R. Luke Dubois: Portraits & Landscapes

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R.
PORTRAITS
LUKE
& LANDSCAPES
DuBOIS

Samek Art Museum
Bucknell University
Lewisburg, PA
August 18 —
December 6, 2015

Curator
Richard Rinehart

Catalog Design
Andy Gabrysiak

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museum.blogs.bucknell.edu
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R.
Luke
DuBois handles data like origami, transforming a mundane instrumental base material into something unexpected, even beautiful. A More Perfect Union transforms the language from 19 million online dating profiles into an atlas of American love, and Hindsight is Always 20/20 turns each presidential State of the Union address into a linguistic eye chart.

DuBois similarly folds time into new shapes. Academy compresses 75 years of Oscar winning films into 1-minute vignettes. Vertical Music stretches 4.5 minutes of musical performance into 45 minutes of cinema, and SSB presents a version of the Star Spangled Banner that takes 4 years to play (and never quite the same way twice.) These are not just music and video works played on fast-forward or slow motion; each is purposefully programmed or composed for an unfamiliar timeframe that allows us to experience nuances of gesture, composition, color, and narrative.

Many portraits reveal hidden attributes behind the visual subject - for instance,
a character trait depicted in a face or family history in a symbolic object. DuBois turns that process inside out; the revealing comprises the subject. *Self-Portrait* maps 20 years of the artist’s personal and professional email exchanges - emotional connections intertwined with network connections - presenting the portrait as relational infographic. *Junkie* and *Prosody* similarly portray author William S. Burroughs through cut-up texts while other works mash up the genres of portraiture and landscape. *Academy* blurs cinematic close-ups into panoramas and *A More Perfect Union* scatters the words of millions of personal profiles across a social map of the nation.

DuBois data mines the terrain of contemporary culture using the tools and methods that trouble the idea of “big data.” But he does not further instrumentalize that data by overtly monetizing or simply visualizing it. Instead, he frees data to follow new trajectories and suggest alternative landscapes.

— Richard Rinehart
Director, Samek Art Museum
Self-portrait, 1993-2014 is a data visualization work on paper that pictures a force-directed graph of DuBois’ email since 1993. Presenting what is essentially a “big bang” within his universe of personal and professional emails sent and received over twenty years, the piece realizes the mass and gravity of his relationships with nearly half a million people, as represented by unique email addresses. Galaxies of attraction are caused to form, based on those in constant dialog with one another, or those with choices of language that are more familiar, relaxed or emotional. In this constellation, the central “solar systems” in this map are governed by the five primary addresses that DuBois has used over the years. Identified by handwritten names, each person fits a social cluster that is organized by the sentiments expressed, and their topical interconnectedness, such as that indicated by carbon copy messaging and similarities in vocabulary.

The placement of specific names can be identified alphabetically using an index that organizes the information along rows and columns, which are marked along the drawing’s perimeter. While the array of names generated is staggering, there is a degree of intimacy revealed in how DuBois’ email was sorted. Appearing in the drawing are only the names of those who exchanged a minimum of three emails (essentially a primary message, followed by back and forth dialog). The individual names were originally written in pencil, before DuBois scanned and placed them into the final composition.

Production support for this piece was provided by the Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University, through a residency made possible by an Art Works grant from the NEA.
Detail view
September 14—October 19, 2014
bitforms gallery NYC
Vertical Music (for twelve musicians filmed at high speed)
2012
HD video
Black and white, stereo sound
45 min, 47 sec
Edition of 6

“Stockhausen once compared the recording of one version of an open form to a photograph of a bird in flight. We understand the picture as showing but one of a multitude of shapes the bird may take. But which is the artwork, the bird or the photograph? And which is the composition we are hearing, the abstract open form that we might intuit with the aid of score or program notes, or the realization on the fixed, carefully engineered recording?”

-Jonathan Kramer
The Time of Music, 1988

Vertical Music is a video project that captures a live musical performance using high-speed recording equipment. Written for twelve players by DuBois, this 4.5 minute chamber piece was intended to be experienced at one tenth of its original speed. Inspired in part by Kramer’s notion of virtual time or the subjective passing of time felt by a listener (versus absolute or linear clock time)
Academy
2006
DVD video
76 min.
Edition of 10

Academy arrays algorithmically
determined visual and
sonic averages of the past
Academy Award “Best Picture”
Oscar winners since 1927,
smearing audio, film sets
and actors together in time.
Chronologically each film plays
over the space of one minute,
covering 75 years of popular
cinematic history.
Academy, 2006
Screen still
Academy, 2006
Screen still
SSB
2008
Lesley Flanigan, soprano
Francis Scott Key, lyrics
John Stafford Smith, music
Generative quadrophonic sound
Computer, amplifier, 4 speakers,
4-channel audio interface
2,102,400 minutes (4 years)
Edition of 6

SSB is a generative sound work that uses a recording of soprano Lesley Flanigan singing the American national anthem. The recording is then digitally stretched to last four years (the length of an American election cycle), providing a sonic ‘electoral clock’. The resulting sound, with its repetition, echo, and microtonal nuance, is reminiscent of an adhan, or Islamic call to prayer.

Programmed by R. Luke DuBois, this sound work is generative and runs on a computer. Each four-year playback is nuanced and unique.
Prosody: WSB
2014
High-definition single-channel generative video with sound, projection
Dimensions variable
Commissioned by the Lawrence Arts Center, Kansas
Edition of 6

Prosody: WSB is a generative video installation that DuBois developed in June for an exhibition celebrating the legacy of William S. Burroughs at the Lawrence Art Center. The project is based on a three-hour voice recording of Burroughs reading his seminal 1953 novel Junkie: Confessions of an Unredeemed Drug Addict. DuBois’ work remixes the audio in real-time according to a Markov process, whereby the words are heard out of order, following one another according to an array of linear sequences in the original text containing each word; the result resembles Burroughs’ later cut-up technique that was core to his collaboration with artist Brion Gyson. Individual words from the text flash randomly on screen, typographically stylized according to the logic of a custom prosody analysis, measuring Burroughs’ vocal tempo.
fell into solo adventures my arms another another narcotics authorities claim gallstones had gone underground the captain was always first in the kitchen one side it and chilled by a sanitarium to realize that it was one solid citizens

underground

for us to the bed taking them the addict the bench polished smooth money pushing was my head and six weeks or needles or weed began looking as the stasheside croakers we started using stuff out of puzzlement and
DuBois continues his exploration of Burroughs and generative poetry with a new series of twenty-five typewritten compositions, which are making their debut in his 2014 New York solo exhibition. Executed on a vintage Hermes Rocket typewriter, the same portable model used by Burroughs, these surrealist texts offer Markov-chain renditions of Junkie that are derived from the Prosody: WSB software. Presenting a stream of consciousness that is algorithmically muddled, DuBois' excerpts return the words of Junkie to their typewritten origin, on letter-size paper. Based on an algorithm that implicates the Burroughs/Gysin cut-up technique, the result is a statistically filtered sequence of random text variables. Skillfully playing on Burroughs' approach to the arts and language, the series creates an unexpected collision between private communications, drug use, and spam.
third street station
often accompanied by some rich homosexuals
of people who was president somewhere
he had a croaker on the turnkey
came back in the queer.
they were a tremendous pressure
the needle marks under his face
shabby
out again now herman
down into mexico
where the effect was about five hundred.
so i could get off.
and i lay back to
the subway turnstile
right of them up against him
motion was like puppets on the federal D A
never to throw it
go then
nausea
discomfort
if you enjoy yourself
vein in the spiel
we went on
my arm
the side
and yell.
the point
and that
here in the afternoon
after taking them off the walls
i was always whining for two people
they look the uptown IRT at night.
every time i was sitting in his hands
with a dark hall phone booth
where he was a shooting twice across
the user by the vag addict
is a means to time
two of the opposite direction
when you don't want and relax
but syrettes for oil
is seeing things
got the doctor in the general gore who would simper
and immobile in the door i said.
police whistle
the shots
several
who has some horrible image
was assigned to backfire because he said i gave it to time
we kept smiling
his gray brown to him
any possible
i could see a day that causes trouble
is now used to the point of others.
medication stops
you can home
and i don't
you turned out
my face is
a lush workers like my stomach
and talk and opened the village
and there is a big
scores cooling off.
my eyes
he was talking to bed
without any relationship
is a few minutes later
he said absolutely
no back to take
a wrong with himself
in the shit.
i said i grow up to you
at my wife
have been drinking
you're only want it outline
gains was getting light
and the radiator leaked steam in the man.
i had been concentrated
compressed
misshapen
by the bark and got nothing
but
i slipped the
along on the other people's apartments.
all he said
mckinney walked on honey and
afraid of perfumes
pomades
novelties
essential oils
a man’s away for eight days and that had the first.
he told me i would fall in junk
i
are people to get back to junk sickness
and ran back for twenty percent.
i had the envelope of fascination
i had one day for life
as if he opened by the square
after us pat had
not know anything
i was called a cell.
hog that he was
discovering leprosy
good lord i've got her
and get it looked at
at least when morning.
an injection of my head ached

ten boxes at all

his face

i was only want

to me up get hungry

there he is.
goddamned junkies
who quoted me
out of ice water
i knew a special recognition
like a piece of H.
woke up on his gallstone routine
schedule a
long as the gate house and walk
i soon as soon as though
a package into your big scores
were two strips of manner.
prosecute the door
like a question of security
of death
the junk is not a narcotics agent
the peddler no longer exists
if you want it.
my first joy bang
with a warrant for the mex
who asked a minute intervals
his colleague there
and copped out.
junk squirted out
again in here
i was small
room that its use of the next to me at a village
and going through my hundred feet
behind.
keep the house
the motivation
the street
from drugstore where all day i don't talk about
three-foot length of cotton shirt
the bar like a taxi
out of junk.
my eyes were virtually cut off
his pipe showed
at that my experience with bill sitting in trust
nick painted when they felt the cure
on change i said the agent.
a casual thanks for which he probably knew
the whole lot of junk
when i called my answer at me know what
in queer and the subway
and ran into his inner office.
we stood up with the captain
grabbed me compared with three
left next day
actually my eyes full of manner and jiu-jitsu lessons
i knew that tramp.
A More Perfect Union
2011
Set of 38 prints
37 maps, 1 title
Pigment-ink on photo rag
Each print: 24 x 36"
Edition of 6

A More Perfect Union looks at American self-identity through the medium of online dating services. Culling data from over twenty online dating sites, the work is organized according to the same heuristics as the U.S. Census, sorting dating profiles by Congressional District and subjecting the imagery and text to statistical analysis.
A More Perfect Union, 2011
Installation view
January 13 — February 19, 2011
bitforms gallery NYC
A More Perfect Union

"You better find somebody to love." - Darby Slick

Every ten years in the United States we take a census, the purpose of which is to determine how many people live in different areas of our country, so that the makeup of the House of Representatives reflects the makeup of the nation. Along with a simple count of heads, the census asks other questions which give us insight into our income, jobs, homes, ages, and backgrounds. This information is analyzed and published by the government, telling us who we are.

But these facts and figures, interesting and useful as they may be, are not really us.

What if, instead of seeing our country though the lens of income, we knew where people said they were shy?

What if, instead of looking at whether we own or rent our homes, we looked at what people do on a Saturday night?

What if, instead of tallying ancestry or the type of industry in which we work, we found out what kind of person we want to love?

According to a Pew Research Survey Report issued in 2006, 31% of American adults know someone who has used online dating services to find a partner. That number has surely increased in the four years since. There are literally dozens of online dating sites, catering to different ethnic groups, gender and sexual identities, age ranges, and social classes.

To join a dating site you have to, quite literally, "put yourself out there", describing yourself for the express purpose of being liked. This seemingly simple act is quite complex. You have to provide, in addition to some basic statistics, two pieces of prose: you have to say who you are, and you have to say who you want to be with. In the second piece of writing, you have to tell the truth. In the first, you have to lie.

I joined twenty-one dating sites in order to make my own census of the United States in 2010. These are my findings: a road atlas of the United States, with the names of cities, towns, and neighborhoods replaced with the words people use to describe themselves and those they want to be with.

These maps contain 20,262 unique words, based on the analysis of online dating profiles from 19,095,414 single Americans.

Each word appears in the place it's used more frequently than anywhere else in the country.

Enjoy,

R. Luke DuBois
New York City
January, 2011

Singles data taken from:
match.com | lavalife.com | plentyoffish.com | chemistry.com | okcupid.com
nerve.com | eharmony.com | singlesnet.com | perfectmatch.com | friendfinder.com
great-expectations.com | americansingles.com | date.com | christianmingle.com
gay.com | blacksingles.com | jdate.com | amo.com | asianfriendfinder.com
alt.com | collarme.com

Geographical data taken from:
Rand McNally
OpenStreetMap
The United States Census Bureau
The United States Postal Service

Produced by Steven Sacks for bitforms gallery, NYC.
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Additional Layout: Lesley Flanigan

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For my clients. With affection.

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A More Perfect Union, 2011
Washington / Detail view
A More Perfect Union, 2011
California / Detail view
A More Perfect Union, 2011
San Francisco / Detail view
A More Perfect Union, 2011
Utah and Colorado / Detail view
A More Perfect Union, 2011
Arizona and New Mexico / Detail view
A More Perfect Union, 2011
Texas / Detail view
A More Perfect Union, 2011
Missouri and Arkansas / Detail view
A More Perfect Union, 2011
Louisiana / Detail view
A More Perfect Union, 2011
Wisconsin / Detail view
A More Perfect Union, 2011
Chicago / Detail view
A More Perfect Union, 2011
Mississippi and Alabama / Detail view
A More Perfect Union, 2011
Kentucky and West Virginia / Detail view
A More Perfect Union, 2011
Georgia / Detail view
A More Perfect Union, 2011
Florida / Detail view
A More Perfect Union, 2011
Ohio / Detail view
A More Perfect Union, 2011
Massachusetts / Detail view
A More Perfect Union, 2011
Connecticut and Rhode Island / Detail view
A More Perfect Union, 2011
New York / Detail view
A More Perfect Union, 2011
New Jersey / Detail view
A More Perfect Union, 2011
Washington DC / Detail view
A More Perfect Union, 2011
Virginia / Detail view
A More Perfect Union, 2011
North Carolina and South Carolina / Detail view
"Hindsight is Always 20/20"

2008

Portfolio set of forty-three letterpress prints
(41 eye charts, 1 title page, 1 synopsis page)
Each print: 21.25 x 28.25"
Edition of 10

"Hindsight is Always 20/20"
examines the history of American political discourse through the metaphor of vision. Drawing from the annual State of the Union (SOTU) addresses given by Presidents to Congress, ‘Hindsight’ consists of a single Snellen-style eye chart for each president who gave SOTU addresses. Instead of the typical characters present in an eye chart, the piece employs words drawn from their speeches, presented in order of most frequent (top line) to least frequent (bottom line) word. The result is a startlingly clear snapshot of the lexicon of each presidency, containing a mix of historically topical keywords and rhetoric unique to each president and the time period in which they served in office.
Hindsight is Always 20/20, 2008
Installation View from R. Luke DuBois: Politics as Usual
September 12 — October 11, 2008
bitforms gallery NYC
HINDSIGHT
IS ALWAYS 20/20
R. LUKE DUBOIS
DATA FROM THE AMERICAN PRESIDENCY PROJECT
UNIVERSITY OF CALIFORNIA, SANTA BARBARA
PRODUCED BY DANA KARWAS FOR BITFORMS GALLERY, NYC

GRAPHIC DESIGN BY ROGERBOVA.COM, NYC
LETTERPRESS BY COEUR NOIR, BROOKLYN, NY

SOFTWARE DEVELOPED USING MAX/MSP/JITTER, CYCLING ’74, SAN FRANCISCO, CA
©2008 R. LUKE DUBOIS. ALL RIGHTS RESERVED.
FOR MY FATHER, ROGER

R. LUKE DUBOIS / 1975
THE STATE OF THE UNION ADDRESS IS OUR ONLY CONSTITUTIONALLY-MANDATED PIECE OF POLITICAL THEATER

EVERY YEAR THE PRESIDENT DELIVERS AN ADDRESS IN WRITING OR IN PERSON TO CONGRESS

THIS HAS TWO IMPORTANT PURPOSES. ONE EXPLICIT THE OTHER IMPLICIT

THE EXPLICIT REASON FOR THE ADDRESS IS FOR THE PRESIDENT TO FORMALLY SUMMARIZE THE CHALLENGES FACING THE NATION

THIS IS THE LITERAL “STATE” OF THE UNION

THE PRESIDENT THEN OUTLINES POLICIES IN RESPONSE AND A LEGISLATIVE AGENDA IS RECOMMENDED FOR CONGRESS TO CONSIDER

ONE COULD ARGUE HOWEVER THAT THE IMPLICIT ROLE OF THE ADDRESS IS FAR MORE IMPORTANT

BY REQUIRING THAT THE PRESIDENT REPORT “FROM TIME TO TIME” TO CONGRESS AS ARTICLE II SECTION 3 OF THE CONSTITUTION REQUIRES

THE FRAMERS OF THE CONSTITUTION INSTITUTED A FORMAL PRACTICE DESIGNED TO DEMONSTRATE THAT THE PRESIDENT MUST MAKE HIMSELF

REGULARLY ACCOUNTABLE TO THE DEMOCRATICALLY ELECTED LEGISLATURE

AS SUCH THE ADDRESS REMINDS US THAT IN OUR REPUBLIC CONGRESS IS SOVEREIGN

WE THE PEOPLE

NOT

I THE PRESIDENT

R. LUKE DUBOIS / 1979
GENTLEMEN

PROVISION FELLOW

INFORMATION INDIANS PARTICULAR

LAID MILITIA OUGHT OBJECT

WHETHER CIRCUMSTANCES CONSTITUTION OBJECTS REGARD

TRIBES HAPPINESS SATISFACTION ESTABLISHMENT PROVISIONS WELFARE

SITUATION EXECUTION SUCCESS FOUND ORDER REQUISITE AFFORD

TERMS VALUABLE PRINCIPLES WISH AFFAIRS PLACED PLAN RESPECT

POST OFFICE DELIBERATIONS EXPENSE OCCASION SAFETY CONSIDERATIONS COMMUNITY SECURITY

SPIRIT AND COOPERATION DIRECTED ESTIMATE NECESSITY TRANQUILITY CREDIT CONSTITUENTS BLESSINGS

ESSENTIAL PARTICULARLY ARRANGEMENTS WESTERN TRUST CONFIDENCE LEGISLATURE EQUAL THOUGH ABLE ACTS

Hindsight is Always 20/20, 2008
George Washington / 1789-97
FRANCE
DEFENSE ARTICLE
HONOR SEA VESSELS
PORTS SUBJECTS WISDOM PHILADELPHIA
LINE APPOINTED AMITY PROPERTY FRENCH
FAITH MAJESTY SAINT BRITISH REASON SUMS

SPAIN ENSUING CONSIDERABLE ALTHOUGH PROVIDENCE NAVIGATION INDIAN
CROIX BRING CONCLUSION PRESERVATION LATE SURE COMMUNICATED DEMARCATION

BOUNDARY BRITAIN RIVER INTENDED MET BAY OPINION 6TH DEBTS
VARIOUS LOSSES SUSTAINED CAPTURES TAXES DISPOSITION SEAT MINISTER TRUE ACCOMMODATION
SINCERE DIRECT EXPENSE CITY WHOSE ASCERTAIN DETERMINATION HEALTH AMENDMENT GRATITUDE SOURCE

JOHN ADAMS / 1797-1801

Hindsight is Always 20/20, 2008
John Adams / 1797-1801
ENEMY
FAVORABLE ARMS
COMMAND REQUIRED SERVICES
WHILST EXISTING EXPERIENCE SAVAGES
COUNCIL OFFICER EXPECTED EQUALLY MANUFACTURES
REGULATIONS SHIPS MARITIME LAKE WHATEVER PURSUED

HAPPY SUPPLIES CRUISERS PROOFS ADVANTAGES ARMY OPERATIONS
DISTINGUISHED HIGHLY CASES THUS EITHER FLAG GROUNDS REPEAL

CLOSE RENDERED INDEPENDENT HONORABLE NECESSARILY FOLLOWED GIVING INDIVIDUALS READY
FAIL ADAPTED EXTENSIVE ADVANTAGE ADDITIONAL FINAL BRANCHES INCLUDING CAPTAIN INDEPENDENCE
WARFARE PRISONERS CASE ARRANGEMENT DIFFICULTIES RETURN COMPLETE INCREASING ORGANIZATION MODE COUNCILS

Hindsight is Always 20/20, 2008
James Madison / 1809-17
Hindsight is Always 20/20, 2008
James Monroe / 1817-25
MUTUAL COMMON TREATIES HUMAN LANDS EVER SHORT SCARCELY SURVEYS COMMENCED EARTH BALANCE BOARD LITTLE UPWARD LEGISLATIVE PRINCIPLE EXCLUSIVE OPERATION DISCRIMINATING REPORTS NEVER INDUSTRY EXTENDED RECENT LIBERAL AMERICA COMPLETED OCEAN ENGINEERS KNOWLEDGE CONSIDERED COLONIAL GLORY MAN FEW CURRENT GRADUAL REMAINS APPROPRIATION APPLIED ROADS CORRESPONDING PERHAPS BENEFIT OURSELVES RATHER PAID ANNUAL PARLIAMENT EFFECTED GRANTED NETHERLANDS RECIPROCITY PRESENTED HEMISPHERE EFFECTIVE PERMANENT HALF ALONE ROAD SEAS POLITICAL WELL PRECEDING FREEDOM
BANK
MONEY PAYMENT
CHAMBERS INSTITUTIONS MESSAGE
RELATION BANKS SURPLUS HERETOFORE
CURRENCY HOPED DIFFERENT SECURE BILL
REMOVAL APPLICATION REPUBLIC DOUBT FUNDS CALCULATED

POSSIBLE CONTROL LOCAL AGENTS RULE TARIFF PASSED
KING BENEFICIAL LONGER EXCHANGE DISTRIBUTION EXPECT MOTIVES ASSURANCES

POINTS PRESERVE CARE ADOPTION MATTER FEEL SAFE DOES STIPULATIONS
PROMOTE COURT ATTEMPT MODE AVOID WANTS OFFICIAL OBVIOUS EFFICIENCY EXTENSION
ACCOUNT REFERRED BODY DOCUMENTS Evils Ground Benefits Hands INTERESTING HOUSES DEPOSIT

Hindsight is Always 20/20, 2008
Andrew Jackson / 1829-37
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
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<tbody>
<tr>
<td>1</td>
<td>RESULTS MILLIONS SPECIE MONEYS SUSPENSION BANKING PAYMENTS CIRCUIT PRIVILEGES SUCCESSFUL KEEPING PRICE ABROAD ISSUE CONNECTION EMBARRASSMENTS EFFORTS ENTIRE EXISTED SPECIAL EXIST</td>
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<td>CARRY BELIEVE ANTICIPATED NOTICE PROMPT CREATION PRICES POSTMASTER PAPER DIFFICULTY SETTLED EVENTS MEXICAN CAREFUL PRACTICABLE</td>
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<td>3</td>
<td>HELD CAPITAL DEPENDENCE EFFECTS HOME EFFICIENT ENABLE COMMISSION DEPENDENT CONFERRED ACCOMPLISHMENT SOURCES KEPT MARCH REGRET PERFORMANCE WISHES SPEEDY CONTROVERSY</td>
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<td>DEPARTMENTS NOTWITHSTANDING PROVE TRANSACTIONS EXPOSED DIFFERENCE REMEDY ECONOMY APPEAR MILES ENRICHED</td>
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_Hindsight is Always 20/20, 2008_

Martin Van Buren / 1837-41
OREGON

CALIFORNIA 30TH

PACIFIC RATES STEAMERS

IMPOSED JULY MARCH FORCES

INCLUDING FAVORED REDRESS NORTH TERRITORIES

BECAUSE APRIL RIO TERRITORIAL REDUCED JUNE

WEALTH HOSTILITIES DERIVED CLASSES MILES GRANDE LOAN

MONTH EUROPEAN COMPROMISE PAREDES DECEMBER IMPORTED HOME HANDS

OFFERED CONTINENT MONTHS POSITION COLLECTED COMMISSIONER REVOLUTION CIVIL TOGETHER

HERSELF DECLARED PERSONS AUGUST ACCORDING SAID PROBABLY HOLD PER RETURN

LARGER MAJORITY PROTECTIVE DID HOUSES CAPITAL LABOR SALE IMMIGRANTS JOST PROTECT
EMPIRE
ISLANDS GERMAN
RESPECTFULLY ISTHMUS PROPERLY
FRANKFURT ACROSS MINERAL POSTAGE
POSTERITY DIPLOMATIC EXPEDITION D’AFFAIRES LETTER
SAN GRANADA PANAMA INTERPOSE NICARAGUA CONSTRUCTED

DEFICIT STRICT ENCOURAGEMENT AGRICULTURAL STUDY MINING LENGTH
CARGOES CHARGES ENVOY PLENIPOTENTIARY SHORTLY BELONGING DENMARK INSTRUCTED

ACCREDITED PRUSSIA BERLIN LEGATION TRANSFERRED LAWFUL HIMSELF INSTRUCTIONS SOIL
SUGGEST PROSPECT STAND UNSUCCESSFUL PORTUGAL SUFFICIENTLY OPENING FAITHFUL OBLASTS LATEST
OBTAINING EXAMINE PRACTICAL NEGOTIATED LETTERS PROCEED COMPOSED NAME GUARANTEED EXPLORATION

Hindsight is Always 20/20, 2008
Zachary Taylor / 1849-50
Hindsight is Always 20/20, 2008
Franklin Pierce, Sr. / 1853-57
SLAVERY

ELECTION HONDURAS

SLAVES ADMISSION VOTE

GOVERNOR IMMEDIATE UTAH ROUTE

FAIR DANGEROUS ACTUAL HISTORY EMPLOY

PROVE IMPOSSIBLE PASS REMAINING COMMENCEMENT AFRICAN

NOTWITHSTANDING LEAST SOVEREIGNTY PROPORTION SINGLE BOUND CONSENT

UNLESS PROVIDE FINALLY BESIDES CHINA ASCERTAINED PASSAGE LAWLESS

REVOLUTIONARY REMEDY PROCEEDED HEREAFTER MEMBERS DELEGATES RECOGNIZED AFRICA FAIRLY

VAIN DATE RATIFIED AMENDMENT RECOMMENDATION CHINESE POWERFUL ENTITLED SUPREME INQUIRY

AFTERWARDS DIRECTLY ADJUSTED ROUTES OUTGROWS DEFICIENCY PROCEEDINGS SURELY WRONGS KEEP EXISTENCE

JAMES BUCHANAN / 1857-1861

Hindsight is Always 20/20, 2008
James Buchanan / 1857-61
EMANCIPATION
REBELLION PROCLAMATION
COURTS WHITE STATED
DISBURSEMENTS INSURGENTS GIVES COLORED
LOYAL EFFICIENCY INSURRECTION CENT REGION
JUDICIAL LET INSURGENT SAY CASH BEGINNING

FOREVER ASK KENTUCKY SOURCES NEITHER HOW LABORERS
OPEN CLASS MARYLAND CERTAINLY POSTAL SAVE ABUNDANT TEMPORARY

BLOCKADE SUBMIT KNOW SUPPRESSION WANT VIRGINIA PENSIONS FRIENDS SEVEN
MAINTAINED COMPLETE TELEGRAPH BONDS PENSIONERS DISLOYAL EXPEDIENCY RESTORATION TENNESSEE WHY
VITAL COME PLACES GO SHOWN TOTAL SHOWS SALES LARGELY PERSON MOBE

ABRAHAM LINCOLN / 1861-1865

Hindsight is Always 20/20, 2008
Abraham Lincoln / 1861-65
Hindsight is Always 20/20, 2008
Andrew Johnson / 1865-69
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Hindsight is Always 20/20, 2008
Ulysses S. Grant / 1869-77
LIKELY
MERCHANDISE LATELY
FEES REVISION STEEL
INABILITY SECRETARY'S DOUBTLESS RAILWAY
REDUCTIONS LIEUTENANT AGREEMENT NEEDS BELIEF
DISCUSSION REPRESENTED PRACTICALLY VENEZUELA RETIREMENT PRESIDENTIAL

DELIVERY SLIGHT PREVENTION COTTON REDEEMED ARREARS VICE
RADICAL DEATH DISPUTE SOLUTION COMPANIES TWENTIES CONSULS

IRON SPIRITS IMMIGRANTS DEFENSES WISELY THEREFORE MODERN TONS INTIMATE
CHANGES SCHEME CONFLICTING SUBSTANTIAL MISCELLANEOUS OUTSTANDING COINED ATTEND DEVISE DISTURBANCE
PROGRESS REMOVES CONFORMITY WHEREIN PERIODS ENSUE RELATE ARMAMENT WITHHELD CONSISTENT

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Chester Alan Arthur / 1881-85
WAGES
TONS USED
CANADA BULLION SETTLERS
INSPECTION PROMPTLY EMPLOYEES TITLE
PRODUCT EVIDENCE AVERAGE POUNDS CANADIAN
WORKING CHANGES FREIGHT COMMUNITIES STEAMSHIPS MARKETS

RECIPROCAL CONTRACTS RESULTING CRIME SUBSTANTIAL WHOLLY YORK
AGREEMENTS CATTLE INVITATION RESULTED PROMOTED EFFECTS FRAUD DISTRICTS

TAKING SIX BEGUN AFFECTING REALIZED COMPANIES FARM PROMOTION AGREED
STATEMENT BRAZIL DIFFICULT OFFER CONTINUANCE TRIAL CONDUCTED DISEASE INTERSTATE CARS
REPORTED RENewed MEATS FARMER SUGAR CONSIDERED CONFIDENTLY SEASON OFFENSES CLAIMED PARTICIPATION

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Benjamin Harrison / 1889-93
RESERVE

BATTLE REDEMPTION

FINE INCH WITHDRAWN

CONTRACT ACTIVE SCHEME STATIONS

SYMPATHY OUTSTANDING OUNCES EXPERIMENT TURKISH

PROMISE EXPORTED ADDITION PLAINLY SENT TURKEY

PERMIT TORPEDO BOATS FURNISHED RATIO STRUGGLE ABILITY

CONVINCED TWENTY STRONGLY POUND CRIMINAL ENFORCED SECURING PARIS

BUILT HARDLY MONETARY DETERMINED PREPARED COMING SEEDS ALLOTMENTS WITHDRAWALS

REASING RUSSIA INVESTIGATION THOROUGH TOOK INCLUDED THOROUGHLY DIVISION EXPORT CONFIRMD

ENOUGH IMPERIAL SAID INDEBTEDNESS AMENDED STRAINLESS BEARING PROCESSES MINOR FEATURE WILLOUGHBISS

Hindsight is Always 20/20, 2008
Grover Cleveland / 1893-97, 2nd
PUERTO MANILA PHILIPPINES RICO RECOGNITION EXPOSITION CUBAN HAWAII PHILIPPINE ADMIRAL INDUSTRIAL AREA ENLISTED MUNICIPAL WHEREBY EXHIBIT LEGATIONS CANNOT TEN HAWAIIAN SANTIAGO

ADMINISTRATIVE OCCUPATION BODY MOVEMENT PEKING HUMANITY NATIVE TASK ARMOR ALASKA REMAINED ARCHIPELAGO PLANS DAYS THEREAFTER

COMMANDER COMPREHENSIVE MERIT ALONG VOLUNTEER FLEET LATER GROUND ELECTED

FOREST UNIVERSAL CONSTANT NOTE PROBLEM DISTURBANCE DECLARATION OBLIGATION MARINE SPACE

Hindsight is Always 20/20, 2008
William McKinley / 1897-1901
PROCEDURE
EAST REORGANIZATION
SAVINGS TOLLS EQUITY
MINIMUM APPEALS ANTI DECISIONS
DIPLOMACY MAXIMUM POSTMASTERS TOBACCO LIBERIA
SCHEDULE GLAD COAL OPIUM CUT BASED
ASSOCIATION CONSERVATION OWNERSHIP DIFFERENCE CONCERNED ZONE BANKERS
DETAIL RAILWAYS HEAVY COMMITTEE PORTO DEGREE ASSISTANCE CONVENTIONS
REQUEST MONOPOLY EXPANSION BUREAUS RESPONSIBLE INCLUDE PARES AVOID STEP
EIGHT INSTANCES MERCHANT STAFF OIL ADVICE PRIZE LATIN CLOSER ACTIVITIES
GILADERS YARDS PRESENCE ORIGINAL UNDERTAKEN POINTS MANUFACTURE POPULAR EXPERTS ACCORD PARCEL

Hindsight is Always 20/20, 2008
William Howard Taft / 1909-13
PROCESSES

ENERGY TASKS

THING COUNSEL SPEAK

DEMOCRACY BACK DEFINITE PRIVILEGE

PLAY SIDE MEAN PRESSING SEEK

LOOK FACE SUBMARINES MANIFEST LIVE SOUGHT

ENEMIES LIES QUICK FIFTEEN EXAMPLE BUDGET FUNDAMENTAL

WILLING FOOD SERVICEABLE UNDERTAKE LIE THOUSAND FIFTY PROGRAMME

INCOME UNREST STORAGE COMMITTEES TEST ADDRESS DRAW TOUCH STEPS

FEAR DEVELOP DEEP LIVES SORT THINKING HOUR PROFITS THOUGHTFUL OBVIOUS

AGE SUCCESSFULLY MASTERS CLEARLY BUILD WHENEVER WASTE FLAWS CONSTRUCTIVE SCALPE ACTED

WOODROW WILSON / 1913-1921
VETERANS
FLOOD PROHIBITION
AIR LEAGUE PROJECT
ARMAMENTS WATERWAYS CONTINUING PROPOSALS
MUSCLE SHOALS RESEARCH MODERATE CONSOLIDATIONS
INCREASES DEPRESSION DEPENDENTS STABILITY ACREAGE EARNER

ASSOCIATIONS OPPOSED ADMINISTERED GOING CROP NITRATES FORWARD
COMMODITIES RELIEVED CHARITY DIMINISHING COLORADO AVIATION PUTTING SOLELY

UNDERTAKING HIGHWAYS PURCHASING INLAND EARNERS GRANTING SOMEWHAT ATTEMPTING STRUCTURE
EVERYONE SUPPORTED SPIRITUAL ERA AIRCRAFT FUNCTION ACCRUE ENGINEERING SCIENTIFIC GOES
RADIO BOARDS Selectose Served MEMORIAL ASHIVE EVERYDAY LAWRENCE FAST REGULATORY MEANING

CALVIN COOLIDGE, JR. / 1923-1929
UNEMPLOYMENT

RECOVERY MAJOR

DISTRESS AFFECTED OFFICIALS

DIRECTIONS STRUCTURE WIDE RECONSTRUCTION

STRENGTHENING FAILURES CRISIS VOLUNTARY DROUGHT

VOLUME FOUNDATIONS CONTRIBUTION SECURITIES VALUES ITEMS

WATERWAY HIGHWAY SYSTEMS ELECTRICAL INITIATIVE EMERGENCIES SPIRITUAL

INDICATED REVIEW AVIATION APPROXIMATELY ACTIVITY ORGANIZATIONS EXHAUSTIVE TYPES

WINTER ANTITRUST SOLUTIONS COMMISSIONS INQUIRY REVISED STANDARDS CONSUMPTION SUFFERING

BUYING OUTSIDE PRACTICES ASSURE STIMULATE LAY INDICATE DEPRESSIONS FALL PROTECTED

HOARDING SHOCKS SAPPED CONFRONTED ELIMINATE ENTRY LONDON BILL PROGRAMS MANUFACTURING FINANCES

HERBERT CLARK HOOVER / 1929-1933

Hindsight is Always 20/20, 2008
Herbert Clark Hoover / 1929-33
DEMONCRATIC
UNITY ALLIES
OBJECTIVES JOBS AHEAD
DECENT WEAPONS FIGHT UNEMPLOYED
NURSES BILLION FOUGHT RAISE OVERWHELMING
OBJECTIVE LEARNED YES JOB WIN PLANES

HOURS BEHIND RELIGION OFFENSIVE AXIS ALLIED SPEED
CIVILIAN THOUSANDS AMERICA'S DOMINATION FRONT COMBAT LEVEL GOAL

FOLLOW TANES FORGET INTERDICT DEFEAT PEACETIME SONS CHILD HARD
ATTAIN LIBERATION FACED SUCCEED BRAVE DICTATORS ENDURING TYRANNY GOALS HITLER
NAZI'S STRATEGY NEZ MANPOWER GERMAN PERCENT BALANCED TOOLS MACHINE ANCIENT BEING

FRANKLIN DELANO ROOSEVELT / 1933-1945
<table>
<thead>
<tr>
<th><strong>SOVIET</strong></th>
<th><strong>HOUSING ATOMIC</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COMMUNIST KOREA RECONVERSION</strong></td>
<td><strong>AUTHORIZATIONS CHALLENGE COLLECTIVE ACHIEVE</strong></td>
</tr>
<tr>
<td><strong>WARTIME MOVE RULERS RANGE BARGAINING</strong></td>
<td><strong>BUSINESSMEN COMMUNISTS ACHIEVED LEND LEASE DEMOBILIZATION</strong></td>
</tr>
<tr>
<td><strong>TREMENDOUS RENT OUTPUT POSTWAR SCIENCE CONSUMERS EXPANDING</strong></td>
<td><strong>MEANING CONTROLS ADJUSTMENTS TRANSITION SUBSIDIES OUTLAYS MOBILIZATION SACRIFICE</strong></td>
</tr>
<tr>
<td><strong>INFLATIONARY CONSUMER LOSE VIGOROUS VALLEY SHORTAGE GAINS COMMUNISM OVERSEAS</strong></td>
<td><strong>PLANTS DISPLACED MIDDLE UNDERSTAND ACHIEVING BALANCES TRYING HEART GROW IMPERIALISM</strong></td>
</tr>
<tr>
<td><strong>DESPITE EXPANDED KINGDOM STABILIZATION OVERCOME RESOURCE PLANNING BY EXACT HELPING BUDGETS</strong></td>
<td></td>
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</tbody>
</table>
NUCLEAR
PLANNING SCIENTIFIC
CONTROLS MISSILES DEVELOPING
SPENDING TECHNOLOGY DETERRENT STRATEGIC
DEVELOPMENTS HISTORIC BALLISTIC SIGNIFICANT IMPROVING
SHARED SHARING STRIVE COMPLEX VITALITY STRONGER

COVERAGE ASPIRATIONS DETER AGGRESSIVE GENUINE SUBVERSION FOSTER
CLOSELY ACHIEVEMENTS HELPED STATEHOOD INCREASINGLY IDEAS READINESS MENTION

PLANNED QUALITIES CAREER TEACHERS URBAN INTELLECTUAL SOVIETS NEWLY ENSURE
TECHNIQUE DEDICATED ENVIRONMENT COORDINATION MOVING ALTERNATIVE VOTING WARNING SUSTAIN OUTLOOK
COSTLY ENRICHED CLIMATE SHIELD DEPLOYMENT CHECK ELIMINATING LAUNCHED STRONG REPORT DISABLED

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Dwight David Eisenhower / 1953-61
Hindsight is Always 20/20, 2008
John Fitzgerald Kennedy / 1961-63
TRULY
ENVIRONMENT VISION
LOCALITIES COLLEAGUES SEVENTIES
SIXTIES RISE CHALLENGES RESPONSIVE
CLEAN INITIATIVES DOOR GUESTS PRIORITIES
ERA MESSAGES CHAMBER PRIORITY REFORMS GETTING

DECADES PRIVACY GENIUS PRIMARY PRODUCING ANSWER AGENDA
TAXPAYER LEGACY CREATIVE LONGEST DEEPLY 200TH SEPARATE UNDERTAKING

DETERMINE SIMPLY INCENTIVES AFFECT ENHANCE BLAME FRESH REMIND BIGGER
SENATOR RESTORE REVITALIZE DEPENDS VOICE ACHIEVEMENT BEGAN LASTING COMPLETELY CONCEPT
CONFRONTATION IDEAS INCREASINGLY ACCESS WORD THEATER CONFIDENT EVERYTHING SURROUNDINGS PLANET ANNIVERSARY

Hindsight is Always 20/20, 2008
Richard Milhous Nixon / 1969-74
Hindsight is Always 20/20, 2008
James Earl Carter, Jr. / 1977-81
DEFCITS

LET'S BLESS

DREAMS VETO EXCELLENCE

NEEDY PARENTS HONORED VICTIMS

DEPENDENCY LEADER LOVE STOP HEARTS

STARTED SOVIETS HEROES ENACT SAFER DESTINY

SIMPLE ASKING WOMAN STRATEGY BREAK DRUGS PRESS

FRANKLIN TAKES ONE'S OLDER SETTING CLASSROOMS ILLNESS EIGHTIES

UNBORN UNDERSTAND SAYING PERCENTAGE WON'T ENGINE CUTS CHURCH RESTORING

PARTNERS RIGHT TALK GUIDED POLITICS TEACHERS BELONGS COMPASSION GOVERNORS ITEM

PAYING ABORTION SUN FINISHED FIGHTERS MUSIC SAMURAIAS ROOSEVELT PAGES ENDLESS NEGOTIATING

Hindsight is Always 20/20, 2008
Ronald Wilson Reagan / 1981-89
IDEA

KIDS DESERVE
TOMORROW GAINS EVERYONE

DRUG DESERT MISSION TOUGH

SOMEONE DIDN'T JOINED LOOKING STORY

INVEST ALLOW PROPOSING WROTE STOPPED YOU'RE

EASIER FREEZE SERVING WANTED STORM DOUBLE ZONES

INNER TROUBLE REWARD MOTHERS AIDS PENALTIES CRUCIAL DECENCY

FREEDOMS KNEW DICTATOR INCLUDES PRECIOUS ANCHOR YOURS SADDAM EVENING

ASIDE WAITING TARGETS EASY BUREAUCRACY LITERATE GRADUATION ID SON COCAINE

NEIGHBOR FRIEND SHOULDER INNOCENT OCEANS CONFRONT MESS RAVEN EYES GORBACHEV SOLID

Hindsight is Always 20/20, 2008
George Herbert Walker Bush / 1989-93

GEORGE HERBERT WALKER BUSH / 1989-1993
21ST
GOT LOT
COVERAGE AGREE AFFORDABLE
GUN ELSE FINISH LOWEST
LOSE CHILDREN’S CAMPAIGN BAN INTERNET
DOESN’T LADY CAME PLEASE NEIGHBORHOODS IMMIGRANTS

VIOLENT BRADY EVERYBODY THANKS AMERICORPS INVESTMENTS LIFETIME
CRIMINALS BUY PARENT COVENANT MILLENNIUM CHOICES REPUBLICANS DEMOCRATS

NUMBERS SICK CHEMICAL TEACH SMALLER READ PREPARE GUARANTEE RISK
HARDER SAYING ILLEGAL GRADE SUMMER RAISING CLASSROOM TERRORISTS BOSNIA RELIGIOUS
SHES TOLD USING LIFT SHE’S SUPPORTING SENSORS WALK RICHARD COHEN SCIENTISTS

WILLIAM JEFFERSON CLINTON / 1993-2001
R. Luke DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural ephemera. Stemming from his investigations of “time-lapse phonography,” his work is a sonic and encyclopedic relative to time-lapse photography. Just as a long camera exposure fuses motion into a single image, his work reveals the average sonority, visual language, and vocabulary in music, film, text, or cultural information.

An active visual and musical collaborator, DuBois is the co-author of Jitter, a software suite for the real-time manipulation of matrix data. He appears on nearly twenty-five albums both individually and as part of the avant-garde electronic group The Freight Elevator Quartet. DuBois holds a doctorate in music composition from Columbia University, and teaches at New York University.

In early 2014, the first mid-career survey of DuBois’ work was presented by The John and Mable Ringling Museum of Art.
The exhibition featured an overview as well as newly commissioned portraits, and a monograph containing essays by Matthew McLendon, Dan Cameron, Anne Collins Goodyear, and Matthew Ritchie.

DuBois' work is held in numerous public and private collections, including the National Portrait Gallery, Washington, D.C.; the Weisman Art Museum, Minneapolis, MN; the 21C Museum, Louisville, KY; Progressive corporate collection, and the Chrysler Museum of Art in Virginia. Past exhibitions of his work have included the Smithsonian American Art Museum, Washington D.C.; the Prospect.2 art biennale in New Orleans; Insitut Valencià d’Art Modern, Spain; the 2008 Democratic National Convention, Denver; The Whitworth Art Gallery, Manchester, UK; Cleveland Museum of Contemporary Art; Scottsdale Public Art Program; National Constitution Center, Philadelphia; Second Street Gallery, Charlottesville; Ulrich Museum of Art, Wichita; Boulder Museum of Contemporary Art; San Jose Museum of Art; the Sundance Film Festival; Transmediale, Berlin; and the Lawrence Arts Center in Kansas, among others.