

BRUCE BEASLEY
COLLAGES

A NEW DIRECTION

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A Bold Gesture: New Work by Bruce Beasley

Gravity. Like death and taxes, it is inescapable. Or is it?

For artists, gravity can be a friend or foe. Jackson Pollock's drip paintings, for example, would be unimaginable without gravity playing its part to help move pigment from brush to canvas. For the sculptor, however, gravity can mean the difference between a work standing up or toppling over. Many sculptors have accepted the role of gravity and created masterworks within those parameters. Other sculptors, however, have sought to suspend the effects of gravity—or at least give the appearance of doing so. The Nike of Samothrace looks as though she has just alighted on the prow of a ship, despite being made of solid marble. Gianlorenzo Bernini sought to represent a transfixed St. Teresa hovering in mid-air, defying gravity in her ecstasy. Constantin Brancusi's Bird in Space shoots away from the earth's pull in a flash of polished bronze.

Bruce Beasley is another such artist. In one light, his entire career has been—consciously or unconsciously—been in this pursuit. While some of his earliest works from the 1960s, playfully exploring the tension between solid and void, were nonetheless controlled by gravity, other betrayed an interest in freeing sculpture from the pull of gravity. Daedalus, or even more so Hephaistos, both from 1963 seem to leap off their bases, almost as if they are trying to free themselves from gravity's pull. This evolution continued in Beasley's work, taking a variety of different forms. For example. The Hesperides (1980), hanging from the ceiling in the San Francisco airport, hovers above the space, almost in defiance of gravity. Beasley's Toqueri series (2014-2015) barely touches its supportive surface, instead appearing to hover just above. His Rondo series (2013-2014), too, of spring-like stainless steel sculptures seem to hover at the surface—whether water or earth—with their attachment points all but hidden. They hover and float, but at the surface.

It is gravity, or rather a lack of gravity, that excited Bruce Beasley about his newest series of works. Leaving traditional three-dimensional form behind, Beasley began to explore what three dimensional form might look like in virtual reality.

“For my entire 60 year career there have been two negative aspects of sculpture that I always dreamed I could overcome, but I did not actually expect to be able to. One was gravity and the other was being able to make shapes with my own physical gesture.” The result of his explorations is a brand new series of “drawings” in which Beasley creates sculpture without gravity. Freed from the absolute confines of gravity, Beasley crafts three-dimensional gestures that he then prints out on canvas, rearranges, and collages onto another piece of canvas. “Well I had the intuition that I could use VR in a new way, to create in a VR studio, but then bring the sculptures out of the VR environment and into our real, actual, experiential world. The result is that I can create shapes in a gravity free, 3D environment and the fully 3D shapes actually come out of the end of my hand!”

Beasley has never created drawings, nor has he ever exhibited anything two-dimensional. “I never did drawings or works on paper before because I never know where I am going when I start. I am not an artist who knows what the piece will be when I start...I discover the work through hundreds of trial and error arrangements. Since I don't know what it will be, starting with a piece of paper won't work because I run out of space on the paper.

With the collages I print many hundreds of shapes and simply play around with them on a big white table and when it tells me its right, I just glue them on whatever size background it needs.”

The Cedar Rapids Museum of Art is honored to premiere this new body of work. It presents a completely new side to Beasley's work, one which builds upon earlier work and demonstrates the culmination of Beasley's pursuit to free himself from the confines of gravity while exploring the power of the spontaneous gesture. This new Aurai series (named for the Greek nymphs of the breezes) is the fruition of a lifetime of exploration, more than 60 years of artmaking in pursuit of a dream.

Sean M. Ulmer, Executive Director
Cedar Rapids Museum of Art

A New Direction

As the recently appointed Director of the Bruce Beasley Foundation, and for decades prior to that as an enthusiastic curator and essayist most objectively advocating the work of Bruce Beasley, this exhibition brings me the greatest delight.

Over the course of my professional career as an art historian, international curator and art critic— LA Times, Monitor, London Art Newspaper, Sculpture, Art in America -- I have had several occasions to interview Beasley at great length. His mantra has been: “I am first and foremost a sculptor and do not speak well in, nor understand two dimensions.”

Proving that an energetic imagination side-steps boundaries, even those it pre-emptively sets, Beasley exhibits here -- for the first time in the US-- lovely, expressionistic wall-bound collages on canvas . . . Yes, the very graphic, flat work he has eschewed for decades.

I note with pleased admiration that after 60 years of major private and museum shows of sculpture, and significant public sculptural installations all over the world, Beasley -- at a spry 80 -- embarks blithely and to great success on a wholly distinct artistic tack: work in two dimensions, imagined with the help of virtual reality.

Fairly commonplace in its travel and gaming applications, VR in Beasley’s hands enters and intersects with the realms of aesthetics and high modern art. VR permits the user to essentially “draw in space;” each natural, spontaneous gesture of the hand and limb recorded, not in the house paints that Pollock dripped, coiled, allowed to dry, but today saved digitally as dynamic segments of endlessly accessible, easily altered visual data. And, most significantly perhaps, in the fashion that Beasley uses them, rendered no less emotive by the 21st century medium employed.

“When I put on the head gear, the stylus becomes an extension of my hand and my imagination; I make a mark and it appears in front of me in virtual space. The program and the stylus permit me to determine the features of the mark-making. I can ‘draw’ large broad gestures that match human scale or small, tight ones, I can knot or arc the line. I choose whether the marks in space are linear or volumetric, rod-like, thick or thin, a rounded ribbon or a hexagonal one. It is completely spontaneous; if I like something I’ve just created, I continue, elaborate; if not I move on. I can save it when a shape resonates and it will be translated into digital data that I later use to produce the collages you see here.”

Throughout the decades, Beasley’s second mantra has been that he is not a techy artist, and has absolutely no intrinsic interest in technology for itself. He is an artist who marshals technology to facilitate his life-long goals as a classic abstract fine art modernist.

He accurately notes that the VR process and indeed his career-long use of computers is not very different from sketching in any haptic, physical material. In both techniques the artist tries multiple iterations of an idea, and sets aside the best ideas for further development. The advantage here is that what would take Beasley months to conceive, attempt, develop and ‘see’ in fairly permanent materials now happens in a fraction of time, with greater possibilities for subjective refinement, for expansion beyond the square marking space. The other advantage is that in the haptic or actual world where the laws of physics pertain to all matter -- even to sketch pads and paint -- one’s imagination is forced to end at the limits set by those very laws of the real world. “In a computer I can conceive and try out almost anything and then play with the ways to produce what my mind and eye conceive.”

For these stunning collages, Beasley selects saved VR gestures that, as he puts it, ‘sing’ and then prints these black and white tendrils onto rich canvas in large scale. On a large table in his Oakland studio, Beasley studies the printed gestures, then artfully cuts them into evocative graphic fragments – visual words, as he calls them. These are the wave-like shapes (and we should recall, all are imagined by his hand marking in space) that Beasley creatively rotates, repeats, overlaps, inverts, adding one gestural fragment to another until an arrangement coalesces into the wall collages on view here.

Composed of canvas on canvas, these stunning collages exist formally, emotionally and poetically somewhere between flatness and low relief. The play of illusionary depth and actual depth, the beauty and mystery of actual cuts in the canvas set against printed edges and perceptual recessions is charming, provocative and wholly in line with the most canonical investigations of modern abstract art.

In 60 years of relentless creative output, Beasley’s professional trajectory has included Paris Biennale-winning assemblages of the 1960s that were welded (in essence collaged) from found plumbing detritus (eventually purchased by the Museum of Modern Art), to computer-assisted bronze cubes in major museums, and on to recent careening stainless steel environmental arcs occupying key international sites. With these newest hand-composed, intimately tactile and supremely lyrical collages, Beasley indeed comes full circle.

Marlena Doktorczyk-Donohue
Director, The Bruce Beasley Foundation
Full Professor of Art History, Otis College of Art and Design



Reflections on Coming Full Circle

I'm having a wonderful time making these new collages. They teach me that creativity simply does not stop. After 60 years as an artist I continue to be fascinated, excited by and passionate about the depth and range of expression afforded by abstract shape. For 59 years my art has been about discovering and communicating the dynamic language within sculptural geometric shape.

For most of those 59 years I have completely avoided the two dimensional picture plane and graphic media because of the constraints that are placed on creativity by an existing dimension – namely, the boundaries that are already there when beginning any artwork on a sheet of paper or canvas.

It is quite wonderful and gratifying that with some very advanced technologies, I am able to make two-dimensional work that is expansive, personal, spontaneous, and generated by my own hand-arm gestures through VR. The collage technique is perfect because I am free to compose a finished work by hand from infinite arrangements of shapes, and have no limits on the size, complexity and scope of the final composition -- there are no boundaries. By returning to such tactile, hand-assembled processes that were present in some of my earliest works. I feel I have come full circle.

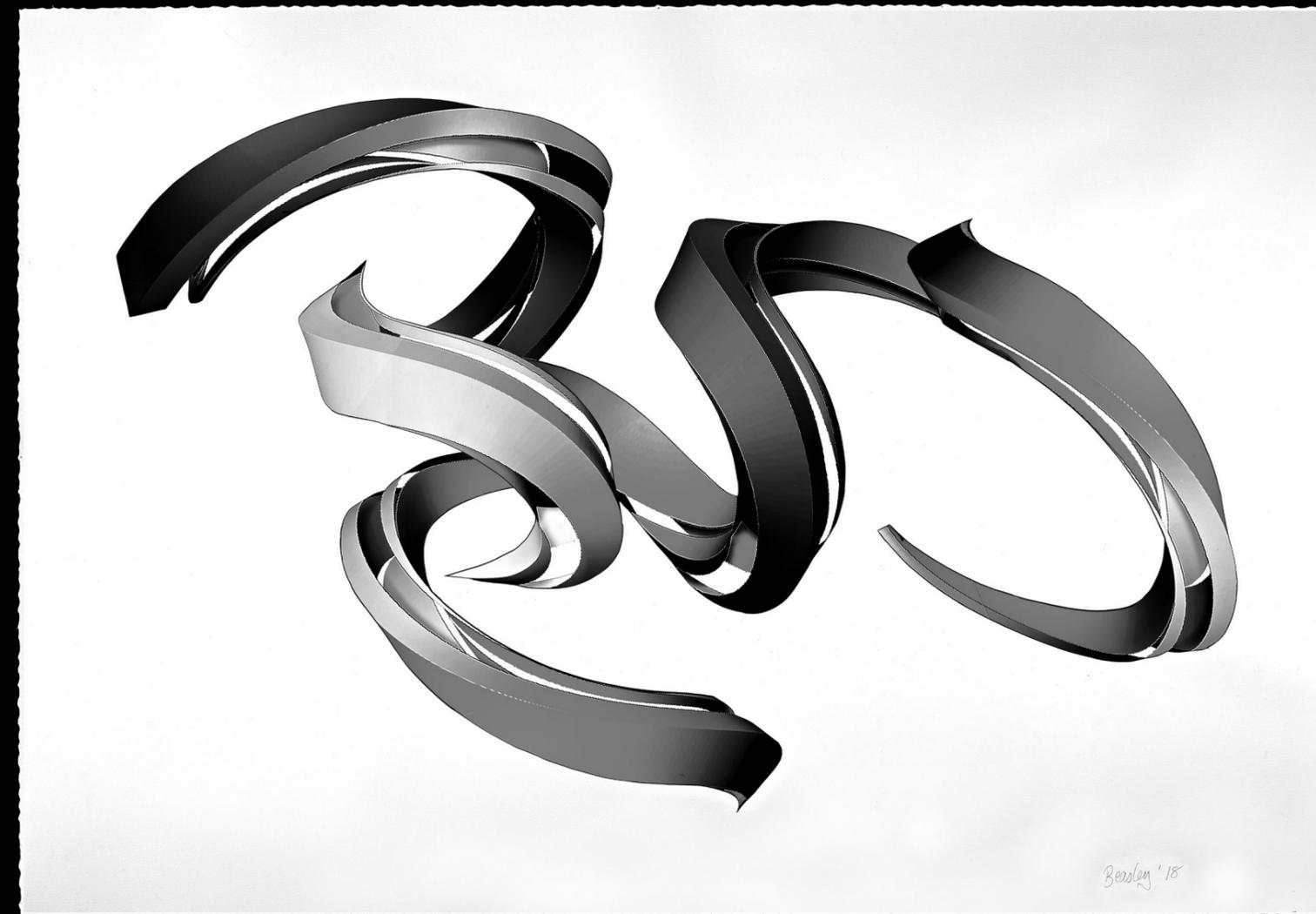
Bruce Beasley, Oakland, Calif. 2019

A NEW DIRECTION

Aurai 1, 2018, H 43 x W 47, Ink on Canvas



Aurai 2, 2018, H 42 x W 60, Ink on Canvas



Aurai 3, 2018, H 43 x W 38, Ink on Canvas



Aurai 4, 2018, H 43 x W 59, Ink on Canvas



Aurai 5, 2018, H 44 x W 52, Ink on Canvas



Aurai 6, 2018, H 45 x W 51, Ink on Canvas



Aurai 7, 2018, H 48 x W 43, Ink on Canvas



Aurai 8, 2018, H 48 x W 44, Ink on Canvas





Bruce Beasley Selected Vitae

BORN May 20, 1939, Los Angeles, California

EDUCATION Dartmouth College, Hanover, New Hampshire, 1957-59
University of California, Berkeley, California, B.A. 1962

MUSEUM COLLECTIONS

Museum of Modern Art, New York
Solomon R. Guggenheim Museum, New York
Musée d'Art Moderne, Paris, France
National Art Museum of China, Beijing
National Museum of American Art, Washington, D.C.
Städtische Kunsthalle Mannheim, Mannheim, Germany
Museum of Modern Art, San Francisco, California
Fine Arts Museums, San Francisco, California
Los Angeles County Art Museum, Los Angeles, California
Santa Barbara Museum of Art, Santa Barbara, California
Beijing Museum of Contemporary Art
The Oakland Museum, Oakland, California
San Jose Museum of Art, San Jose, California
Stanford University Museum of Art, Stanford, California
Sheldon Museum of Art, University of Nebraska, Lincoln, Nebraska
Datong Art Museum, Datong, China
Palm Springs Museum of Art, Palm Springs, California
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
The Anderson Collection, Stanford University Museum of Art, Stanford, California
University of Kansas, Spencer Museum of Art, Lawrence, Kansas
Franklin D. Murphy Sculpture Garden, University of California at Los Angeles
The Crocker Art Museum, Sacramento, California
Seattle Art Museum, Seattle, Washington
Wichita Art Museum, Wichita, Kansas
Fresno Art Museum, Fresno, California
Laguna Art Museum, Laguna Beach, California
Norton Museum of Art, West Palm Beach, Florida
Xantus Janos Museum, Győr, Hungary
University of Oregon Museum of Art, Eugene, Oregon
Utah State University, Nora Eccles Harrison Museum of Art, Logan, Utah
Grounds for Sculpture, Hamilton, New Jersey
Orange County Museum of Art, Newport Beach, California
Islamic Museum, Cairo, Egypt
de Saisset Museum, Santa Clara University, Santa Clara, California
Boise Art Museum, Boise, Idaho
Mills College Art Museum, Oakland, California
Cedar Rapids Museum of Art, Cedar Rapids, Iowa

Solo Exhibitions

- 2020 Grounds for Sculpture, New Jersey
2019 Cedar Rapids Museum of Art, Cedar Rapids, Iowa
2018 Pangolin Gallery, London, England
2016 Rondo Variation, Zellerbach Playhouse, University of California, Berkeley, California
de Saisset Museum, Santa Clara University, Santa Clara, California
2015 Beijing Museum of Contemporary Art, Beijing, China
2013-15 The University of California, Berkeley Campus, Berkeley, California
2013 Autodesk Gallery, San Francisco, California
2012 Pangolin Gallery, London, England
2009 Kouros Gallery, New York
Shanghai Sculpture Space, Shanghai, China
Peninsula Museum of Art, Belmont, California
2007 Sarofim School of Fine Arts, Southwestern University, Georgetown, Texas
2005 Bruce Beasley, A 45-year Retrospective, Oakland Museum of California
2002 Solomon/Dubnick Gallery, Sacramento, California
Silicon Valley Art Museum, Belmont, California
2000 Mathematical Sciences Research Institute, Berkeley, California
1999 Kouros Gallery, New York
1997 Purdue University, West Lafayette, Indiana
Scheffel Gallery, Bad Homburg, Germany
1995 Yorkshire Sculpture Park, England
Galerie Marie-Louise Wirth, Zurich, Switzerland
Mannheim City Hall, Mannheim, Germany
1994 Stadtische Kunsthalle Mannheim, Mannheim, Germany
Harcourts Modern and Contemporary Art, San Francisco
Rudolfinum Museum, Prague, Czech Republic
1993 Scheffel Gallery, Bad Homburg, Germany
Shidoni Gallery, Santa Fe, New Mexico
Utermann Gallery, Dortmund, Germany
1992 The Oakland Museum
Fresno Art Museum
1991 California Polytechnic State University, San Luis Obispo, California
Sonoma State University, Rohnert Park, California
1990 Pepperdine University Art Gallery, Malibu, California
Loma Linda University Art Gallery, Riverside, California
1981 Fuller-Goldeen Gallery, San Francisco
1973 San Diego Museum of Art, San Diego, California
Santa Barbara Museum of Art, Santa Barbara, California
1972 M.H. deYoung Memorial Museum, San Francisco
1966 David Stuart Gallery, Los Angeles
1965 Hansen Gallery, San Francisco
1964 Kornblee Gallery, New York
1963 Everett Ellin Gallery, Los Angeles
1961 Richmond Art Center, Richmond, California

Group Exhibitions

- 2018 Decade: Ten Year Anniversary Exhibition. Pangolin London. London, United Kingdom.
Masterpiece: The Royal Hospital, London
2017 ARK Sculpture Exhibition. Chester Cathedral, Chester, United Kingdom.
2016 Opening Exhibition of the Haining Sculpture Park, Haining, China
2014 Crucible: 100 Contemporary Sculptures in Gloucester Cathedral. Gloucester, United Kingdom.
Critical Connections: Exhibition of International Contemporary Art. Museum of Contemporary Art, Beijing, China.
2013 A Change of Heart: University of Leicester Annual Sculpture Show. Harold Martin Botanic Garden, Leicester, United Kingdom.
Stones Inquiry: China Contemporary International Stone Carving Invitational Exhibition.
Dingli Art Gallery. Chongwu Huian, China.
2012 The 1st China Contemporary Abstract Sculpture Exhibition. Shaanxi University, Xian.
Art Front – Contemporary Art Exhibition. China Art Expo 2012, Songzhuang Art Museum, Beijing.
2011 International Sculpture Biennial. Datong Art Museum, Datong, China.
2010 Sculpture: Intimate to Monumental. Gail Severn Gallery, Ketchum, Idaho.
Encounters: Sculptors Guild on Governors Island. Governors Island, New York.
2008 Digital Stone Exhibition. The Intersection of Art and Technology. Today Art Museum, Beijing, China.
2006 Recent Permanent Collection Acquisitions, de Saisset Museum, Santa Clara, California
Fusion of Art and Technology, California State University, Fresno, California
2003 Sterling Stuff; Sigurjon Olafsson Museum, Reykjavik, Iceland; traveled to
Royal Academy of Arts, London, United Kingdom
2002 Second Saturday Reception, Solomon Dubnick Gallery, Sacramento, CA
2001 Works from the International Sculpture Center Board, Grounds for Sculpture, Hamilton, New Jersey
First International Sculpture Meeting, Isla Mujeres, Mexico
2000 Celebrating Modern Art/The Anderson Collection, Museum of Modern Art, San Francisco
Autour du Cubisme, Galerie Michel Cachoux, Paris, France
1999 7th International Cairo Biennale, Cairo, Egypt
Blickachsen 2, Bad Homburg, Germany
1998 Darmstadt Sculpture Biennale, Darmstadt, Germany
20/20, The 20th Anniversary Exhibition, Sonoma State University, Rohnert Park, CA
1997 Sculpture '97, Bad Homburg, Germany
Skulpture Heute'97, Galerie Wirth, Zurich, Switzerland
An Artist's Legacy, Kennedy Art Center Gallery, Holy Names College, Oakland, CA
1996 Generations: The Lineage of Influence in Bay Area Art, Richmond Art Center, Richmond, California
Contemporary Sculpture, Galerie Gabriele von Loeper, Hamberg, Germany
Sculpture Invitational, Grounds for Sculpture, Hamilton, New Jersey
Sculpture Invitational, Cerrillos Cultural Center, Cerrillos, New Mexico
1995 A Bay Area Connection: Works from the Anderson Collection, Triton Museum of Art, Santa Clara, California
Art Cologne, Cologne, Germany
The 2nd Fujisankei International Biennale: Excellent Maquettes, Hakone Open-Air Museum, Hakone, Japan
Skulpture Heute, Galerie Marie-Louise Wirth, Zurich, Switzerland
1994 Recent Acquisitions of 20th Century American Art, Fine Arts Museums, San Francisco
Sculpture Invitational, Landesgartenschau, Fulda, Germany
Skulpture Heute, Galerie Marie-Louise Wirth, Zurich, Switzerland
Contemporary Cast Iron Art, Visual Arts Gallery, Univ. of Alabama at Birmingham
Artists Shedding Light on Science, San Francisco State University, San Francisco
Directions in Contemporary Cast Iron. Ramapo College Art Galleries, Mahwah, NJ
1993 International Biennial of Graphic Arts, Xantus Janos Museum, Gyor, Hungary
Chicago International Art Exposition, Donnelley International Hall, Chicago, Illinois
Fujisankei International Biennale: Excellent Maquettes, Hakone Open-Air Museum, Hakone, Japan
International Fair for Contemporary Art. Frankfurt, Germany.
1992 Bay Area Greats, Syntex Corp. Gallery, Palo Alto, California
New Works: Beasley, Albuquerque, Davis, Valerie Miller Fine Art, Palm Desert, CA

Group Exhibitions Continued

- 1991 Vernissage, Galerie Utermann, Dortmund, Germany
New California Sculpture, The Oakland Museum, Oakland, California
Sculptural Perspectives for the Nineties, Muckenthaler Cultural Center, Fullerton, CA
Sculpture 1991, Fermilab National Accelerator Facility, Batavia, Illinois
- 1990 Sculpture, Novus Gallery, Atlanta, Georgia
Oakland's Artists '90, The Oakland Museum, Oakland, California
Beyond Fragments: After the Earthquake, Pro Arts Gallery, Oakland, California
- 1989 Bay Area Bronze, Civic Arts Gallery, Walnut Creek, California
- 1988 State of California, Art in Public Buildings 1978-88, Fresno State University, Traveled Statewide
- 1987 Monumenta, 19th Sculpture Biennale, Middleheim Sculpture Park, Antwerp, Belgium
Budapest Triennial International Sculpture Exhibition, Palace of Exhibitions, Budapest, Hungary
Sculpture-Modern and Contemporary, Anchorage Museum of History and Art, Anchorage;
traveled to Alaska State Museum, Juneau, and Univ. of Fairbanks
- 1986 A Gift of Sculpture, San Francisco Civic Center Plaza, Sponsored by The San Francisco Arts Commission
- 1985 The Art of the San Francisco Bay Area: 1945 to 1980, The Oakland Museum, Oakland, California
- 1984 California Sculpture Show, XXII Olympic Arts Festival and the Fisher Galleries, University of Southern California.
Traveling exhibition to: Musee d'Art Contemporain de Bordeaux, France; Kunsthalle, Mannheim, West Germany; Yorkshire Sculpture Park, West Bretton, Great Britain.
- 1982 100 Years of California Sculpture, The Oakland Museum, Oakland, California
Northern California Art of the Sixties, deSaisset Museum, Santa Clara University, Santa Clara, California
Forgotten Dimension, Two-year tour organized by the Fresno Art Museum, Fresno, CA
- 1980 Forty American Sculptors, XII International Sculpture Conference, Washington, D.C.
Across the Nation, National Museum of American Art, Washington, D.C.
Sculpture in Public Spaces, San Mateo Arts Council, San Mateo, California
- 1979 Acquisitions 1974-1978, Dartmouth College Museum & Galleries, Hanover, NH
- 1976 Fine Art in New Federal Buildings, New Orleans Museum of Art, New Orleans, LA
- 1975 Public Sculpture-Urban Environment, The Oakland Museum, Oakland, California
Contemporary American Painting and Sculpture, Krannert Art Museum, University
- 1973 Salon d'Mai, The Luxembourg Gardens, Paris, France
Salon de la Jeune Sculpture, Musee d'Art Moderne, Paris, France
Refracted Images, DeCordova Museum, Worcester, Massachusetts
- 1972 Sculpture '72, Stanford University Museum of Art, Stanford, California
- 1971 Translucent and Transparent Art, Museum of Fine Arts, St. Petersburg, Florida
Centennial Exhibition, San Francisco Art Institute, de Young Museum, San Francisco
A Decade in the West, Stanford University Museum of Art, Stanford, California, and
Santa Barbara Museum of Art, Santa Barbara, California
- 1970 1970 Biennial Invitational, Crocker Art Museum, Sacramento, California
Pierres de Fantaisie, The Oakland Museum, Oakland, California
Excellence, University of California Art Museum, Berkeley
Sculpture Here and Now, Stanford University Art Museum, Stanford, California
Expo '70, San Francisco Pavilion, Osaka, Japan
A Plastic Presence, The Jewish Museum, New York; Milwaukee Art Center, Milwaukee, Wisconsin; San Francisco Museum of Modern
Art, San Francisco, 1969-70
- 1969 Plastics and New Art, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania
Contemporary American Painting and Sculpture, Krannert Art Museum, University of Illinois, Urbana-Champaign, Illinois
- 1968 Art from California, Janie C. Lee Gallery, Dallas, Texas
- 1967 California Artists in National Collections, Lytton Center of Visual Arts, Los Angeles
Thirtieth Anniversary Exhibition, Richmond Art Center, Richmond, California
Plastics West Coast, Hansen-Fuller Gallery, San Francisco

Group Exhibitions Continued

- 1966 Selected Acquisitions, Solomon R. Guggenheim Museum, New York
Twenty-Two Sculptors, California State University at Northridge
85th Annual Exhibition of the San Francisco Art Institute, San Francisco Museum of Modern Art
- 1965 Zellerbach Memorial Competition, Palace of the Legion of Honor, San Francisco
Some Aspects of California Painting and Sculpture, La Jolla Art Museum, La Jolla, CA
Annual Exhibition, San Francisco Museum of Modern Art
- 1964 Contemporary Sculpture, Albright Knox Gallery, Buffalo, New York
Eleven American Sculptors, University of California Art Museum, Berkeley
- 1963 Biennale de Paris, Musee d'Art Moderne, Paris, France
Contemporary California Sculpture, The Oakland Museum, Oakland, California
Annual Exhibition, San Francisco Museum of Modern Art
- 1962 Painting and Sculpture Acquisitions, Museum of Modern Art, New York
- 1961 Art of Assemblage, Museum of Modern Art, New York; traveled to the Dallas Museum for Contemporary Art,
and the San Francisco Museum of Modern Art, 1961-62
Annual Exhibition, San Francisco Museum of Modern Art
Contemporary Painting and Sculpture, Everett Ellin Gallery, Los Angeles, California
- 1960 Northern California Sculptors Annual, The Oakland Museum, Oakland, California
Painting and Sculpture Annual, Richmond Art Center, Richmond, California

Awards & Prizes

- 2016 Campanile Excellence in Achievement Award, University of California, Berkeley
Arts Leadership Award, Alameda County Arts Commission, Oakland, California
- 2014 Spirit of Philanthropy Award, Oakland Museum of California, Oakland, California
- 1989 Individual Artist Award, Oakland Chamber of Commerce, Oakland, California
- 1967 Purchase Prize, San Francisco Arts Festival, San Francisco
- 1965 Frank Lloyd Wright Memorial Purchase Award, Marin Museum Association, San Rafael, California
- 1963 Andre Malraux Purchase Prize, Biennale de Paris, France
- 1961 Honorable Mention, San Francisco Museum of Modern Art Annual
- 1960 Adele Morrison Memorial Medal, The Oakland Museum Sculpture Annual

Public Sculptures

Arco Corporation, Los Angeles
Belmont Village Senior Living, Albany, California
Berkeley Repertory Theatre, Berkeley, California
Capitol Group, Los Angeles
City of Anchorage, Alaska
City of Bad Homburg, Germany
City of Beijing, China (Commissioned for the 2008 Beijing Summer Olympics)
City of Cedar Rapids, Iowa
City of Dortmund, Germany
City of Eugene, Oregon
City of Fremont, California
City of Haining, China
City of Monterrey, Mexico
City of Oakland, California
City of Palo Alto, California
City of Salinas, California
City of Shanghai, China
City of South San Francisco, California
City of Wuhu, China
Djerassi Foundation, Woodside, California
Federal Home Loan Bank, San Francisco, California
Federal Office Building, San Diego, California. GSA Art in Public Buildings
Franklin D. Murphy Sculpture Garden, Univ. of California at Los Angeles
Kleinewefers GmbH, Krefeld, Germany
Landeszentral Bank, Hessen, Germany
Miami International Airport, Miami, Florida
Miami University, Oxford, Ohio
Mission College, Santa Clara, California
San Francisco Arts Commission, San Francisco, (3 pieces)
San Francisco International Airport, San Francisco
Santa Clara University
Sculptural Park Punta Sur, Isla Mujeres, Mexico
Security Pacific Corporation, Los Angeles, California
Stanford University, Stanford, California, (2 pieces)
State of Alaska, Anchorage, Alaska
State of California, Capitol Office Building, Sacramento, California
State of California, State Office Building, San Bernardino, California
The Johnson Foundation, Racine, Wisconsin
The Oakland Museum, Oakland, California
Times Mirror Corporation, Los Angeles, California
University of California at Berkeley
University of Oregon, Eugene, Oregon
West Valley College, Santa Clara, California
World Savings, Oakland, California

Lectures

Academy of Art College, San Francisco
Academy of Arts & Design, Tsinghua University, Beijing, China
American River College, Sacramento, California
Art and Mathematics Conference, University of California at Berkeley
Art and Mathematics Conference, San Sebastian, Spain
Arts Research Center, University of California at Berkeley
Atlanta College of Art, Atlanta, Georgia
Beijing Museum of Contemporary Art, Beijing, China
Berkeley Art Museum, University of California at Berkeley
Brown Symposium XXXVII, Southwestern University, Georgetown, Texas
Brown University, Providence, Rhode Island
California Polytechnic State University
California State University, Turlock, California
Central Academy of Fine Arts, Beijing, China
Concordia University, Montreal, Quebec
Crocker Art Museum, Sacramento, California
Dartmouth College, Hanover, New Hampshire
De Anza College, Cupertino, California
18th China Sculpture Forum, Xian, China
Emily Carr College of Art, Vancouver, British Columbia
Fresno Art Museum, Fresno, California
Fundacion Marcelino Botin, Santander, Spain
Goethe University, Frankfurt, Germany
Hong Kong Museum of Art, Hong Kong
International Sculpture Conference
National Computer Graphics Association Conference, Anaheim, California
New York Institute of Technology
National Endowment for the Arts, Small Business Administration Lecture Series
Oakland Museum of California, Oakland, California
Osaka American Center, Osaka, Japan
Palo Alto Public Art Commission, Palo Alto, California
Peking University, Beijing, China
Pennsylvania State University
San Antonio Art Institute, San Antonio, Texas
San Francisco Academy of Art, San Francisco
San Francisco Museum of Modern Art, San Francisco
Santa Barbara Art Museum, Santa Barbara, California
Santa Clara University, Santa Clara, California
Sapporo American Center, Sapporo, Japan
School of Arts, Peking University, Beijing, China
Shanghai University, Shanghai, China
Sonoma State University, Rhonert Park, California
Stanford University, Stanford, California
The Exploratorium, San Francisco
Tsinghua University, Beijing, China
University of California at Berkeley
University of Hawaii
University of Sydney, Sydney, Australia
Xian University of Science and Technology, Xian, China
York University, Toronto, Ontario

Juror

Anacortes Exhibition, Anacortes, Washington
Bolin Museum of Art, Bolinas, California
California Arts Council, Sacramento, California
California State College, Sacramento, California
College of Marin, Fairfax, California
Concord Civic Arts Commission
Hawaii Sculpture Competition, Honolulu, Hawaii
Hong Kong Museum of Art
International Sculpture Competition 1980, Washington, D.C.
Marin-InterArts Sculpture Competition
Sacramento Arts Commission
San Francisco Art Commission, San Francisco
San Francisco Art Fair, San Francisco

Selected Books

The Aesthetic Experience. Jacques Maquet. Yale University Press, New Haven. 1986.
American Plastic: A Cultural History. Jeffrey L. Meikle. Rutgers University Press, New Jersey. 1995.
Aquariums, Windows to Nature. Leighton Taylor. Prentice Hall General Reference, New York. 1993.
Artforms, 6th Ed., Duane & Sarah Preble and Patrick Frank. Addison Wesley Longman Publishers, New York. 1999.
Artforms, 5th Ed., Duane & Sarah Preble. HarperCollins Publishers, New York. 1994.
Art in Detroit Public Places. Dennis A. Nawrocki. Wayne State University Press, Detroit. 1980.
The Art of Assemblage. William Seitz. The Museum of Modern Art. New York. 1961.
The Art of California. Christina Orr-Cahall. The Oakland Museum. 1984.
The Art of 3-D Computer Animation and Imaging. Isaac Victor Kerlow. Van Nostrand Reinhold. New York. 1996.
Art of the Digital Age. Bruce Wands. Thames & Hudson. New York. 2006.
The Art of the San Francisco Bay Area: 1945 to 1980. Thomas Albright: University of California Press. Berkeley. 1985.
Art Today. Faulkner-Ziegfeld. Holt Rinehart Winston. New York. 1969.
Bruce Beasley / Sculpture. Peter Selz & Manfred Fath. Mannheim Museum of Art. 1994
A Captive Flow of Light. Editorial Authors. Nature-Science Annual. Time-Life Books, New York. 1970.
Celebrating Modern Art / The Anderson Collection. San Francisco Museum of Modern Art. University of California Press. Berkeley. 2000.
Contemporary American Painting and Sculpture. James R. Shipley and Allen S. Weller. University of Illinois Press. Urbana. 1974.
Contemporary Outdoor Sculpture. Brooke Barrie. Rockport Publishers, Inc. Gloucester, Mass. 1999.
Computer Graphics for Designers & Artists. Isaac Victor Kerlow & Judson Rosebush. Van Nostrand Reinhold. New York. 1994
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Photography Credits

Aurai 1-8, Lee Fatherree
Bruce Beasley in VR Studio, Steve Russell

Catalog Design

Vanessa Bolanos

