery, San Francisco, California. Chapman has been a visiting artist at the American Academy, Rome, Italy; MacDowell Colony, Petersborough, New Hampshire; Anderson Ranch Arts Center, Snowmass Village, Colorado; California State Fullerton's Grand Central Arts Center, Santa Ana, California; Banff Center for the Arts, Banff, Alberta, Canada; and 911 Media Arts, Seattle, Washington.

Artist Statement

I seek to emphasize the noble failure of trying to make sense of our surroundings, and the euphoria that comes when the mechanics of the world flash briefly into focus. In my artwork, I create generative systems that cross natural systems (the flight patterns of birds or the way raindrops roll down a window pane) with cultural systems such as language or representational imagery.

Often the work is a system wherein movement and interaction of discrete elements create outcomes that are unique from moment to moment. I encode the scientifically researched physical laws of natural systems in a virtual environment and then let the system run on its own, generating familiar but distinct moments. The resultant time-based, generative work is familiar in its movement and surprising in its fleeting resolution.

My work-in-progress continues to merge the dynamic possibilities of contemporary tools with the millennia-old tradition of mark-making. In looking at the future of drawing and representational imagery, I am exploring a system wherein rules govern discrete abstract elements that build a greater representational form. I apply the rules of natural phenomena to colored forms and lines. These natural dynamics are then altered so that the forms periodically combine to form representational drawings. A tension is created between the movement of the shapes and lines and the forming of representational images.

—Adam Chapman, 2008

***Illuminations* features five technology-based works by Brooklyn artist Adam Chapman. The artist uses videos, DVDs, projectors, and computers to generate and present art illuminating his fascination with birds, nature, language, and patterns. Using digital technology, Chapman modernizes traditional drawing and collage techniques. He challenges viewers to look closely at themselves and the world around them, to perhaps pay attention to things that they have taken for granted: for instance, the migratory pattern of common Grey Gulls or the dance-like movement of invasive Starlings.**

The exhibition begins with a mirror in which fragmented images of gallery visitors are produced within a single image to form a Cubist-style self-portrait. Also on view are two sets of images—one set comprised of fifteen pieces and the other, fifty—which are framed similar to traditional drawings. However, Chapman utilizes generative videos and monitors to form his dynamically fluid kinetic water color and graphite-like drawings.

A large video project in which Chapman spliced together different images and dialogue from Alfred Hitchcock's *Rope* is projected in the exhibition. Exploring the formal aspects of film, Chapman deconstructed an existing movie and reassembled it into a new work so that the entire movie is viewed in the span of five minutes and presents a completely different theme. A generative video installation is projected onto the ceiling in the back half of Kidspace where birds fly about in a natural manner, periodically converging to form letters slowly spelling out poems from the *Manyoshu*, which are eighth-century Japanese poems.

About Kidspace at MASS MoCA

Kidspace opened in January 2000 as a collaborative project of the Sterling & Francine Clark Art Institute, Williams College Museum of Art, and MASS MoCA. A contemporary art gallery/studio and educational program, Kidspace promotes the understanding and teaching of art through experiential learning opportunities. School programs and educational materials are designed for elementary schools in North Adams, Florida, Clarksburg, and Savoy, Massachusetts. Kidspace organizes after-school artist mentor programs for local students in grades 4–10. Working with Kidspace staff and artists, students and teachers learn new ways to connect contemporary art to their classroom activities and to their everyday lives.

School Year Public Hours

Saturdays and Sundays, noon to 4:00 p.m., plus holiday hours.
(The rest of the week is reserved for school groups.)

Admission to Kidspace is free. Public art classes and special workshops are offered during school breaks and over the summer. Please call Kidspace at 413-664-4481 ext. 8131 for more details on hours, programs and program fees, and exhibitions. And check out the Kidspace web site at www.massmoca.org/kidspace.

Kidspace is a collaborative project of the Sterling & Francine Clark Art Institute, Williams College Museum of Art, and MASS MoCA. Major support for ILLUMINATIONS is provided by the National Endowment for the Arts; the Massachusetts Cultural Council; the Nimoy Foundation; the Benjamin/Cherkis Family Fund; the Brownrigg Charitable Trust and Alice Shaver Foundation in memory of Lynn Laitman; and the James and Robert Hardman Fund for North Adams, a fund of the Berkshire Taconic Community Foundation.

ILLUMINATIONS was organized by Kidspace Director of Exhibitions and Education Laura Thompson and artist Adam Chapman. Eternal gratitude to the staff of the three museums for their consistent support of Kidspace, and especially to the staff of MASS MoCA for promoting, designing, and installing the exhibition.

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 Machine
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-91	87	581	474	577	457	576	514
-47	93	577	457	589	413	595	507
-56	56	589	413	593	395	616	432
44	48	593	395	611	432	593	395
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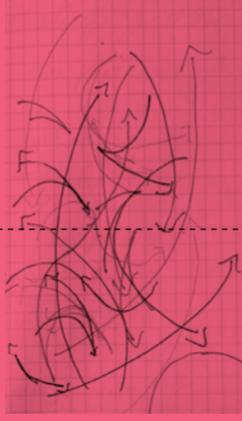
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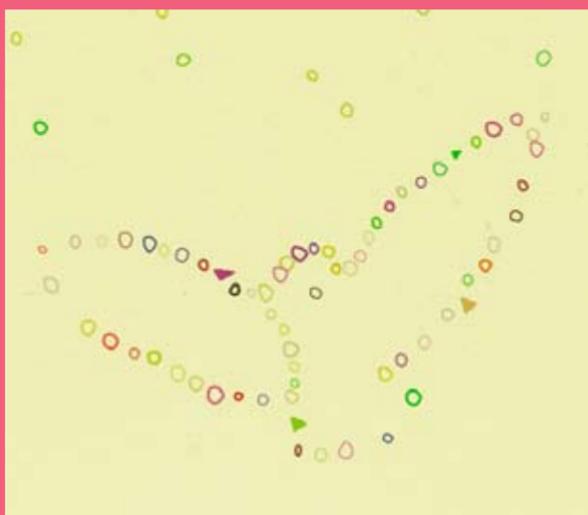
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4.



The sublime is the
 ordinary arranged
 with impossible
 perfection.

5.

1. THE STARLING DRAWINGS
 Video Drawing, 2008

2. ROPE: UNRAVELED, REWOVEN
 DVD Loop, 2001

3. LEGIBLE NATURE: FATE IS AN AFTERTHOUGHT
 Generative Video Installation for
 Ceiling Projection
 Custom Software & Display, 2006

4. MIROIR POUR LES DEMOISELLES D'AVIGNON
 Adam Chapman & Camille Utterback
 Interactive Video Installation
 Custom Software & Display, 2002

5. DIAGRAM OF THE DYNAMICS OF
 THE PHYSICAL EMBODIMENT OF DESIRE
 Generative Drawings
 Custom Software & Display, 2006

Sketches provided by Adam Chapman