

Ernest Edmonds at 80 *Art: notes and works*

Computer Arts Society exhibition at the BCS, 2022.

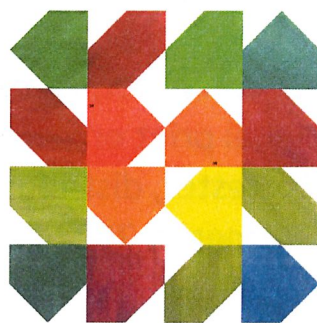
The exhibition consists of a set of prints each showing an artwork, together with related working notes, covering sixty years of making art. The prints are drawn from the forthcoming book *Ernest Edmonds, art: notes and works*.

Ernest Edmonds was born in London in 1942. As a student he studied Mathematics and went on to do a PhD in logic, a subject that turned out to be helpful in his art. He started painting in oil on canvas and later acrylics, using spray guns as well as brushes. In 1970, he first showed a computer-based interactive work, called **Datapack*, with Stroud Cornock. In 1985, his first generative time-based 'video construct' was exhibited in London. He is a researcher as well as an artist, specialising in creative computing, a field that has directly enhanced his art practice. Inspired by research on human perception he came to work in simple computer-generated forms in bold colours that stimulate heightened perceptual awareness.

Ernest is well known as a major contributor to the development of computational art. His work represents an important landmark in the field of generative and interactive art. That pioneering work was recognised by the 2017 ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art, complemented by the 2017 ACM SIGCHI Lifetime Achievement Award for the Practice of Computer Human Interaction, demonstrating his breadth from art to computing. Ernest has been a member of the Computer Arts Society since 1969 and is a Fellow of the British Computer Society.

His art has been exhibited across the world, from Moscow to Rio de Janeiro, London, Berlin, Washington DC, Rotterdam, Beijing and Sydney. In Venice, 2017, he was part of a major exhibition of pioneer computer artists with Manfred Mohr, Vera Molnar, Frieder Nake and Roman Verotkso. Retrospective exhibitions have taken place at Microsoft Research Asia, Beijing, De Montfort University, Leicester and Mosman Art Gallery, Sydney. He has written many articles on computer art, human-computer interaction and creativity. A full account of his work can be found in the book by Francesca Franco, *Generative Systems Art: The Work of Ernest Edmonds*, (Routledge, 2017).

<http://ernstedmonds.com>



ernest edmonds

art:notes+works

List of works

[each with working notes]

1. Untitled, acrylic on board, 60 x 60 cm. 1962
2. Downward Blue, oil on board, 107 x 122 cm. 1962
3. Nineteen, mixed media relief, 183 x 145 x 17 cm. 1968-9
4. *Datapack, Documentation of the interactive artwork made with Stroud Cornock, 50 x 50 x 10 cm.. 1970 (2000)
5. Communications Game, 1973 (reconstruction 2017)
6. Forty Three, cellulose relief, 60 x 60 cm. 1975
7. Drawing 21, ink on paper, 55 x 55 cm. 1976
8. Fifty One, acrylic on canvas, 140 x 110 cm. 1980
9. Fifty Seven, acrylic on canvas, 122 x 122 cm. 1982
10. Fragment, Umatic recording of computer-generated video (digitized). 1984-5
11. Jasper, Umatic recording of computer-generated video (digitized). 1988
12. Rotterdam, computer-generated video. 1989
13. Crinan, with Jean-Pierre Husquinet and musicians, collaborative performance, 1990
14. Shaping Form, screen, computer, camera, 2007
15. DC Release, with Mark Fell, collaborative audio-visual performance, 2007
16. Shaping Space, installation. screens, computers, cameras, 2012
17. Four Shaped Forms, digital print on aluminium, 120 x 120 cm. 2012
18. Shaping Form, screen, computer, camera, 2013
19. Dazzle, acrylic and digital print on canvas, 75 x 75 cm. 2019
20. Cities Tango, Dubai Leicester, distributed installation. screens, computers, cameras. 2022