

Jean-Pierre Hébert

sand of changes: *ephemeral digital zen gardens*



Ulysse ephemeral #96 with three stones, 2002
Sand trace: photographic memory
about 30 inches diameter; cropped



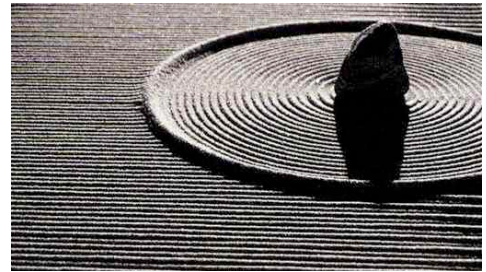
aniccata ephemeral

Picture a sand garden in the spirit of the zen gardens of Japan. A digital system conducive to meditation, peace and serenity: where beauty and nature stroll hand in hand through the rhythm of human existence...

Jean-Pierre Hébert has created these acclaimed sand gardens blending modern technology and timeless spirituality. A quiet ball in slow motion creates beautiful, ephemeral traces on the sand, with an optional soft aural accompaniment. Each drawing erases the previous one, echoing the Buddhist awareness of impermanence (aniccata).

These installations come in different sizes and styles.

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<http://hebert.kitp.ucsb.edu/sand/>

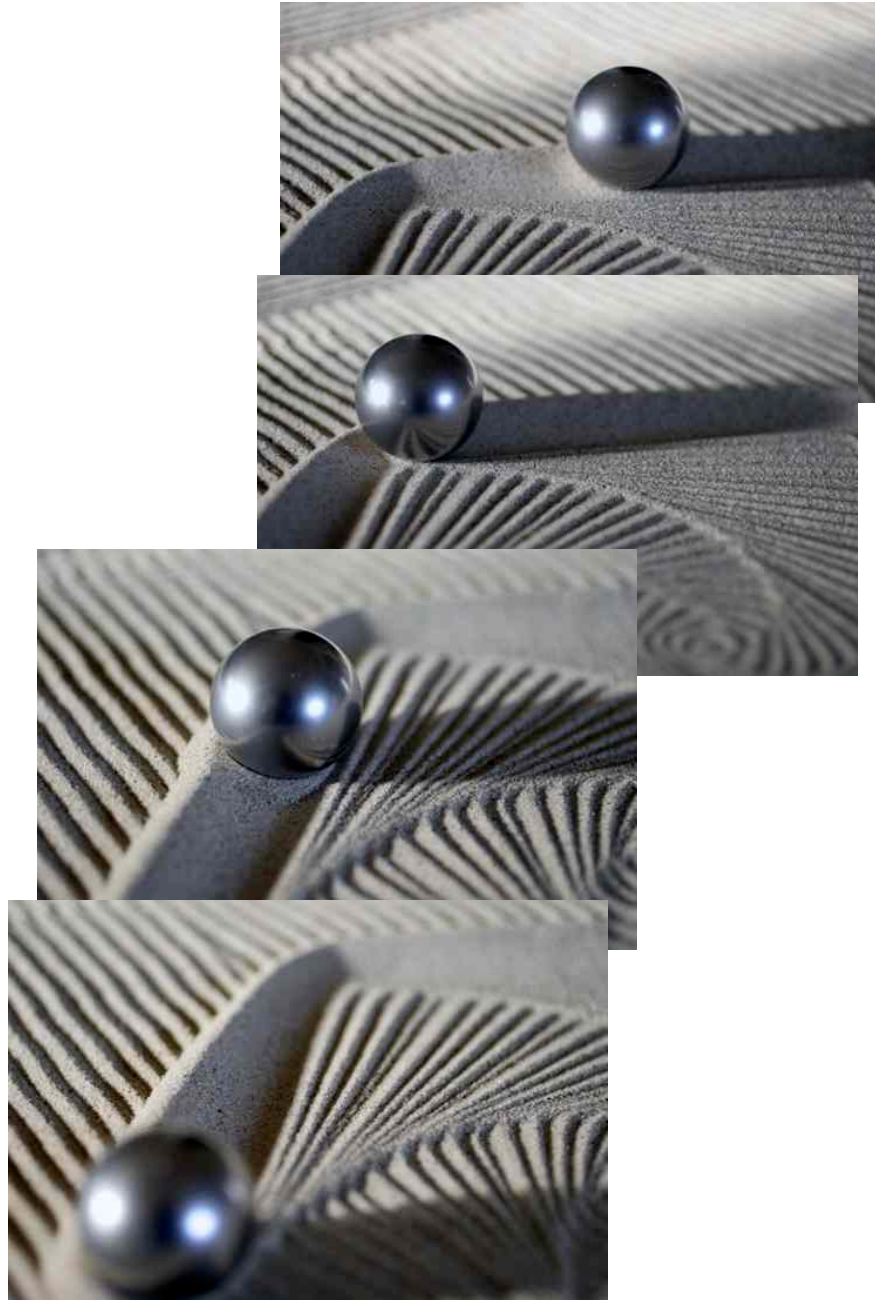


Collaborators:
David Bothman, engineering
Victor di Novi, mahogany plinth
Iannis Zannos, sound

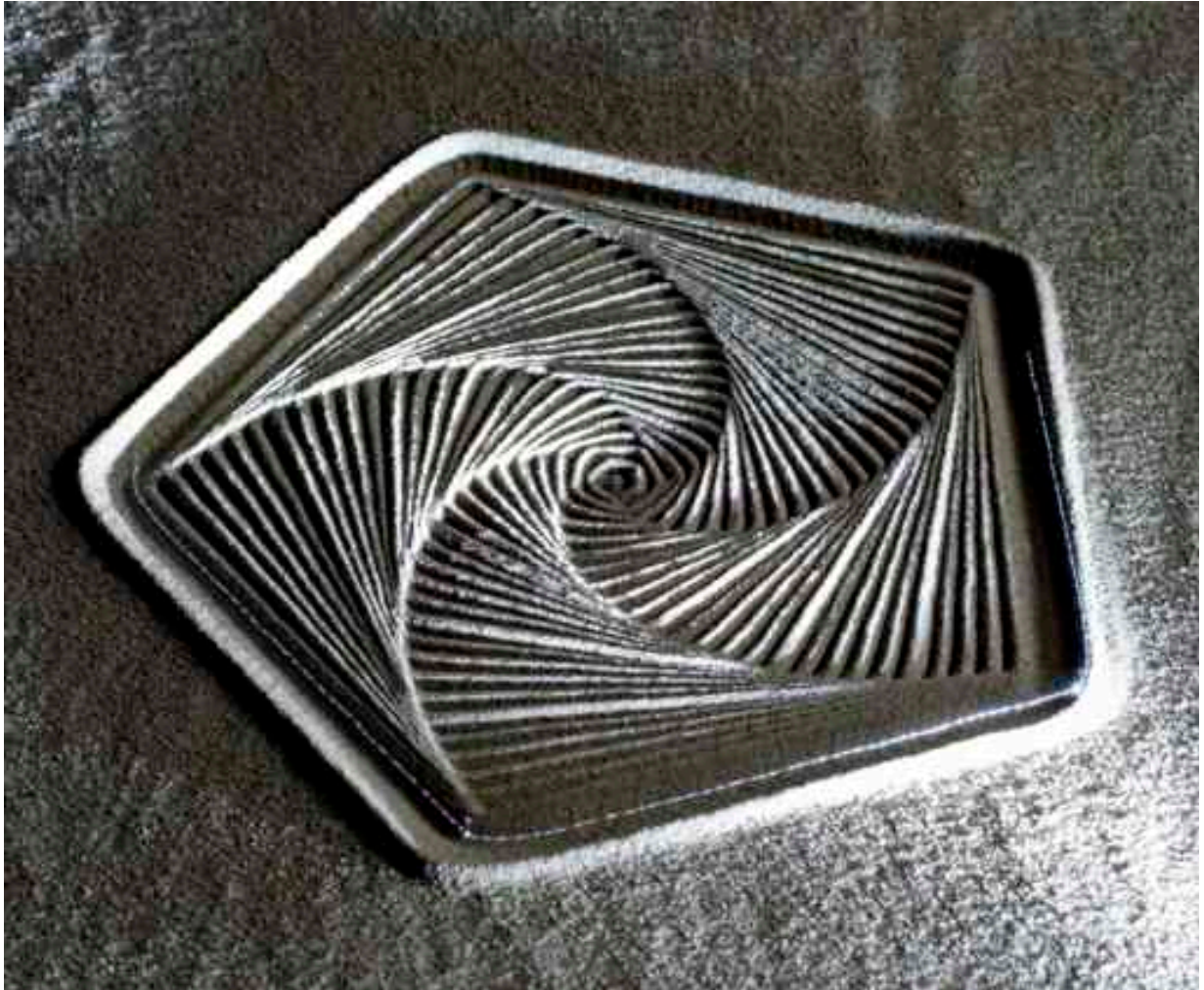




Ulysses' draftsman



Ulysses' draftsman at work



Ulysse ephemeral, Pentagonal trace in progress, with dotted light, 2003
Sand trace: photographic memory
about 16" inches diameter

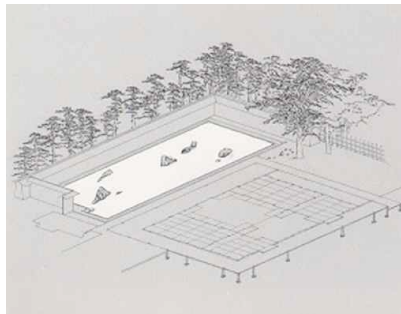


Ulysse ephemeral #166, 2002 (detail)
Sand trace: photographic memory
about 30 inches diameter, cropped

Exhibition History

SB Contemporary Arts Forum “Drawing with the Mind”, 2008
Pratt Institute Manhattan Gallery “Ephemeral Markings”, New York 2008
Block Museum at Northwestern University “Space, Color, Motion”, Chicago 2008
SolwayJones Gallery, LA 2006, 2007
San Luis Obispo Art Center, 2006
Siggraph Art Gallery, LA 2005
KITP at University of California–Granular Matter Seminar, SB 2005
City College Art Gallery, Santa Monica 2005
KITP at University of California–Future of Physics, SB 2004
Monlleo Gallery, SB 2002
Santa Barbara County Art Commission, SB 2002
Arizona State University: “Traces on Sand and Paper”, Tempe 2001, 2002
El Camino College Art Gallery: “Unus Mundus”, LA 2001
DesignArc: “On Lines”, SB 2000
Kiasma: “Alien Intelligence”, Helsinki 2000
Imagina, Monaco 2000
City College Art Gallery, Santa Monica 1999
Siggraph Art Gallery, LA 1999

Plus Art/Design Shows in Pasadena, Philadelphia,
San Francisco, Santa Barbara, Seattle



Ryoanji (Kyoto)



Daisin (Kyoto)

Compelling *Sand of Changes*...

Why does everybody love *Sand of Changes*:

- simple, elegant idea
- slow, quiet, mysterious, relaxing
- meditative, ephemeral, zen,
- traditional and contemporary medium
- organic, wholesome
- sense of time and anticipation
- digital and physical
- silicon and sand
- performance, motion
- physical interaction, raking the sand
- .2-1.4 billion grains of sands, 3d
- evolvable and extendable
- one idea, many devices, very many patterns
- more art 1: interesting, beautiful documentation (clips, photos, time-lapses)
- more art 2: side effects (printmaking, paper making, drawing, painting, etc...)
- more art 3: side effects (time based , sounds, music, etc...)



Ulysse ephemeral, Pentagonal trace with light beam, 2002 (center)
Sand trace: photographic memory
about 30 inches diameter, cropped



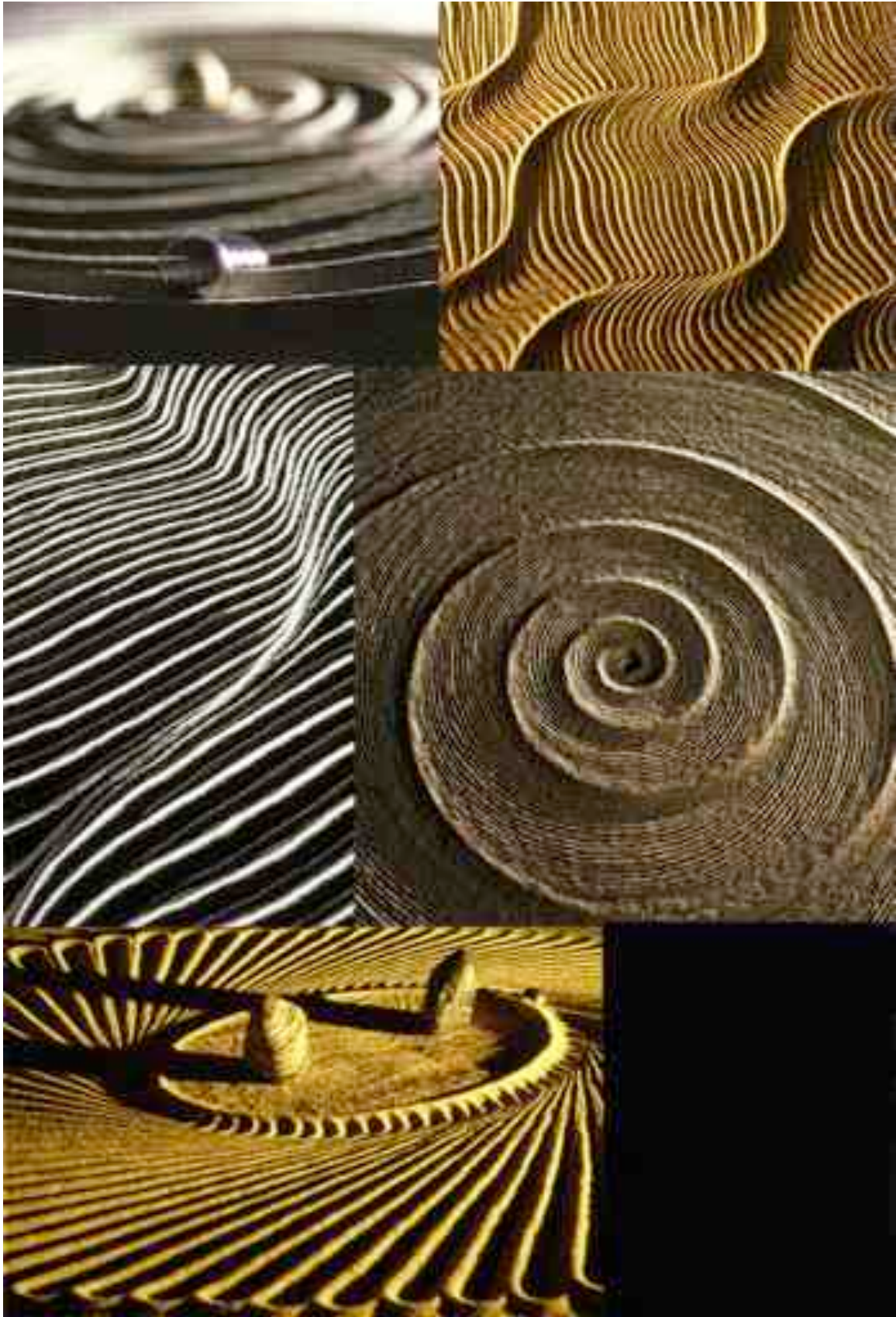
Ulysse ephemeral, Gavotte IX with ball shadow, 2007
Sand trace: photographic memory
about 30 inches diameter; cropped



Ulysses, 2001-2006
Documentation of the installation
36 x 36 inches sand tray within mahogany plinth



Ulysses, 2001-2006
Documentation of the installation
36 x 36 inches sand tray within mahogany plinth
by Victor di Novi (photo: Scott McClaine)



Medley of Ulysses Sand Traces
Details of various sizes