

JOHN F. SIMON, JR.

www.numeral.com

Born in Louisiana, 1963.

Lives and works in New York City

### Education

- 1989 MFA, Computer Art; School of Visual Arts, New York
- 1987 MA, Earth and Planetary Science; Washington University, St. Louis, Missouri
- 1985 BA, Art (Studio); BS, Geology; Brown University, Providence, Rhode Island

### Awards

- 2000 Trustees Award for an Emerging Artist, The Aldrich Museum for Contemporary Art, Ridgefield, Connecticut
- 1999 Creative Capital new media grant

### Solo exhibitions

- 2010 *Innerhole*, Gering & López Gallery, New York  
*riverrun*, Galleria Glance, Turin  
*Hybrid Media: John F. Simon, Jr. & Mathew Kluber*, Faulconer Gallery, Grinnell, Iowa  
*Streaming Museum: The Poetics of Code: John F. Simon, Jr. and Eduardo Kac.*, Chelsea Art Museum, New York
- 2009 *Outside In: Ten Years of Software Art*, Collezione Maramotti, Reggio Emilia, Italy
- 2008 *Color and Time*, Galería Javier López, Madrid
- 2007 *Winds Across the Inner Sea*, Gering & López Gallery, New York  
*John F. Simon, Jr. & Mark Napier*, Digital Art Museum, Berlin
- 2006 *Nonlinear Landscapes*, Sandra Gering Gallery, New York
- 2005 *Stacks, Loops, and Intersections: Code Sketches by John F. Simon, Jr.*, University Art Museum, University at Albany, State University of New York, Albany  
*John F. Simon, Jr.*, Alexandria Museum of Art, Alexandria, Louisiana  
*Endless Victory*, Sandra Gering Gallery, New York
- 2004 Knoxville Museum of Art, Knoxville, Tennessee
- 2002 *John F. Simon, Jr.*, SITE Santa Fe, Santa Fe, New Mexico  
*New Instructions*, Sandra Gering Gallery, New York  
*John F. Simon, Jr.*, University of Iowa Museum of Art, Iowa City
- 2001 *Systematic Drawing: Janet Cohen and John F. Simon, Jr.*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
*Complicated Boundaries*, Sandra Gering Gallery, New York, a project of Creative Capital
- 2000 *ComplexCity*, Sandra Gering Gallery, New York
- 1999 *CPU*, Sandra Gering Gallery, New York

## Group exhibitions

- 2010 *Digital Art @ Google: Data Poetics*, Google, Inc. Headquarters, Nueva York  
*The Poetics of Code Part 1*, with Eduardo Kac, Streaming Museum- on line  
*The Incomplete*, Galerie Jean - Luc & Takako Richard, Paris, curated by Hubert Neumann  
O1SJ Biennial, San Jose, California  
*Traffic Art 2010*, Sequence, Quebec
- 2008 *NETworking: Net Art from the Computer Fine Arts Collection*, Haifa Museum of Art, Israel  
*Holy Fire art of the digital age*, iMAL Center for Digital Cultures and Technology, Brussels
- 2007 *The Incomplete*, Chelsea Museum of Art, New York  
*Ingenuity Festival*, work presented by MoCA Cleveland, Cleveland, Ohio
- 2006 *Art Under Glass: The Synergy of Art and Fashion*, Macy's, Harold's Square, New York  
*[Grid < > Matrix]*, Mildred Lane Kemper Art Museum, Washington University, St Louis, Missouri  
*All Digital*, Museum of Contemporary Art, Cleveland, Ohio
- 2005 *Techno / Sublime*, CU Art Museum, University of Colorado, Boulder, Colorado  
*ElectroScape*, Shanghai Zendai Museum of Modern Art, Shanghai  
*Metamorfosis*, MEIAC - Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz
- 2004 *Paintings that Paint Themselves, or so it seems*, Kresge Art Museum, Michigan State University, East Lansing, Michigan  
*Seeing Double: Emulations in Theory and Practice*, Solomon R. Guggenheim Museum, New York  
*Contemporary Art and the Mathematical Instinct*, Tweed Museum of Art, University of Minnesota, Duluth; Stedman Art Gallery, Rutgers University, Camden, New Jersey; University Museums, University of Richmond, Virginia  
*New York Show*, Opelousas Museum of Art, Opelousas, Louisiana  
*RuntimeArt*, Mi2 Exhibition Space, Zagreb  
*Digital Sublime - New Masters of the Universe*, Museum of Contemporary Art, Taipei  
*Beginning Here: 101 Ways*, Visual Arts Gallery, SVA, New York, curated by Jerry Saltz
- 2003 *Flower Power*, Musee des Beaux - Arts, Lille  
*ArtApparatus*, Bryce Wolkowitz Gallery, New York  
*Split*, Sandra Gering Gallery, New York  
*Dirty Pixels Show*, Dunedin Public Art Gallery, New Zealand; Adam Art Gallery at Victoria University of Wellington, New Zealand
- 2002 *Art Futura Festival*, CCCB - Centro de Cultura Contemporanea de Barcelona  
*In the Making*, CCAC Wattis Institute for Contemporary Art, San Francisco, California  
*Complexity*, Samuel Dorsky Museum of Art, New Paltz, New York  
*media\_city seoul 2002*, Seoul Museum of Art, Seoul  
*2002 Media Art Dae Jeon - New York: Special Effects*, Dae Jeon Municipal Museum of Art, Dae Jeon, Korea  
*Looking Back at Looking Forward: The Aldrich Museum's Emerging Artists Awards 1997- 2001*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
*Digital Louisiana*, Contemporary Arts Center, New Orleans, Louisiana  
*Math - Art / Art - Math*, Selby Gallery, Ringling College of Art and Design, Sarasota, Florida  
*Optical Optimism*, Galerie Simonne Stern, New Orleans, Louisiana
- 2001 *BitStreams*, Whitney Museum of American Art, New York  
*Glee: Painting Now*, Palm Beach Institute for Contemporary Art, Palm Beach, Florida  
*Selections from the Permanent Collection*, University of Iowa Museum of Art, Iowa City

- Selections from the Permanent Collection*, Los Angeles County Museum of Art, Los Angeles, California
- Perfect 10: Ten Years in Soho*, Sandra Gering Gallery, New York
- Locating Drawing*, Doug Lawing Gallery, Houston, Texas
- TranspolyBlu*, Elliot Smith Contemporary Art, St. Louis, Missouri
- 2000 *2000 Biennial Exhibition*, Whitney Museum of American Art, New York
- An Art of Pure Form, works from the collection of the Solomon R. Guggenheim Museum*, New York State Museum, Albany, New York
- Glee: Painting Now*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- End Papers: 1890 - 1900 and 1990 - 2000*, Neuberger Museum of Art, Purchase College, Purchase, New York
- City of Lights: Art Walk*, Boutique Caron, New York, organized by Downtown Arts Projects
- Años Luz*, Centro de Arte La Recova, Tenerife, Canary Islands
- Scanner*, CCAC Institute, San Francisco
- Mapping, territory, connections*, Galerie Anne de Villepoix, Paris
- DEAF, Dutch Electronic Arts Festival* sponsored by V2\_Organisation, Rotterdam, The Netherlands
- 1999 *Cyber Cypher Either End*, Mario Diacono Gallery, Boston
- 1998 *Formulations*, Sandra Gering Gallery, New York ; group show with Sol LeWitt and Hanne Darboven, curated by Timothy Druckrey
- 1997 *Mac Classics Group Show*, Postmasters Gallery, New York

### Commissions

- 2010 *HD Traffic*, various cities, US, Europe, Asia
- 2005 *Mobility Agents*, artist's book and cd published by Printed Matter, Inc., and the Whitney Museum of American Art, New York
- 2002 *Channels*, permanent installation, The College of Medicine, University of Iowa, Iowa City
- 2002 Business in the Arts Award*, commissioned artwork, Business Committee for the Arts
- 2001 *Unfolding Object*, commissioned by the Guggenheim Museum for Guggenheim.org

### Web projects and exhibitions

- 1998 *Beyond Interface*, web site exhibition, juried show, Steve Deitz, chair
- 1997 *Color Balance*, Robert J. Schiffler Foundation, web site installation, [www.bobsart.com](http://www.bobsart.com)
- Every Icon*, Stadium Online Gallery, curated by Ron Wakkary, [www.stadiumweb.com](http://www.stadiumweb.com), New York
- HOMEPORT*, Leo Castelli Gallery, Palace Project with Lawrence Weiner and [www.adaweb.com](http://www.adaweb.com)
- Combinations*, Sandra Gering Gallery, [www.geringgallery.com](http://www.geringgallery.com), New York
- 1996 *Words Link*, Slate Magazine Gallery, [www.slate.com](http://www.slate.com)
- Space of Information - Archive Mapper*, Walter Phillips Gallery, Banff Center, group show curated by Laura Trippi, [www.adaweb.com/~dn/a](http://www.adaweb.com/~dn/a), Canada
- Saver*, Java based web project with Cheryl Donegan, [www.geringgallery.com](http://www.geringgallery.com)
- We Both Belong*, web project with Ben Kinmont and ada web, [www.adaweb.com](http://www.adaweb.com)
- The Web's Most Wanted Painting*, Dia Center for the Arts, web project with Komar and Melamid
- 1995 *Alter Stats - Condition of the Web Observer*, Sandra Gering Gallery, web project and installation of associated drawings, [www.geringgallery.com](http://www.geringgallery.com), and New York; web project also installed at The Thing at Ars Electronica, Linz, Austria

Jenny Holzer - *Please Change Belief*, web project with Jenny Holzer and [www.adaweb.com](http://www.adaweb.com)  
1994 *Line Drawings*, The Thing Bulletin Board, online gallery, [www.thing.net](http://www.thing.net)

### Public collections

Ackland Art Museum, Chapel Hill, North Carolina  
Albright - Knox Art Gallery, Buffalo, New York  
Brooklyn Museum of Art, Brooklyn, New York  
The College of Medicine, University of Iowa, Iowa City, Iowa  
Haifa Museum of Art, Israel  
The Los Angeles County Museum of Art, Los Angeles, California  
MEIAC Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, Spain  
MoMA Museum of Modern Art, New York  
The Print Collection of the New York Public Library, New York  
The Progressive Corporation, Cleveland, Ohio  
Robert J. Schiffler Foundation, Greenville, Ohio  
San Francisco Museum of Modern Art, San Francisco, California  
Solomon R. Guggenheim Museum, New York  
The Tweed Museum of Art, University of Minnesota, Duluth, Minnesota  
Ulrich Museum of Art, Wichita, Kansas  
University of Iowa Museum of Art, Iowa  
Whitney Museum of American Art, New York  
Zurich Capital Markets, New York

### Bibliography

Lectures, panels, radio

- 2004 *Art and Technology: Interviews with Sound and Video Artists*, edition 3, [www.wps1.org](http://www.wps1.org)  
2002 Galerie Simonne Stern, panel discussion moderated by Lawrence Rinder concurrent with *Optical Optimism* exhibition, September 14, New Orleans, Louisiana  
SITE Santa Fe, conversation with James Crutchfield of the Santa Fe Institute, August 24, Santa Fe, New Mexico  
SITE Santa Fe, gallery talk concurrent with solo exhibition, June 22, Santa Fe, New Mexico  
*Coding as Creative Writing*, Guggenheim Museum, lecture, May 15, New York  
*Collecting the Uncollectable*, Guggenheim Museum, panel discussion moderated by Jon Ippolito, April 9, New York

Books

- 2010 Wolf Lieser, *The World of Digital Art*, h. f. ullmann, Berlin, pp. 113, 140, 144, 146, 184, 267  
Stephen Wilson, *Art+Science Now*, Thames & Hudson Inc., New York, p. 166  
2009 Mario Diacono, *John F. Simon Jr.: Outside In. Ten Years of Software Art*. Collezione Maramotti  
2006 *GoTop, Digital Art Creation*, E&T, pp. 25, 168, 266  
Joline Blais and Jon Ippolito, *At The Edge of Art*, Thames & Hudson Ltd, London, p. 19  
Mark Tribe and Reena Jana, *New Media Art*, Taschen GmbH, Köln, pp. 86 - 87  
Bruce Wands, *Art of the Digital Age*, Thames & Hudson Ltd., New York, pp. 4, 29, 164, 170, 171  
2004 Henry M. Sayre, *A World of Art*, Pearson Education, New Jersey, p. 324

- 2003 William J. Mitchell (ed.), Alan S. Inouye and Marjory S. Blumenthal, *Beyond Productivity Information Technology, Innovation, and Creativity*, National Academy Press, Washington D. C., National Research Council of the National Academies, p. 38  
 Paul Valery, José Luis Brea and Steve Dietz, *La conquista de la ubicuidad*, Centro Párraga, Las Palmas de Gran Canaria, pp. 130 - 131  
 Julian Stallabrass, *Internet Art The Online Clash of Culture and Commerce*, Tate Publishing, London, p. 135  
 Christiane Paul, *Digital Art*, Thames & Hudson Ltd., London, p. 69
- 2001 *American Visionaries, Selections From the Whitney Museum of American Art*, Introduced by Maxwell L. Anderson, Whitney Museum of American Art, p. 283  
 Tilman Baumgaertel, *[net.art 2.0] New Materials Towards Net Art*, Verlag Fur moderne Kunstg Nurnberg, der Autor und die KunstlerInnen, Germany, pp. 96 - 105
- 1999 John Maeda, *Creative Code*, Thames & Hudson Ltd., London, p. 46 - 47  
 Michael Rush, *New Media in Late 20th - Century Art*, Thames & Hudson Ltd., pp. 193 - 194  
*Bild - Medium - Kunst*, hrsg. von Yvonne Spielmann und Gundolf Winter unter Miratbeit von Christian Spies, Munchen: Fink, pp. 274 - 276, 284

#### Articles

- 2010 Renato Rizzo, *Il profeta della software art*, La Stampa, Torino, March 6
- 2009 Tilman Baumgaertel, *Art that does what it says: Interview with John F. Simon, Jr.*, nettime.org, July 19  
 Alberto Mattia Martini, *John F. Simon, Jr.*, Espoarte, June / July  
 Cathryn Drake, *John F. Simon Jr. Collezione Maramotti*, Artforum, June  
 Francesca Pasini, *Il livello morale del collezionismo*, Linus, May  
*Se l'art e software*, Il Carabiniere, May  
 Domenico Quaranta, *John F. Simon, Jr.*, Flash Art, May  
 Valentina Tanni, *John F. Simon Jr.*, ExhibArt on paper, May / July  
*La software art di John F. Simon alla Collezione Maramotti*, Arte e Critica, May  
 Lorella Bolelli, *John Simon tra gli schermi*, Il Resto del Carlino, May  
 Brunella Angeli, *A qualcuno piace caleidoscopico!*, Domenicale, April  
 Maria Stella Castano, *Sorpresa: il software ne fa di tutti i colori*, Anna, April  
 Francesco Bonami, *Attenti alla software art*, Vanity Fair, March  
 Marisa Olson, *The Nostradamus of New Media?*, Rhizome, March 16  
 Marcia Caines, *'Outside In': An Interview with John F. Simon Jr.*, Cluster, March 10  
*Collezione Maramotti: inaugura John Simon*, Mese Reggio, March  
*The software art di John F. Simon*, L'informazione di Reggio Emilia, March  
 Stefano Luppi, *Bit generation*, Il Giornale dell'Arte, March  
 Giani Cavazzini, *Dipingere? Ci pensa il mouse*, Gazzetta de Parma, March  
 Rachel Ferrario, *John Simon, I labirinti della Software art*, Corriere di Bologna, March  
 Francesca Pini, *Tavolozza digitale*, Corriere de la Sera Magazine, March  
 Giancarlo Papi, *John F. Simon, immagini in movimento*, Avevenire, March  
*Maramotti e John Simon*, Arte, March  
 Francesco Franci, *Outside In / Ten Years of Software Art*, Abitare, February 23  
 Cristina Tagliabue, *Contesti elettronici a chiare lettere*, Il Sole 24 Ore Nova, February  
*Software come dipinti alla Collezione Maramotti*, Il Giornale di Reggio, February
- 2008 Francisco Calvo Serraller, *Tráfico de señales*, El País - Babelia, October 18  
 Andrea González, *John F. Simon Jr.*, Arte y Parte, nº 76, August / September  
 Nancy Princenthal, *John Simon Jr. at Gering & López*, Art in America, April, p. 164

- 2007 Barbara Pollack, *John F. Simon Jr.: Winds Across the Inner Sea*, Time Out New York, October 25  
*Goings On About Town: John F. Simon Jr.*, The New Yorker, October 23
- 2006 Deirdre Stein Greben and John F. Simon Jr., *How Bloopers Become Breakthroughs*, ARTnews, November, p. 174  
 Carol Kino, *Teaming With the Artists To Buoy the Bottom Line*, The New York Times, March 29  
 Steven Litt, *Digital show both new and familiar*, The Plain Dealer, February 2  
 Dan Tranberg, *Digital artist writes own code for endlessly changing images*, The Plain Dealer, February
- 2005 Sarah Boxer, *Web Works That Insist On Your Full Attention*, The New York Times, June 28
- 2004 Emily Lambert, *Binary Art*, Forbes Magazine, January 12, p. 210
- 2003 Linda Yablonsky, *Art / Architecture; To Replace Paint and Page, Artists Try Pixel Power*, The New York Times, August 17  
 Barbara Pollack, *John F. Simon Jr. at Sandra Gering*, Art in America, January
- 2002 Carly Berwick, *Net Gains*, ARTnews, December  
 Kenyon, John, *Wall - to - Wall Art*, Iowa City Gazette, October 10, pp.1B, 5B  
 Roberta Smith, *A Profusion of Painting*, The New York Times, May 10  
 Maureen A. Nappi, *Language, Memory and Volition: Toward an Aesthetics of Computer Arts*, Doctoral dissertation  
 Matthew Mirapaul, *Getting Tangible Dollars for an Intangible Creation*, The New York Times, February 18  
 John F. Simon, Jr., *Smock (Off the Wall)*, artist's project for Smock Magazine, Winter
- 2001 Robert Atkins, *True to His Code*, Artbyte, July / August, vol. 4, no. 2, pp.39 - 43  
 Susan Delson, *If Picasso Were a Programmer*, Forbes.com, June 25  
 Barbara Pollack, *Simon Sells*, Art & Auction, June, p. 79  
 Janet B. Rossbach, *John F. Simon, Jr.: Computer Art as Fine Art*, Visual Arts Journal, Spring  
 Lee Rosenbaum, *Tech Art: Boom or Bust?*, The Wall Street Journal, April 6, p. W14  
 Carly Berwick, *The New New-Media Blitz*, ARTnews, April, pp.112 - 116  
 Steve Bodow, *The Whitney's Digital Sampler*, New York Magazine, March 26, pp.72 - 77  
 Michael Kimmelman, *'BitStreams' and 'Data Dynamics': Creativity, Digitally Remastered*, The New York Times, March 23, p. E31  
 Reena Jana, *Restoring the Sistine Website*, www.wired.com, March 22  
 Saul Anton, *Net Gains: A Roundtable on New - Media Art*, a roundtable led by Saul Anton, Artforum, March, pp.118 - 125  
 Rebecca Sonkin, *Icons of the Small Screen*, ARTnews, March, p. 50  
 Steven Henry Madoff, *Is This the Museum of the Future?*, Talk Magazine, March, pp. 132 - 37  
 Jeff Daniel, *Digital exhibition taps into many media and traditions*, St. Louis Post Dispatch, Feb. 11  
 John F. Simon, Jr., *Hot List*, Artforum, February
- 2000 Ramsay Bell Breslin, *Under the Digital Sun*, Eastbay Express, December 1  
 Michael Rush, *New Media Rampant*, Art in America, July, p. 43  
 Joyce Koroitkin, *Review: John F. Simon, Jr. at Sandra Gering*, The New York Art World, May, p. 9  
 Barbara Pollock, *On the Edge: Digital Evolution*, ArtNews, April, p. 142  
 Nancy Princenthal, *John Tremblay and John F. Simon, Jr. at Sandra Gering*, Art in America, April, pp. 154 - 155  
 Anita Hamilton, *Clicking on the Canvas: A new exhibit of Net art is good, strange fun*, Time Magazine, April 10, p.129

- Andrea Miller - Keller, *Varieties of Influence: Sol LeWitt and the Arts Community*, Sol LeWitt: A Retrospective, San Francisco Museum of Modern Art, p. 76
- Carolyn Kleiner, *What's the Whitney's newest new thing?*, US News & World Report, March 27, p. 52
- Puente, Maria, *Pixel this: A museum exhibit with Web - only art*, USA Today, March 23, p. D1
- Reena Jana, *Whitney Speaks: It Is Art*, Wired News Online, March 23, [www.wirednews.com/news/culture / 0.1284.35157-2.00.html](http://www.wirednews.com/news/culture/0.1284.35157-2.00.html)
- Susan Brandabur, *Internet Art Takes Off*, auctionwatch.com, March 17, [www.auctionwatch.com/awdaily/dailynews/1-0317002.html](http://www.auctionwatch.com/awdaily/dailynews/1-0317002.html)
- 1999 Grahame Weinbren, *The PC is a Penguin*, essay in *Bild - Medium - Kunst*, edited by Yvonne Spielman and Gundolf Winter, Wilhelm Fink Verlag, Munich, pp. 274 - 277
- RachelGreene, *eBay Watch*, Artforum, November, p. 53
- Robert Atkins, *State of the (On - line) Art*, Art in America, April, pp. 89 - 95
- 1998 Jon Ippolito, *Cross Talk: Intellectual Property or Intellectual Polity?*, Artbyte, August / September, vol. 1, no. 3, p. 19
- Jon Ippolito, *Given: The Universe. Shown: Every Artwork*, Deep Storage, exhibition catalogue from P. S. 1 Contemporary Art Center, Prestel - Verlag, Munich / New York, pp. 160 - 162
- 1997 Timothy Druckrey, *Work and Display*, Artforum, November, p. 18
- Matt Mirapaul, *In John Simon's Work Everything is Possible*, The New York Times online, Arts@Large Column, April 17
- Barbara Pollack, *Collecting On - Line: A Leap of Faith*, ArtNews, March, p. 65
- S. Von Gundolf Freyermuth, *Kunst der Körperlosen*, Spiegel Special 3, pp. 132 - 137
- Simon, John F. Jr., *Alter Stats*, Parachute Magazine #85, January
- 1996 *Arts Projects: 'Alter Stats'*, Intelligent Agent, September, vol. 1, no. 5
- 1995 Rosati, Pavia, <http://www.headline.net/art>, World Art, vol. 4, pp. 54 - 57
- Robert Atkins, *The Art World & I Go On Line*, Art in America, December, p. 58 - 65
- 1994 John F. Simon, Jr., *Building Process*, Millennium Film Journal, Winter, No.27, pp. 37 - 45
- 1991 John F. Simon, Jr., *Are PC's PC?*, 10.8 Magazine, Vol. 2, No. 2