The Vero Beach Museum of Art is hosting the inaugural *Art After Dark*, the Treasure Coast's first outdoor digital art exhibition, representing eight global artists.

After reviewing multiple artworks, VBMA Senior Curator Anke Van Wagenberg and Brett Phares, lead curator of *Art After Dark* selected from dozens of international artists to showcase on-site at the VBMA.

The outdoor projection celebrates digital art in its many possibilities in these original works, utilizing the latest technologies projected onto the iconic white walls of the VBMA. Artworks include illustration, experimental film, motion graphics, and large-scale digital video projections, some with audio.

Grid (variation 2) (2021)
by Ian Gouldstone, English

Ian Gouldstone is a BAFTA winning artist and filmmaker whose work incorporates games, animation and new media. He has shown his work in London, Chengdu Cornwall, Australia, Nottingham, Ljubljana, and New York.

Gouldstone states: "We use grids to try to divide up spaces and understand them better. Typically, they are comprised of two orthogonal sets of regularly repeating lines. *Grid* is a live simulation that asks how we understand space when those lines are neither regular nor orthogonal nor static.

Grid was first introduced at Digital Graffiti in Alys Beach, Florida in May 2021 followed by *Grid (variation 1)* at LUMA Projection Arts Festival in Binghamton, New York in September 2021.

Evotree (2015)
by Jonathan McCabe, Australian

Jonathan McCabe is a generative artist living in Canberra, Australia. He is interested in theories of spontaneous pattern formation and their application to art and design.

In 1968 a model of plant development to the world was introduced by Aristid Lindenmayer; his "L-system" is a formal grammar, a language to describe branching growth. This *Evotree* is the expression of statements in such a language. It was grown from a single point by a process of recursive substitution. The drawing technique is very much like "turtle graphics" where a point is instructed where to move and what color to draw by the L-system.

Cover image: Test image (2021) by Ian Gouldstone

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VERO BEACH MUSEUM OF ART
DECEMBER 17 – 18, 2021 | 6 PM – 8 PM

Die Slow (2015)
by Robert Crispe, Australian

Robert Crispe of Townville, Australia, describes his work as illustrated paper craft in stop-motion music video. More than 3,500 frames captured in-camera express an aquatic struggle in life and death. His many awards include Cannes Lions.

He operates as an independent maker of stuff using his hometown as a testing ground to evolve his visual style and develop new concepts. Exploring themes relating to home, discovery, identity and the human experience, Crispe collaborates with regional and national organizations, brands and artists. Whether its short documentaries, scripts, music videos or artwork, he draws inspiration from his regional upbringing and channels this into the stories of his craft.
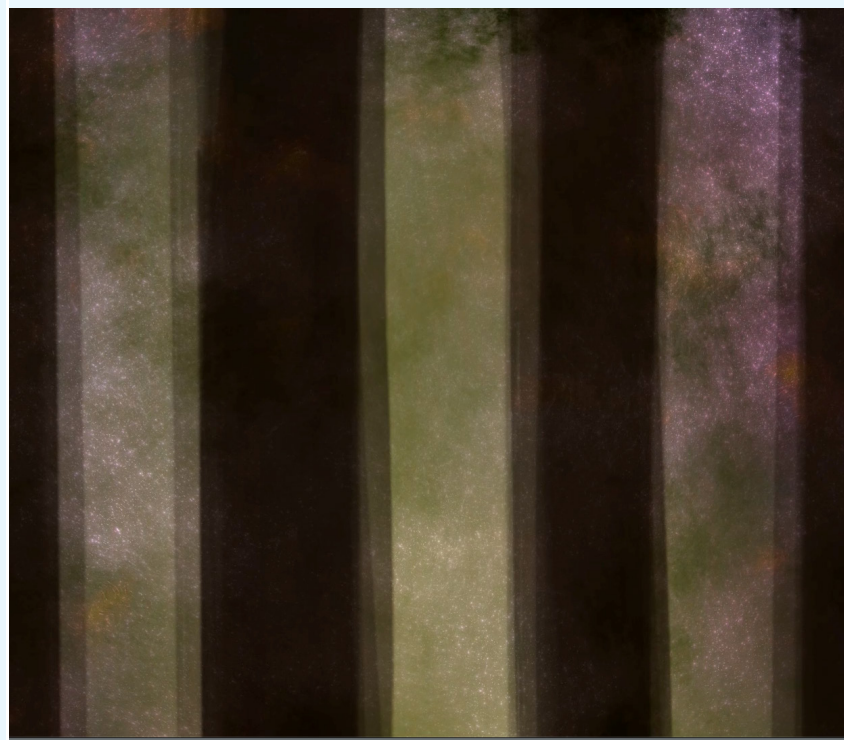

Atmospheric Reach (2021)
by Brett Phares, American

Brett Phares is an artist and curator working in immersive art and the built environment. Over more than 20 years, he has created innovative projects for both startups and international brands, all inescapably informing the visual syntax of his personal work.

Atmospheric Reach is oriented to the sky above; the work underscores the act of looking up, of sensing color shifts behind a variable grid, to defy a vulnerable and limited reach.

Phares has shown his artwork internationally; has written and taught on our habituated blindness of the everyday; is cofounder and curator of Alys Beach's annual light art exhibition Digital Graffiti and founder of lightStruct, an immersive art/tech startup.
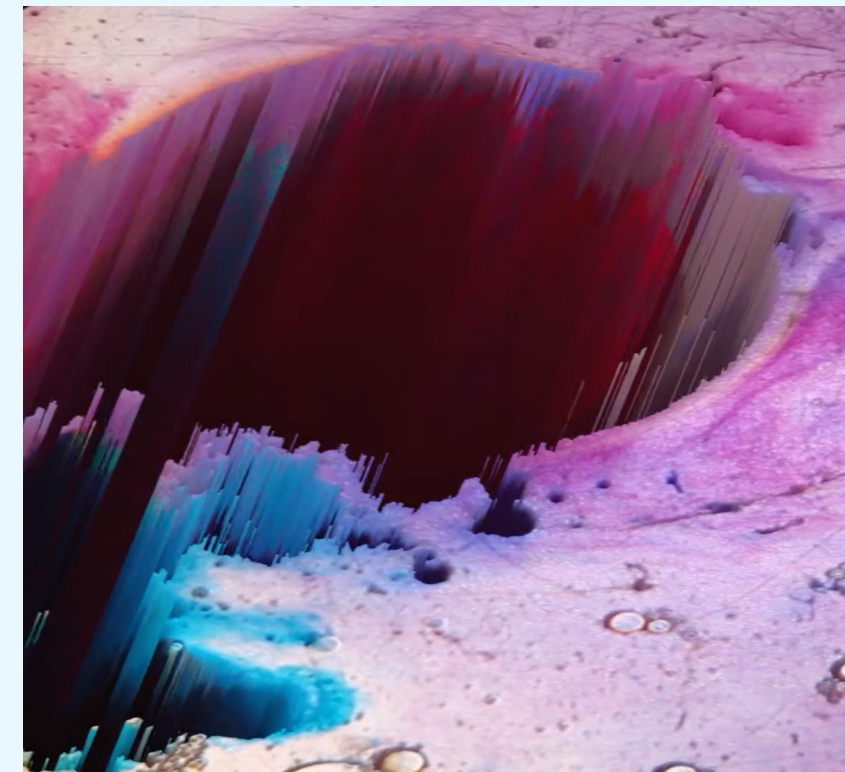
Overhead Colors (2018-2021)
by Hunter Scully, American

Hunter Scully is a motion graphics artist, photographer, projection mapper, and videographer from the Cincinnati area. To Scully, motion graphics are nearly everywhere; he incorporates daily life in his motion-filled world.

Overhead Colors is an experimental video exploring colors through moving liquids that have been data-moshed to provide an interstellar atmospheric design. The visuals for this piece were created using water, alcohol, oil, food coloring, paint, glass, various soaps, and ice on an overhead projector that was documented by cameras. The eight hours of footage were sorted through for the best scenes and data-moshed to create *Overhead Colors*. The project took ten months to compose.

Yonder (2013)
by Emilia Forstreuter, German

Emilia Forstreuter is a German designer, animator and director based in Berlin. She has exhibited in London, Tokyo, Berlin, Miami, Paris, Brazil, Greece and other places around the world. She is the recipient of several prestigious awards, notably a Cannes Silver Lion.

Forstreuter is interested in creating immersive experiences. Moments of intimacy. How can one moment be stretched and feel very dense and rich? The Berlin artist refers to *Yonder* as a complex world created out of seemingly basic modules—cells—,which are then repeated and combined to build up complex organisms and structures. Basic movements extracted from nature give shapes a living feeling, one foreign and familiar.

Asteraceae (2014)
by David Montgomery, American

David C. Montgomery of Fernandina Beach, FL, collects, grows, and scavenges the frames for his experimental animation and video art. Subtle differences between one frame or specimen and the next create hypnotic, pulsing motion.

He spends weeks, sometimes months, in After Effects arranging and correcting thousands of images, a process that is just as tedious as any of the more traditional forms of animation. Conveniently common plants and weeds grow outside the front door of this Florida artist.

"Aster" derives from the Greek word for star, *Asteraceae* closely resemble the burning sun. This work explores the symmetry of form between a life-form and its energy source. Montgomery is particularly interested in theories of natural pattern formation and their application to art and design.

Vitreous (2015)
by Robert Seidel, German

Berlin-based artist Robert Seidel is interested in pushing the boundaries of abstracted beauty through cinematographic approaches, as well as ones drawn from science and technology. By the organic interplay of various structural, spatial and temporal concepts, he creates a continuously evolving complexity.

Vitreous was generated primarily through devising three-dimensional clusters of fibrous refractions and gravitationally lensing these different volumetric and chromatic densities. Singular elements gravitate towards each other, accumulating in a gigantic sculptural system, where each entity exists with its own visual axis and vanishing point. Luminous formations create prismatic interactions between ridges and plateaux of the main colors, which float in front of the infinite violet background.