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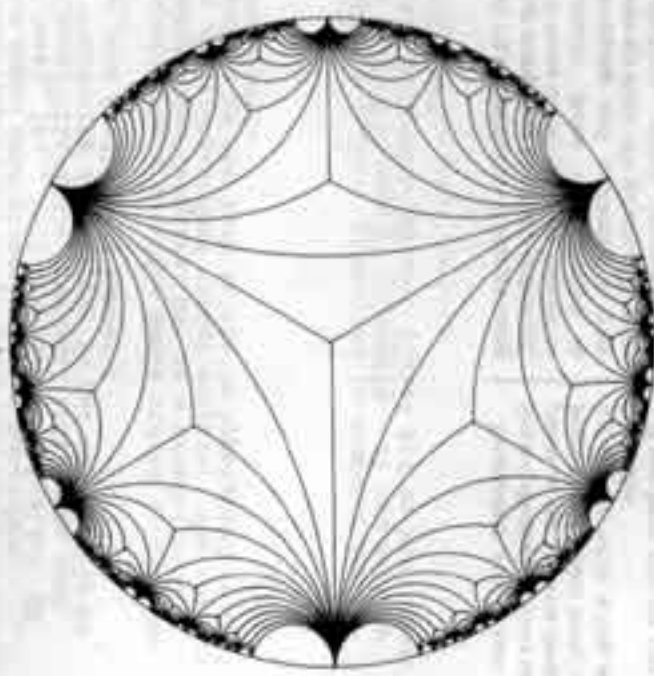
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Kathleen O'Neill  
27 Gate 5 Rd.  
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ARTISTS IN SCIENCE AND TECHNOLOGY  
c/o Gertrude Reagan  
967 Market Street, Alto, CA 94303



Design based on a computer generated graphic by Peter E. Oppenheimer. It shows a tessellation of the hyperbolic plane by congruent isosceles triangles, represented in the Poincaré disk model for the hyperbolic plane.

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YLEM CALENDAR OF EVENTS YLEM CALENDAR OF EVENTS

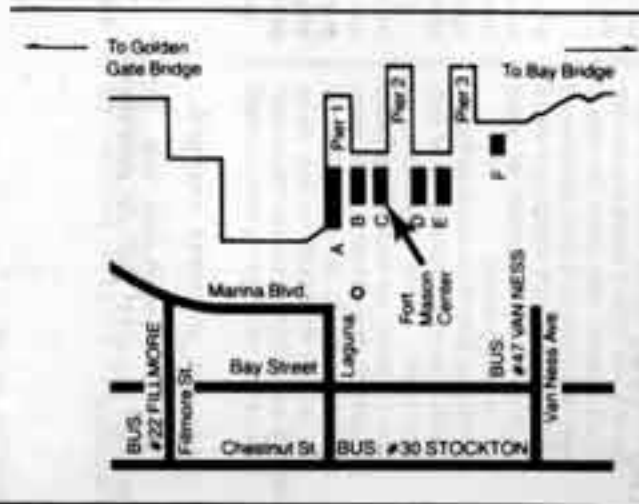
All Events are FREE

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SATURDAY, MAY 2, 1981, 2-5 pm at FORT MASON, SAN FRANCISCO  
Building C, Room 370.

Judith Wasserman, etcher, and Nelson Van Judah, designer, will talk about where analysis and inspiration intersect in their work. Judith uses astronomy subjects with a mythic element. Nelson and his students designed and built the Imaginarium.

Dale Seymour, who publishes books to stimulate mathematical creativity in children and adults will present a slide/lecture called "Designs Through Mathematical Patterns".



Come early and browse in the Whole Earth Bookstore on the first floor of Building D. They have most of the books recommended in the Whole Earth Catalog. It's a large store run by the Zen Center and one can easily spend hours in there.

Avid personal computerists can come even earlier and visit the monthly SF Applecore meeting (Building C, room 100) 10 to 12 am. The SF Applecore is the 2nd largest computer club in the world, with over 1500 members.

SATURDAY, MAY 9, 1981, 1pm. Free. Graphics Gathering--  
Game Extravaganza. Fairchild Auditorium, Stanford  
Medical Center. (Computer graphic games).

SATURDAY, JUNE 6, 1981, 12 noon at THE EXPLORATORIUM,  
Palace of Fine Arts, SAN FRANCISCO.  
Let's meet there and go poking around. (Possible meeting  
with Dr. Oppenheimer or the staff).

SATURDAY, JULY 11, 1981, 1-5 pm at the FAIRCHILD AUDITORIUM,  
STANFORD MEDICAL SCHOOL

Come at 1, bring your work. Big lobby here offers great opportunity to display our work. Great audio-visual equipment, so call Gertrude (Trudy) Reagan if you have short films and/or can run a projector.

This is a combined meeting of the computer graphics gathering and YLEM, which offers some unique opportunities. Bring things to share! Bring friends! (The auditorium is e-NOR-mous).



## ARTISTS IN SCIENCE AND TECHNOLOGY

(I'lem): The primordial stuff out of which the universe emerged.  
(fr. Greek, matter).

We are YLEM - our works connect scientific knowledge and the human spirit. Out of YLEM will emerge greater public awareness of how far the universe and the mind extend.

"At present we're snowed under with an irrational expansion of blind data-gathering in the sciences because there's no rational format for any understanding of scientific creativity. At present we are also snowed under with a lot of stylishness in the arts -- thin art -- because there's very little assimilation or extension into underlying form. We have artists with no scientific knowledge and scientists with no artistic knowledge and both with no spiritual sense of gravity at all, and the result is not just bad, it is ghastly. The time for real reunification of art and technology is really long overdue".

--Robert Pirsig  
Zen and the Art of Motorcycle Maintenance

## YLEM --A BEGINNING

Even YLEM had to start somewhere - and begin it did on Feb. 21st in Palo Alto. Gathered there were artists working with computers, ones interested in the abstract ideas of science and math, and ones doing outer-space paintings and Vasarely-like paintings and prints using grids, shapes, and colors.

We discussed one of our objectives, having shows of our work. Steve Zins, who does silkscreen prints from computer generated designs, has agreed to scout out galleries for us. If you have ideas of prospects, send him information at 158 Hillside Ave., Menlo Park, CA 94025, or call him at (415) 854-1941.

The whole group, we decided, will meet every other month, to cross-fertilize our work with others' diverse interests. In the meantime, those of us interested in particular subjects will meet in special interest groups.

The computer graphics people, led by Howard Pearlmutter, already meet the second Saturday of each month at the Stanford Medical School. For further info, call him at (415) 856-1234.

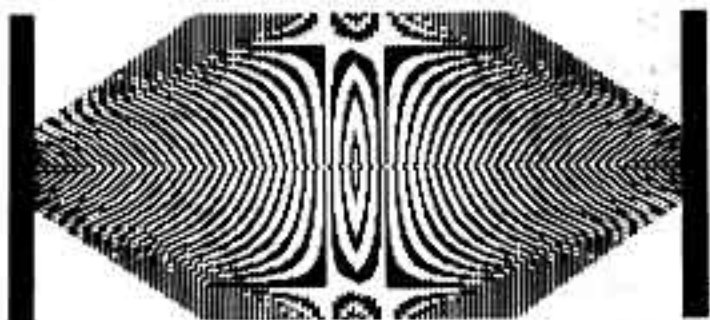
## THE IMAGINARIUM \* THE IMAGINARIUM \* THE IMAGINARIUM

In early March, a group of us "did" the Imaginarium, an hour long multi-sensory show to stimulate internal visualization. It is held in a 15' fibreboard dome in the Terman Engineering Building at Stanford. Inside the dome, the participants lie face-up. Under the floor is a camera room from which emanate the lights, sounds, smells, and images (through a liquid fish-eye lens) which compose the show. (Either their orifices or mine were plugged up - I didn't smell anything" - T. Reagan).

The Kernel of the show is a trip from the concrete (an apple which is seen, touched, eaten) to the abstract (sap, roots, water, rainclouds).

The trip was spacey, but factual, as opposed to Freudian or mythic fantasy.

Those interested in doing this should find 11 other people, and call the Mechanical Engineering Dept., Design Division, to make arrangements. Fee is \$35. (about \$3 per person) It was put together and is operated by graduate students.



Note: This is an experimental issue of the YLEM newsletter/bulletin. We think that it can be a valuable source of information exchange for artists that concern themselves with science and technology in their work. The continuation of the bulletin depends upon your support. You are encouraged to send any information, data, drawings (black line art only, please) or opinions that may be of interest to YLEM members for inclusion in a subsequent bulletin to:

YLEM c/o Trudy Reagan, 967 Moreno, Palo Alto, CA 94303 OR  
c/o Robert Ishi, 801 Franklin St. #525, Oakland, CA 94607

## A NEW BOOK

DIGITAL HARMONY: On the Complementarity of Music and Visual Art. John Whitney, 1980.

After some weeks of waiting, I finally received my copy of this book. Not only is the book handsomely designed and produced, it is full of valuable and original information. John and his brother James were among the earliest pioneers in computer movie-making. They produced several beautiful and memorable films (some with the aid of war-surplus analog computer equipment). You may have seen the films Arabesque and Lapis.

The book is well-illustrated with many plates in color, and it contains diverse material: philosophy, history, short computer programs (in PASCAL), interviews, and notes. It has obviously been put together with the thoroughness and passion for quality evident in the films. (RI)

"...the foundation of my work rests first upon laws of harmony, then in turn, upon proof that the harmony is matched, part for part, in a world of visual design. This is my hypothesis. This book, a record of the formulation of that hypothesis, will show how it has evolved as the basis for a life work."...from the Foreword

Available from BYTE Books, 70 Main St., Peterborough, N.H. 03458. \$21.95 + .75 postage.

Hypergraphics: Visualizing Complex Relationships in Art, Science and Technology. Edited by David W. Brisson. AAAS Selected Symposia Series, 1978.

This is a unique and valuable book. If you are interested in 4-dimensional (yes, 4-d, not 3-d) graphics, then this is the book for you. Scott Kim brought a copy to the first YLEM meeting. He has an article in it titled "An Impossible Four-dimensional Illusion". If you get lost in the book because of mental blocks in attempting to visualize 4-d, you might ask Scott for help. The articles are varied in level and content. They range from applications of hypergraphics in urban planning to sculpture. It's not cheap, but I doubt if you can really find such a concentration of information on 4-d graphics anywhere else. It even has several pages of 4-d stereograms you can practice on. For a copy, send directly to the publisher: Westview Press, Inc., 5600 Central Ave., Boulder, CO 80301. About \$25. (Note: the publisher wants your money up front--the fastest way to get the book is to send them your credit card number.)

"Hypergraphics" in a specific sense refers to n-dimensional descriptive geometry, but in a broader sense refers to any transcendent visual concern. The collection of essays in the book relate to hypergraphics in the broader sense. (RI)

Notice about a gallery interested in computer art. From the April 13 issue of Infoworld. If you work or have worked with this gallery, please let us know about your experiences.

SAN FRANCISCO, CA--If you are using your computing in artistic endeavors, Will Stone is a necessity on your list of contacts. Stone is interested in developing and promoting a computer-art show. His gallery, Will Stone Collections, which specializes in fantasy- and science-fiction art, is well established among the many in gallery row on Sutter Street.

"I'm not just interested in 'hard copy.' I'm including computers using video and lasers and even illustrations on the screen," said Stone. He added, "I'm not just talking about individuals. Companies could get valuable publicity in supporting the show."

Established four years ago, Will Stone Collections exhibits such notable pieces as the artwork from Fairies by Brian Froud. Stone owns and directs the gallery, while acting as an agent for artists.

If you have artwork you would like Stone to consider, submit slides or photos, a written proposal and resume and a self-addressed, stamped envelope. He will contact you either by mail or by phone.

Will Stone Collections, 560 Sutter St., San Francisco, CA 94102.