

THE SIMONS CENTER ART & OUTREACH PROGRAM

WAYS OF MAKING

MOIRA CHAS • JOHNATHAN HOPP • LOVID



CURATED BY TAL HINKIS AND LORRAINE WALSH

WAYS OF MAKING

MOIRA CHAS • JOHNATHAN HOPP • LOVID

SEPTEMBER 30 – DECEMBER 7, 2022

Curated by Tali Hinkis and Lorraine Walsh

OPENING RECEPTION:
FRIDAY, SEPTEMBER 30, 2022

5:00 pm: Reception, Simons Center Gallery & SCGP Lobby

5:30-6:30 pm: Artists' Talks
Ways of Making: A Dialogue about Processes with
Moira Chas, Johnathan Hopp, and LoVid

Della Pietra Family Auditorium, SCGP 103
Simons Center for Geometry and Physics, Stony Brook University, NY

Receptions and talks are free and open to the public
Simons Center Gallery hours: Monday - Friday 10:00 am - 4:00 pm, and by appointment.
Closed Saturday, Sunday and Holidays
Directions: <http://scgp.stonybrook.edu/about/directions>





The Simons Center for Geometry and Physics is honored to present artwork by mathematician **Moira Chas**, industrial designer **Johnathan Hopp**, and artist duo **LoVid**.

The exhibition shares three distinct methodologies with intricate processes and ideas by artists that bring diverse backgrounds in their practice. They are Informed by varied disciplines and inquiry, including mathematics and design, pattern and process, digital and handmade—each creating work that resonates with conceptual authenticity and ingenuity.

Ways of Making was curated and planned alongside a series of conversations around mathematics, art, and design. As such, the exhibit is conceived as a place for dialogue, and visitors are welcome to reflect on potential connections while raising timeless questions for consideration—What is art? What is design? What is the difference between visual mathematical representation and inspiration? And why do we love knots?

MOIRA CHAS

Moira Chas' work is a handmade invitation to the world of mathematics, addressed to people of all ages and levels of knowledge, from children to experts. Her hope is that by interacting with her pieces, discussing them or thinking about their properties, the public will be led one step closer to understanding mathematical ideas.

As part of a continuum that includes mathematics research, writing and teaching—she is a Professor of Mathematics at Stony Brook University—her artifacts combine yarn and wire, cloth and zippers to illustrate or suggest mathematical objects, questions, or theorems.

The techniques are basic: the simplest stitches of crochet and sewing including, in her most recent productions, the wire looping technique of Ruth Asawa. A single elementary process is repeated many, many times until the multiple iterations form something new.

After many years of working this way, Chas still marvels at the process of starting with yarn or wire—which are essentially one dimensional—and fabricating something that creates the illusion of a two, three or even four-dimensional mathematical object.

Mathematics abstracts patterns and structures from the world around us. Chas strives to make some of these abstractions more tangible, bringing them back in this way to the world around us.

Chas was born in Buenos Aires, Argentina, where she went to college. After completing her PhD in Spain at the Universidad Autònoma de Barcelona, she travelled to New York for three months and never left.

She won the 2017 Godfrey Teaching Excellence Award (granted by the Stony Brook College of Arts and Sciences), First Place in the 2018 Mexican Mathematical Society “Matemáticas y Letras” competition and the 2014–2015 Science Playwriting Competition at the Simons Center for Geometry and Physics.

JOHNATHAN HOPP

Johnathan Hopp is an industrial designer who works predominantly in ceramics, with a hands-on research and making approach. His practice brings together methods and modes of work from various making disciplines to investigate new possibilities for production and objects. Objects are an archive of the accumulated processes and marks by which they are made. Software, printmaking, 3d printing, extrusion, slip casting are all participants in the making of Hopp's objects, leaving their marks in the final product. Hopp uses a mix of traditional mass production, craft, and digital techniques as he strives to expand and elaborate on the range of ceramic objects. The inventive work is an outcome of design and production workflows intended to challenge and maximize the forms and languages incorporated in the process.

Hopp is an Assistant Professor of Ceramic Art at the New York State College of Ceramics at Alfred University. A 2022 recipient of a New York Foundation for the Arts Fellowship in the category of Design and Architecture, he has worked on commissions and projects for clients such as Paul Smith (London), The Tel-Aviv municipality and the Kastiel furniture company. Yonatan has exhibited his work in venues such as the Israel Museum (Jerusalem), the Gardiner Museum (Toronto), the Museum of Art and Design (NYC) and the Yingge Museum (Taipei). His work resides in public and private collections such as the Israel Museum (Jerusalem), the Museum of Art and Design (NYC), the Israeli parliament collection (Jerusalem) and the Jewish Museum (NYC). Yonatan has degrees from the Bezalel Academy of Art and Design, Jerusalem (MDes, 2013, Industrial Design) and the Rhode Island School of Design (BFA, 2001, Industrial Design).

LoVid

New York-based artist duo LoVid have worked together since 2001. LoVid's work centers around the juxtaposition of media and material, physicality and virtuality, moving image, and craft. Their collaborative practice incorporates a wide range of techniques and processes, from DIY electrical engineering to textile design and stained glass.

Throughout multiple projects, LoVid maintains a signature visual and sonic aesthetic of color, pattern, and texture density—all incorporating glitch and noise into decor. Their process navigating between the handmade and the machine-produced highlights the challenges and possibilities of the networked era in which we live, particularly a sense of the world that intermixes virtual and physical, materials and simulations, fantasy and reality, hope and despair, connectivity and isolation.

LoVid's work has been exhibited internationally including among others at bitforms Gallery, Postmasters Gallery, Honor Fraser Gallery, And/Or Gallery, MoCA LI, Klaus von Nichtssagend Gallery, Real Art Ways CT, Elizabeth Foundation for the Arts, Mixed Greens Gallery, The Science Gallery Dublin, The Jewish Museum, Daejeon Museum, Smack Mellon, Netherland Media Art Institute, New Museum, and ICA London. LoVid has performed in venues including: Issue Project Room, Lampo Chicago, Tectonics Festival TLV, Museum of Moving Image, MoMA, The Kitchen, Siskel theater Chicago, and International Film Festival Rotterdam. LoVid's projects have received awards, residencies, and grants support from: Wave Hill, NY Hall of Science, The Robert Rauschenberg Foundation, Graham Foundation, UC Santa Barbara, Signal Culture, Cue Art Foundation, Eyebeam, Harvestworks, Wave Farm, Rhizome, Franklin Furnace, Turbulence.org, New York Foundation for the Arts, Lower Manhattan Cultural Center, Experimental TV Center, NY State Council of the Arts, and Greenwall Foundation. LoVid's works have been reviewed and published widely. LoVid's videos are distributed by EAI and their work is in the collections of Parrish Museum, Heckscher Museum, Preservation Long Island, and Thomas Foundation among others.



Genus 1 – 7

Yarn

Dimensions variable



Color Maps

Yarn

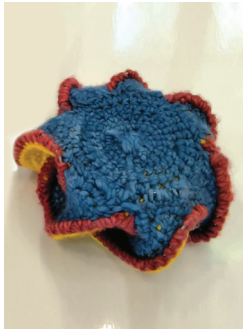
Dimensions variable



Seifert Surface of the Trefoil
Yarn
Dimensions variable



Seifert Surface of a Figure 8 Knot
Yarn
Dimensions variable



Seifert Surface of a Knot 7,
Yarn
Dimensions variable



Seifert Surface of the Whitehead Link
Yarn
Dimensions variable



Seifert Surface of the Borromean Rings (3 rings linked together)
Yarn
Dimensions variable



Cylinder with 2 Twists (non-mobius bands)
Yarn
Dimensions variable



Non-orientable with 2 Boundary Components)
Yarn
Dimensions variable



Trefoil Knots
Wire
Dimensions variable



*Double Headed
Klein Bottle*
Wire
Dimensions
variable



Figure 8 Knot
Wire
Dimensions variable



Many Klein Bottles
Wire
Dimensions variable



Figure 8 Knot Complement
Wire
Dimensions variable



The Endless Knot
Wire
Dimensions variable



Untitled (11 lines, 3 intersection), 2022
Porcelain, wood,
24 x 48 x 36 inches



Rhino Knot, 2020
Ceramics
16 x 10 x .25 inches

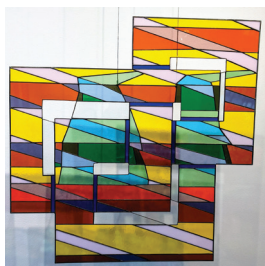


Binary Assistant (grey cube field), 2018
Ceramics
3.5 x 3.5 x 10 inches

Binary Assistant (blue halftone gradient), 2018
Ceramics
3.5 x 3.5 x 10 inches

Binary Assistant (digital crawling glaze), 2018
Ceramics
6 x 6 x 15 inches

Binary Assistant (halftone blur), 2018
Ceramics
5 x 5 x 16 inches



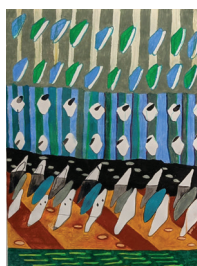
Hyperbolic, 2022
Stained glass
36 x 36 inches



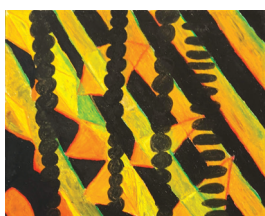
Oregano Oil and Binging, 2021
Dye-sublimated print on poly voile,
glass beads, polyester, acrylic paint
32 x 32 inches



Video on Paper (Lavender), 2017
Ink and oil pastel on terra slate paper
28 x 20 inches



Video on Paper (Earth Tones), 2017
Ink and oil pastel on terra slate paper
28 x 20 inches



Video on Paper (Film), 2016
Oil pastel on paper
14 x 17 inches

