

NEWS RELEASE

For Immediate Release

Dec. 6, 2017

Media Contact: Alana Quinn, 202-334-2415; aquinn@nas.edu

Cultural Programs of the National Academy of Sciences

New Exhibition by Paul Brown to Open at NAS

WASHINGTON – Cultural Programs of the National Academy of Sciences announces “Process, Chance, and Serendipity: Art That Makes Itself,” an exhibition of prints by Paul Brown, a pioneering artist in the field of Generative and Computational Art. The exhibition coincides with the NAS’ March 2018 colloquium [Creativity and Collaboration: Revisiting Cybernetic Serendipity](#). The exhibition opens Feb. 20, 2018, and will remain on view through July 15, 2018, at the National Academy of Sciences.

Paul Brown discovered digital computers as a creative medium after seeing the *Cybernetic Serendipity* exhibition at the Institute of Contemporary Art in London in 1968. Early in his career he began developing processed-based methods for generating images and time-based artworks as an alternative to the then common approach to art-making as a form of self-expression.

Brown designs computer programs – sets of instructions – and when they execute, the ongoing process exhibits emergent properties, which comprise the artworks. He emphasizes that the art is not embedded in the programs by intention but instead emerges autonomously from the execution of the programs. Together with his son Daniel, who is also an artist, they have described this methodology as “art that makes itself.”

Art Concret, a 1930s movement championing geometric abstract art, and the Systems Art movement were major influences as his practice matured in the 1960s. His work creating lightshows for some of the major musicians and groups of the period including Pink Floyd, Meredith Monk, and Musica Elettronica Viva was another important inspiration. He is one of the pioneers of the field of Generative and Computational Art and is also recognized for his early work in Artificial Life “A-Life” Art.

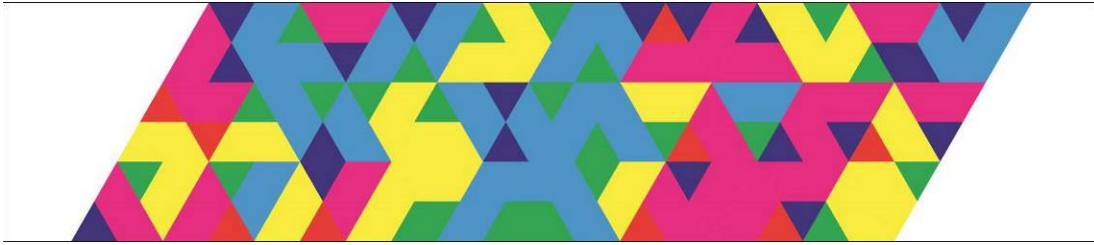
Brown’s work has been exhibited internationally at venues including the Tate and the Victoria & Albert Museum and is also in major public and private collections around the world. He maintains studios in London and Ocean Shores, Australia. Since 2000, he has been an honorary visiting professor and artist-in-residence in the department of informatics at the University of Sussex in England.

“Process, Chance, and Serendipity: Art That Makes Itself” will be on exhibit at the National Academy of Sciences building, 2101 Constitution Ave., N.W., Washington, D.C. The galleries are open weekdays between 9 a.m. and 5 p.m. A photo ID is required and there is no charge. For more information, visit www.cpnas.org.

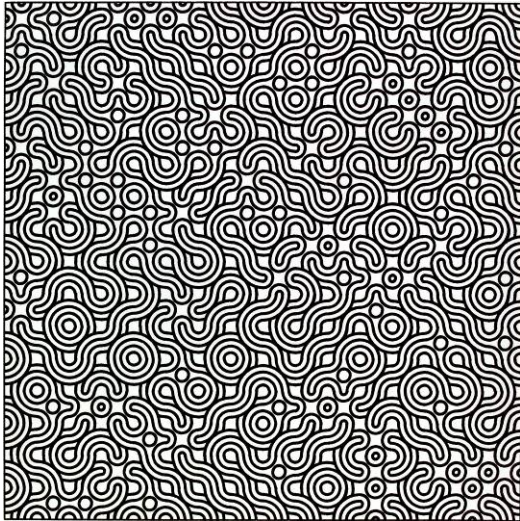
Cultural Programs of the National Academy of Sciences sponsors exhibitions, the D.C. Art Science Evening Rendezvous salon, theatrical readings, and other events that explore relationships among the arts and sciences. For more information, visit www.cpnas.org. The National Academy of Sciences is a private, nonprofit institution that recognizes achievement in science by election to membership, and -- with the National Academy of Engineering and the National Academy of Medicine -- provides science, technology, and health policy advice to the federal government and other organizations.

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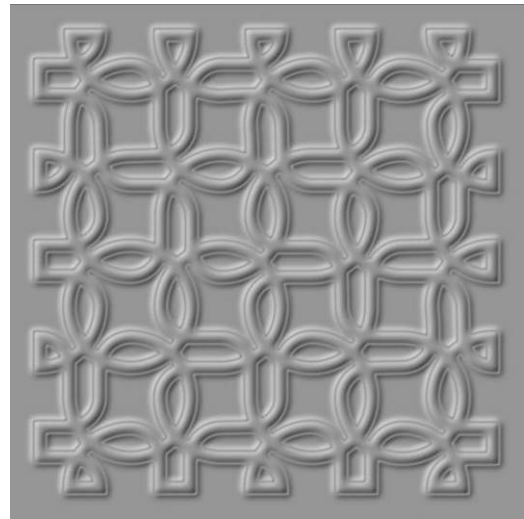
Press images:



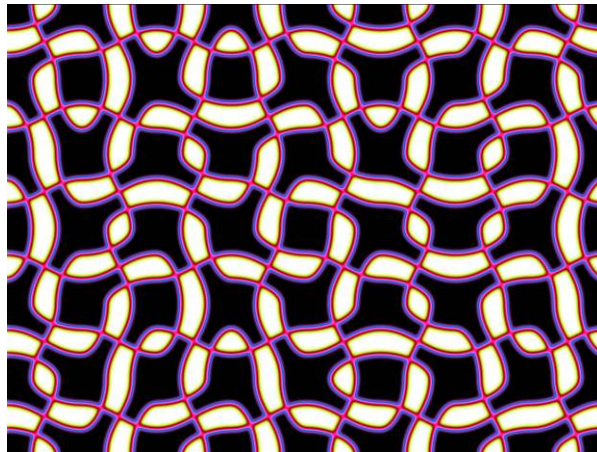
Reconfigurable Painting, 1977/2015, original lost, recreated as a Giclée print, 18 x 84 inches



Untitled, Computer Assisted Drawing, 1975/2017, Giclée print made from the original in the Victoria & Albert Collection: E.961-2008, 10 x 10 inches



Ceiling Detail from the House of Signs, 1996, Giclée print, 19.68 x 19.69 inches



Gymnasts, 1997, Giclée print, 31.5 x 23.62 inches

For print-quality images, contact Alana Quinn, 202-334-2415, aquinn@nas.edu

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