



PIXELWEAVER

Daniel Canogar | April 28 - June 17

bitforms gallery

Pixelweaver

Daniel Canogar

April 28–June 17, 2023

Opening reception: Friday, April 28, 6–8 PM

Gallery hours: Tuesday–Saturday: 11 AM–6 PM

Pixelweaver draws on textiles as a metaphor to portray the social fabric that emerges from a data-driven society. For this exhibition, Daniel Canogar manifests a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different data sources. Exhibited works pay tribute to the close relationship between information technology and textiles in reference to the jacquard loom, considered by many historians to be the first computer.

Abacus displays and reinterprets real-time financial information from main stock market indexes, such as Dow Jones, Nasdaq, FTSE, and DAX, as well as data from cryptocurrency and foreign exchange markets. The artwork reformulates ticker tapes, paper ribbons imprinted with stock pricing dating back to the late nineteenth century, as the earliest means of financial communication. Prices from each index fund appear as intersecting stripes that turn into the warp and weft of a fiscal mosaic.

Túnica is a series of generative tapestries powered by diverse data sources. Each patchwork is imprinted in a different digital fabric—embossed silver and gold, intertwining stripes of fibrous greens, and rich braided leather. This body of work focuses on honoring and memorializing integral aspects of our shared ecosystem, ritualizing death, extinction, and regeneration.

In a continuation of the artist's examination of woven material, *Chyron* is rendered using electronically generated captions that appear at the bottom of the screen during news broadcasts. Projected in large-scale across the main room of the gallery, Canogar's chyrons intertwine as a large frayed fabric, a tangle that evokes the fragile and at times unstable balance of an information ecosystem created from disparate and even conflicting sources. Updated in real time, this algorithmic artwork features headings from major international news channels, including CNN, Fox News, Bloomberg, BBC News, Reuters, CNBC, Al Jazeera, and Le Monde.

Pixelweaver Developer: Cristobal Mendoza

Technical Director: Diego Mellado

Creative: Jorge Anguita

Production: Ana Saracho

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b. 1964 Madrid, Spain

Lives and works in Madrid and Los Angeles

Born in Madrid (1964) to an American mother and Spanish father, Daniel Canogar's life and career have bridged between Spain and the U.S. Photography was his earliest medium of choice, receiving a M.A. from NYU at the International Center of photography in 1990. He soon became interested in the possibilities of the projected image and installation art.

He has created permanent public art installations, including *Pareidolia*, a permanent generative artwork commissioned by Chapman University for its Escalette Permanent Art Collection, (California, 2023); *Brushstrokes*, a permanent LED screen artwork for the new DeKa Bank headquarters' lobby (Frankfurt, 2022); *Dynamo*, a site-specific audiovisual project designed for the Spain Pavilion in Expo Dubai 2020 (Dubai, 2021); *Currents*, a suspended artwork in the atrium of the renovated Evangelische Bank (Kassel, 2020); *Aqueous*, at The Sobrato Organization (Mountain View, CA, 2019); *Pulse*, at the Zachry Engineering Education Complex in Texas A&M University (College Station, TX, 2018); *Cannula*, *Xylem* and *Gust II* at the BBVA Bank Headquarters (Madrid, 2018) and *Tendril*, at Tampa International Airport (Tampa, FL, 2017). He has also created public monumental artworks in different media such as *Oculus*, a generative animation featured on Novartis Pavillon zero-media façade (Basel, Switzerland, 2022); *Bifurcation*, a multi-laser projection at Noor Riyadh Light & Art Festival (Riyadh, 2021); *Amalgama Phillips* (Washington DC, 2021) and *Amalgama El Prado* (Madrid, 2019), generative videos projected on the façades of the Phillips Collection and the Museo Nacional del Prado, created with the painting collections of both institutions; *Fulgurations*, a project in collaboration with the Spanish National Cancer Research Center (CNIO) (Madrid, 2021); *Constellations*, the largest photo-mosaic in Europe created for two pedestrian bridges over the Manzanares River, in Madrid Rio Park (Madrid, 2010) and *Asalto*, a series of video projections presented on various emblematic monuments, including the Arcos de Lapa (Rio de Janeiro, 2009), the Puerta de Alcalá (Madrid, 2009) and the church of San Pietro in Montorio (Rome, 2009). Also part of the series is *Storming Times Square*, screened on forty-seven of the LED billboards in Times Square (New York, NY, 2014).

Canogar has exhibited extensively in major museums and galleries across the world, including Reina Sofia Art Museum, Madrid; Palacio de Velázquez, Madrid; The Phillips Collection, Washington DC; ZKM Center for Art and Media, Karlsruhe; Kunsthalle Mannheim, Mannheim; Ulsan Art Museum, Ulsan; Max Estrella Gallery, Madrid; bitforms gallery, New York, NY; Wilde Gallery, Geneva and Basel; Galerie Anita Beckers, Frankfurt; Eduardo Secci Contemporary, Florence; Kornfeld Gallery, Berlin; Santa Mónica Art Center, Barcelona; Alejandro Otero Museum, Caracas; Wexner Center for the Arts, Columbus OH; Offenes Kulturhaus Center for Contemporary Art, Linz; Kunstsammlung Nordrhein Westfalen, Düsseldorf; Hamburger Bahnhof Museum, Berlin; Borusan Contemporary Museum, Istanbul; American Museum of Natural History, New York, NY; Andy Warhol Museum, Pittsburgh, PA and Art Vault at the Carl & Marilyn Thoma Foundation, Santa Fe, NM.

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Daniel Canogar

Abacus, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, screen

Dimensions variable, portrait or landscape orientation

Edition of 7, 2 AP

\$ 40,000.00,
screen additional



Daniel Canogar

Túnica 2, 2022

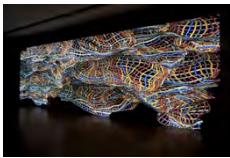
From the series *Pixelweaver*

Custom software (color, silent), computer, 9:8 screen

Dimensions variable, portrait orientation

Edition of 7, 2 AP

\$ 35,000.00



Daniel Canogar

Chyron (special edition), 2022

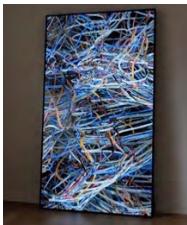
From the series *Pixelweaver*

Custom software (color, silent), computer, projector or LED display

Dimensions variable, portrait or landscape orientation

Edition of 3, 1 AP

\$ 75,000.00,
projector or display
additional



Daniel Canogar

Chyron, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, screen

Dimensions variable, portrait or landscape orientation

Edition of 7, 2 AP

\$ 40,000.00, screen additional

\$40,000.00,
screen additional



Daniel Canogar

Túnica 3, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, 9:8 screen

Dimensions variable, portrait orientation

Edition of 7, 2 AP

\$ 35,000.00



Daniel Canogar

Wayward, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, real-time data, screen

Dimensions variable, portrait or landscape orientation

Edition of 7, 1 AP

\$ 40,000.00,
screen additional



Daniel Canogar

Dissipate, 2021

From the series *Latencies*

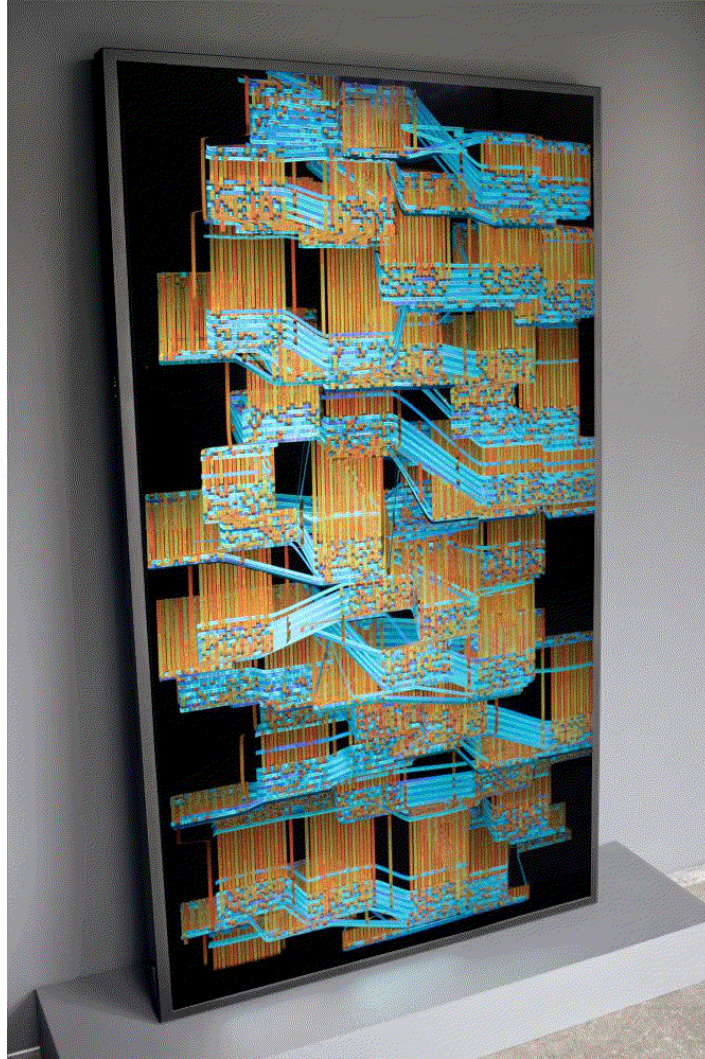
Discarded aluminium heat sinks, screen, video (color, silent)

40.2 x 25.6 x 14.6 in / 102 x 65 x 37 cm

Edition 2 of 3, 1 AP

\$ 28,000.00

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Daniel Canogar

Abacus, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, screen

Dimensions variable, portrait or landscape orientation

Edition of 7

\$ 40,000.00, screen additional

Video Documentation: <https://vimeo.com/752262880>

Abacus displays and reinterprets real-time financial information from main stock market indexes, such as Dow Jones, Nasdaq, FTSE, and DAX, as well as data from cryptocurrency and foreign exchange markets. This artwork reformulates the ticker tape, the earliest means of financial communication, developed at the end of the nineteenth century. The prices from each index fund appear as intersecting stripes and turn into the warp and weft of a fabric that never ceases to change. *Abacus* belongs to the *Pixelweaver* series, which draws on textiles as a metaphor for the social fabric created and destroyed by the news. These artworks pay tribute to the close relationship between information technology and textiles, beginning with the jacquards loom in the early nineteenth century, considered by many historians to be the first computer. For this new series, Studio Daniel Canogar has developed a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different sources.

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Daniel Canogar

Túnica 2, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, 9:8 screen

Dimensions variable, portrait orientation

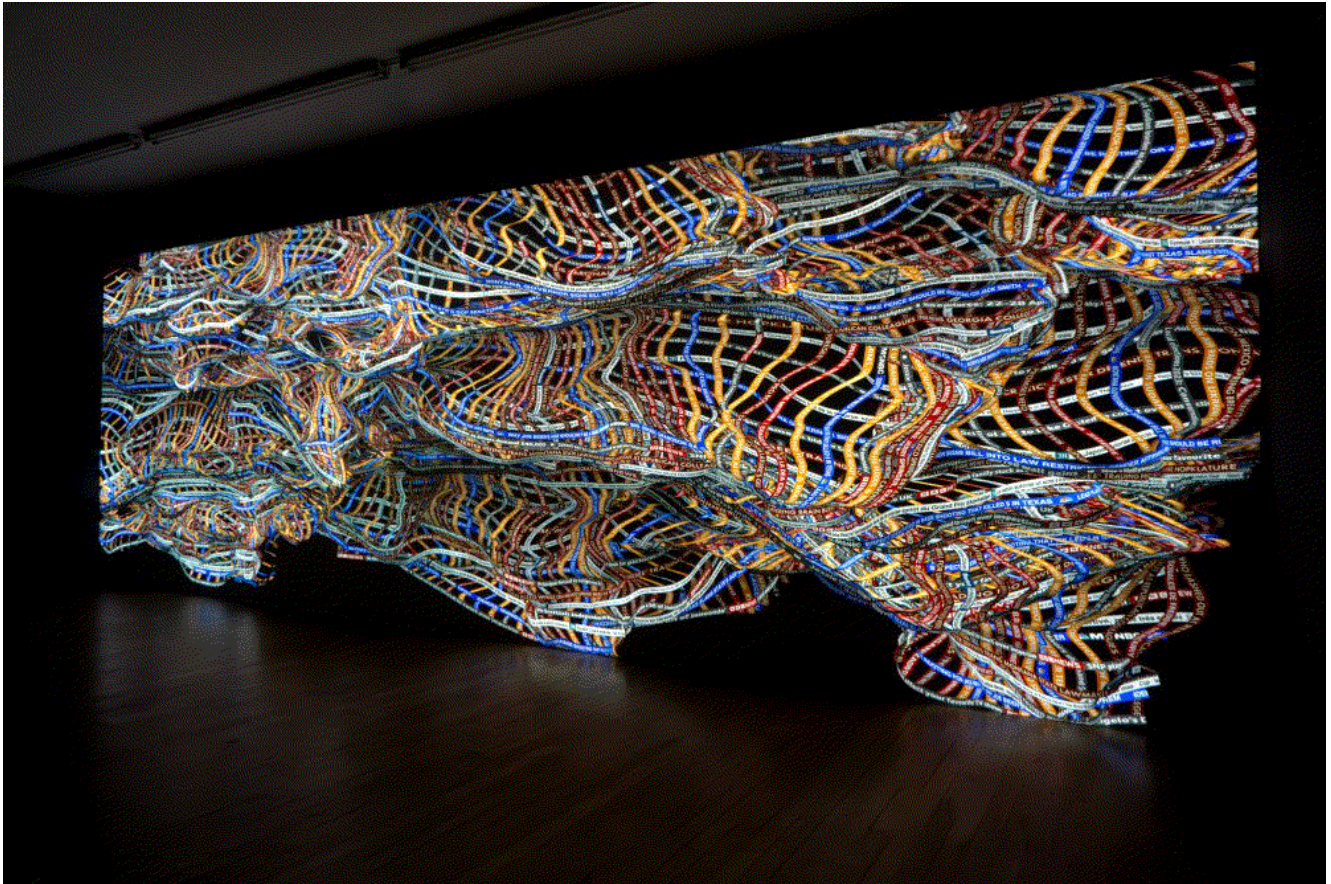
Edition of 7, 2 AP

\$ 35,000.00

Video Documentation: <https://vimeo.com/825616073>

Túnica 2 is a generative tapestry made up of embossed silver and gold threads. Its digital patchwork memorializes the names of over 400 departed artists. This work celebrates the legacy of contemporary artists as an homage to art history. *Túnica 2* belongs to the *Pixelweaver* series, which draws on textiles as a metaphor for the social fabric created and destroyed by the news. These artworks pay tribute to the close relationship between information technology and textiles, beginning with the jacquards loom in the early nineteenth century, considered by many historians to be the first computer. For this new series, Studio Daniel Canogar has developed a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different sources.

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Daniel Canogar

Chyron (special edition), 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, projector or LED display

Dimensions variable, portrait or landscape orientation

Edition of 3, 1 AP

\$ 75,000.00, projector or LED display
not included

Video documentation: <https://vimeo.com/752262073>

Installation documentation: <https://vimeo.com/825141408>

Chyron is rendered with the chyrons of news channels, that is, the information superimposed over the lower part of a screen. The chyrons intertwine like a large frayed fabric, a tangle that evokes the fragile and at times unstable balance of an information ecosystem created from disparate and even conflicting sources. Updated in real time, this algorithmic artwork features chyrons of major international news channels, including CNN, Fox News, Bloomberg, BBC News, Reuters, CNBC, Al Jazeera and Le Monde. *Chyron* belongs to the *Pixelweaver* series, which draws on textiles as a metaphor for the social fabric created and destroyed by the news. These artworks pay tribute to the close relationship between information technology and textiles, beginning with the jacquards loom in the early nineteenth century, considered by many historians to be the first computer. For this new series, Studio Daniel Canogar has developed a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different sources.

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Daniel Canogar

Chyron, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, screen

Dimensions variable, portrait or landscape orientation

Edition of 7, 2 AP

\$ 40,000.00, screen additional

Video documentation: <https://vimeo.com/752262073>

Chyron is rendered with the chyrons of news channels, that is, the information superimposed over the lower part of a screen. The chyrons intertwine like a large frayed fabric, a tangle that evokes the fragile and at times unstable balance of an information ecosystem created from disparate and even conflicting sources. Updated in real time, this algorithmic artwork features chyrons of major international news channels, including CNN, Fox News, Bloomberg, BBC News, Reuters, CNBC, Al Jazeera and Le Monde. *Chyron* belongs to the *Pixelweaver* series, which draws on textiles as a metaphor for the social fabric created and destroyed by the news. These artworks pay tribute to the close relationship between information technology and textiles, beginning with the jacquards loom in the early nineteenth century, considered by many historians to be the first computer. For this new series, Studio Daniel Canogar has developed a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different sources.

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Daniel Canogar

Túnica 3, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, 9:8 screen

Dimensions variable, portrait orientation

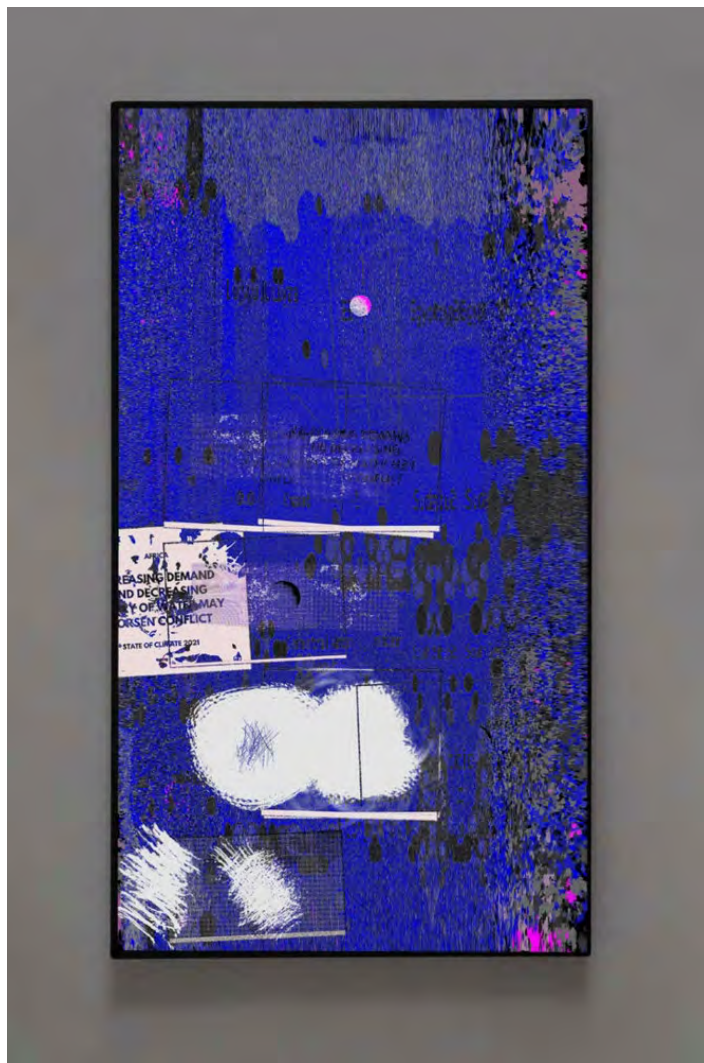
Edition of 7, 2 AP

\$ 35,000.00

Video Documentation: <https://vimeo.com/752264142>

Túnica 3 is a generative digital fabric made up of intertwining stripes of fibrous greens. This work focuses on honoring and memorializing integral aspects of our shared ecosystem, ritualizing the extinction and regeneration of species in the natural world. *Túnica* belongs to the *Pixelweaver* series, which draws on textiles as a metaphor for the social fabric created and destroyed by the news. These artworks pay tribute to the close relationship between information technology and textiles, beginning with the jacquards loom in the early nineteenth century, considered by many historians to be the first computer. For this new series, Studio Daniel Canogar has developed a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different sources.

bitforms gallery



Daniel Canogar

Wayward, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, real-time data, screen

Dimensions variable, portrait or landscape orientation

Edition of 7, 1 AP

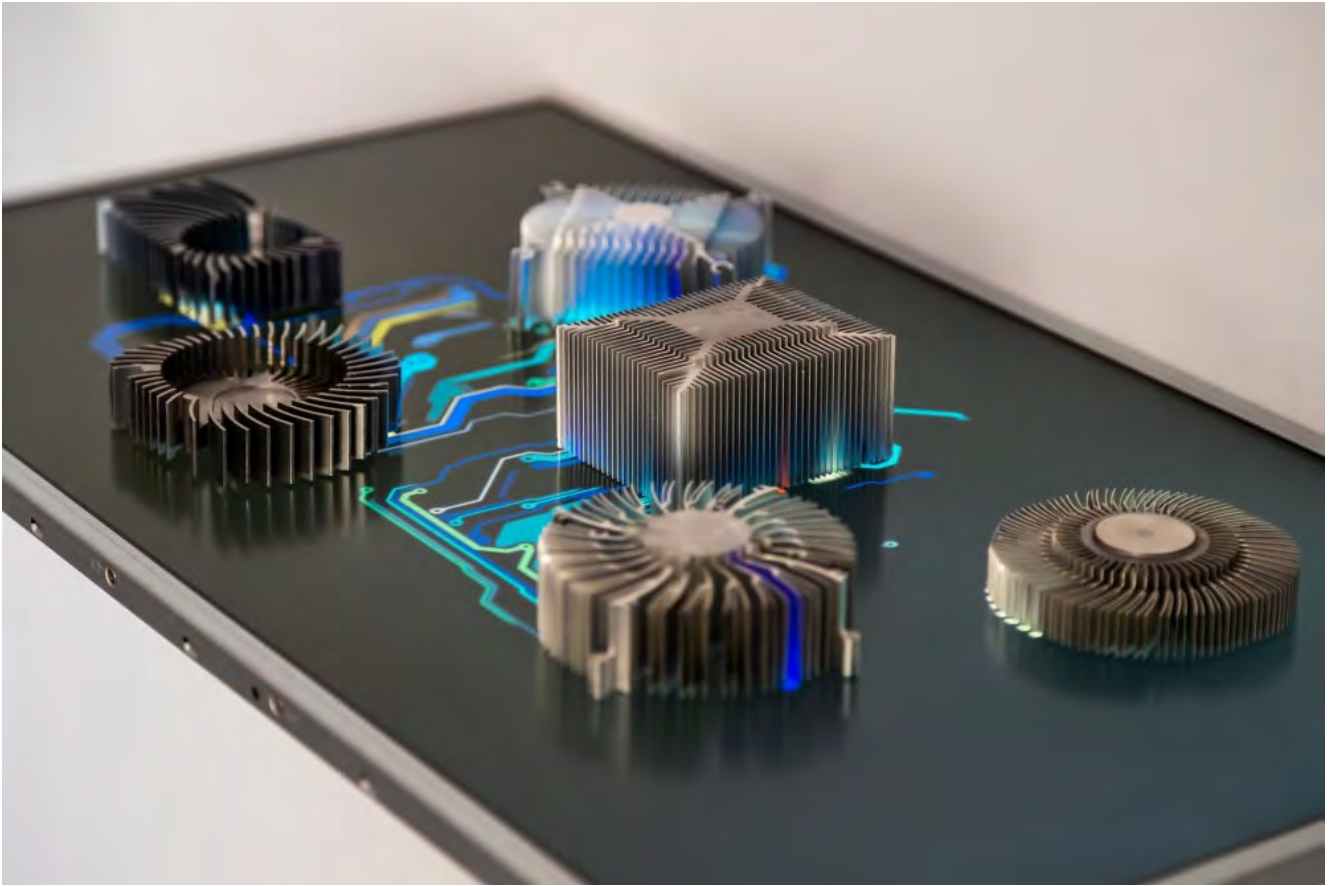
\$ 40,000.00, screen additional

Video documentation: <https://vimeo.com/766261407>

Vertical video: <https://vimeo.com/770015274/69be0deedex>

Wayward, is inspired by the postwar artists who began to use photographs from the press, such as Andy Warhol, Martha Rosler, Robert Rauschenberg and Wolf Vostell. In the sixties, social protests encouraged many artists to manipulate press photos of wars, political demonstrations and other social upheavals. Screen prints, photomontages, collages and other appropriation techniques largely dominated this era. Fifty years later, *Wayward* reprocesses photojournalistic images, but this time filtered by the digital tool. Pictures from the daily news are digitally processed with visual effects that evoke analog and photochemical techniques of the past. Through this constant flux of news, this procedural artwork never ceases to generate itself.

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Daniel Canogar

Dissipate, 2021

From the series *Latencies*

Discarded aluminium heat sinks, screen, video (color, silent)

40.2 x 25.6 x 14.6 in / 102 x 65 x 37 cm

Edition of 3, 1 AP

\$ 28,000.00

Video documentation: <https://vimeo.com/583100773>

Latencies is a series composed of salvaged electronic devices displayed on top of screen-based animations that give new life to the abandoned technologies. In this work, Canogar plays the role of archeologist, extracting found items from piles of discarded materials in junkyards and recycling centers (veritable cemeteries for consumer electronics) and organizes them on screens as if they were fragile remnants of a bygone era. The animations attempt to capture the complex, and at times ambivalent, relationship between consumers and electronics. Technologies break down or are rendered obsolete at an impossibly fast pace. The decaying devices seen within *Latencies* present themselves as contemporary still lives, insidious reminders of our own aging process and inevitable expiration date.

bitforms gallery



Daniel Canogar

Túnica 2, 2022

From the series *Pixelweaver*

Custom software (color, silent), computer, 9:8 screen

Dimensions variable, portrait orientation

Edition of 7, 2 AP

\$ 35,000.00

Video Documentation: <https://vimeo.com/825616073>

Túnica 2 is a generative tapestry made up of embossed silver and gold threads. Its digital patchwork memorializes the names of over 400 departed artists. This work celebrates the legacy of contemporary artists as an homage to art history. *Túnica 2* belongs to the *Pixelweaver* series, which draws on textiles as a metaphor for the social fabric created and destroyed by the news. These artworks pay tribute to the close relationship between information technology and textiles, beginning with the jacquards loom in the early nineteenth century, considered by many historians to be the first computer. For this new series, Studio Daniel Canogar has developed a virtual loom based on craft techniques. This algorithmic tool enables the creation of a wide range of patterns from different sources.

Each name is listed on the following pages.

| | Name | Born | Dead |
|----|------------------------|-------------|-------------|
| 1 | Alfred Leslie | 1927 | 2023 |
| 2 | Pierre Soulages | 1919 | 2022 |
| 3 | Knox Martin | 1923 | 2022 |
| 4 | Brian O'Doherty | 1928 | 2022 |
| 5 | Claes Oldenburg | 1929 | 2022 |
| 6 | Sam Gilliam | 1933 | 2022 |
| 7 | Dan Graham | 1942 | 2022 |
| 8 | Wayne Thiebaud | 1920 | 2021 |
| 9 | Sonia Landy Sheridan | 1925 | 2021 |
| 10 | Enrique Tábara | 1930 | 2021 |
| 11 | Manuel Neri | 1930 | 2021 |
| 12 | Mary Beth Edelson | 1933 | 2021 |
| 13 | Jean-Michel Sanejouand | 1934 | 2021 |
| 14 | Chuck Close | 1940 | 2021 |
| 15 | Lawrence Weiner | 1942 | 2021 |
| 16 | Christian Boltanski | 1944 | 2021 |
| 17 | Antonio Caro | 1950 | 2021 |
| 18 | Jack Youngerman | 1926 | 2020 |
| 19 | Wolf Kahn | 1927 | 2020 |
| 20 | John Baldessari | 1931 | 2020 |
| 21 | Siah Armajani | 1939 | 2020 |
| 22 | Keith Sonnier | 1941 | 2020 |
| 23 | Susan Rothenberg | 1945 | 2020 |
| 24 | Carolee Schneemann | 1939 | 2019 |
| 25 | Susan Hiller | 1940 | 2019 |
| 26 | Thomas Nozkowski | 1944 | 2019 |
| 27 | Ed Moses | 1926 | 2018 |
| 28 | Norman Carlberg | 1928 | 2018 |
| 29 | Robert Indiana | 1928 | 2018 |
| 30 | Robert Morris | 1931 | 2018 |
| 31 | John Nieto | 1936 | 2018 |
| 32 | Jack Whitten | 1939 | 2018 |
| 33 | Joe Stefanelli | 1921 | 2017 |
| 34 | Howard Hodgkin | 1932 | 2017 |
| 35 | James Rosenquist | 1933 | 2017 |
| 36 | José Luis Cuevas | 1934 | 2017 |
| 37 | Vito Acconci | 1940 | 2017 |
| 38 | Edward Allington | 1951 | 2017 |
| 39 | François Morellet | 1926 | 2016 |
| 40 | Ellsworth Kelly | 1923 | 2015 |
| 41 | Arthur Thrall | 1926 | 2015 |
| 42 | Chris Burden | 1946 | 2015 |
| 43 | Susan Hauptman | 1947 | 2015 |
| 44 | Bodys Isek Kingelez | 1948 | 2015 |
| 45 | Chantal Akerman | 1950 | 2015 |
| 46 | Maria Lassnig | 1919 | 2014 |
| 47 | On Kawara | 1932 | 2014 |

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|----|-----------------------------|------|------|
| 48 | Theo Constanté | 1934 | 2014 |
| 49 | David Hall | 1937 | 2014 |
| 50 | Harun Farocki | 1944 | 2014 |
| 51 | Nadir Afonso | 1920 | 2013 |
| 52 | Richard Artschwager | 1923 | 2013 |
| 53 | Anthony Caro | 1924 | 2013 |
| 54 | Ralph Hotere | 1931 | 2013 |
| 55 | Walter De Maria | 1940 | 2013 |
| 56 | Günther Förg | 1952 | 2013 |
| 57 | Dorothea Tanning | 1910 | 2012 |
| 58 | Will Barnet | 1911 | 2012 |
| 59 | Elizabeth Catlett | 1915 | 2012 |
| 60 | Chris Marker | 1921 | 2012 |
| 61 | Antoni Tàpies | 1923 | 2012 |
| 62 | Aníbal Villacís | 1927 | 2012 |
| 63 | Kenneth Price | 1935 | 2012 |
| 64 | Franz West | 1947 | 2012 |
| 65 | Chinwe Chukwuogo-Roy | 1952 | 2012 |
| 66 | Peter Fischli & David Weiss | 1952 | 2012 |
| 67 | Mike Kelley | 1954 | 2012 |
| 68 | Hedda Sterne | 1910 | 2011 |
| 69 | Irving Amen | 1918 | 2011 |
| 70 | Lucian Freud | 1922 | 2011 |
| 71 | Richard Hamilton | 1922 | 2011 |
| 72 | John Chamberlain | 1927 | 2011 |
| 73 | Cy Twombly | 1928 | 2011 |
| 74 | Helen Frankenthaler | 1928 | 2011 |
| 75 | Roman Opałka | 1931 | 2011 |
| 76 | John Hoyland | 1934 | 2011 |
| 77 | Dennis Oppenheim | 1938 | 2011 |
| 78 | Louise Bourgeois | 1911 | 2010 |
| 79 | Nicolas Carone | 1917 | 2010 |
| 80 | Robert Goodnough | 1917 | 2010 |
| 81 | Wu Guanzhong | 1919 | 2010 |
| 82 | Elaine Hamilton-O'Neal | 1920 | 2010 |
| 83 | Kenneth Noland | 1924 | 2010 |
| 84 | José Bernal | 1925 | 2010 |
| 85 | Nathan Oliveira | 1928 | 2010 |
| 86 | Dado | 1933 | 2010 |
| 87 | Sigmar Polke | 1941 | 2010 |
| 88 | Carlos Catasse | 1944 | 2010 |
| 89 | Andrew Wyeth | 1917 | 2009 |
| 90 | Seund Ja Rhee | 1918 | 2009 |
| 91 | İsmet Güney | 1923 | 2009 |
| 92 | Robert Colescott | 1925 | 2009 |
| 93 | Nancy Spero | 1926 | 2009 |
| 94 | Peter Forakis | 1927 | 2009 |
| 95 | Christo and Jeanne-Claude | 1935 | 2009 |

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|-----|------------------------|------|------|
| 96 | Hanne Darboven | 1941 | 2009 |
| 97 | Jeremy Henderson | 1952 | 2009 |
| 98 | Grace Hartigan | 1922 | 2008 |
| 99 | Robert Rauschenberg | 1925 | 2008 |
| 100 | Robert Graham | 1938 | 2008 |
| 101 | Angus Fairhurst | 1966 | 2008 |
| 102 | Konstantinos Andreou | 1917 | 2007 |
| 103 | Jules Olitski | 1922 | 2007 |
| 104 | Michael Goldberg | 1924 | 2007 |
| 105 | Sol LeWitt | 1928 | 2007 |
| 106 | Edward Avedisian | 1936 | 2007 |
| 107 | Elizabeth Murray | 1940 | 2007 |
| 108 | Dan Christensen | 1942 | 2007 |
| 109 | Jörg Immendorff | 1945 | 2007 |
| 110 | Roy Newell | 1914 | 2006 |
| 111 | John Latham | 1921 | 2006 |
| 112 | Karel Appel | 1921 | 2006 |
| 113 | Stanley Matthew Mitruk | 1922 | 2006 |
| 114 | Allan Kaprow | 1927 | 2006 |
| 115 | Nam June Paik | 1932 | 2006 |
| 116 | Isaac Witkin | 1936 | 2006 |
| 117 | Larry Zox | 1937 | 2006 |
| 118 | Robert J Brawley | 1937 | 2006 |
| 119 | Jason Rhoades | 1965 | 2006 |
| 120 | Zoran Mušič | 1909 | 2005 |
| 121 | Alton Tobey | 1914 | 2005 |
| 122 | Eduardo Paolozzi | 1924 | 2005 |
| 123 | Al Held | 1928 | 2005 |
| 124 | Arman | 1928 | 2005 |
| 125 | Atsuko Tanaka | 1932 | 2005 |
| 126 | Eugene J. Martin | 1938 | 2005 |
| 127 | Keraca Visulčeva | 1911 | 2004 |
| 128 | Agnes Martin | 1912 | 2004 |
| 129 | Cleve Gray | 1918 | 2004 |
| 130 | George Passantino | 1922 | 2004 |
| 131 | Leon Golub | 1922 | 2004 |
| 132 | Tom Wesselmann | 1931 | 2004 |
| 133 | Ed Paschke | 1939 | 2004 |
| 134 | Vladimír Vašíček | 1919 | 2003 |
| 135 | Mario Merz | 1925 | 2003 |
| 136 | Jack Goldstein | 1945 | 2003 |
| 137 | Roberto Matta | 1911 | 2002 |
| 138 | Richard Lippold | 1915 | 2002 |
| 139 | Larry Rivers | 1923 | 2002 |
| 140 | Peter Voulkos | 1924 | 2002 |
| 141 | Niki de Saint Phalle | 1930 | 2002 |
| 142 | Balthus | 1908 | 2001 |
| 143 | Clarence Carter | 1904 | 2000 |

| | | | |
|-----|-----------------------------|------|------|
| 144 | Conrad Marca-Relli | 1913 | 2000 |
| 145 | Elizabeth Durack | 1915 | 2000 |
| 146 | Gunther Gerzs | 1915 | 2000 |
| 147 | Jacob Lawrence | 1917 | 2000 |
| 148 | George Segal | 1924 | 2000 |
| 149 | Friedensreich Hundertwasser | 1928 | 2000 |
| 150 | Paul Cadmus | 1904 | 1999 |
| 151 | Stephen Greene | 1917 | 1999 |
| 152 | OSWALDO GUAYASAMÍN | 1919 | 1999 |
| 153 | Patrick Heron | 1920 | 1999 |
| 154 | Norman Bluhm | 1921 | 1999 |
| 155 | Nicholas Krushenick | 1929 | 1999 |
| 156 | Lee Lozano | 1930 | 1999 |
| 157 | Ann Mikolowski | 1940 | 1999 |
| 158 | Dieter Roth | 1930 | 1998 |
| 159 | Wolf Vostell | 1932 | 1998 |
| 160 | Willem de Kooning | 1904 | 1997 |
| 161 | Victor Vasarely | 1906 | 1997 |
| 162 | Theodoros Stamos | 1922 | 1997 |
| 163 | Roy Lichtenstein | 1923 | 1997 |
| 164 | Martin Kippenberger | 1953 | 1997 |
| 165 | Dimitrios Farmakopoulos | 1919 | 1996 |
| 166 | William Copley | 1919 | 1996 |
| 167 | Duane Hanson | 1925 | 1996 |
| 168 | Dan Flavin | 1933 | 1996 |
| 169 | Felix Gonzales-Torres | 1957 | 1996 |
| 170 | Harry Shoulberg | 1903 | 1995 |
| 171 | Manuel Rivera | 1927 | 1995 |
| 172 | Ray Johnson | 1927 | 1995 |
| 173 | Nancy Graves | 1939 | 1995 |
| 174 | Friedel Dzubas | 1915 | 1994 |
| 175 | Ben Enwonwu | 1917 | 1994 |
| 176 | Taro Yamamoto | 1919 | 1994 |
| 177 | Sughra Rababi | 1922 | 1994 |
| 178 | Sam Francis | 1923 | 1994 |
| 179 | Edward Kienholz | 1927 | 1994 |
| 180 | Donald Judd | 1928 | 1994 |
| 181 | Luis Molinari | 1929 | 1994 |
| 182 | Alighiero Boëtti | 1940 | 1994 |
| 183 | Bruno Fonseca | 1958 | 1994 |
| 184 | Richard Diebenkorn | 1922 | 1993 |
| 185 | Hannah Wilke | 1940 | 1993 |
| 186 | James Brooks | 1906 | 1992 |
| 187 | Francis Bacon | 1909 | 1992 |
| 188 | Richard Pousette-Dart | 1916 | 1992 |
| 189 | Joan Mitchell | 1925 | 1992 |
| 190 | Lin Fengmian | 1900 | 1991 |
| 191 | Robert Motherwell | 1915 | 1991 |

| | | | |
|-----|-------------------------|------|------|
| 192 | Jean Tinguely | 1925 | 1991 |
| 193 | Balcomb Greene | 1904 | 1990 |
| 194 | Fuller Potter | 1910 | 1990 |
| 195 | Ray Parker | 1922 | 1990 |
| 196 | Joan Brown | 1938 | 1990 |
| 197 | Keith Haring | 1958 | 1990 |
| 198 | Salvador Dalí | 1904 | 1989 |
| 199 | Jay DeFeo | 1929 | 1989 |
| 200 | Jack Smith | 1932 | 1989 |
| 201 | Robert Mapplethorpe | 1946 | 1989 |
| 202 | Louise Nevelson | 1899 | 1988 |
| 203 | Isamu Noguchi | 1904 | 1988 |
| 204 | Romare Bearden | 1911 | 1988 |
| 205 | Ronald Bladen | 1918 | 1988 |
| 206 | Lygia Clark | 1920 | 1988 |
| 207 | Paul Thek | 1933 | 1988 |
| 208 | Paul Thek | 1933 | 1988 |
| 209 | Jean-Michel Basquiat | 1960 | 1988 |
| 210 | André Masson | 1896 | 1987 |
| 211 | Andy Warhol | 1928 | 1987 |
| 212 | Georgia O'Keeffe | 1887 | 1986 |
| 213 | Henry Moore | 1898 | 1986 |
| 214 | Jane Frank | 1918 | 1986 |
| 215 | Joseph Beuys | 1921 | 1986 |
| 216 | Jan Nieuwenhuys | 1922 | 1986 |
| 217 | Marc Chagall | 1887 | 1985 |
| 218 | Jean Dubuffet | 1901 | 1985 |
| 219 | Pablo Serrano | 1908 | 1985 |
| 220 | Gene Davis | 1920 | 1985 |
| 221 | Ilka Gedő | 1921 | 1985 |
| 222 | Ana Mendieta | 1948 | 1985 |
| 223 | Carlos Santiago Mérida | 1891 | 1984 |
| 224 | Fang Ganmin | 1906 | 1984 |
| 225 | Lee Krasner | 1908 | 1984 |
| 226 | Joan Miró | 1893 | 1983 |
| 227 | Patrick Swift | 1927 | 1983 |
| 228 | Wifredo Lam | 1902 | 1982 |
| 229 | Yitzhak Frenkel | 1899 | 1981 |
| 230 | Francesca Woodman | 1958 | 1981 |
| 231 | Oskar Kokoschka | 1886 | 1980 |
| 232 | Manuel Rendón Seminario | 1894 | 1980 |
| 233 | Marino Marini | 1901 | 1980 |
| 234 | Toyen | 1902 | 1980 |
| 235 | Graham Sutherland | 1903 | 1980 |
| 236 | Clyfford Still | 1904 | 1980 |
| 237 | Albert Kotin | 1907 | 1980 |
| 238 | Tony Smith | 1912 | 1980 |
| 239 | Philip Guston | 1913 | 1980 |

| | | | |
|-----|--------------------------|------|------|
| 240 | Patrick Hennesy | 1915 | 1980 |
| 241 | Sonia Delaunay | 1885 | 1979 |
| 242 | Bas Jan Ader | 1942 | 1979 |
| 243 | Elias Goldberg | 1886 | 1978 |
| 244 | Giorgio de Chirico | 1888 | 1978 |
| 245 | Hannah Höch | 1889 | 1978 |
| 246 | Gordon Matta-Clark | 1943 | 1978 |
| 247 | Jan Zrzavý | 1890 | 1977 |
| 248 | Naum Gabo | 1890 | 1977 |
| 249 | Jack Bush | 1909 | 1977 |
| 250 | Juan Villafuerte | 1945 | 1977 |
| 251 | Josef Albers | 1888 | 1976 |
| 252 | Man Ray | 1890 | 1976 |
| 253 | Mark Tobey | 1890 | 1976 |
| 254 | Max Ernst | 1891 | 1976 |
| 255 | Alexander Calder | 1898 | 1976 |
| 256 | Marcel Broodthaers | 1924 | 1976 |
| 257 | Öjvind Fahlström | 1928 | 1976 |
| 258 | Thomas Hart Benton | 1889 | 1975 |
| 259 | Barbara Hepworth | 1903 | 1975 |
| 260 | Adolph Gottlieb | 1903 | 1974 |
| 261 | Mikuláš Medek | 1926 | 1974 |
| 262 | Pablo Picasso | 1881 | 1973 |
| 263 | Tarsila do Amaral | 1886 | 1973 |
| 264 | Stanton Macdonald-Wright | 1890 | 1973 |
| 265 | Asger Jorn | 1914 | 1973 |
| 266 | Robert Smithson | 1938 | 1973 |
| 267 | M. C. Escher | 1898 | 1972 |
| 268 | Joseph Cornell | 1903 | 1972 |
| 269 | Manolo Millares | 1926 | 1972 |
| 270 | Raoul Hausmann | 1886 | 1971 |
| 271 | Josef Šíma | 1891 | 1971 |
| 272 | Bohuslav Reynek | 1892 | 1971 |
| 273 | I. Rice Pereira | 1902 | 1971 |
| 274 | Diane Arbus | 1923 | 1971 |
| 275 | Waldo Peirce | 1884 | 1970 |
| 276 | Nathan Altman | 1889 | 1970 |
| 277 | Mark Rothko | 1903 | 1970 |
| 278 | Barnett Newman | 1905 | 1970 |
| 279 | Eva Hesse | 1936 | 1970 |
| 280 | Otto Dix | 1891 | 1969 |
| 281 | Ellinor Aiki | 1893 | 1969 |
| 282 | Ben Shahn | 1898 | 1969 |
| 283 | Marcel Duchamp | 1887 | 1968 |
| 284 | David Burliuk | 1882 | 1967 |
| 285 | Edward Hopper | 1882 | 1967 |
| 286 | René Magritte | 1898 | 1967 |
| 287 | Ad Reinhardt | 1913 | 1967 |

| | | | |
|-----|--------------------------|------|------|
| 288 | Hans Hofmann | 1880 | 1966 |
| 289 | Carlo Carrà | 1881 | 1966 |
| 290 | Jean Arp | 1886 | 1966 |
| 291 | Alberto Giacometti | 1901 | 1966 |
| 292 | Paul Feeley | 1910 | 1966 |
| 293 | Charles Sheeler | 1883 | 1965 |
| 294 | Giorgio De Vincenzi | 1884 | 1965 |
| 295 | Milton Avery | 1885 | 1965 |
| 296 | Solomon Nikritin | 1898 | 1965 |
| 297 | David Smith | 1906 | 1965 |
| 298 | Alexander Archipenko | 1887 | 1964 |
| 299 | Giorgio Morandi | 1890 | 1964 |
| 300 | Stuart Davis | 1892 | 1964 |
| 301 | Georges Braque | 1882 | 1963 |
| 302 | Xul Solar | 1887 | 1963 |
| 303 | Józef Gosławski | 1908 | 1963 |
| 304 | Piero Manzoni | 1933 | 1963 |
| 305 | Wilhelmina Weber Furlong | 1878 | 1962 |
| 306 | Natalia Goncharova | 1881 | 1962 |
| 307 | Vadym Meller | 1884 | 1962 |
| 308 | Franz Kline | 1910 | 1962 |
| 309 | Morris Louis | 1912 | 1962 |
| 310 | Yves Klein | 1928 | 1962 |
| 311 | Augustus John | 1878 | 1961 |
| 312 | Nadezhda Udaltsova | 1886 | 1961 |
| 313 | Leon Dabo | 1864 | 1960 |
| 314 | David Park | 1911 | 1960 |
| 315 | George Grosz | 1893 | 1959 |
| 316 | Giacomo Balla | 1871 | 1958 |
| 317 | Maurice de Vlaminck | 1876 | 1958 |
| 318 | František Kupka | 1871 | 1957 |
| 319 | Constantin Brâncuși | 1876 | 1957 |
| 320 | Diego Rivera | 1886 | 1957 |
| 321 | Emil Nolde | 1867 | 1956 |
| 322 | Lyonel Feininger | 1871 | 1956 |
| 323 | Austin Osman Spare | 1886 | 1956 |
| 324 | Alexander Rodchenko | 1891 | 1956 |
| 325 | Kliment Red'ko | 1897 | 1956 |
| 326 | Jackson Pollock | 1912 | 1956 |
| 327 | Fernand Léger | 1881 | 1955 |
| 328 | Nicolas de Staël | 1914 | 1955 |
| 329 | Henri Matisse | 1869 | 1954 |
| 330 | André Derain | 1880 | 1954 |
| 331 | Nina Genke-Meller | 1893 | 1954 |
| 332 | René Iché | 1897 | 1954 |
| 333 | Frida Kahlo | 1907 | 1954 |
| 334 | John Marin | 1870 | 1953 |
| 335 | Francis Picabia | 1879 | 1953 |

| | | | |
|-----|--------------------------|------|------|
| 336 | Vladimir Tatlin | 1885 | 1953 |
| 337 | Bradley Walker Tomlin | 1899 | 1953 |
| 338 | Max Beckmann | 1884 | 1950 |
| 339 | James Ensor | 1860 | 1949 |
| 340 | Joaquín Torres-Garcí | 1874 | 1949 |
| 341 | Aleksandra Ekster | 1882 | 1949 |
| 342 | Kurt Schwitters | 1887 | 1948 |
| 343 | Arshile Gorky | 1904 | 1948 |
| 344 | Pierre Bonnard | 1867 | 1947 |
| 345 | Frances Hodgkins | 1869 | 1947 |
| 346 | Nicholas Roerich | 1874 | 1947 |
| 347 | Joseph Stella | 1877 | 1946 |
| 348 | Václav Špála | 1885 | 1946 |
| 349 | László Moholy-Nagy | 1895 | 1946 |
| 350 | Emily Carr | 1871 | 1945 |
| 351 | Josef Čapek | 1887 | 1945 |
| 352 | Aristide Maillol | 1861 | 1944 |
| 353 | Hilma af Klint | 1862 | 1944 |
| 354 | Edvard Munch | 1863 | 1944 |
| 355 | Wassily Kandinsky | 1866 | 1944 |
| 356 | Piet Mondrian | 1872 | 1944 |
| 357 | Vladimir Baranov-Rossiné | 1888 | 1944 |
| 358 | Ilse Weber | 1903 | 1944 |
| 359 | Ivan Kliun | 1873 | 1943 |
| 360 | Oskar Schlemmer | 1888 | 1943 |
| 361 | Chaïm Soutine | 1893 | 1943 |
| 362 | Grant Wood | 1891 | 1942 |
| 363 | Jindřich Štyrský | 1899 | 1942 |
| 364 | Pavel Filonov | 1882 | 1941 |
| 365 | Robert Delaunay | 1885 | 1941 |
| 366 | Édouard Vuillard | 1868 | 1940 |
| 367 | Paul Klee | 1879 | 1940 |
| 368 | Elfriede Lohse-Wächtler | 1899 | 1940 |
| 369 | Alphonse Mucha | 1860 | 1939 |
| 370 | William James Glackens | 1870 | 1938 |
| 371 | Ernst Ludwig Kirchner | 1880 | 1938 |
| 372 | Arthur Durston | 1889 | 1938 |
| 373 | Charles Logasa | 1883 | 1936 |
| 374 | Paul Signac | 1863 | 1935 |
| 375 | Kazimir Malevich | 1879 | 1935 |
| 376 | Charles Demuth | 1883 | 1935 |
| 377 | Theo van Doesburg | 1883 | 1931 |
| 378 | Alexander Bogomazov | 1880 | 1930 |
| 379 | Kuno Veeber | 1898 | 1929 |
| 380 | Juan Gris | 1887 | 1927 |
| 381 | Claude Monet | 1840 | 1926 |
| 382 | Mary Cassatt | 1844 | 1926 |
| 383 | Girolamo P. Nerli | 1860 | 1926 |

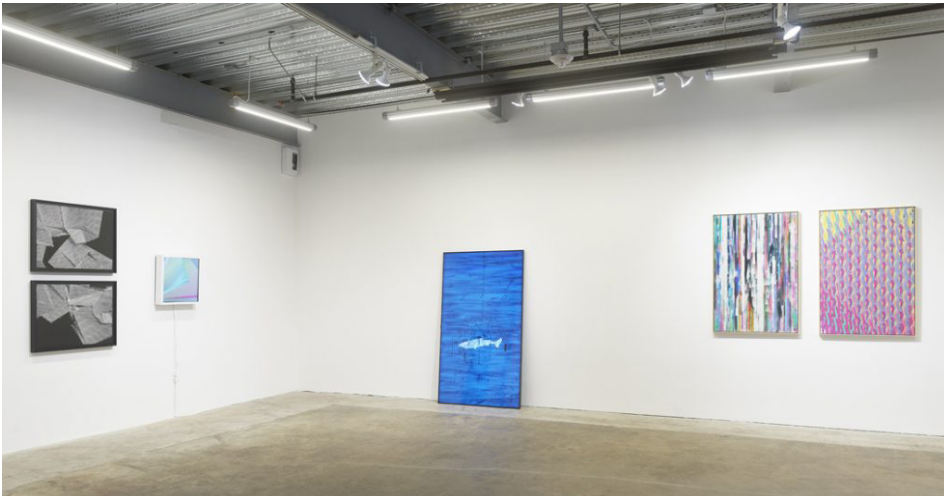
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|-----|------------------------|------|------|
| 384 | Konrad Mägi | 1878 | 1925 |
| 385 | George Bellows | 1882 | 1925 |
| 386 | Lyubov Popova | 1889 | 1924 |
| 387 | Amedeo Modigliani | 1884 | 1920 |
| 388 | Pierre-Auguste Renoir | 1841 | 1919 |
| 389 | Ralph Albert Blakelock | 1847 | 1919 |
| 390 | Gustav Klimt | 1862 | 1918 |
| 391 | Olga Rozanova | 1886 | 1918 |
| 392 | Egon Schiele | 1890 | 1918 |
| 393 | Edgar Degas | 1834 | 1917 |
| 394 | Auguste Rodin | 1840 | 1917 |
| 395 | Albert Pinkham Ryder | 1847 | 1917 |
| 396 | Vladimir Burljuk | 1886 | 1917 |
| 397 | Franz Marc | 1880 | 1916 |
| 398 | Umberto Boccioni | 1882 | 1916 |
| 399 | August Macke | 1887 | 1914 |
| 400 | Henri Rousseau | 1844 | 1910 |
| 401 | Charles Conder | 1868 | 1909 |
| 402 | Paul Cézanne | 1839 | 1906 |
| 403 | James McNeill Whistler | 1834 | 1904 |
| 404 | Paul Gauguin | 1848 | 1903 |
| 405 | Enrico Garff | 1939 | 1903 |
| 406 | Gustave Moreau | 1826 | 1898 |
| 407 | Georges Seurat | 1859 | 1891 |
| 408 | Vincent van Gogh | 1853 | 1890 |
| 409 | Édouard Manet | 1832 | 1883 |

bitforms gallery

About



Refik Anadol, *Quantum*, installation view, bitforms gallery NYC, 2021



A Generative Movement, installation view, bitforms gallery SF, 2021

Founded in November 2001, bitforms gallery represents established, mid-career, and emerging artists critically engaged with new technologies. Spanning the rich history of media art through its current developments, the gallery's program offers an incisive perspective on the fields of digital, internet, time-based, and new media art forms. Since 2020, bitforms gallery has maintained a satellite location in San Francisco at Minnesota Street Project that became permanent in 2021. Supporting and advocating for the collection of ephemeral, time-based, and digital artworks since its founding, bitforms gallery artists are in the collections of the Museum of Modern Art, New York; Tate Modern, London; the Solomon R. Guggenheim Museum, New York; the Smithsonian American Art Museum, Washington, D.C.; the National Portrait Gallery, Washington, D.C.; Center for Art and Media (ZKM), Karlsruhe; Centre Pompidou, Paris; Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; and Borusan Contemporary, Istanbul, among other institutions internationally.

bitforms gallery is free and open to the public.

New York City

131 Allen Street, New York, NY 10002
Between Rivington and Delancey

(212) 366-6939

Tuesday – Saturday, 11 AM – 6 PM.

A portable wheelchair ramp is available for entry.

San Francisco

1275 Minnesota Street
San Francisco, CA 94017

Tuesday – Saturday, 11 AM – 6 PM

Minnesota Street Project is wheelchair accessible.

Contact

info@bitforms.art

212.366.6939

Steven Sacks, Director
Valerie Amend, Associate Director