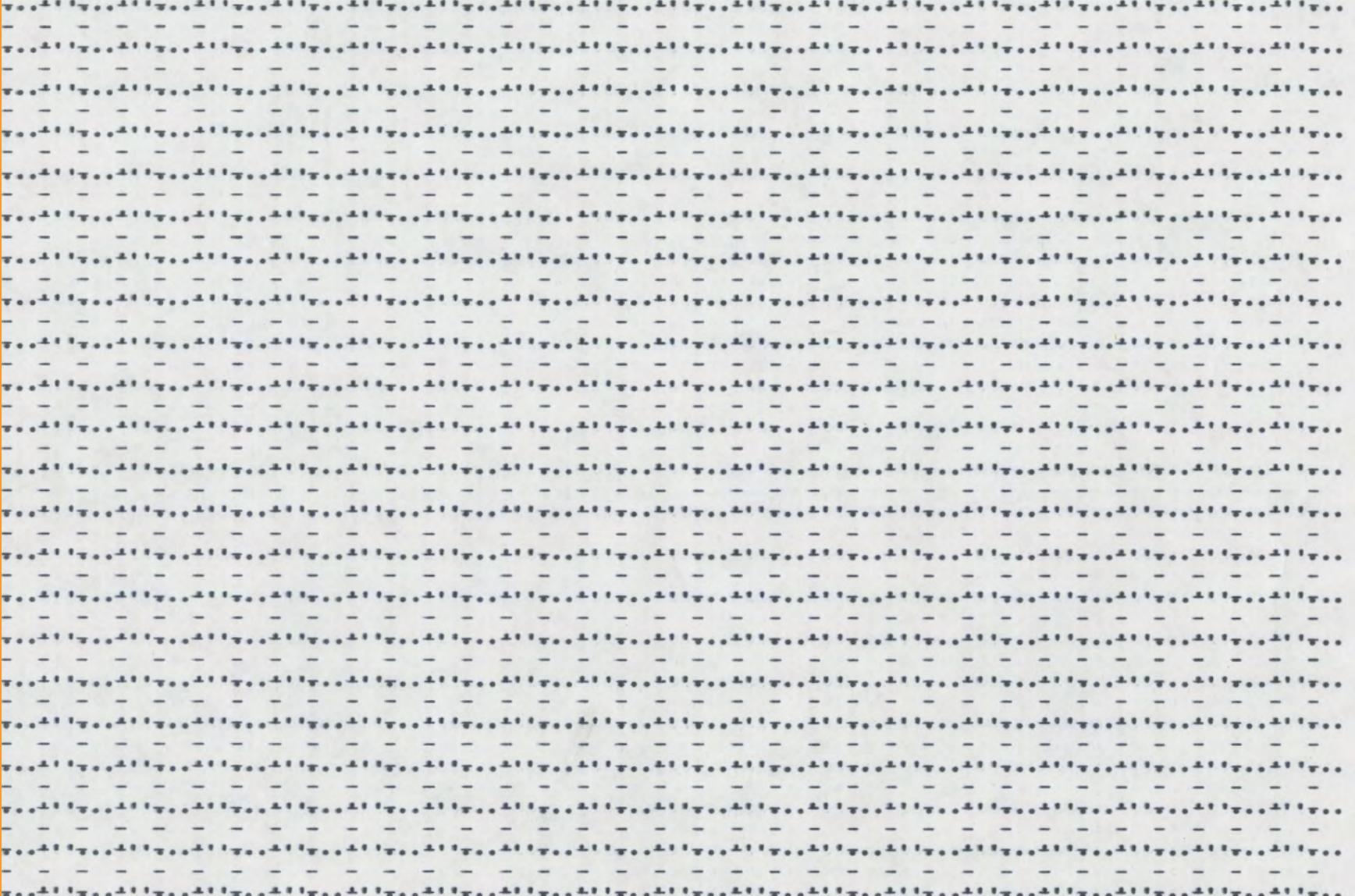


FREDERICK HAMMERSLEY

THE COMPUTER DRAWINGS 1969



L | A L O U V E R |

VENICE, CALIFORNIA

LALOUPER.COM

FREDERICK HAMMERSLEY

THE COMPUTER DRAWINGS 1969

ID SYSTEM RAX 518101595, AR702 **(39)** HAMMERSLEY, FREDERICK TIME: 2 MIN.

UNIVERSITY OF NEW MEXICO - COMPUTING CENTER

busy lion on jelly center

INPUT: Card _____ Tape _____ Disc _____

OUTPUT: Printer _____ Card _____ Tape _____ Disc _____

FILE IDENTIFICATION: SPECIAL INSTRUCTIONS

Name	Unit	Disposition

do not fold

DO NOT FOLD

69 MAR 20 4 40 PM '69

COMPUTING CENTER

IBM 1667395

Punched cards for computer art by Frederick Hammersley, March 20, 1969 / University of New Mexico and Frederick Hammersley. Frederick Hammersley papers, Archives of American Art, Smithsonian Institution.

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FOREWORD

FREDERICK HAMMERSLEY (1919–2009) moved from Los Angeles to Albuquerque in 1968 to teach at the University of New Mexico at a time when he was feeling creatively “blank.” While his enthusiasm for painting did not immediately return, a new opportunity to create soon arose. Shortly after his arrival, sculptor Charles Mattox introduced Hammersley to the engineer in charge of the university’s new IBM mainframe computer. The possibility of image-making facilitated by a computer captivated Hammersley’s imagination, and resulted in a series of 72 drawings.

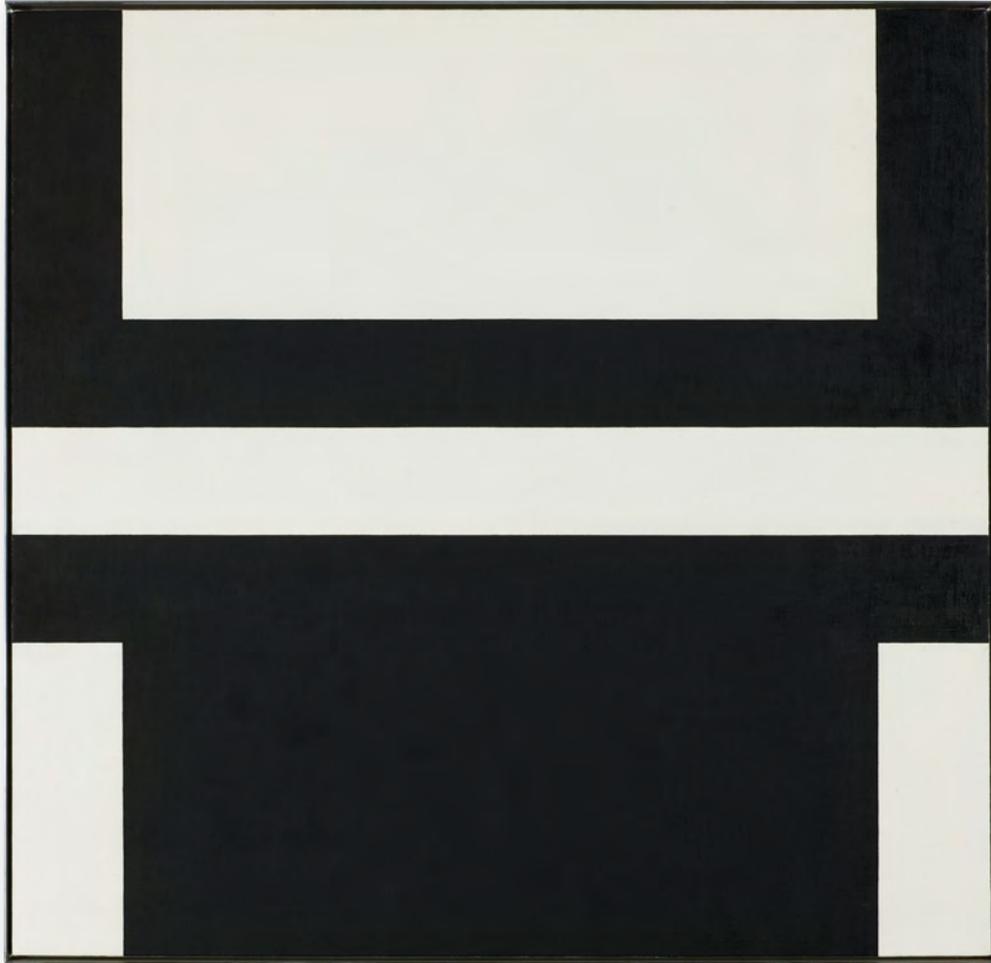
Hammersley utilized the computer program *ART I*, which was developed by the university’s Department of Electrical Engineering and Computer Science. *ART I* contains approximately 350 statements written in the programming language FORTRAN IV.¹ Hammersley made his computer drawings using the 26 letters of the alphabet, 10 numerals and 11 symbols. The working area of each drawing was made up of a field of 50 characters in height and 105 characters in width. The printer placed the vertical characters closer together than the horizontal characters, resulting in a printed rectangular field approximately 8 by 10 ½ inches, on paper measuring 11 by 14 ¾ inches. Two printing arrays were possible; that is, a second series of characters could be printed over an initial layer. Left and right edges of the paper were perforated with ¼-inch holes that guided the paper through the printer. The ink was black, and the paper white.

“I would write out what I wanted to be done, and then I would go to the computer center and look at the information and then type it out, resulting in the punched cards. I’d give it to the little man behind the door, and five minutes later, I’d get this drawing back. I’d sit down and make a change and give it to him... It was like eating peanuts. I mean, one thing would lead to another, and you just kept on chewing.”

— Frederick Hammersley, 2003 ²

Sometimes one composition would grow out of another: *Yo Yo Almost* (p.10) followed on from *Yo..Yo*, and *Yo Yo With English* (p.20) was a further development. Sometimes a fresh start was required and inspired singular works such as *Clairol* (p.6) and *Tiddly Winks* (p.38). Sometimes Hammersley instructed the computer to print a date on the drawing, and sometimes he simply noted the date in pencil by hand. Hammersley also devised an editioning system that he seemed to employ only occasionally; the number of impressions of each drawing was irregular, and from time to time, he created unique variations.

Certainly Hammersley’s intricate editioning system for these drawings invites further investigation, as this renowned record-keeper appears not to have kept sufficient notes to fully elucidate his methodology. Additional



Back and white, #2 1971

study is also warranted to establish the artist's place among such peers as Frieder Nake and Herbert W. Franke in Germany, Manfred Mohr in France, A. Michael Noll in New Jersey, and Edward Zajec in Minnesota, all of whom created art that harnessed the new computer technology of the time. What we do know, is that Hammersley's computer drawing activity was a catalyst for returning to painting with renewed vigor. During 1970–72, he focused on a series of black and white compositions, one of which, *You're just like your mother*, #6 1972, earned him a Guggenheim Fellowship in 1973. With these canvases, Hammersley began the most productive decade of his career, creating paintings primarily based on a grid, but with a diversity of form, color, composition and scale that he had previously been unable to achieve. L.A. Louver's exhibition includes over 50 drawings, as well as 2 paintings: *There now*, #8 1970–71, and *Back and white*, #2 1971.

Fascinated by both the process and results of his endeavors with the computer, Hammersley shared his insights in an article that he titled "My First Experience with Computer Drawings," which was published in 1969 by the scholarly art and science journal *Leonardo*.³ This text provides an appreciation of Hammersley's process, and conveys the joy he experienced in making these drawings. Even following the publication of this article, he continued to make work using the computer, experimenting with the process into early 1970. We are pleased to reproduce Hammersley's article in this catalogue.

Frederick Hammersley: The Computer Drawings 1969 focuses on a singular aspect of Hammersley's work, but one that played a critical role in the artist's creative development. This presentation also follows on from the success of L.A. Louver's survey of Hammersley's paintings and early lithographs, mounted in spring 2012. From this previous exhibition, we are delighted that works have entered the collections of the Achenbach

Foundation for Graphic Arts, Fine Arts Museum of San Francisco; Denver Art Museum; Los Angeles County Museum of Art; and the Santa Barbara Museum of Art.

Many people have worked tirelessly to bring *The Computer Drawings 1969* together. I would like to extend special thanks to Kathleen Shields and Nancy Zastudil of the Frederick Hammersley Foundation, who have responded with grace and diligence to our many requests. I thank Shannon Losorelli-Doronio for her vision and design of this catalogue. I would also like to thank all my wonderful colleagues at L.A. Louver, especially associate Christina Carlos, for her creative input and catalogue coordination skills; registrar Tara Hadibrata, for her meticulous documentation and care of the drawings; and archivist Virginia Allison, for her unsurpassed research. My co-directors, Peter Goulds, Kimberly Davis and Lisa Jann offer continued guidance, support, encouragement and inspiration, and to all I am most grateful. And finally, I would like to thank Frederick Hammersley, whose work continues to enrich our lives.

Elizabeth East
Director, L.A. Louver
12 December 2012

¹ Nash, Katherine, and Richard H. Williams. "Computer Program for Artists: Art 1." *Leonardo*. Vol. 3 (1970): 439-442. Print.

² Weschler, Lawrence, Douglas Dreishpoon and Peter Goulds. *Frederick Hammersley: An Oral History*. Vol.1. Los Angeles: UCLA Oral History Program, 2007. 177. Print.

³ Hammersley, Frederick. "My First Experience with Computer Drawings." *Leonardo*. Vol. 2 (1969): 407-409. Print.



Fig. 1

MY FIRST EXPERIENCE WITH COMPUTER DRAWINGS

FREDERICK HAMMERSLEY

My background of study in art was of the traditional kind. I have made drawings, paintings, prints and some sculptures. My paintings have evolved into a type that are more formed by the dictates of intuition than by preconceived ideas or conscious planning. The paintings in oils have taken the form of flat geometrical shapes. In my recent paintings the number of shapes has been reduced to very few, and they are closely related to the rectangle of a canvas. I came to realize that intuition feeds upon a certain fund of knowledge and experience with a medium. The intuitive or creative act seems to follow this sequence: spade work, planting, waiting and harvest.

The image-making process is to me a way of expressing a felt fact. The rightness and the order of the parts of an image, supplied by intuition, produces a sensation that is both new and familiar.

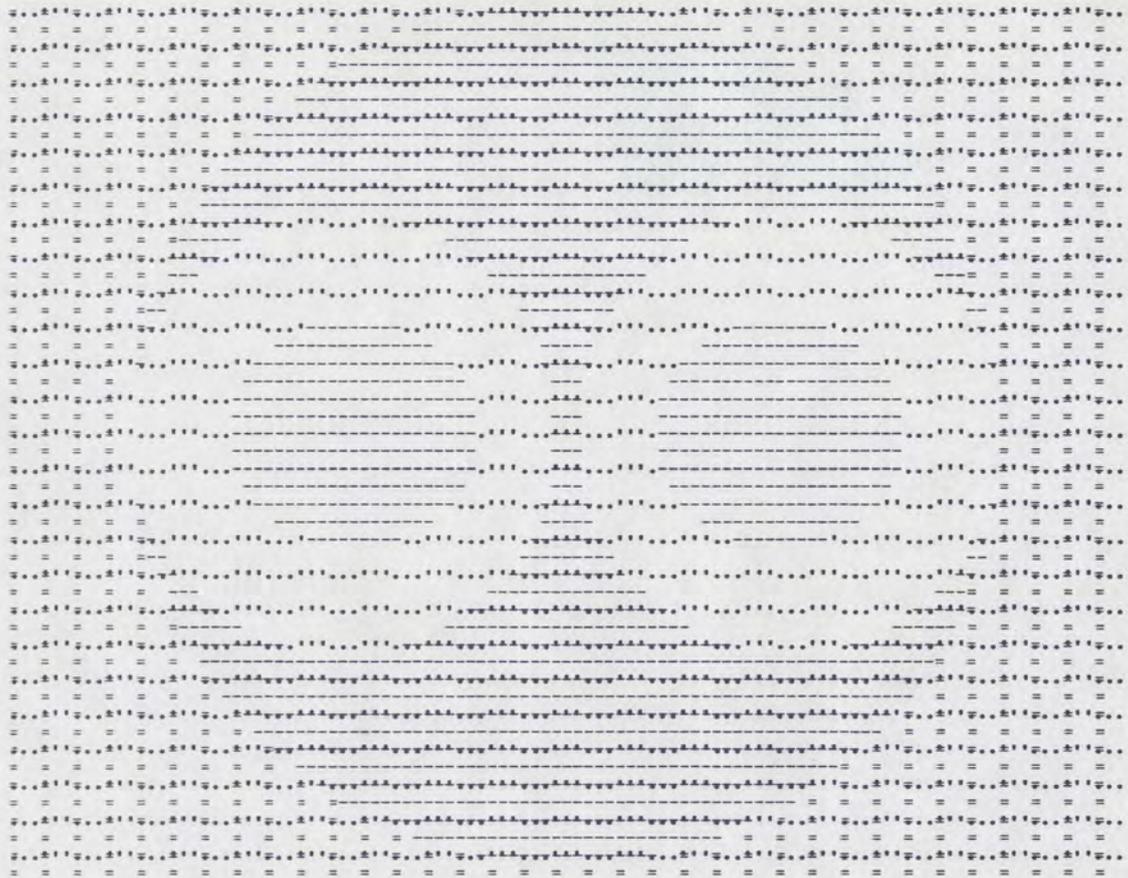
During my first semester of teaching at the University of New Mexico in 1968, I was invited by Charles Mattox to attend a computer drawing class. This happened to coincide with a time in which I had painted myself out, so I welcomed this new experience. I was shown how to prepare a computer program and how to transfer it to an IBM punch card by machine. The alphanumeric characters we could “draw” with were: the alphabet, ten numerals and eleven symbols, such as periods, dashes, slashes etc.

The working area of the completed drawing is made up of a field of one hundred and five characters disposed horizontally and fifty vertically. The program prepared on one or more punch cards permits the making of lines, rectangles, triangles, circles and ovals, and also, exponential curves. In addition, any character can be printed on top of any other. The drawings are printed by the computer in black on white paper.

It took me some time to get used to this medium. What I intended to make did not always correspond to the program I thought I had punched in the card. I made many mistakes which the computer, in its logical way, would not print. The intricacies and possibilities seem endless and I have spent a great deal of time simply trying to master the mechanics of this particular technique. It continues to fascinate me.

The great advantage of the computer is that one can see the results so quickly. It takes a considerable time to program a drawing, less time to punch the information on cards, then, only a few seconds for the computer to print it. Afterwards, it takes a very short time to punch out variations of the first program for other drawings.

I have been making computer drawings for only a few months and am just now getting warmed up. I find that working with the computer is, in principle, the same as painting. The elements are different but the



F. Hammerly

ENOUGH IS PLENTY # 29.

3/5/69

Fig. 2

end result, as in all visual art is the same—an image. It is not enough that an image be visually attractive. It must, I feel, be one of substance and of some significance. I am not concerned with the tricks and combinations forming computer drawings. I am trying, as in my approach to drawing and painting, to take advantage of all possibilities a computer offers me, and to exploit its limitations. I cannot, as yet, predict what might happen. Some ideas that I think are brilliant, when printed, turn out to be unsatisfactory. Doubtful ideas at times turn out to be quite good. I am continually being surprised by the difference between expectation and the result. This I find, is part of the fascination and challenge of the computer.

There are two final points about computer drawing that intrigue and concern me—one is positive and one, perhaps, may be negative. The positive one is, as I have said, the seemingly endless and wonderful possibilities it presents. The second point is that I, myself, am not actually making the drawing with my hands. My involvement and participation is very different from my feeling when painting, which may be a shortcoming. It might, on the other hand, be an asset to me; it may furnish me upon return to either drawing or painting with new insights and added understanding.

The computer drawing *Yo Yo Almost*, shown in Fig. 1, was the seventh one I made. It began simply. I liked the opposing directions of the apostrophe and the period. The first drawing of the Yo Yo series was a page of alternate columns of five apostrophes and five periods. This page of dots of one value seemed to move quietly up and down. There then followed several trials of introducing a variety of horizontal blank rectangles coming in from either side of the drawing creating a movement which opposed the vertical movement of the dots. There is a secondary horizontal effect in that one set of rectangles does not reach the middle of the page, while the other set goes beyond it.

Enough is Plenty was my twenty-eighth drawing (Fig. 2).^{*} It is also based upon a root of alternate columns of apostrophes and periods. But in this drawing the columns are three dots wide. I then removed every other row (horizontal line). Next came the large circle of dashes, followed by the two smaller circles without dashes. Inside of these I placed still smaller circles of dashes only. The background surrounding the large circle is made up of columns of “equal” signs placed every third column repeating the pattern of the three dot wide column. Here an up and down arrangement occurs in three different areas.

The drawing *Jelly Centers* was my thirtieth one (Fig. 3).^{*} Apostrophes and periods were again used as a base. But this time they were in rectangles of 12 rows by 26 columns. A field of dashes was printed all over, resulting in rectangles of dots which alternated above and below the dashes. Next I removed ovals of dashes from every junction of four rectangles. Inside of these ovals I placed smaller ovals of zeroes. There resulted a regular pattern of ovals with a secondary up and down arrangement of dots in three different areas—the background, the large ovals and the small ovals of zeroes.

As to the significance of these drawings I can say that they are an outgrowth of the same ideas that I use, for the most part, in my paintings—a kind of marriage of opposites. Often this is demonstrated by the rhythm and sequence of the elements. In the positioning of the parts there is an innate requirement that must be satisfied—and that is that the elements must occupy the entire working area. When the elements are arranged properly they produce the remarkable effect of being in sum more than they are individually.

^{*}Since this article was first published in 1969, Hammersley further reconciled his system for numbering the computer drawings. Accordingly, the drawings reproduced herewith display a different number from those noted in Hammersley's text.

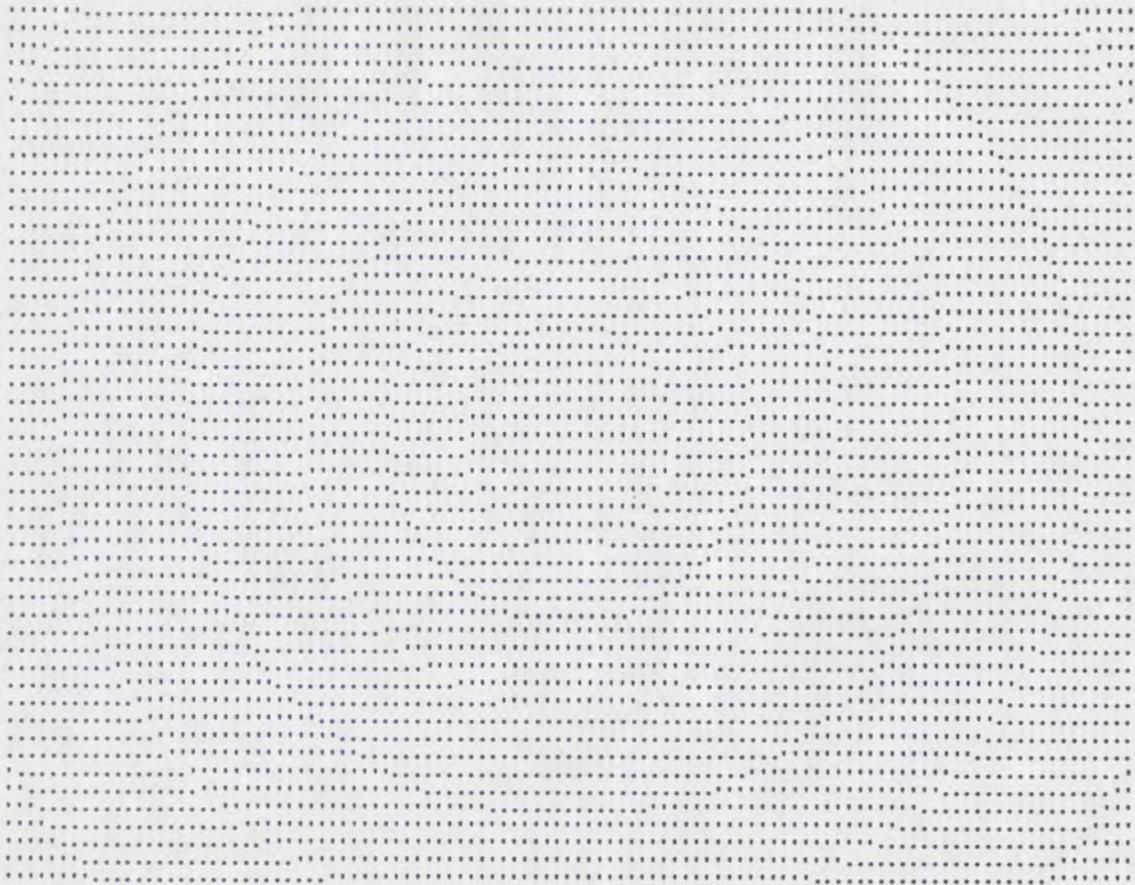
THE COMPUTER DRAWINGS

Handwritten text on a page with a grid of dots. The text is mostly illegible due to the dot pattern.

J. Hammond

DASH EVERY THIRD

3/3/69



F. Hammsley

EYE OF THE BULL

5/11-a 1969

Handwritten text consisting of approximately 25 lines of dense, illegible characters, possibly a form or document.

Handwritten signature: *H. H. H. H. H.*

EXHIBITION LIST

Unless otherwise noted, all works are computer drawings/print on paper, image size: 8 ¼ x 10 ½ in. (21 x 26.7 cm), paper size: 11 x 14 ¾ in. (27.9 x 37.5 cm).

5 ON A CLEAR MAZE

1969 (illustrated p.21)

7 UP BY DEGREES

1969

BIGGER YO YO

1969

BIGGER = YO YO

1970

BUCKBOARD

1969 (illustrated p.18)

BUSY LION TO JELLY CENTER

1969

CAPITOL .1

1969

CHINESE BOXES

1969

CLAIROL

1969 (illustrated p.6)

DASH EVERY THIRD

1969 (illustrated p.23)

DO YOU ZEE

1969 (illustrated p.25)

EITHER WAY IT GROWS... A JIGGLE

1969

EQUAL TEA TALK

1969

EYE OF THE BULL

1969 (illustrated p.31)

FANCY YO YO

1970

FOUR TIMES AROUND

1969

FULL CAST WITH BIT PLAYERS

1969

GEE

1970 (illustrated p.39)

GENTLY DOES IT

1969

HALF A BUFFERIN

1969

HICCUP

1969

JELLY CENTERS

1969 (illustrated p.14)

JIGGLE

1969

JUST TWO TO

1969 (illustrated p.33)

LAST QUARTER

1969

MIDDLED 'H'

1969

MYOPIC

1969

NARROW IN AND OUT

1969 (illustrated p.32)

NOSE GAY..

1969 (illustrated p.26)

NOT FLAR OFF

1969

PLENTY IS PLENTY

1969

SAFETY DEPOSIT

1969 (illustrated p.22)

SAME TEA DIFFERENT TASTE

1969

SCALLOP POTATOES

1969 (illustrated p.29)

SCREEN DOOR

1969

SEEMLY YOU

1969 (illustrated p.27)

SEEMS – A POLKA DOT

1969 (illustrated p.28)

SEEMS AINT IS

1969

SEQUENCE & THE SANE

1969 (illustrated p.37)

TAKE A MOMENT FOR YOU

1969

TALK HALF AS MUCH

1969

TEA AT FIVE

1969 (illustrated p.35)

TEA TALK EQUALS

1969

THOUGHT HOLDERS

1969 (illustrated p.17)

TIDDLY WINKS

1969 (illustrated p.38)

TOUGH AND GO

1969

TWO WAY STRETCH

1969

UP & DOWN WITH A STICK

1969 (illustrated p.36)

UP DOWN STICK

1970

UPS ZEE

1969

YO YO THRICE TWICE

1969 (illustrated p.19)

YO YO WITH ENGLISH

1969 (illustrated p.20)

YO YO YO

1969

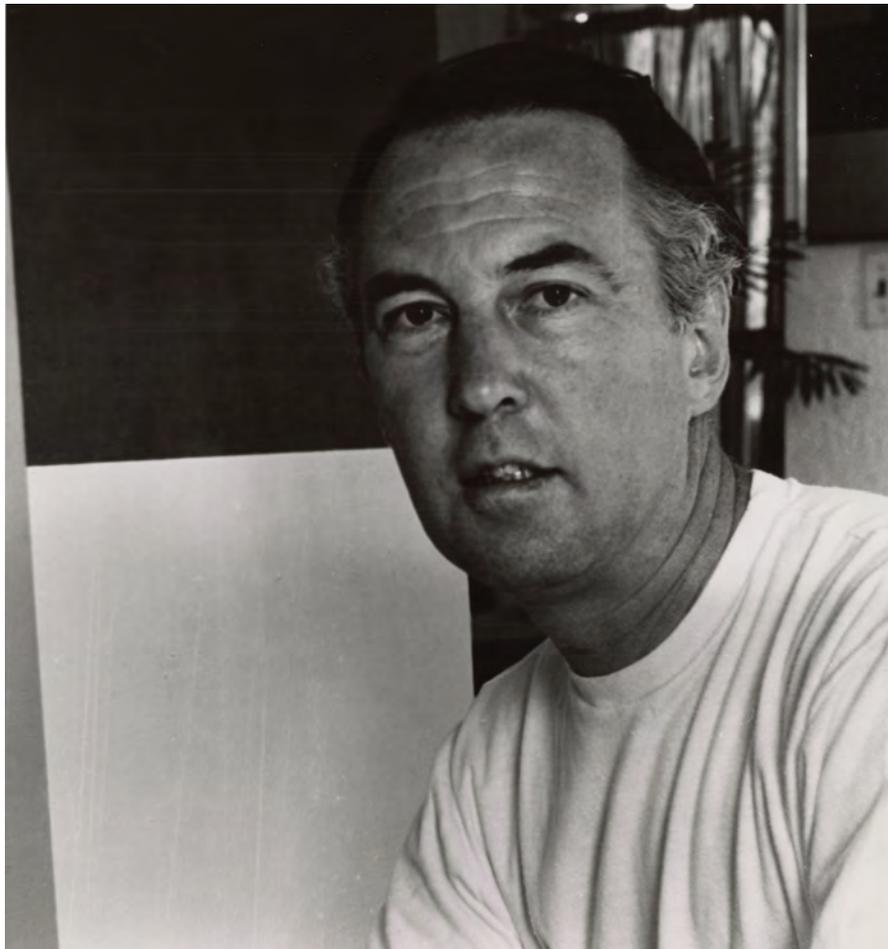
PAINTINGS

BACK AND WHITE

#2 1971, oil on linen
44 x 44 in. (111.8 x 111.8 cm)
(illustrated p. 8)

THERE NOW

#8 1970-71, oil on linen
44 x 44 in. (111.8 x 111.8 cm)



Frederick Hammersley, ca. 1969 / unidentified photographer.
Frederick Hammersley papers, Archives of American Art, Smithsonian Institution.

BIOGRAPHY

BORN

1919 Salt Lake City, Utah

DIED

2009 Albuquerque, New Mexico

EDUCATION

1947–50 Jepson Art School, Los Angeles, California
1946–47 Chouinard Art School, Los Angeles, California
1945 École des Beaux-Arts, Paris, France
1942–46 U.S. Army, Signal Corps and Infantry
1940–42 Chouinard Art School, Los Angeles, California
1936–38 University of Idaho, Southern Branch, Pocatello, Idaho

TEACHING

1968–71 University of New Mexico, Albuquerque, New Mexico
1964–68 Chouinard Art School, Los Angeles, California
1956–61 Pasadena Art Museum, Pasadena, California
1953–62 Pomona College, Claremont, California
1948–51 Jepson Art School, Los Angeles, California

SOLO EXHIBITIONS

2013 **Frederick Hammersley: The Computer Drawings 1969**
L.A. Louver, Venice, California (catalogue)

2012 **Frederick Hammersley**
L.A. Louver, Venice, California (catalogue)

2011 **Frederick Hammersley: Organic and Geometric**
Ameringer McEnergy Yohe, New York, New York (catalogue)

2007 **Frederick Hammersley: Icons of the Other**
Ameringer & Yohe Fine Art, New York, New York (catalogue)

**Hunches, Geometrics, Organics:
Paintings by Frederick Hammersley**
Pomona College Museum of Art,
Claremont, California (catalogue)

2006 **Frederick Hammersley**
Charlotte Jackson Fine Art, Santa Fe, New Mexico

2004 **Frederick Hammersley: Paintings of the 1960s**
L.A. Louver, Venice, California

Small Painting Show
Charlotte Jackson Fine Art, Santa Fe, New Mexico

2003 **Frederick Hammersley: Organic Abstract Paintings, 1958–2002**
L.A. Louver, Venice, California

2002 **Frederick Hammersley: Hard-Edged Paintings**
L.A. Louver, Venice, California

- 2001 **Organically Grown**
Richard Levy Gallery, Albuquerque, New Mexico
Gary Snyder Fine Art, New York, New York
Frederick Hammersley: The Drawings
Richard Levy Gallery, Albuquerque, New Mexico
I've Been Here All The While
L.A. Louver, Venice, California
- 1999-
2000 **Visual Puns and Hard-Edge Poems**
University of New Mexico Art Museum,
Albuquerque, New Mexico
Museum of Fine Arts, Boston, Massachusetts
Laguna Art Museum, Laguna Beach, California (catalogue)
- 1995 **Hard-Edge & Organic Paintings 1947–1991**
Modernism, San Francisco, California
- 1993 **Paintings of Frederick Hammersley**
The Mulvane Art Museum, Washburn University,
Topeka, Kansas (catalogue)
Computer Drawings & Prints
Richard Levy Gallery, Albuquerque, New Mexico
- 1992 **Drawings and Paintings/Then & Now**
Owings-Dewey Fine Art, Santa Fe, New Mexico
- 1990 **Hard-Edge and Organic Paintings**
Modernism, San Francisco, California
- 1989–90 **Paris, Berlin, Albuquerque**
California State University, Northridge, California
- 1989 **Frederick Hammersley**
Graham Gallery, Albuquerque, New Mexico
- 1987 **Hard-Edge and Organic Paintings**
Modernism, San Francisco, California
- 1986 **Small Painting Show**
Hoshour Gallery, Albuquerque, New Mexico
- 1984 **Poles A Part: An Exhibit of Black and White Paintings**
Hoshour Gallery, Albuquerque, New Mexico
- 1981 **Frederick Hammersley: Rules and Exceptions**
L.A. Louver, Venice, California (catalogue)
- 1978 **Frederick Hammersley: Paintings from 1970-1978**
L.A. Louver, Venice, California (catalogue)
- 1977 Middendorf Lane Gallery, Washington, D.C.
- 1975 **A Retrospective Exhibition**
University of New Mexico Art Museum,
Albuquerque, New Mexico (catalogue)

- 1969–70 Computer Drawings**
 Institute of Contemporary Art, London, England
 Simon Frazer University, Vancouver, British Columbia, Canada
- 1969 Frederick Hammersley**
 University of New Mexico Art Museum,
 Albuquerque, New Mexico
- 1966** Hollis Galleries, San Francisco, California
- 1965 Paintings by Frederick Hammersley**
 Santa Barbara Museum of Art, Santa Barbara, California
- 1963 Frederick Hammersley**
 La Jolla Art Museum, La Jolla, California
- Frederick Hammersley**
 Heritage Gallery, Los Angeles, California
- 1962 Frederick Hammersley**
 California Palace of the Legion of Honor,
 San Francisco, California (catalogue)
- Abstract Paintings by Frederick Hammersley**
 Occidental College, Los Angeles, California
- 1961 Frederick Hammersley**
 Heritage Gallery, Los Angeles, California
- Paintings by Frederick Hammersley**
 Pasadena Art Museum, Pasadena, California

SELECT GROUP EXHIBITIONS

- 2012 EST-3: Southern California in New York, Art from Los Angeles in the Beth Rudin DeWoody Collection**
 Parrish Art Museum, Watermill, New York
- 2011–12 Experiments in Abstraction: Art in Southern California, 1945–1980**
 The San Diego Museum of Art, San Diego, California
- Artistic Evolution: Southern California Artists at the Natural History Museum of Los Angeles County**
 Natural History Museum, Los Angeles, California
- Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970**
 The J. Paul Getty Museum, Los Angeles, California (catalogue)
- 2010 The Shape of Abstraction**
 Boston University Art Gallery, Boston, Massachusetts (catalogue)
- 2008–09 Birth of the Cool**
 Orange County Museum of Art, Newport Beach, California
 Addison Gallery of American Art, Phillips Academy,
 Andover, Massachusetts
 Oakland Museum of California, Oakland, California
 Mildred Lane Kemper Art Museum, St. Louis, Missouri
 Blanton Museum of Art, Austin, Texas (catalogue)

- 2007 **Painting < = > Design**
Claremont Graduate University, Claremont,
California (catalogue)
- 2006 **Driven to Abstraction: Southern California
and the Non-Objective World, 1950-1980**
Riverside Art Museum, Riverside, California (catalogue)
- 2004 **Los Angeles School of Painting:**
**Karl Benjamin, Lorser Feitelson, Frederick Hammersley,
June Harwood, Helen Lundenberg and John McLaughlin**
Ben Maltz Gallery, Otis College of Art and Design,
Los Angeles, California
- Minimalism and After III**
Daimler Chrysler Collection, Berlin, Germany
- 2001 **Beau Monde: Toward a Redeemed Cosmopolitanism,
SITE Santa Fe's Fourth International Biennial**
SITE Santa Fe, Santa Fe, New Mexico
- 1998 **The City Series: Taos, Albuquerque, Santa Fe,
Cedar Rapids**
Museum of Art, Cedar Rapids, Iowa (catalogue)
- 1994–96 **Still Working**
Corcoran Gallery of Art, Washington, D.C. (traveling)
- 1993 **75 Works/75 Years: Collecting the Art of California**
Laguna Art Museum, Laguna Beach, California
- 1990–92 **Turning the Tide: Early Los Angeles Modernists 1920-1956**
Laguna Art Museum, Laguna Beach, California (traveling)
- 1989–90 **The Alcove Show: Frederick Hammersley, Tom Joyce,
Jim Magee, Ramona Sakiestewa and Paul Sarkisian**
Museum of Fine Arts, Santa Fe, New Mexico (catalogue)
- 1979–80 **The First Western States Biennial Exhibition**
Denver Art Museum, Denver, Colorado
National Collection of Fine Arts, Washington, D.C.
San Francisco Museum of Modern Art,
San Francisco, California
University of Hawaii, Honolulu, Hawaii
Seattle Art Museum, Seattle, Washington
Center for Visual Arts Gallery, Normal, Illinois
Newport Harbor Art Museum, Newport Beach, California
Santa Fe Festival of the Arts, Santa Fe, New Mexico
- 1977 **35th Biennial**
Corcoran Gallery of Art, Washington, D.C. (catalogue)
- Private Images: Photographs by Painters**
Los Angeles County Museum of Art, Los Angeles, California

- California: 5 Footnotes to Modern Art History**
Los Angeles County Museum of Art, Los Angeles, California
- 1970–72 The Drawing Society National Exhibitions**
American Federation of Arts, New York, New York
- Computer Drawings**
University of Illinois, Champaign, Illinois
- 1965 The Responsive Eye**
Museum of Modern Art, New York, New York
- 1962 Fifty California Artists**
Whitney Museum of American Art, New York, New York
- Geometric Abstractions in America**
Whitney Museum of American Art, New York, New York
- 1960–61 American Purist Art**
American Federation of Arts, New York
North Carolina Museum of Art, Raleigh, North Carolina
Columbus Gallery of Fine Art, Columbus, Ohio
- 1959–60 Four Abstract Classicists**
San Francisco Museum of Modern Art,
San Francisco, California
Los Angeles County Museum of Art, Los Angeles, California
Institute of Contemporary Art, London, England
Queen's University, Belfast, Ireland (catalogue)

SELECT PUBLIC COLLECTIONS

- Achenbach Foundation for Graphic Arts, San Francisco, California
Albright-Knox Art Gallery, Buffalo, New York
The Albuquerque Museum, Albuquerque, New Mexico
Berkeley Art Museum and Pacific Film Archive, Berkeley, California
Butler Institute of American Art, Youngstown, Ohio
Corcoran Gallery of Art, Washington, D.C.
Denver Art Museum, Denver, Colorado
Los Angeles County Museum of Art, Los Angeles, California
Museum of Contemporary Art San Diego, La Jolla, California
National Gallery of Art, Washington, D.C.
Oakland Museum of California, Oakland, California
San Francisco Museum of Modern Art, San Francisco, California
Santa Barbara Museum of Art, Santa Barbara, California
Sheldon Museum of Art, Lincoln, Nebraska
University of New Mexico Art Museum, Albuquerque, New Mexico

CREDITS

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Front page: detail of *Dash Every Third*, 1969 (see p.23)

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