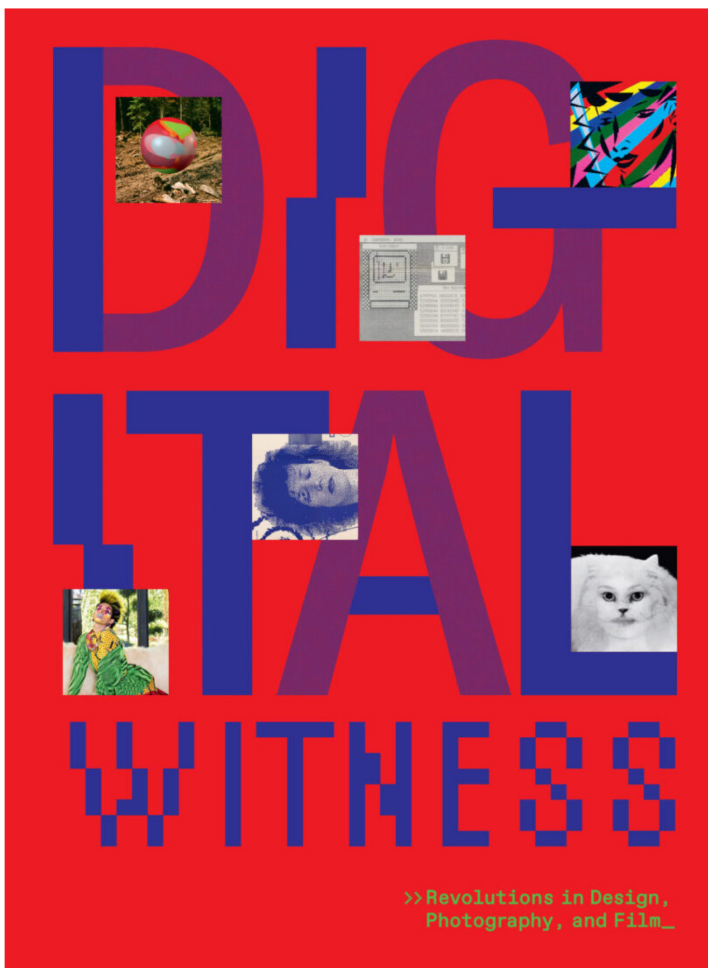


LACMA

EXHIBITION CATALOGUE SUPPLEMENT



Digital Witness: Revolutions in Design, Photography, and Film

This supplement is produced in conjunction with *Digital Witness: Revolutions in Design, Photography, and Film* at the Los Angeles County Museum of Art, November 24, 2024–July 13, 2025.

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Exhibition Introduction

Over the last four decades, our visual world has undergone a seismic shift. Digital image-editing software has altered the nature of graphic design, photography, and film, changing the way we generate and combine imagery and reshaping our relationship with reality. *Digital Witness* explores this transformation, weaving together these three disciplines to provide a broad picture of how digital manipulation has manifested across the culture.

The speed of change has been exhilarating and unsettling. As recently as the 1970s, artists required expert programmers and expensive equipment to realize their visions. With the popularization of personal computers such as the Apple Macintosh and Commodore Amiga in the 1980s, and the release of Adobe Photoshop 1.0 in 1990, alterations that once required considerable time and expertise could now be done (and undone) with the click of a mouse. The rise of the internet in the 1990s enabled new forms of collaboration and new ways to source and share imagery. Today, many of us carry more powerful image-editing capabilities in our pockets than all but the most visionary artists could have imagined a generation ago.

Each new development has sparked recurring debates about creativity versus standardization, and about human authorship versus automation. Digital aesthetics have oscillated as well, between seamless photorealism, gridded techno-futurism, and layered, morphed, and distorted fantasies. *Digital Witness* captures this feedback loop through three thematic sections: Blur + Sharpen: Digital Realism; Morph + Warp: Digital Aesthetics; and Cut + Paste: Digital Collage. Interlacing these approaches, the exhibition demonstrates how digital image-editing software has revolutionized visual communication in the twenty-first century.

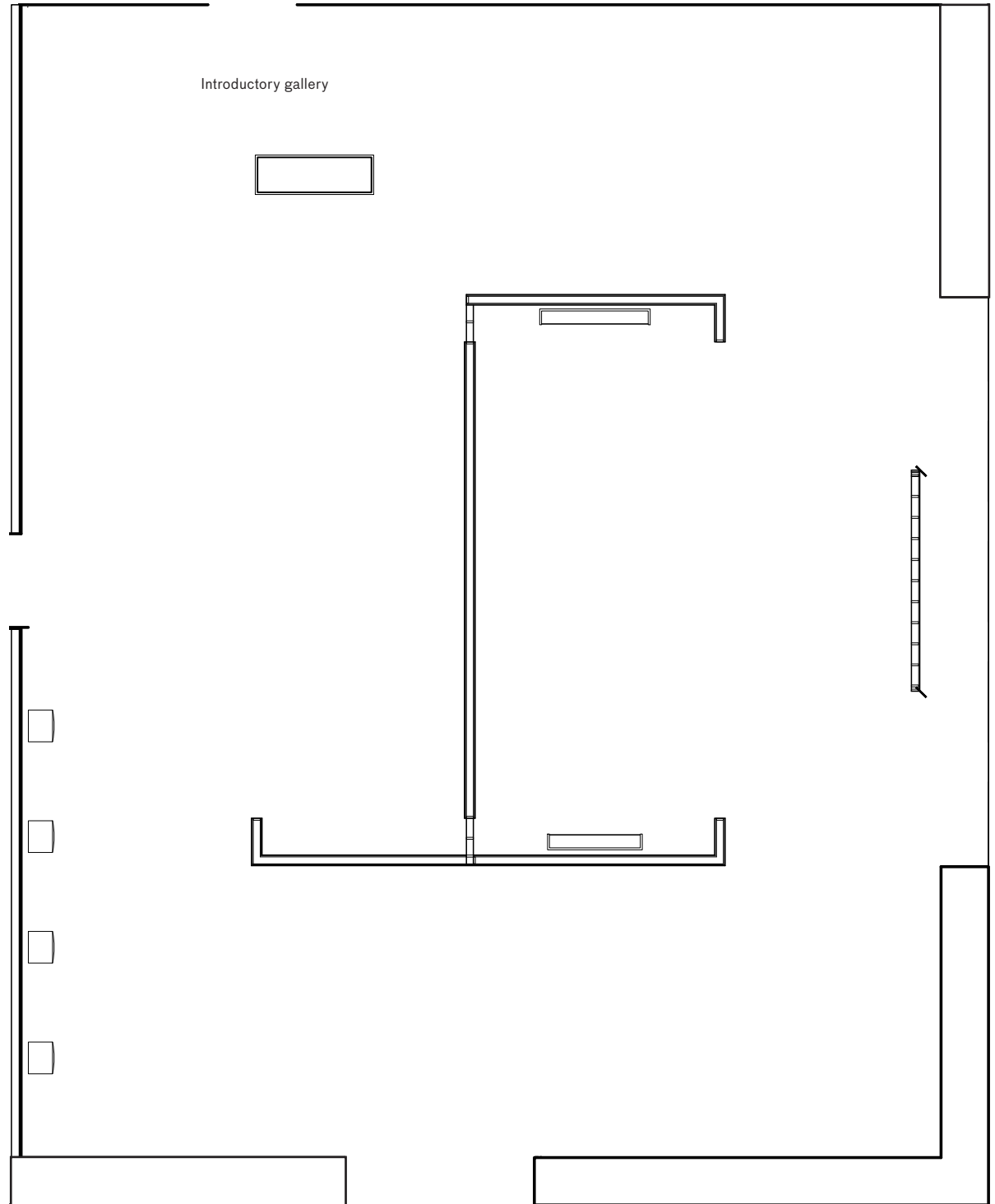
Britt Salvesen

Department Head and Curator, Wallis Annenberg Photography
Department and Prints & Drawings Department

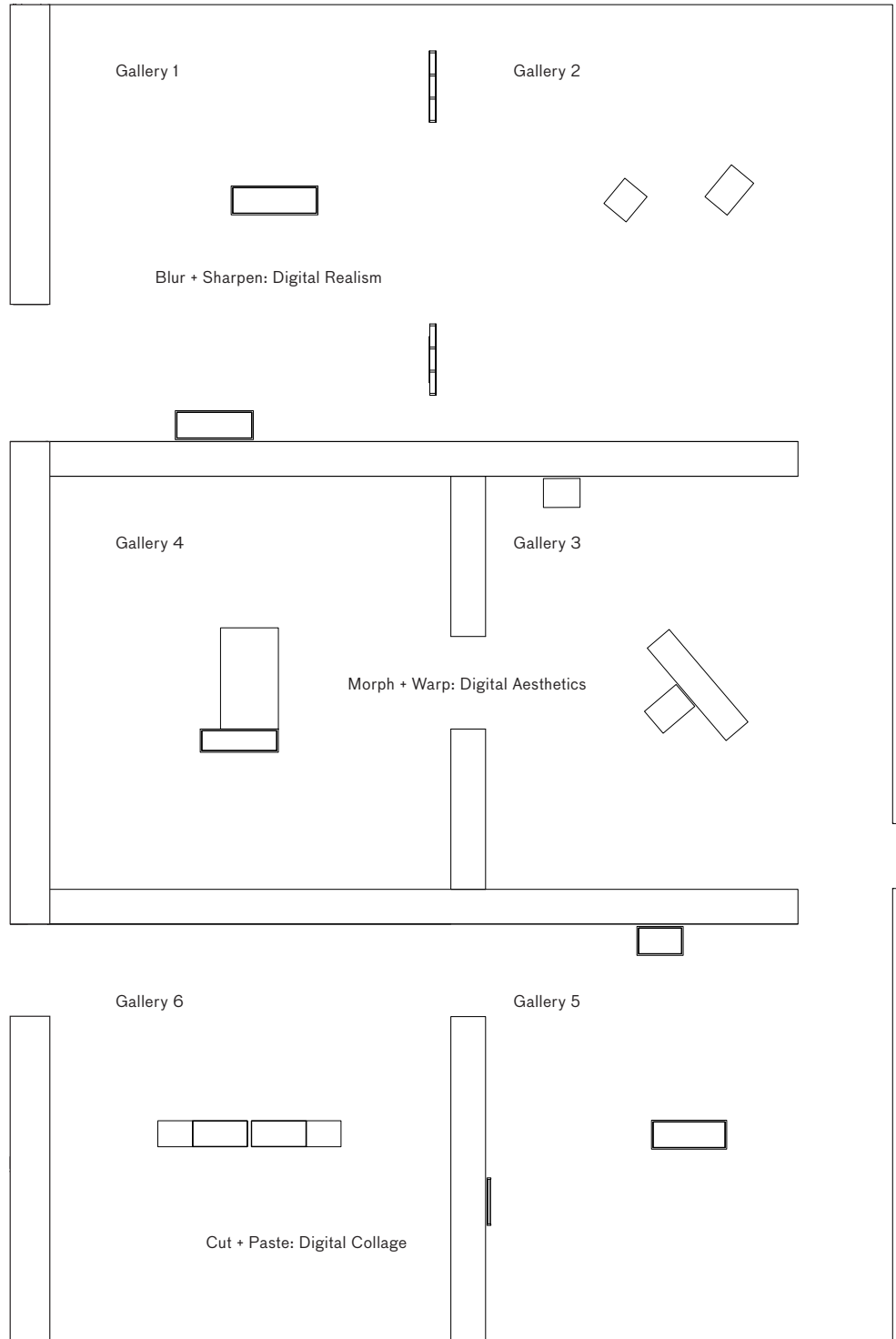
Staci Steinberger

Curator, Decorative Arts and Design Department

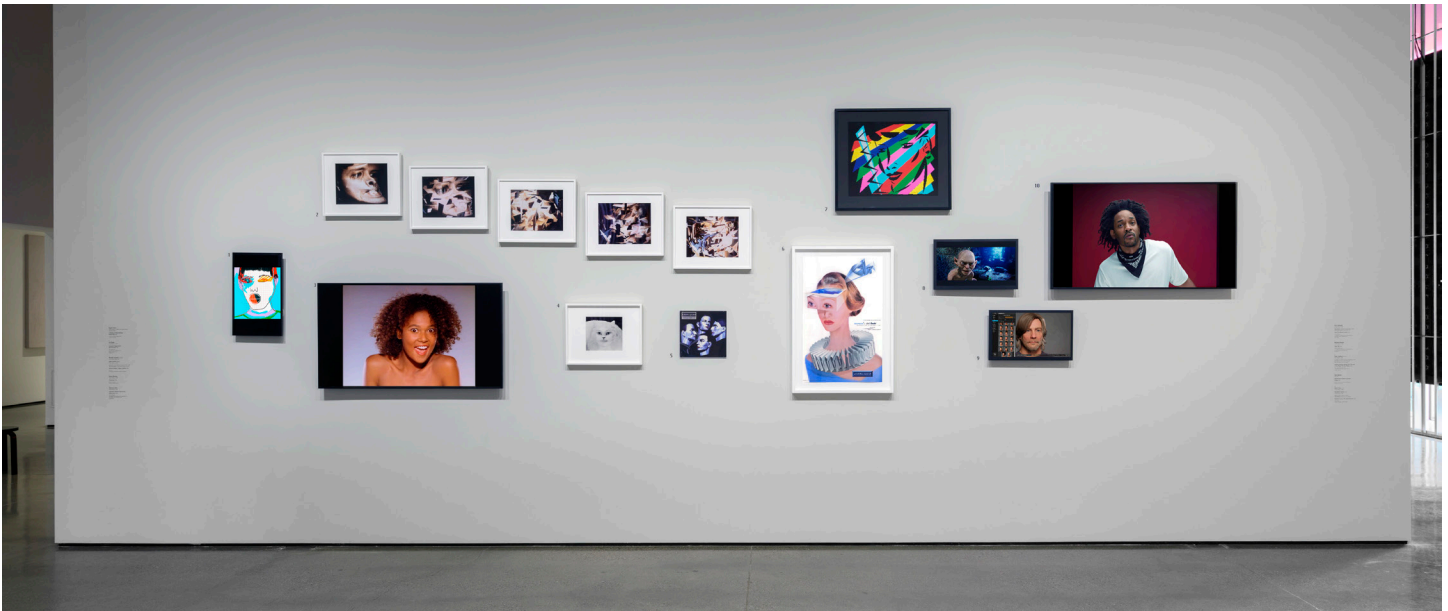
Exhibition Floor Plan (BCAM 1)



Exhibition Floor Plan (BCAM 2)



Installation Images



Top: Installation photograph, BCAM 1 lobby
Bottom: Installation photograph, BCAM 1, introductory gallery



Top: Installation photograph, BCAM 1, introductory gallery
 Bottom: Installation photograph, BCAM 2, gallery 1



Top: Installation photograph, BCAM 2, gallery 4
 Bottom: Installation photograph, BCAM 2, gallery 6

Background

We had our earliest conversations about the exhibition that became *Digital Witness* in 2018—an eternity ago in technological time. By interweaving three different disciplines—photography, film, design—the show would bring together different threads of LACMA's institutional history.

The museum has long engaged with art and technology, and the Photography department was early to acquire digitally altered works in the 1990s. As we neared the thirtieth anniversary of Adobe Photoshop 1.0, we felt it was time to reexamine these experimental and often controversial images, many of which had not been on view for decades. Simultaneously, the museum's growing commitment to graphic design, which began with the launch of an interdepartmental collecting initiative in 2014, had led to the acquisition of technological explorations in that field. The 2018 collection exhibition *West of Modernism: California Design, 1975–1995*, which spanned the decades right before and after the release of the 1984 Apple Macintosh, provided initial insights into how designers had experienced that transformation. Several of the designers included in the show brought their students to see it, and their discussions repeatedly returned to the Mac. They described how effects that can be created instantly today had once required multiple types of expertise and hours of labor. For them, the evolution had been both liberating and wholly disruptive to the structure and pedagogy of their field.

Our understanding of that radical change has deepened in the process of organizing and sharing this exhibition. In the years we've been working on *Digital Witness*, the center of public discourse has shifted from deep-fakes to NFTs and now to artificial intelligence. As we've followed these debates, it's struck us that many of the issues they surface—truth and misinformation in imagery, the role of software as an artistic collaborator, respect and compensation for creative labor, access to tools and markets, and the overwhelming pace of change in creative practice—resonate with the anxieties and enthusiasm that surrounded the tools introduced from the 1980s forward. This is not to suggest that contemporary concerns are not important or urgent, but rather that they aren't entirely new. There is value in returning to previous moments of rapid technological advancement to reflect on what has been gained and lost in each transition.

Art museums have not always been quick to embrace computer art, even as our everyday experiences have been increasingly infused with digital imagery. In the months since the exhibition has opened, we have been gratified to share in artists', designers', and filmmakers' excitement about having their work exhibited in a museum context, and about being integrated into the larger story of this era. Seeing the show through their eyes, we have been thrilled to draw new connections between these works, and to learn more about the conversations that have driven digital imagery then and now.

Britt Salvesen

Staci Steinberger

Gallery Media

“Showroom” probably isn’t a word you want associated with an exhibition, but while installing *Digital Witness*, I remarked to the curators (jokingly) that it resembled a “Circuit City showroom.” It wasn’t far off from the truth. In total, we installed sixty-five monitors (two built into artworks), two LED video walls, and one iPad.

If it were up to most museum professionals, time-based media works would manifest themselves in the galleries as moving images devoid of any electronics, but until technology evolves, we are limited by the physicality of electricity, signals, and scale. During our initial *Digital Witness* design discussions, the exhibition team decided to make the electronics sculptural rather than following the museum norm of concealing them. Why hide what makes a screen a screen? Rafaël Rozendaal’s *Homage* (2022), a collection of animated NFTs that change daily, is presented on an LED video wall that visitors view from a walkway outside the building. This installation uses the same technology you’d see at a stadium or mall. Once inside, viewers encounter the backside of the screen and discover the raw technology behind this bright, colorful image: thousands upon thousands of LED lights networked together through ethernet and power cables. The work can be experienced in two drastically different ways, depending on your proximity. If you’re close enough, you can even feel the heat radiating off the LEDs.

Though the exhibition includes many works of digital art from the twenty-first century—including net art, NFTs, and generative works—we were committed to displaying older media using period-specific technologies. LACMA has a robust cathode-ray tube (CRT) monitor inventory, which we used to display works in the way they were first shown. While you might think that displaying older works on modern, ultra-high-definition screens would produce incredible results, it in fact often shows the limitations of early video. Playing these works back on CRT monitors produces a result that’s closer to the artist’s original display source, where scanlines, static, flickers, and gentle hums are part of the experience. And in the case of Vibeke Sorenson’s *NLoops* (1989), a nine-channel work, the older screens convey a sense of enormity that would be lost with modern technologies. *Digital Witness* is as much a show about the history of digital manipulation as it is a gallery of different screen types, resolutions, formats, and configurations.

Mark Ayala

Manager, Gallery Media



Top: Rafaël Rozendaal, *Homage*, 2022. Installation photograph

taken from outdoor concourse

Bottom: Installation photograph, BCAM 2, gallery 3

Pen & Pixel Graphics

Few designers have embraced audacity as vividly as Shawn Brauch of Pen & Pixel Graphics. Brauch studied at the Chicago Art Institute and Parsons School of Design, then began creating storyboards for music videos at Rap-A-Lot Records in Houston. There, he developed the distinctive collage-forward style that would define the visual identity of Southern gangsta rap.

Brauch initially hand-collaged his compositions but transitioned into digital workflows when Photoshop emerged in the early 1990s, even offering feedback to Adobe as it developed the software. To ensure consistency, he created an internal “best practices” manual to train new team members, many of whom were Houston Art Institute graduates. This commitment to innovation and education laid the foundation for Pen & Pixel Graphics, the design firm Brauch and his brother, Aaron Brauch, launched from their living room after Rap-A-Lot management declined to expand its design services.

Collaboration was at the heart of Pen & Pixel’s work. Musical artists would share basic ideas with the designers, and Brauch’s team would turn those concepts into compelling visuals for album covers. When P.L.U.T.O. requested a space theme for their album, Pen & Pixel imagined a convertible Mercedes flying through the cosmos. The team used a ladder to photograph the artists, who were seated on lawn chairs to simulate riding in a car, then digitally transformed a hardtop coupe into a convertible. Even typography wasn’t an afterthought: Brauch designed lettering to sit on fabricated space debris, complete with digital rust stains.

Each cover was meticulously crafted to reflect the artist’s aspirations and grab attention in record stores. Brauch’s “spiraling” technique guided viewers’ eyes through the design, ensuring no element went unnoticed. These covers didn’t just decorate albums—they amplified the personas of rappers like Master P and Juvenile. Beyond design, Pen & Pixel was a multimedia powerhouse, offering CD replication, video editing, and more. Today, the firm’s iconic work endures as a vibrant reminder of an era where more was unapologetically more.

The CD album covers the curatorial team selected for the exhibition offer a snapshot of Pen & Pixel’s iconic style, showcasing its pioneering approach to digital design. Sourcing these works became a thrilling scavenger hunt, requiring us to scour unexpected places like eBay for individual covers. The resourcefulness required to unearth these Pen & Pixel artifacts echoes the creative ingenuity of the firm itself, and reflects a theme of plucky resolve that recurs throughout *Digital Witness*.

Christianne Hanych

Curatorial Assistant, Wallis Annenberg Photography Department



Selected Press Clippings

“This cross-disciplinary survey sets out to explore how digital technologies have reshaped artists’ ability to portray reality since the 1980s. It’s a wide-ranging inquiry.... Tools like Photoshop can be used to many different ends, from digital design to conceptual photography, and the show is meant to be open-ended as a means of reflecting that.”

—[ARTnews](#), September 2, 2024

“*Digital Witness: Revolution in Design, Photography and Film* connects the digital dots of how an emerging computer-driven technology changed how we see the world.”

—[Creators](#), November 17, 2024

“Gain inspiration for retro digital design in advertising and textile prints, while exploring the ethical implications of technology and digital manipulation in media and advertising.”

—[WGSN](#), August 20, 2024

“If, like the space/light artist Robert Irwin, you hold art to be a needle that moves you, then as this exhibition reveals, art produced by image-editing software can prove deeply moving.”

—[Studio International](#), January 10, 2025

“From issues of authenticity and representation to the impact of visual culture on perception and identity, the exhibition invites visitors to reflect on their role as both creators and consumers in a digitally saturated world...In the broader context of PST ART, *Digital Witness* underscores the symbiotic relationship between art and science. By situating this exploration within a global conversation on technology’s cultural impact, LACMA reaffirms its commitment to fostering interdisciplinary dialogue.”

—[House of Solo](#), December 23, 2024

Checklist

Introductory gallery

Rebecca Allen
STEPS, 1982
Single-channel video with music by Carter Burwell (color, sound; 2 mins., 30 secs.)
Los Angeles County Museum of Art, purchased with funds provided by Paris Hilton and the Ralph M. Parsons Fund

Rebecca Allen
Kraftwerk, *Electric Café* record album cover, 1986
Offset lithograph
12¼ × 12¼ in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund

ANALOG Computing magazine cover, April 1988
Offset lithograph
11 × 8¼ in.
Private collection

Cory Arcangel
PS and Smudge Tool Demonstration, 2007
Inkjet print
43 × 43 in.
Courtesy of the artist and Lisson Gallery, New York

Cory Arcangel
Adobe Photoshop 2024: 1.2x1.2m, 100 dots/cm, RGB, 16 Bits/Channel, Square Pixels, Pink 15, Linear, 90°, 10%, Perceptual, 2023
Inkjet print
47¼ × 47¼ in.
Courtesy of the artist and Lisson Gallery, New York

Richard Frederick Bernstein
Grace Jones, *Inside Story* record album cover, 1986
Offset lithograph
12¼ × 12¼ in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund

Jeremy Blake
Lord Jimson's Flat, 2003
Dye coupler print
40 × 101½ in.
Los Angeles County Museum of Art, gift of Jonathan Karp

Zach Blas
Facial Weaponization Suite, 2012–14
Fag Face Mask—October 20, 2012, Los Angeles, CA, 2012
Mask—May 31, 2013, San Diego, CA, 2013
Mask—November 20, 2013, New York, NY, 2013
Mask—May 19, 2014, Mexico City,

Mexico, 2014
Painted, vacuum-formed recycled polyethylene terephthalate
Each mask: 8½ × 7½ × 4¼ in.
Facial Weaponization Communiqué: Fag Face, 2012
Single-channel video (color, sound; 8 mins., 10 secs.)
Courtesy of the artist

Nancy Burson
Catwoman, 1983
Gelatin silver print
8¾ × 10¼ in.
Collection of Keir Kramlich

Daniel Canogar
Wayward, 2022
Generative software
Collection of the Carl & Marilyn Thoma Foundation, courtesy of the artist and bitforms gallery

Matthew Carter, type designer
Laurie Haycock Makela, type specimen designer
Deborah Littlejohn, type specimen designer
Carter & Cone, type foundry
Walker Art Center, design collaborator and client
Walker type specimen booklet, 1996
Offset lithograph
10½ × 8½ in.
Letterform Archive

Neelon Crawford
Reconnaissance II, 1987
Photogravure
19¼ × 15¼ in.
Los Angeles County Museum of Art, purchased with funds provided by the Ralph M. Parsons Fund

Wim Crouwel
New Alphabet: An Introduction for a Programmed Typography booklet, 1967
Offset lithograph
10 × 10 in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund

David Em
Herbie Hancock, *Perfect Machine* record album cover, 1981
Featuring *Transjovian Pipeline*, 1979
Offset lithograph
12¼ × 12¼ in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund

Emigre
Emigre magazine #11, Ambition/Fear: Graphic Designers and the Macintosh Computer, 1989
Offset lithograph
16½ × 11¼ in.
Los Angeles County Museum of Art, gift of Emigre, Inc.

Emigre
Zuzana Licko, type designer
Rudy VanderLans, designer
Talk Talk Talk poster, 1989
Screenprint
43 × 59¼ in.
Los Angeles County Museum of Art, gift of Rudy VanderLans and Zuzana Licko

Emigre
Zuzana Licko, type designer
Digital Fonts type specimen booklet, 1986
Offset lithograph on parchment paper, spiral bound by hand
11 × 4⅞ in.
Los Angeles County Museum of Art, gift of Rudy VanderLans and Zuzana Licko

Ed Emshwiller
Alvy Ray Smith, programmer
Lance Williams, programmer
Garland Stern, programmer
Computer Graphics Laboratory, New York Institute of Technology, production studio
Sunstone, 1979
Single-channel video (color, sound; 3 mins.)
Courtesy of Electronic Arts Intermix (EAI), New York

Epic Games
MetaHuman Creator for Unreal Engine, 2021
Single-channel demo video of web-based app (color, silent)
Courtesy of Epic Games

Dave Free, director
Kendrick Lamar, director
pgLang, production studio
DEEP VOODOO, deepfake studio
Kendrick Lamar, "The Heart Part 5," 2022
Music video

GarageFonts, type foundry
Betsy Kopshina Schulz, designer
Oliver A. Krimmel, type designer
Swimsuit Edition type specimen booklet, 1996
Offset lithograph
8½ × 4 in.
Letterform Archive

Darcy Gerbarg
Computer Design: The Magazine of Computer Based Systems cover, July 1981
Offset lithograph
11 × 8½ in.
Courtesy of the artist

Valerie Green
Physical, 2018
Gelatin silver print
20% × 16¼ in.
Los Angeles County Museum of Art, purchased with funds provided by LENS: Photography Council, 2019

April Greiman
Pacific Wave poster, 1987
Offset lithograph
38% × 26% in.
Los Angeles County Museum of Art, purchased with funds provided by the Decorative Arts and Design Council Acquisition Fund and the Ralph M. Parsons Fund

John Hersey
Pacific Wave poster, 1987
Offset lithograph
39 × 27 in.
Los Angeles County Museum of Art, gift of the artist

Michael Jackson, producer
John Landis, director
Jamie Dixon, visual effects supervisor
Pacific Data Images, production studio
Michael Jackson, "Black or White," 1991
Short film

Peter Jackson, director
Joe Letteri, visual effects supervisor
Weta Digital, production studio
New Line Cinema, studio
Gollum character design from *The Lord of the Rings: The Two Towers*, 2002
Frame capture from feature film
Licensed by Warner Bros. Entertainment Inc.
All rights reserved.

Mitsuo Katsui
Hirotugu Komiya, photographer
University of California, Los Angeles, client
Noh poster, 2017
Offset lithograph
40½ × 28% in.
Los Angeles County Museum of Art, gift of UCLA, Department of Asian Languages and Cultures

Zachary Lieberman
Daily Sketches (2016–24), 2024
Single-channel compilation video of Instagram posts (color, silent, 14 mins., 34 secs.)
Courtesy of the artist

Guthrie Lonergan
Carpet in Carpet, 2007
Animated bitmapped image file (GIF)
Courtesy of the artist

alorenz, Berlin (Angela Lorenz)
Full Swing (Stephan Mathieu),
Summer record album cover, 2000
Offset lithograph
12¼ × 12¼ in.
Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund

Tom Moody
Map Problem, 2004
Animated bitmapped image file (GIF)
Courtesy of the Estate of Tom R.
Moody III

Lee Mullican
Untitled (Computer Work), 1989
Electrophotographic print
23⅞ × 30⅞ in.
Los Angeles County Museum of Art,
gift of Erkki Huhtamo

Hideki Nakazawa
3D Op Art (Digital Nendo), 1996
Animated bitmapped image file (GIF)
Courtesy of the artist

Barbara Nessim
Byte journal cover, September 1984
Offset lithograph
10¼ × 8¼ in.
Private collection

Barbara Nessim
Color Veil, 1984
Silver dye bleach print
19½ × 23½ in.
Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund

Casey Reas
Process 14, 2008
Custom software
Courtesy of the artist and bitforms gallery

Rafaël Rozendaal
Homage, 2022
Software
Courtesy of the artist

Ellen Sandor
Computer Graphics and Applications
journal cover, November 1988
Offset lithograph
11 × 8½ in.
Courtesy of the artist

Howard Ian Schiller, creative director
and designer
Leslie Sawin, illustrator
Print magazine cover, September/
October 1991
Offset lithograph
Private collection

Lillian F. Schwartz
Elizabeth Cohen, Max Mathews,
and Gerard Schwarz, composers/
programmers
Soundtrack based on music by
John Ward
Fantasies, 1976
16mm film transferred to single-channel
video (color, sound; 5 mins., 15 secs.)
The Henry Ford

Jim Shaw
Computer Degenerated Self-Portraits,
1992
Dye coupler prints
5 prints, each: 11 × 14 in.
Los Angeles County Museum of Art,
Ralph M. Parsons Fund

Ngadi Smart
In honour of World Mental Health Day,
2020
Animated bitmapped image file (GIF)
Courtesy of the artist

Snowfro (Erick Calderon)
Chromie Squiggle 9,999, 2024
Algorithmic edition of 10,000 (NFT)
Los Angeles County Museum of Art,
gift of the artist

T-26, type foundry
Carlos Segura, designer
Susana Rodríguez de Tembleque, designer
Kristin Hughes, designer
T-26 Box Set for Association
Typographique Internationale (ATyPl)
conference, 1997
Offset lithograph on newsprint;
letterpress on paper
Los Angeles County Museum of Art,
gift of Carlos Segura/T-26

Peter A. Tucker, design director
John Clayton, photographer
A+ magazine cover, September 1988
Offset lithograph
10½ × 8 in.
Private collection

Rick Valicenti, designer
William Valicenti, photographer
Gilbert Paper Company, client
Print This Moment poster, 1995
Offset Lithograph
32⅞ × 21⅞ in.
Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund

Trici Venola
ST.MAC magazine cover, August 1984
Offset lithograph
11 × 8½ in.
Los Angeles County Museum of Art,
Mr. and Mrs. Allan C. Balch Art
Research Library

John Whitney
Manoochehr Sadeghi, musician
Arabesque, 1975
Single-channel video (color, sound; 6
mins., 45 secs.)
Whitney Editions, LLC

John Whitney Jr., designer
Joe Spencer, designer
Business Screen magazine cover,
August 1980
Offset lithograph
11 × 8½ in.
Courtesy of John Whitney Jr.

Digital Fantasies reel

Steven Lisberger, director
Richard Taylor, computer effects
supervisor

Information International, Inc.,
production studio
MAGi, production studio
Robert Abel and Associates,
production studio
Digital Effects, production studio
Walt Disney Productions, studio
Tron, 1982

Laurie Anderson, producer and
director
Perry Hoberman, art director
Dean Winkler, video effects, director,
and editor
Laurie Anderson, "Sharkey's Day,"
1984

Robert Abel & Associates, production
studio
Robert Abel, director
Kenny Mirman, director
Frank Vitz, technical director
TRW Inc., client
Ripple television commercial, 1985

Michael Sciulli and Melissa White,
directors
Apollo Computer, production studio
Quest: A Long Ray's Journey into
Light, 1986

Technotronic, "Pump Up the Jam,"
1989

Howard Greenhalgh, director
Pet Shop Boys, "Liberation," 1993

David Byrne
"Sea of Possibilities," 2003
From the series Envisioning Emotional
Epistemological
Information, 2001–3
Single-channel video of PowerPoint
sequence

Calum Robinson
Flurry, 2002

Rich Moore and Phil Johnston,
directors
Scott Kersavage, visual effects
supervisor
David Hutchins, effects supervisor
Cesar Velazquez, effects supervisor
Renato Dos Anjos, animation
supervisor
Wreck-It Ralph, 2012

Warren Fu, animation director and
character design
Antoine Moulineau, visual effects
supervisor
LIGHT, production studio
Daft Punk, feat. Julian Casablancas+The
Voidz, "Infinity Repeating, Act 3,"
2023

Chino Moya, director
St. Vincent (Anne Erin Clark), "Digital
Witness," 2014

Cyriak (Cyriak Harris), animator
Bonobo, "Cirrus," 2022

Andrew Thomas Huang, director
Björk, "The Gate," 2017

Peter Ramsay, Bob Persichetti, and
Rodney Rothman, directors
Michael Lasker, visual effects
supervisor
Sony Pictures, studio
Spider-Man: Into the Spideverse, 2018

Dirk Koy
Yello, "Out of Sight," 2020

Erik Carter, director
Feral (Caleb Halter), "God's Country,"
2021

Jeron Braxton
Oxytocin, 2023

Huntrezz Janos
Creative Alien, AI Visual Manifesto for
SMW, Kyiv, 2021

Lobby gallery

Yoichiro Kawaguchi
Growth: Festival, 1991
Single-channel video (color, silent; 3
mins., 10 secs.)
Courtesy of the artist

Blur + Sharpen: Digital Realism

Adobe Systems Incorporated
Adobe Illustrator 1.0 packaging, 1988
Offset lithograph
8½ × 8½ × 4½ in.
Collection of Briar Levit

Adobe Systems Incorporated
Adobe Photoshop 3.0 packaging,
1994
Offset lithograph
10 × 10 × 5 in.
Collection of John Knoll

Adobe Systems Incorporated
Robert Slimbach, type designer
Gail Blumberg, Fred Brady, Cleo
Huggins, Jack Werner Stauffacher,
Sumner Stone, Laura Szujewski, and
Min Wang, designers and producers
Adobe Garamond type specimen
book, 1992
Offset lithograph
9 × 5¼ in.
Letterform Archive

Adobe Systems Incorporated
Carol Twombly, type designer
Fred Brady, typography manager
Laurie Szujewska, art director
James Young, designer
Viva type specimen book, 1993
Offset lithograph
9 × 5¼ in.
Letterform Archive

Apple Computer, Inc.
Steve Jobs
Jerry Manock, designer
Macintosh 128K personal computer,
1984

ABS plastic and other materials
13⅞ × 9¾ × 11 in.
Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund

Apple Computer, Inc.
Hartmut Esslinger, designer
frog design, design firm
LaserWriter I printer, 1985
ABS plastic and other materials
11½ × 19 × 16½ in.
Computer History Museum

Apple Computer, Inc.
Clement Mok, art director and designer
Susan Kare, illustrator
MacPaint manual, 1984
Offset lithograph
9 × 7½ in.
Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund

Apple Computer, Inc.
Susan Kare, designer
Andy Hertzfeld, programmer
Sketches and code for graphic user icons, 1983
Dot matrix print
30½ × 8½ in.
San Francisco Museum of Modern Art, gift of Andy Hertzfeld

Nancy Burson
Mankind, 1983–85
Gelatin silver print
8% × 7% in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Michael Patrick Cronan, designer
Charly Franklin, photographer
Apple Computer, Inc., client
Lisa poster, 1983
Offset lithograph
38 × 24½ in.
Los Angeles County Museum of Art,
gift of Karin Hibma, Trustee, the
Hibma Cronan Family Trust

Michael Patrick Cronan, designer
Gerald Bybee, photographer
Robert Schwartzbach, compositor
Peter Loft, system operator
Silicon Graphics Computer Systems, client
Power poster, c. 1997
Offset lithograph
36 × 24 in.
Los Angeles County Museum of Art,
gift of Karin Hibma, Trustee, the
Hibma Cronan Family Trust

Linda Dement
Cyberflesh Girlmonster, 1995
Edited segments from interactive
CD-ROM
Courtesy of the artist

Susumu Endō
Space and Space—Nature 8, 1992
Offset lithograph
17% × 17% in.
Los Angeles County Museum of Art,
gift of Gordon Brodfuehrer

Copper Frances Giloth
Modeling the Female Body: A Survey of Computer Generated Women 1980–1993, 1994
Single-channel video (color, sound; 3 mins.)
Courtesy of the artist

Jennifer Greenburg
Roxy, 2023
From the series *Constructed Portraits*, 2023
Inkjet print
35 × 35 in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Jean-Paul Goude
Grace Revised and Updated, 1978, for Grace Jones, *Island Life* record album cover, 1985
Offset lithograph
12¼ × 12¼ in.
Los Angeles County Museum of Art,
Decorative Arts and Design Council
Acquisition Fund

Andreas Gursky
Madonna I, 2001
Dye coupler print
111% × 81 in.
The Broad Art Foundation

Martine Gutierrez
Queer Rage, Growing Up Bites, p64 from Indigenous Woman, 2018
Dye coupler print
42 × 28 in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Sangbin IM
Central Park 1, 2007
Dye coupler print, printed 2024
70 × 40 in.
Courtesy of the artist and RYAN LEE
Gallery, New York

Natalie Krick
My Best Body, 2017
Dye coupler print
30 × 40 in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Loretta Lux
Boy in a Blue Raincoat 1, 2001
Silver dye bleach print
11% × 11% in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Kevin Mack
Improvisational Assembly #32—Of Puzzling Purpose, 2022
Inkjet print, printed 2024
22½ × 30 in.
Los Angeles County Museum of Art,
gift of the artist

Florian Maier-Aichen
The best general view, 2007
Dye coupler print
84¼ × 70¾ in.
Los Angeles County Museum of Art,
purchased with funds provided by
Sheridan Brown, Los Angeles

Benoît Mandelbrot, mathematician
Richard F. Voss, fractal imagery
This Place Is Really Nowhere
magazine advertisement, 1987
10% × 16¼ in.
Offset lithograph
Private collection

MANUAL (Suzanne Bloom and Ed Hill)
Natural, 1988
From the series *After Nature*, 1988
Dye coupler print
29% × 39% in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Miao Ying
Fresh Images NO.1, 2016
Dye coupler print, printed 2024
33 × 47 in.
Courtesy of the artist, Galerie nächst
St. Stephan, and Kiang Malingue

Mongrel (Graham Harwood, mervin Jarman, Richard Pierre-Davis, and Matsuko Yokokoji)
Heritage Gold, 1997
Software
Courtesy of the artists and Rhizome

Bert Monroy
SuperMac Technology, client
Beyond Reality magazine advertisement, 1980s
Offset lithograph
11 × 8½ in.
Private collection

Esther Parada
Dried Leaves Falling series #3, 2004
Inkjet print
19% × 13 in.
Art Institute of Chicago, purchased
with funds provided by Helena
Chapellin Wilson and Clarence S.
Wilson, Jr.

Bill Posters (Barnaby Francis) and Daniel Howe
Big Dada / Public Faces, 2019
Single-channel video (color, sound; 3 mins., 4 secs.)
Courtesy of the artists

Jennifer Steinkamp
Botanic 7, 2016
Single-channel video (color, silent)
Courtesy of the artist, Lehmann
Maupin, and greengrassi

Jeffrey Staker
Inachus I, 2022
Inkjet print
37% × 29% in.
Los Angeles County Museum of Art,
anonymous gift

Trici Venola
Little Egypt, 1988
Inkjet print, printed 2024
18½ × 24½ in.
Courtesy of the artist

Landmarks in Visual Effects reel

Nicholas Meyer, director
Ken Ralston and Jim Villeux, visual effects supervisors
Star Trek II: The Wrath of Khan, 1982

Steven Spielberg, director
Dennis Muren, visual effects supervisor
Jurassic Park, 1993

Robert Zemeckis, director
Ken Ralston, visual effects supervisor
Forrest Gump, 1994

Ridley Scott, director
John Nelson, visual effects supervisor
Gladiator, 2000

Ang Lee, director
Bill Westenhofer, visual effects supervisor
Life of Pi, 2021

Digital Babies reel

John Lasseter, director
Tin Toy, 1988

Michael Girard, Robert Lurye, and John Chadwick, animators
Dancing Baby (sk_baby.max), 1996

Michael Gracey, director
Ludo Fealy and Dean Robinson, visual effects supervisors
Evian, Roller Babies, 2009

Chris Torres
Nyan Baby, 2022

World-Building in Digital Animation reel

Miao Xiaochun
Microcosm, 2008

Chris Williams and Don Hall, directors
Kyle Odermatt, visual effects supervisor
Michael Kaschalk, head of effects
Zach Parrish, head of animation
Big Hero 6, 2014

Lee Unkrich, director
Adrian Molina, co-director
Jesus Martinez, animation manager
Coco, 2017

Title Sequences reel

R/Greenberg Associates, production studio
Kyle Cooper, title designer
John Frankenheimer, director
The Island of Dr. Moreau title sequence, 1996

Digital Domain, production studio
Kevin Tod Haug and Kevin Mack,
visual effects supervisors
P. Scott Makela, main title type designer
David Fincher, director
Fight Club title sequence, 1999

Blur Studio, production studio
Tim Miller, creative director
David Fincher, director
The Girl with the Dragon Tattoo title
sequence, 2011

Imaginary Forces, production studio
Karin Fong and Michelle Dougherty,
directors
Alan Williams, art director
Black Sails title sequence, 2014

extraweg (Oliver Latta), director and
3D artist
CHIPS (Teddy Blanks), typography
designer
Severance title sequence, 2022

Morph + Warp: Digital Aesthetics

Sophia Al Maria
Sisters 14, 2016
Dye coupler print, printed 2023
78¾ × 44½ in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Brian Bress
Dune Medallions, 2018
Single-channel video and artist's
frame (color, silent; 35 mins.)
37 ¼ × 22 ¼ in.
Los Angeles County Museum of Art,
purchased with funds provided by
Cecily E. Horton

Neville Brody, designer
Jon Wozencroft, editor
Fuse 14—Cyber periodical, 1995
With posters by Neville Brody, Brett
Wickens, and Xplicit FFM (Alexander
Branczyk, Stefan Hauser, and Thomas
Nagel)
Offset lithographs
9½ × 7½ in.
Letterform Archive

Muriel Cooper, designer and professor
David Small, Suguru Ishizaki, Earl
Rennison, Robert Silvers, Lisa
Strausfeld, Jeffrey Ventrella, and
Yin Yin Wong, designers and
programmers
Michael McKenna, emulation
programmer
Information Landscapes interface, 1994
Software, emulated for MacOS
2023–24
Courtesy of David Small

cyan (Detlef Fiedler and Daniela Haufe)
Stiftung März/Bauhaus Dessau poster,
1996
Offset lithograph
36 × 23½ in.
Poster House Permanent Collection,
New York

Victoria Fu
Squiggles, 2021
Dye coupler print
13 × 20 in.
Los Angeles County Museum of Art,
purchased with funds provided by
LENS: Photography Council, 2023

Darcy Gerberg
Fillspace 1, 1979
Dye coupler print, printed 2024
12¾ × 16½ in.
Courtesy of the artist

Todd Gray
future/past, again, 2023
Inkjet prints and artist's frames
51¼ × 34½ in.
Courtesy of the artist

April Greiman
Walker Art Center, publisher
MIT Press, publisher
Design Quarterly, commissioner
Does It Make Sense?, 1986
For *Design Quarterly*
Offset lithograph
25½ × 76 in.
Los Angeles County Museum of Art,
purchased with funds provided by
Maura and Mark Resnick

April Greiman
Dale Herigstad
Yusheng Yang, Shuwen Ding, and
Hector Torres (Made in Space team)
Jackie Turpin and Eric Fanghanel
(Isovist team)
alt-dq Does It Make Sense?, 2024
Inkjet print with AR activation
25½ × 76 in.
Courtesy of the artist

Mitsuo Katsui
Morisawa, client
Zero poster, 1985
Offset lithograph
40½ × 28½ in.
Merrill C. Berman Collection

Corita Kent
things go better with, 1967
Screenprint
23 × 35 in.
Los Angeles County Museum of Art,
gift of Evgenia Citkowitz and Julian
Sands

George Legrady
Conversation, 1987
Inkjet print, printed 1988
23½ × 30½ in.
Los Angeles County Museum of Art,
the Marjorie and Leonard Vernon
Collection, gift of The Annenberg
Foundation, acquired from Carol
Vernon and Robert Turbin

Rafael Lozano-Hemmer
Method Random 2, 2014
Dye coupler print
33¾ × 56½ in.
Collection of Carl & Marilynn Thoma

John Maeda
Flying Letters, 1996
Tap Type Write, 1998
From the series *Reactive Books*,
1994–99
Single-channel videos of interactive
software
San Francisco Museum of Modern
Art, gifts of John and Kris Maeda

P. Scott Makela, design and digital
imaging
Cranbrook Academy of Art, client
Cranbrook Design: The New Discourse
poster, 1991
Offset lithograph
37½ × 27 in.
Los Angeles County Museum of Art,
gift of Katherine and Michael McCoy

MANUAL (Suzanne Bloom and Ed Hill)
Worldmaker, 1992
Dye coupler print
36½ × 39½ in.
Collection of Museum of Contempo-
rary Photography at Columbia College
Chicago

LaJunié McMillian
Self Portrait 1, 2021
Single-channel video (color, silent; 1 min.)
Courtesy of the artist and bitforms
gallery

Rebeca Méndez
ArtCenter College of Design, client
ArtCenter College of Design Catalog,
1995–96, 1994–95
Offset lithograph
10 × 7½ in.
Los Angeles County Museum of Art,
gift of Rebeca Méndez

Rosa Menkman
extraboy, sound
Demolish the eerie void (DV block
visualization, databend: 2011), 2011
Single-channel video (color, sound; 1
min., 2 secs.)
Courtesy of the artist

Jennifer Morla
Gerald Bybee, photographer
San Francisco Museum of Modern
Art, client
American Institute of Graphic Arts
(AIGA), San Francisco, client
Design Lecture Series: The Radical
Response poster, 1991
Offset lithograph
67 × 46 in.
Los Angeles County Museum of Art,
gift of the artist

Takeshi Murata
Devin Flynn with Plate Tectonics,
composer
Monster Movie, 2005
Single-channel video (color, sound; 4
mins.)
San Francisco Museum of Art, gift of
Christopher Vroom

Kevin Reuning
Spiral, 2015
Single-channel video (black and
white, silent; 2 mins.)
Courtesy of the artist and Microscope
Gallery

Thomas Ruff
Substrate, 2003
Inkjet print
39 × 29 in.
Los Angeles County Museum of Art,
gift of Cecilia Dan

Michiel Schuurman
Horsemove Project Space, client
Horsemove Project Space and
Deveemvloer Present: Paraat 3 poster,
2007
Electrophotographic print
46¼ × 28¾ in.
Los Angeles County Museum of Art,
gift of the artist

Sonia Landy Sheridan
Sonia Face through Time 2, 1970s
Electrophotographic print
14 × 8½ in.
Hood Museum of Art, Dartmouth
College, Hanover, New Hampshire,
gift of the artist

Sonia Landy Sheridan
Drawing in Time 4, 1982
Inkjet print
11 × 8½ in.
Hood Museum of Art, Dartmouth
College, Hanover, New Hampshire,
gift of the artist

Sonia Landy Sheridan
Drawing in Time, 1982
Inkjet print
8½ × 11 in.
Hood Museum of Art, Dartmouth
College, Hanover,
New Hampshire, gift of the artist

Sonia Landy Sheridan
Sonia Face through Time 5, 1970s
Electrophotographic print
8½ × 14 in.
Hood Museum of Art, Dartmouth
College, Hanover,
New Hampshire, gift of the artist

Sonia Landy Sheridan
Becoming, late 1990s
Inkjet print
11 × 8½ in.
Hood Museum of Art, Dartmouth
College, Hanover, New Hampshire,
gift of the artist

Joe Sola
Desert Path, 2020
Inkjet print
40 × 30 in.
Los Angeles County Museum of Art,
purchased with funds provided by the
Ralph M. Parsons Fund

Vibeke Sorensen Rand Steiger, musician <i>NLoops</i>, 1989 Nine-channel computer animation installation (color, sound; 7 mins., 15 secs.) Courtesy of the artist Werner Stitz, designer Optelma Grafica, phototype shop <i>Fotomagic Modifikationen</i> type specimen booklet, 1971 Offset lithograph 6 × 6 in. Letterform Archive Sulki & Min (Sulki Choi and Sung Min Choi) Park Na-Hoon, client <i>Cabbage Thoughts</i> poster, 2009 Offset lithograph 23⅞ × 33⅜ in. Los Angeles County Museum of Art, gift of the artists Martin Venezky San Francisco Arts Commission, client <i>Passport 2013</i> poster, 2013 Letterpress 22 × 17½ in. Los Angeles County Museum of Art, gift of the artist Todd Walker <i>Untitled</i>, 1994–95 Dye diffusion thermal transfer print 12 × 16¾ in. Los Angeles County Museum of Art, gift of the Todd Walker Estate Andy Warhol <i>Andys banana2 cycle1 cycle2 flowers</i>, all 1985 Software (Amiga) and Commodore Amiga 1000 and 1080 monitors Collection of the Carl & Marilyn Thoma Foundation Melanie Willhide <i>With the Exception of Blue</i>, 2013 Inkjet print 41½ × 36 ⅞ in. Los Angeles County Museum of Art, purchased with funds provided by LENS: Photography Council, 2016	Alliance Design <i>Substance</i> demo, 1991 Spaceballs <i>State of the Art</i> demo, 1992 Sanity <i>Arte</i> demo, 1993 Movable Type reel Pacific Data Images, production studio Cinemax movie bumper, 1988 Pacific Title and R/Greenberg Associates, production studios James Cameron, director <i>True Lies</i> title sequence, 1994 Imaginary Forces, production studio Kyle Cooper, title designer Jeremiah S. Chechik, director <i>The Avengers</i> title sequence, 1998 Oded Ezer <i>Ezer Kadim</i> variable typeface, 2012 Kyuha Shim <i>The Art of Selection</i>, generative typeface demo, 2015 DIA Studio, design agency <i>Ouroburos</i> generative tool, 2024 Studio Dumbar/DEPT®, production studio <i>DEMO (Design in Motion Festival)</i> identity, 2019 Cat Frazier <i>Self care is officially over...</i>, 2022 Daniel Coull and Eino Korkala, type designers <i>Climate Crisis</i> variable typeface, 2021 Douglas Coupland <i>I want to be alive....</i>, 2019	Lana Wachowski and Lilly Wachowski, directors John Gaeta, visual effects supervisor <i>The Matrix</i>, 1999 Peter Jackson, director Joe Letteri, visual effects supervisor <i>The Lord of the Rings: The Return of the King</i>, 2003 Denis Villeneuve, director John Nelson, visual effects supervisor <i>Blade Runner 2049</i>, 2017 Cut + Paste: Digital Collage Marian Bantjes Stora Enso, client <i>Sustainability</i> poster, 2007 Offset lithograph 11 × 34 in. Los Angeles County Museum of Art, gift of the artist Lucas Blalock <i>The Upstaters</i>, 2019 Inkjet print 59 × 73 in. Collection of Dillon Cohen, New York David Carson, art director <i>Ray Gun</i> magazine, November 1992 Offset lithograph 12 × 10 in. Los Angeles County Museum of Art, Mr. and Mrs. Allan C. Balch Art Research Library Petra Cortright <i>6_v211132013</i>, 2015 Single-channel video (color, silent; 14 mins.) Collection of the Carl & Marilyn Thoma Foundation Keith Cottingham <i>Triplets</i>, 1992 From the series <i>Fictitious Portraits</i>, 1992 Dye coupler print 22 × 18½ in. Los Angeles County Museum of Art, purchased with funds provided by the Ralph M. Parsons Fund Kris De Decker, founder and writer Roel Roscam Abbing, designer Marie Otsuka, designer Marie Verdeil, designer <i>Low-tech Magazine</i>, original design 2018; solar-powered design built 2022 Solar-powered website and demo prints Courtesy of <i>Low-tech Magazine</i> Jibade-Khalil Huffman <i>Untitled (Telephone)</i>, 2020 Inkjet print and single-channel video (color, silent; 5 mins., 17 secs.) 53½ × 31 in. Collection of Cafesjian Art Trust Museum	Casey Kauffmann <i>It's Over Bitch</i>, 2022 Multi-channel video (color, silent) Courtesy of the artist Jeffery Keedy, project director and art director California Institute of the Arts students, book designers <i>Fast Forward</i> book, 1993 Offset lithograph 11 × 8½ in. Los Angeles County Museum of Art, Mr. and Mrs. Allan C. Balch Art Research Library, Marc Treib Archive Collection Heesoo Kwon <i>Premolt 4</i>, 2022 Inkjet print, lenticular overlay, and lightbox 32 × 23 in. Courtesy of the artist and Micki Meng Oliver Laric <i>Versions</i>, 2012 Single-channel video (color, sound; 6 mins., 17 secs.) Courtesy of the artist Jürg Lehn <i>Scriptographer</i>, 2002–12 Demo video of custom scripts made with software plug-in and printouts of works created with them Courtesy of the designer Alma López <i>Our Lady</i>, 1999 Inkjet print, printed 2024 17½ × 14 in. Courtesy of the artist Martina Lopez <i>Heirs Come to Pass</i>, 3, 1991 Silver dye bleach print 30 × 50 in. Art Institute of Chicago, gift of David C. and Sarajean Ruttenberg Stephen Marc <i>Untitled</i>, 1997 <i>Untitled</i>, 1997 From the series <i>Soul Searching</i>, 1994–2001 Silver dye bleach prints Each: 16 × 20 in. Collection of Museum of Contempo- rary Photography at Columbia College Chicago Pedro Meyer <i>The Temptation of the Angel, La Mixteca, Oaxaca, Mexico</i>, 1991 Inkjet print, printed 2024 Sheet: 22½ × 28½ Courtesy of Fundación Pedro Meyer Carter Mull <i>Co-Production, with Alanna Pearl</i>, 2013–15 Inkjet prints and aluminum foil 53 × 39 in. Courtesy of the artist
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Jayne Odgers, designer and photographer
Don Jim, product photographer
Group Artec, client
Comprehensive for Stoneware Planters, Pro Artisan Collection
catalogue, c. 1975
Gelatin silver print, PVC, and painted tracing paper
16½ × 13 in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund and the Ralph M. Parsons Fund

Jayne Odgers, designer and photographer
Don Jim, product photographer
Group Artec, client
Stoneware Planters, Pro Artisan Collection catalogue, 1975
Offset lithograph
11 × 8½ in.
Los Angeles County Museum of Art, gift of the artist

Chino Otsuka
1979+2006, *Kitakamakura, Japan*, 2006
From the series *Imagine Finding Me*, 2005–9
Dye coupler print
15½ × 12 in.
Los Angeles County Museum of Art, gift of the Irmas Family Foundation

Pen & Pixel Graphics, Inc., design firm
Aaron Brauch, general manager
Shawn Brauch, creative director
2-Def, *Str-8 Doin Tha Fool*, 1997, printed 2024
Big Bear, *Doin Thangs*, 1998, printed 2024
P.L.U.T.O., *Players Like Us Takin' Over*, 1995
Dr. Doom, *First Come, First Served*, 1999
Snoop Dogg, *Da Game Is to Be Sold, Not to Be Told*, 1998
Chuck Smooth, *Who Let the Dogs Out?*, 1999
Courtney, *Dem' Dollah\$*, 2001
Juvenile, *400 Degreaz*, 1998
Lil Wayne, *Lights Out*, 2000
Each: 4¾ × 4¾ in.
Offset lithographs
Private collection

Keith Piper
Go West Young Man, 1996
Single-channel video (color, sound; 3 mins., 50 secs.)
Courtesy of the artist

Plunkett+Kuhr Designers, design firm
John Plunkett and Barbara Kuhr, visual concept, design, and direction
Louis Rossetto, editorial concept
Erik Adigard, M-A-D, imagery and design
Wired magazine premier issue, 1993
Offset lithographs; three copies
10¾ × 9 in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund; gift of Plunkett+Kuhr Designers

Nusra Latif Qureshi
Did You Come Here to Find History?, 2009
Inkjet print, printed 2024
23% × 343% in.
Courtesy of the artist and Sutton Gallery, Melbourne

Jason Salavon
All the Ways (Couch Gag), 2016
Inkjet print
41¾ × 54% in.
Los Angeles County Museum of Art, purchased with funds provided by Mark and Hilarie Moore in honor of Gregory Escalante

Claudia Schmauder
Silber Reflexe: Kaffeekanne und Design poster, 1996
Screenprint
50% × 35¾ in.
Los Angeles County Museum of Art, Decorative Arts and Design Council Acquisition Fund

Skolos, Wedell + Raynor, design firm
Nancy Skolos, designer
Thomas Wedell, designer and photographer
Yu-Ling Wang, Paintbox designer
Laserscan, client
Laserscan poster, 1988
Offset lithograph
36½ × 23¼ in.
Los Angeles County Museum of Art, Decorative Arts and Design Acquisition Fund

Jeff Wall
The Giant, 1992
Silver dye bleach transparency and lightbox
19½ × 23 in.
The Broad Art Foundation

Jerry Uelsmann
Untitled, 1980
From the portfolio *Other Realities*, 1980
Gelatin silver print
13¼ × 10 % in.
Los Angeles County Museum of Art, the Marjorie and Leonard Vernon Collection, gift of The Annenberg Foundation, acquired from Carol Vernon and Robert Turbin

Alberta Whittle
Celestial Meditations I, 2017
Dye coupler print, printed 2024
25½ × 36 in.
Los Angeles County Museum of Art, the Sir Mark Fehrs Haukohl Photography Collection, purchased with funds provided by the Ralph M. Parsons Fund

Alberta Whittle
C.R.E.A.M., 2017
Dye coupler print, printed 2024
36 × 50% in.
Los Angeles County Museum of Art, the Sir Mark Fehrs Haukohl Photography Collection, purchased with funds provided by the Ralph M. Parsons Fund

80s & 90s Ads and Music Videos reel

Robert Abel & Associates, production studio
Randy Roberts, director
7 Up, *Sun Beats Down* television commercial, 1982

Ed Krajewski, producer
Chevy Camaro Z28, *Chasing Shadows* television commercial, 1982

Charlex, production studio
Alex Weil, director and visual effects
Cherry Coke, *Cherry Boulevard* television commercial, 1986

Jeff Stein, director
Charlie Levi and Alex Weil, directors and visual effects supervisors
The Cars, "You Might Think," 1984

Stephen R. Johnson, director
Peter Conn, visual effects supervisor
Peter Gabriel, "Steam," 1992

Mark Romanek, director
Madonna, "Bedtime Story," 1994

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