Artists Using Science and Technology
The Web and the Internet and streaming media are fast becoming the number one medium for seeing/hearing/talking/working. Now that the dirty-bird culture wars of post-modernity have died down and global culture is adapting itself to New Media and the neo-liberal economy, the post-modern categories of 'presence' and 'absence' have renewed meaning. At least they seem to be useful islands in the often turbulent and vast ocean of media bits.

We commonly hear our wired selves referred to as having "Web presence" meaning that we are "on the Web" usually with at least one if not two or three web sites under our belts. It's a kind of public presence that is a luxurious reassurance of possessing "real estate" when you are caught up traveling or looking for a place to live. You don't really disappear even if you drop out for a while. There is always your email or web site. Along with these "presences" thinkers and theorists dabble in "telessthesia" and "telepresence", which contend with telecommunications and the reality of bodies, visibility and real time over great distances and the warps of exacting speeds. One day perhaps all we will do is "beam" each other up.

Yet, real absence exists for people unable to be real players in the global game and means in many cases not having any access to a modern and/or internet connection, moreover, left out of the burgeoning race for greater connection speed and demand for increased bandwidth. It means for whatever reason to be "off-line." It also may mean to be computer illiterate. These conditions render bodies and cultural identities absent from global forums, chat rooms, streaming events, net lists, and often geographic and global power. They render social space unequal and its reproduction of inequality, a norm.

The bottom line is, "presence" and "absence" refer to physical space of communities, on or off-line. Cyberspace is more and more common to everyday life and reliant upon being somewhere; being able to connect somehow to the Web even in an era of wireless transmission. Cyberspace, once the result of growing unknown networks of Web and Internet and theorized and culturally described as somewhere "out there" like a vast unknown has become more and more physical, even through technology itself. Virtual spaces are rendered more and more realistically and cyberspace is more and more connected to ranges of services located somewhere which maintain its quality and speed. The relation of cybercommunities, some as old as 30 and 40 years, to physical communities is very real. Some cybercommunities are older than some towns, yet to the communities of artists now being affected, for example, in the Mission District of San Francisco as it transforms from a Latino and low-rent working artists district to a "whitened" "dot com" district this relation is even more profound. Physical "presence" in the city, where resources and ideas are located, literally means, in these global times, the ability of artists, collectives and non-profit galleries to "hang on" in a climate of exorbitant rents and the yuppification of the existing environment!

Under "globalisation" transformations are taking place which have taken place under every other form of expansionist western foreign policy from colonialism to interventionism and back again. Globalism just has a different imperial face and, often, it looks and acts like a screen supported by the extended networks of fiber optics and e-commerce which are rampantly reproducing, without heed, in cultural milieus or geographic regions. The net effect is rapid change in these areas as they become "accessed" by global power or even subsumed into the entities of global capital we call "markets." To this end, deep structures of surveillance, control, domination, inaction, and protection develop front row and center to creative new uses for new technologies and their potentials for resistance and culture.

It is in this context that this version of this newsletter rears its stubborn little head. It is concerned with both and with what is said and known and what cannot be said or, even, known. It features two essays from two different personal perspectives on the control of space: Mike Mosher's essay on artists communities, the .com invasion and the disappearance of artists and their artwork from San Francisco and Oakland i.e. real estate and city governments and their effects on artists and David Cox's piece which describes how extreme forms of visual technology produce radically vicarious relationships of the body to space and are used for trick photography, missile launching, and other similarly completely controlled dominations of space.

In between these essays is the work of Joe Keenan, a poet from Buffalo, NY I met informally on a list and two visual pages by multimedia artist, activist and teacher, Kate Barnes working out of Brisbane, Australia.

To this end "Seeing/Hearing/Talking/Working: Presence and Absence" is about my own journey from the US to Australia and the "connections" I have made as a global trespasser, in between.

Molly Hankwitz is an activist, architect, writer and artist working interdisciplinarily between media and architecture. She is currently teaching at Queensland University of Technology, writing and working in Brisbane, Australia. She is an Advisory Board Member of Ylem.
Forums and Directory additions and changes

Forum:
September 20, Nature in Art: natural patterns and biological ideas as subjects for art.
at
McBean Theater
The Exploratorium
3601 Lyon St.
San Francisco, CA 94123

Please check our web site for further details
< http://www.ylem.org/NewSite/news/Forums.html>

Upcoming Forums:

November 15: On the Edge of Not Being Seen: Science imaging and what we can (or can't) know.

2001—Ylem's 20th Anniversary
Brainstorming about this is already going on. Anyone who wants to give ideas and help, contact Ylem's president, Trudy Reagan: 650-856-9593, or email trudy at: trudy.myrhh@stanfordalumni.org

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(Continued on page 13)
Let us explore several forms of ‘disappearance’, from stylistic anonymity and urban self-exile through collaboration and collective effort, to recent disturbing gentrification that endangers volatile creative neighborhoods in which artists find community. Perhaps there is a partial solution, or at least a mitigating counter-tendency.

A cool, conscious disappearance is when the artist is nearly invisible behind the work. This anonymity is anti-heroic, self-obiterated, strategic and calculating. Elegant and bemused, Duchamp entered the artworld, if not softly, with a staccato precision following the booming drums of painterly virtuosos like Manet, Sargent and Picasso. The opposite of Duchamp’s, and other, even more anonymous artists’ - truly a Société Anonyme mute and gentle stance - is the hey-look-me-over Dandyism the late twentieth century gazed upon in Dali, Keane-eyed old Picasso, dynamic dripper “Action Painter” Pollock in LIFE magazine, and Warhol to the Nth degree. Like an old TV camera’s vidicon tube when pointed at the sun, our minds’ eye has each of these heroes permanently, searingly imprinted. They’re disappear-proof. Are Judy Chicago, Keith Haring, Jean-Michel Basquiat, Jeff Koons, and Nicole Eisenman? The jury’s still out.

A second disappearance is the artist’s dissolution from the machinery of art consciousness. An artist who has failed to publicly show work for several years has disappeared from the exhibition loop. Exhibitions beget exhibitions, publicity begets publicity, publicity begets recognition that we now see something differently because of that artist. When a group of XXX’s peers see something and say “That reminds me of XXX’s work” then that artist has gained fame. When the general public see something and say “That reminds me of XXX’s work” then that artist has been well-marketed and has probably become very wealthy.

There is the self-willed disappearance into collective work, multiple individual egos working as, and subsumed into, a single entity. Some examples of this have been the Gorilla Girls, Las Mujeres Muralistas, The Rats for Profit, Destroy All Monsters. Often it is a short-lived disappearance, with the individual artist soon emerging from behind the opaque curtain of collectivity.

The city itself offers opportunities for a disappearance that is not disappearance. Streets, cafés, lofts (real ones), laundromats, book stores, donut shops, all offer spaces that are both public and private in which the artist can navigate or remain still and observant as a lizard. Would you recognize Piet Mondrian if you passed him on the street? The young, agile artist dumpster diving after dark seeks disappearance and re-emergence by scraping his or her own identity against the afflata of affluent urban media and (literally, when it’s sheetrock and building materials) constructions.

Too often the disappearance of the artist is hastened by the destruction of the art, usually a public dismantling or eradication of public artwork. The 1999 mural Project: Home that Aaron Noble and Ellen Rodgers had directed was removed from the corner of Sixteenth and Dolores streets in San Francisco in early June, 2000 to accommodate the demolition of the old Holy Family Day Home behind it. Its plywood cutouts, painted by developmentally disabled adults at Creativity Explored and poor and homeless children from the Holy Family Day Home, had formerly been mounted and spread over a sixty by five foot wall. It is in storage while the artists seek a new site. This is not without precedence. Martha Senger of the Goodman2 Artists in San Francisco has written about how the building of the Transamerica Pyramid in about 1970 meant the destruction of the Montgomery Block, an historic Silver Rush-era building that housed many artists and had at one time been filled with café murals. My own similar experience in the nineteen-eighties saw all my public murals obliterated starting four months after their dedication (Holly Courts Housing Development) to five years (Albion at Sixteenth; San Francisco County Jail number two visitors’ lobby). A steady rinse-cycle of obliteration insured that none of them major public work from my twenties remained when I hit the spiritually ominous age of thirty-three.

Finally there is the current wave of artists’ disappearances in San Francisco that is most worrisome, for it is caused by physical removal and evictions. Artists often (especially in their twenties) need a critical mass of supportive factors that an urban neighborhood can provide. They need large and/or affordable spaces in which to work, immersion among a polyglot and multiethnic population serving as a counterpoint to the middle-class uniformity and conformity in which many had been raised, public transportation or bikeable, walkable distances to school, day job or downtown cultural institutions (and for deep, soulful inspiration, the beach). Selma Brown, a muralist in the 1970s, recently exhibited in agroup show with the optimistic title One City Many Colors. Yet gentrification has steadily eradicated cheap industrial spaces in the SoMa and Mission districts to turn them into dot-com offices.

Several art organizations and co-ops have collapsed under the pressure of escalating rents. The New Mission News reported that curator and artist Rene Yanez has been evicted from the home his family has rented for twenty-two years. There are the beginnings of a
E-Mail Poems
Joe Keenan

illocus.................classicus
illodging...............housel
illlogical................positivism
illlogistic...............curvill
illlombard.................street
illlong...................distance
illlong...................division
illlong...............dozen
illlong.................green
illlong.................jumpill
illlong...............pig
illlong...............play
illlong...............shotill
illlong.................suitill
illlooking...............glass
illloose...............endill
illloss...............rabbitil
illliloteus...............eaterill
illlouis...............quarzelinn
illlounge...............carill
illloup...............garull
illlove...............gamel
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List Joe Keenan
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do il
I feed it to my hot plate. Joe Keenan

Joe Keenan lives and writes in Buffalo, NY, USA.
His chance-modulated and kinetic visual poems can be found
on the web at http://www.buffnet.net/~joecow
re:cycle = the future sees the past
an installation of works x Kate Barnes

re:cycle comprises technologically mediated, abstracted, degraded, reproduced, reinvented, re-actualised; prints, videos, organic relief and ephemeral sculpture. It revisits ideas, iconography and images from past work to explore formal issues, notions of the body as landscape, time and materiality. It aspires to invoke mythology, the transcendent & the sublime.

The work mirrors and at times embodies natural processes. It seeks to create an ecology of imagery, shifting references between science, mapping, organic structure, landscapes, history, the body etc., devolving it to patterns to be experienced as a time based installation.

http://kial.gpa.edu.au/~gkeels/Public/Kate_Barnes/index.html
http://kial.gpa.edu.au/~gkeels/Public/sump/sump/
Subliminal images

Piero della Francesca, the famed Renaissance painter and architect, built arcane secrets into his pictures. Trained in the then very new technique of painting in linear perspective, Piero integrated systems of Euclidean geometry into the formal composition of his paintings. He even included “secret” messages into the subject matter, such as five-sided pentagons and so on, which, to those in the know at the time, referred back to the social conditions under which they were made in order to flatter those who could identify those codes. These conventions were considered part of what it meant to be an educated Renaissance artisan.

The cryptographic geometric and other obscure cosmologies rendered in linear perspective was not only integrated into Piero’s work but that of others around the same time. Using a system which would today be called “ray tracing” and which would be done using 3D graphics software, Piero was able to calculate the appearance of objects in 3D space by numerically transposing positions of parts of a human head tilted at an angle. The extraordinary feat was to be able to mathematically conceptualize the body as a fluid dynamic system whose spatial and positioned appearance on the canvas could be represented by numbers. The numbers then could be used, quite separate from their real life referent to calculate the appearance of the same subject from any angle.

The myth of the encased fighter pilot, the completely technologically mediated man was the famous subject of the Roland Barthes Mythologies essay “The Jet Man”. Barthes could easily have been writing about the hard-core aircraft fighter simulator freak, or the racing car simulation video game enthusiast. The often physically restrained VR enthusiasts, shackled to scuba-like equipment, resemble closely those garbed in SM gear on sale in leather sex fetish shops the world over. The very British sexual thrill known as “encasement wish” finds expression in much of the language and apparel of virtual reality, and immersion fantasies of all kinds. A bit of BBC folklore has it that the men whose job it was to operate the Dalek robot machines in the Dr Who show were often reluctant to get out of their dalek outfits, so closely had they identified with the role!

If Looks Could Kill

This insistence upon the film plane as evidence of events passed, found chilling expression in the 1990 Gulf War - the “Nintendo War” - where “the eye of the bomb” televised its trajectory to the world. The crossing line here showed that for US foreign policy as well as domestic that the gamble of the Gulf War for Bush at least paid off; he was re-elected. As the bomb took the viewer with it into the side of the bunker, the fact of the bomb’s technological/political trajectory was also carried across into political certainty on TV at home. No one could refute the meaning of that image, even if its outcome were in question. It spelled its message out loud and clear. The United States had the technological might and means to dominate world economics. Things had not always had been so deliberately unequivocal.

In the 1972 film Letter to Jane by Jean-Luc Godard and Jean Pierre Gorin the soundtrack’s narrator deconstructs an image of Jane Fonda on a trip to North Vietnam cavorting with an “enemy” artillery piece. During the Vietnam War images and sounds circulated freely from the war zone to the United States. The more images flowed the less meaning they seemed to convey In Letter to Jane another image shows Fonda being talked to by a North Vietnamese official. Fonda’s expression is serious, concerned. As the film’s soundtrack’s deadpan narrator explains, the movie star (Fonda) is in focus, but the Vietnamese army troops behind her in the picture are distantly and blurry. The film goes on to explain that in reality
the purpose and role of the United States in Vietnam is, like the image of the Vietnamese troops, blurred. In reality however the aims and objectives of the Vietnamese themselves, the narration continues, is quite clear and so the way a picture appears serves to convey the opposite of its literal appearance.

Planes of Thought

Linking technologies as in the art of montage, was the modernist idea that spaces could be traversed without effort, or that technology could mediate space. Photography and cinema have the aim of placing the viewer somewhere other than where they actually are - transporting them in fact. Cinema and photography both employ spatial fields of view; the Euclidean geometric breakdown of space into geometric forms. Inside a camera, light falls on photosensitive film, a plane, producing a photochemical record of the moment. This moment is bracketted by means of a mechanical shutter, the technology of limits-capture, the adjustments of physical limits to effect chemical processes.

Getting High: Space Race and L.S.D.

The Space Race and the Cold War fused political and technological imperatives toward a unified Imperial assertion of Superpower supremacy. The quest for space took on a religious overtone in both the USA and the USSR; both elevated space exploration as the pinnacle expression of modernist progress, to boldly go and get “launch fever”. It is no accident that Tom Wolfe should valorize the extremes of 1960s expansionism on both the left and right. "The Electric Kool Aid Acid Test" is essentially the same quest as that pursued by those with "The Right Stuff"; Americans going the furthest, one way or the other. Trajectories of superpower aerospace were largely ground oriented; the relationship of earth based bureaucracy running smoothly contrasted with counter-cultural claims to anti-bureaucracy. In actuality the counter-culture was often highly organized and operated under the auspices of a similar technology worship - drugs - "better living through chemistry" and later the personal computer revolution.

Light Hackers

Photography - Joseph Nicephore Niépce (creator of the first fixed photo) was something of a photochemical hacker as an experimenter using cameras, chemicals and surfaces. Exposure to light and chemical fixing of the camera obscura's image was the aim of the first photographers. The very first "fixed" photo was of his own courtyard. Niépce needed to leave the camera somewhere where it could be left undisturbed for a long exposure. Niépce published a book called "Natural Magic".

Babbage's Difference Engine (though it did not work) had already been built when the first fixed photo was made. The famous unfinished prototype for a computer, Babbage's analytical engine developed in the 1830s was developed from a request from the British Government to generate better navigational charts for mercantile shipping. The "Colossus" computer developed in the U.K. to crack Nazi radio codes, found itself mainly decoding coordinate information of Atlantic submarine positions, and the like.

The miniaturization of electronic components which resulted in the development by counterculture hippies in the mid 1970s of the personal computer, was itself the result of the need by the military industrial complex for small parts for use in missile navigation and space travel.

Sex and Games

Early parlour toys dallied with sex and the licentious - zoetropes and praxinoscopes and other visual tricks often were delivery mechanisms for lurid porn fantasies and devil images, rather like the proliferation of video recorders in the early 1980s. The boom in initial VCR sales stemmed largely from the newly created "home porn" video market. The industrial revolution was starting to result in identifiable domestic scientific entertainment forms - the home microscope (a latter day home computer) offered "views" into other worlds - the microscopic and the microphotographic. Microphotographs were tiny photos to be viewed through microscopes.
These images are ghostly, even phantasmagoric. At the Sony Center in San Francisco recently, my wife and I were able to have a hologram made of us kissing. The image of us turning and kissing moves as one angles the card on which it is mounted from side to side under a light. To take the hologram, a video camera on a kind of four foot long conveyor belt scanned our faces over a period of five seconds as we kissed. The resultant frames were then processed in an adjacent lab, which converted the digital frames into the reflective white light hologram moving image the size of a large postage stamp.

In a sense the technology of the space/time based arts like cinema and the space recording arts like photography have converged to enable moving holograms which record events, albeit short span ones, and to present those events in movie like images which can be seen in ordinary white light.

C3 Command Control, Communication

Communications, military strategy, and the control of land and sky have always been intertwined. Since the Renaissance the themes of secrecy and encryption have found expression in works whose meaning was often hidden as the form was explicit. Then as now military power is synonymous with Imperial, national economic power. A recent TV documentary shown in Australia included an aboriginal woman's description of the Pine Gab base in northern Australia “It's the eyes of America” she said.

Alan Turing and his team of encryption experts helped build the “Colossus” device in England during World War II as well as other computers to decrypt enigma encrypted Nazi radio signals. These encrypted Morse code messages usually were coordinates on maps of locations and maneuvers of such things as Luftwaffe bombing targets and directions for fleets of U-boats trying to sink merchant shipping.

The Situationists often made use of guerrilla iconography in their artwork, the most famous of which is the Naked City image from the collage book by Asger Jorn and Guy Debord. In this image, curved arrows link cut up maps of Paris to indicate those regions considered the most amenable to liberty. These were described as “ambient unities.” The convention of the arrow on a map is strategic in origin. It shows the movement of artillery, personnel and so on - the opening sequence of the early 1970s show Dad's Army, set during WW2, parodied the direction of the arrows on a map of Europe.

Guy Debord's work included, toward the end of his life in 1994, a board game whose surface was a grid, and the pieces of which, were markers. The aim of the game was to roll a dice, to occupy space. The iconography of the symbolic re-taking of cultural space was thus “detourned” from its origins in Imperialist war game culture.

War games play a main role in the mind set of those whose job it is to conceptualize a video game's possible set of outcomes. RPGers or Role Playing Game writers are usually deeply conversant in the syntax and conventions of military strategy. The premise for them is often “we are always at war,” a state of affairs no doubt shared by many who view themselves in opposition to mainstream life in general.

The 1990 Gulf war began not longer after the finalization of the mapping of the Persian Gulf region for use virtually in the onboard memories of cruise missiles and pilotless “smart” weapons whose “superiority” lies in the fact that these war toys can find their targets within 5 meters, yet from enormously great distance.

The fact that the Internet was designed as the last lines of communication for besieged post-nuke war military brass is widely known. The network was a way of decentralizing control. The centralized nature of modern urbanism meant that if the Soviet Union were to nuke American cities, power would have to reside outside centralized locales of political and administrative institutions. Decentralization as a survival strategy found its way into the development of such innovations as Buckminster Fuller's geodesic dome. Embraced in the 1960s by both the counter-culture and the military, the famous geodesic dome was emblematic of, on the one hand the rationalist notion of maximizing efficiency with minimum resources, and, on the other “communal” self-support, the efficiency of which was no less appealing.

Game play - the Abstraction of Engagement

The various genres of games - "shoot-em-ups" which reward fast finger action, “simulators” which emulate real world systems and role playing games all create self-contained cosmologies. The level of resemblance to the "real" world matters less than the level of engagement for the player. This level of engagement is known in the trade as “game play.” It is so abstract a concept that defining it is less understood as felt. The prime test of a game's game play is its popularity in the marketplace.
The first web site I saw showed a “virtual tour” of the corridors of the department where I saw it. In those days, 1992, most people understood the “net” as a primarily and uniquely public entity. Anything commercial at all was frowned upon as contrary to “netiquette.” To sell your CDs via email was considered inappropriate and to send multiple anonymous ads was considered so deeply offensive, that the sender was likely to have his or her “Spam” returned in spades, hoping to crash the server of the spammer.

If an imagined war hungry Soviet Union were supposed to have been unable to overthrow the Internet’s original purpose as a military communications channel, then supposedly years later the big corporations were expected to have similar restaints.

There are those who entertain a rather cryptic notion that the Internet has grown to such a size that it is conceivable that it may have developed characteristics of a sentient entity. Indeed for even those who know little about the Internet, using it successfully for the first time must echo the feelings of those who picked up the phone receiver when that invention was new. Telepresence - being somewhere without going there - continues to define the themes of the techno-underground movement. Dance clubs and dance tracks often refer to contact with outer space or “other” dimensions.

I met Erik Davis in San Francisco in 1999. He had just finished writing an article about pinball machines for Wired magazine. We talked about the philosophy underpinning developments in electromagnetic technologies over the past century. He appears in Craig Baldwin’s latest film Spectres of the Spectrum which in science fantasy form, dramatizes the overlap between the battle for control of the spectrum by corporate and government interest versus ordinary “hacker” individuals. Nicola Tesla, the eccentric and superstitious inventor of radio control and alternating current power and Philo T. Farnsworth, the inventor of television, among others, met with ill fate at the hands of the large organizations which stole and exploited their ideas.

Davis’ book Techgnosis examines the inter-related themes of spiritualism and technology - particularly that of electronics. The invisible energy source whose origins, like the magnetic nature of bodies in the universe, resemble for many who have learned to benefit from it, aspects of an imagined parallel dimension.

In all of these types of inquiries, certain elements remain consistent. The seen and the unseen dance a complex waltz around those spaces where the body and the machine exchange faculties. Global systems of “official entertainment” have now joined that other age old “official project,” the command and control of earthly and outer space. With war as a fuel and starting point, the demand for commerce which shapes what is seen, and what is left unseen seemingly becomes more crucial. Dominant technological imperatives appear to stem directly from a “curiosity” whose manifestations only increase in complexity, yet clearly, these spectacular “interests” arise from the basest of human instincts - to dominate, subjugate and control.
comparable situation across the Bay, where artists’ contingents have joined demonstrations in Oakland against redevelopment that is pricing formerly-forgotten downtown buildings with affordably low rents out of their reach. Yet downtown gentrification is popular with many older, long-term and homeowning residents -including artists-who have been waiting for decades for their depressed city to meet its potential.

Are there solutions to disappearance? One could be the affirmation of individual artistic identity within a sparkling, effervescent group setting. Lasting or ad-hoc communities are manifested in events like the Ylem Forums, Saint Stupid’s Day or DooDah Parades, or Burning Man. Annual Open Studios involve many artists in San Francisco, Oakland and Berkeley, and recently Silicon Valley. Upon these Open Studios pilgrimages some spectators have noticed that artists are like goldfish, but their work and not their bodies grow to fill the space allotted them in which to swim.

There are technological remedies or at least tactics against any disappearance. In cyberspace, artists keep their shows up 24-7, marketing them with e-mail and attached JPEGs. Like rock bands playing in San Francisco who live in towns like Modesto, 90 miles away, to be culturally present in a city may not be associated with ongoing physical presence in that city. Increasingly we all find ourselves living our lives on-line and there maintain public presences, however physically constrained. What does this do to the quality of communication and, its highest form, our artwork? Older people may prefer a perceived warmth of talking on the telephone, but I am comfortable with time-shifting my messages in temperate ASCII. I am comfortable with virtuality and artwork that only resides on the machine. I am comfortable with communities that accomplish and publish projects at great distances. But I am not comfortable with any artist’s disappearance that is not intentional. If indeed this is a vaunted Information Age, then publicity, high-concept, recognizable image, dematerialization are the psychic successors to oils, watercolors, terra-cotta and alabaster. It’s up to us to figure out how to make them as lasting.

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Ylem Yearly Membership includes:

Members Directory
An annual publication in which you are listed along with approximately 250 other artists of new art forms.

Newsletters
The bi-monthly Ylem Newsletter contains articles on numerous topics along with news of members, a Calendar of events and art opportunities.

Forums
Ylem presents bi-monthly Forums at San Francisco's Exploratorium, curates art shows, and arranges special site visits.

Ylem Slide Registry
An opportunity to join our Member's slide registry. The registry is presented to curators by the Ylem Exhibits Committee. An initial fee of $15.00 ($5.00 annual renewal) is charged to cover the preparation of professional-level presentations.

Electronic Membership Option

Name ________________________
Business Name ________________________
Address ________________________
City ________________________ State ______ Zip Code__________ Country ______
Home Phone ____________ Fax ____________ Work Phone ____________
E-mail ________________________ Web Site ________________________

Please describe your work and/or interests in 30 words or less for the directory (art-media, art-science or technology-related interests, activities, services).

(check)______________________
OPTION: “Please do not include my name when the Ylem mailing list is sold to other members for mailing”

OPTION: “Please do not include my name or information in the Online Directory”

One-Year Member Rates

<table>
<thead>
<tr>
<th>Membership</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>US Individual</td>
<td>$30</td>
</tr>
<tr>
<td>US Institution</td>
<td>$45</td>
</tr>
<tr>
<td>US Student or Senior</td>
<td>$20</td>
</tr>
<tr>
<td>Electronic Newsletter</td>
<td>$20</td>
</tr>
<tr>
<td>Contributing Member</td>
<td>$100</td>
</tr>
<tr>
<td>Donor Member</td>
<td>$300</td>
</tr>
<tr>
<td>Patron Member</td>
<td>$500</td>
</tr>
<tr>
<td>Cyber Star Member</td>
<td>$1000</td>
</tr>
</tbody>
</table>

Canada/Mexico add $5 (US) and all other countries add $15 (US) to US rates. (US currency only). Please mail in a check or money order payable to Ylem, P.O. Box 749 Orinda, CA 94563. Membership includes next edition of the Directory. For more information contact: Eleanor Kent (membership) <ekent@well.com> Tel: 415 647-8503

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n., pronounced eye-lum, 1. a Greek word for the exploding mass from which the universe emerged.

An international organization of artists, scientists, authors, curators, educators, and art enthusiasts who explore the intersection of the arts and sciences. Science and technology are driving forces in contemporary culture. Ylem members strive to bring the humanizing and unifying forces of art to this arena. Ylem members work in new art media such as Computers, Kinetic Sculpture, Interactive Multimedia, Holograms, Robotics, 3-D Media, Film, and Video.

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