



*Ylem* (Eye-lum): 1. The primordial stuff out of which the universe emerged. 2. An emerging group of artists who believe that science and art enhance each other and human understanding.



VOL. 4 NO. 4

*"The Notion of Motion"*

NOVEMBER 1984

ARTISTS USING SCIENCE & TECHNOLOGY



#### About the Cover

Jerome Kirk's "Big Red" is a 7' aluminum and stainless steel mobile, a piece blending engineering, aesthetics, and "the notion of motion". His sculptures are nonfigurative, a gentle dance of pure geometry, yet built to withstand gale force winds. After being graduated from MIT in 1951 with a degree in mechanical engineering, Jerome went to work for the Ford Motor Company as a precision tool maker. Around this time he saw the mobiles of Alexander Calder and "something exploded in my brain." He worked for a while under Calder's influence before finding his own style, which has been successful enough to enable him to earn his living on his art alone. Jerome was in the Guinness book of world records for many years for his constructing the largest mobile ever made, a 6-ton 32' piece belonging to TRW systems in Redondo Beach. He now lives in a studio (a converted dairy) in Oakland, along with his (understandably nervous) cat.

This newsletter is published bi-monthly and distributed to members of Ylem. Membership application is on page 7.

#### Ylem Newsletter

Trudy Myrrh Reagan, *director*  
Mark Burstein, *editor*  
David Healy, *art director*

#### Ylem Officers

Trudy Myrrh Reagan, *president*  
Gunard Timmonds, *secretary*  
Mary Ann "Penny" Robertson, *treasurer*  
Lynda Ferris, *membership*  
Shoshannah Dubiner, *field trips*

Contributions are most welcome. Drawings, graphic pieces, photos with explanation; submissions to "Opportunities", "Random Access"; or "Calendar"; short book reviews or articles are sought.

## Resources

The catalog for the first *CADRE* (Computers in Art, Design, Research, and Education) conference (Jan '84) is a visually stunning document. It includes exhibition catalogs, concert notes, and research papers in addition to more than 90 illustrations (28 in full color). *CADRE* addresses the intersection of aesthetics and science, and it is no wonder the work of many Ylem artists are included. To order, send a check made out to SJSU Foundation for \$16.50 (individuals) or \$11.50 (institutions) to Art Department, attn: Margaret Lee, San Jose State University, 1 Washington Square, San Jose, CA 95192-0089.

For computer graphics professionals, the indispensable *Computer Graphics World Computer Graphics Directory '84* is now available. It is a comprehensive, thoroughly researched listing of the industry, including hardware, software, company profiles, and available service bureaus. The price is \$80 (less 20% with a purchase order #) from Computer Graphics World, P.O. Box 21278, Tulsa, OK 74121, or call 918/663-4225.

**Grammatical Man:** *Information, Entropy, Language and Life* by Jeremy Campbell (Simon & Schuster 1982) is a book for those interested in the structure and processes of the universe. Dealing with entropy, the agent of chaos, and its complement, information, it argues with the traditional view that entropy is the norm, suggesting rather that "grammatical man inhabits a grammatical universe". Suggested by Julian Rowan.

**Dynamics, the Geometry of Behaviour** is a four-part portrait of that revolutionary branch of mathematics which deals with periodic behaviour, chaotic behaviour, and its applications in physical, biological, psychological, and social sciences. Centered around the work of Dr. Ralph Abraham of U.C. Santa Cruz, these exciting packages are available in both book and disk format (written for the Apple II, although an IBM PC-compatible system is nearly complete). The intertwined sciences of morphogenesis (pattern formation); nonlinear dynamics; and fractal geometries are presented in a series of books, programs, and films. The results of this abstract mathematical model are applied to everything from dripping faucets to vibrations, videofeedback looping, chemistry, the evolution of the noosphere, and models of thought. For a brochure and a complete list of titles, write to Aerial Press, P.O. Box 1360, Santa Cruz, CA 95061.

**Hologram Gifts** may be obtained from the Holos Gallery, 1792 Haight St., San Francisco, CA 94117. Catalog available.

An Ylem field trip is planned to Jean Millay's to see her large biofeedback light sculpture on Saturday, Dec. 15th, (details in Calendar), where participants will be encouraged to try it. She will bring a smaller computerized variation to the next forum.

## Ylem Notes

by Trudy Myrrh Reagan

Anyone who missed getting an Ylem newsletter in late September may contact the Ylem address for a replacement. We have heard from several people about this already, including Merry Renk, who mails them. She reports that she addressed one to herself that never arrived!

As the purpose of the October 13th Forum, "Up in Lights," was to celebrate the variety of Ylem art and activities, this also became the newsletter theme. As readers know, it became a document that explained our goals and achievements to the world at large. Quite impressive! Therefore, 500 more than usual were printed, which were sent in bundles to schools, museums and conferences.

A get-together that will be rescheduled in early '85 is the computer hands-on party at De Anza College in Cupertino. This will be a great opportunity for those who have seldom, if ever, had their hands on a micro-computer with a Koala drawing tablet, as well as for those interested in comparing several software packages. The September event was cancelled because most people found out about it too late.

By contrast, the field trip the following week was well-attended. This was a blockbuster double-feature: In the morning we spent two hours with a docent touring the Harry Anderson Collection of Contemporary Art at Saga Foods in Menlo Park, and the afternoon was spent across the street with physicist Daryl Reagan (husband of Trudy) going through the bowels of Stanford Linear Accelerator Center. Because the accelerator was "down" for annual maintenance, we were allowed access to an unusual number of facilities there.

Ideas for Ylem in the coming year are put forward each fall by members at discussions in members' studios. Marsha Nygaard, whose sculptures sparkle with tiny Light Emitting Diodes, entertained a group in San Francisco. The following week, Annalee Nunan, our host in Los Altos Hills, showed us her airbrush paintings, her light sculptures, and the art education software she developed for teaching the placement of shapes in space. The discussions about Ylem were also productive.

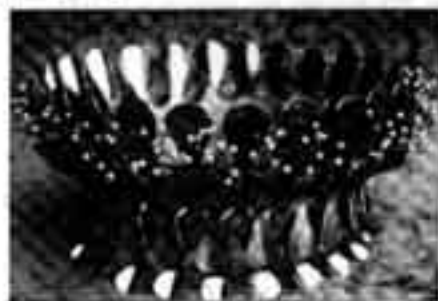
At this very moment members of Ylem are receiving the annual mailing list, cross-referenced for use as a networking tool. Trudy Myrrh Reagan created the data base and the categories in which members have been listed, and corrections should be sent to her. Also helping were Fred Reeves, Louis Brill, and Joe Villareal. Many thanks!

## Synopsis of "Up in Lights"

Ylem Forum, October 13, 1984, S.F. State University

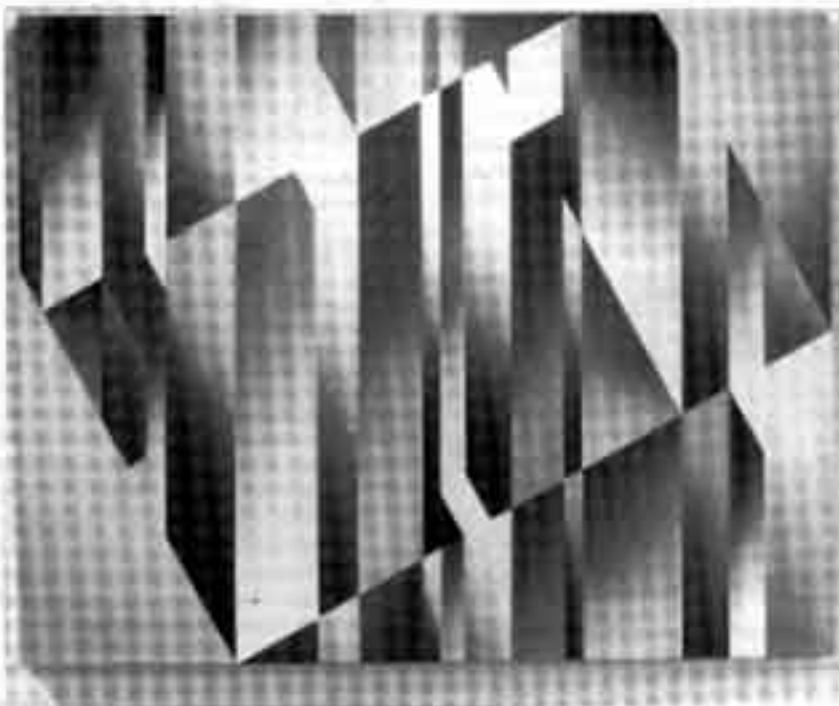
by Mark Burstein

Sixty souls tripped the light fantastic together last Saturday afternoon. Starting us off with a presentation of a cornucopia of images representing the work of Ylem artists in a format utilizing two slide projectors, taped dialogue and music, and live commentary, **Janala Donaldson** and **Bob McGlynn** were most entertaining in discussing the images somewhat in the manner of French new-wave cinema, where all the background and artifices are visible (taping a discussion about taping a discussion ad infinitum). The variety of media used by Ylem artists is astonishing: computer graphics, silkscreens, dominoes, fabric, airbrush, videodisk games, holography, and photography to name a few. In size, they ranged from tiny jewelry resembling solar flares to oil paintings the size of large galleries. Without mentioning everyone's name, we should like to congratulate those who sent in images, and to thank them.



"Wedding Crown", Merry Renk, gold with seed pearls, (collection, American Crafts Museum, N.Y.), c. 1967.

The second event was a demonstration of the ViaVideo state-of-the-art paint system by **Harry Vertelney**. It is a complete CAD system, called "Electronic Picture Processing" (EPP) which takes one from idea to designed image and combines elements of video, computer graphics, and still photography. It is an interface system, very much oriented to the artist, and capable of resolution from low (40x40 elements) to extremely fine (2000x2000). It includes an EPP to scan in images, keyboards, drawing pads for direct artist input, and all the keying, montage, modelling, and manipulating capabilities inherent in a digital system. We saw how this was used in planning the look and the shots for a commercial (Fresh Step Kitty Litter of all things); in drawing-pad art (**Luz Bueno**, whose work reflected her Peruvian heritage, showed us some of her folk-art style "paintings"); and in a spectacular "signature piece" of ViaVideo's 3-D color logo of exceptional intricacy and depth.



"Priam's Prism—Mirrored", C. William Henderson, airbrush, 66" x 84", c. 1981.

We were then treated to an inside look at neon. **Kenan Herrick** gave us an informative talk on the medium while standing beside the proverbial 10-foot pole (actually a neon tube) which got brighter whenever he got near it, and occasionally brandishing a light-saber for added emphasis. He covered the entire process, from evacuating glass tubes, sealing the electrodes, etc. through the history of neon and its uses in advertising and art. "Neon" is actually a generic term for a range of noble gases: neon (red or green); argon (pale blue); helium (yellow, white); xenon (light blue); and mercury vapor (blue, UV). Colors can also be produced by coating the inside of the tubes with phosphors.

**Beverly Reiser**, who works in neon (also stained glass) showed slides of her work. Using sandblasting, frosting, and mirrored glass she creates organic forms more akin to Chinese pottery and brush painting than the jazzy geometry we usually associate with neon.

At the end, **H.J. Romano**, who works for IBM in his prosaic life, illuminated our cerebella with a spectral panoply in the tradition of *son et lumière*, with an electronic music score by his friend **John Iverson**. He works in a studio, using prisms, mirrors, a heliostat, and mylar creating "prismatic events" out of sunlight. Starting in a realistic mode of images from a seashore, then the play of

light on a seashore, then the play of light on light, he created surreal dreamscapes of colour and rainbows, in turn molecular and astral, magically rich hues blended with subtly mystic images of woman, Egypt, the radiant forms of Iris and Isis, a journey through the eye tunnel into a spectral symphony. I was reminded of Goethe's definition of color as "heavy light". Remarkably lovely.



"Bones", David Dameron, computer-designed and machined in wax, 18" h., c. 1987.





## Opportunities

Deadline Nov. 18

**Open Exhibition for Santa Clara Co. Artists** (artists who live or maintain a studio in the county). Submit slides and resume for possible inclusion in a major exhibition of art in this area. Media: painting, sculpture, graphics, photography. Info: Marty Manson, San Jose Museum of Art, 110 S. Market St., S.J., CA 95113; 408/294-2787.

Deadline Nov. 28

**Art for Univ. of Alaska Dormitories**, to be installed Spring 1985. Exterior sculpture & bas-relief, stained glass. Info: Alaskan State Council on the Arts, 619 Warehouse Ave., #220, Anchorage, AK 99501; 907/279-1558.

Deadline Nov. 30

**Call for Slides.** Intersection Gallery will review them for 1985 exhibition schedule. Info: send SASE to 1985 Gallery Exhibits, Intersection, 756 Union St., S.F., CA 94113.

Deadline Dec. 10

**Futureworld Expo '85**, Moscone Center in April has booth space for futuristic art and theatre for performances, video, film. Info: Rick Hems, Crest International, 940 Emmett #14, Belmont, CA 94002; 415/595-2625.

Deadline Dec. 14

**ITVA Videotape Festival** entries, 3/4" NTSC U-Matic. Categories rather business-oriented, but include interactive video. Info: ITVA Video Fest., Int'l TV Assn., 6311 N. O'Conner Rd., #110, Irving, TX 75039; 214/869-1112.

Deadline Dec. 15

**How to Create Presentation Graphics**, examples needed for forthcoming book by Dona Z. Meilach (Dow-Jones-Irwin, publisher). All fields, from advertising to medical research. Info: Meilach, 2018 Saliente Way, Carlsbad, CA 92008; 619/436-4395; Telex 4993936.

Deadline Dec. 15

**ArtQuest '85**, a major art competition plus travelling slide exhibit, color catalog, prizes. Info: ArtQuest, 2265 Westwood Blvd., P.O. Box 1241D, Los Angeles, CA 90064; 213/399-9305.

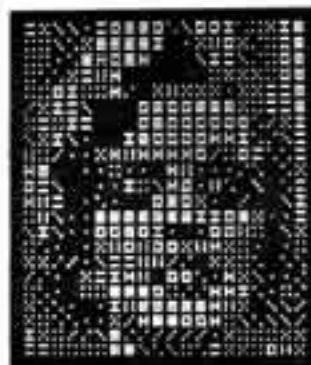
Deadline Dec. 21

**Outdoor Sculpture** screening for commission in front of city facility. Info: send SASE to S.F. Arts Commission, 45 Hyde St., #319, S.F., CA 94102.

**Hands-On Display** needed for Children's Discovery Museum for children ages 3-13. Artist to design and/or build a human body using everyday objects (eye as shutter, ear as funnel, etc.). This would be a tax-free donation, but museum will help with ideas for future sales to other museums. Info: Children's Discovery Museum, 525 S. Market St., San Jose, CA 95112; 408/298-KIDS.

**Media Artist in Residence.** Women's Interart Center seeks proposals year-round for projects requiring developmental time with hands-on access to 3/4" off-line post-production equipment. Info: Ronnie Geist, WTC, 549 W. 52nd St., NY, NY 10019; 212/246-1050.

**American Surrealist Initiative.** Visual artists working with objective (non-abstract) surrealism send 3-5 slides, resume and SASE to Michael S. Bell, 564 45th Ave., San Francisco, CA 94121. Info: 415/558-3463. For possible publication, exhibition.



MARILYN

	PRICE (+ shipping)	
Basic Domino-Pix Set	\$26.00	(\$3.00)
(State choice of picture)		
Each additional picture	\$10.00	(\$1.00)
(State choice of picture)		
Black metal framing kit	\$40.00	(\$3.00)
with acrylic pane.		

California residents please include the appropriate sales tax.

**Domino-Pix™** are domino computer pictures that you can make. This unique new item has been created by computer graphic artists Ken Knowlton and Lou Katz. Up close all you see is dominoes — as you step back this 440 pixel array resolves into a fascinating picture. Each picture uses all the pieces in the four sets of double-nine dominoes included in the Basic Domino-Pix Set.

The picture can also be worked as a puzzle. All instructions necessary to construct the picture or to do the puzzle are included. Finished size is approximately 17" x 19". Directions are provided for glue-down mounting finished piece. Optional metal frame kit available.

The following pictures are available: Marilyn, Groucho, Chaplin, Einstein, Lincoln, Washington, Panda, Cheeta.

Order from: METRON STUDIOS, P.O. Box 27103, Oakland, CA 94602. (415) 530-8870.

(adv.)

**Creative Writing Workshops**, with Clive Maxson. Ongoing, Tuesday nights 7:30-10 pm - \$8. Held at 44th & Telegraph, Oakland. Info: 415/658-3608.

**Steve Zinn** can convert a MacPaint image to a poster with a combination of an XY plotter and an airbrush. Info: 415/321-6311.

### Dancing Ear

by Andrea Mock

There has never really been an affordable and effective means for recording dance. The traditional media of video and film used by most dance companies have inherent problems in being faithful to the choreographer's intentions, problems such as the directing the placement of the dancer on stage (camera angles) and quality (as video tends to "flatten" movement).

Now the computer has been enlisted. YLEM member **Andrea Mock**, an Oakland-based choreographer and dancer has designed a dance notation system that uses video to capture the basic shapes of human movement. With the aid of a special micro-computer developed by the SONY corporation Ms. Mock is able to overlay text and graphics onto the video recording of a dancer's movement, providing vital information that either media alone does not.

The computer program is being written by George Ellis and is funded by the Zellerbach Family Fund. The program, called FOOTNOTES, will be available for purchase by dance companies, choreographers, and movement educators. For further information write Dancing Ear c/o Bay Area Dance Coalition, Building C, Fort Mason, San Francisco CA 94123 or phone (415) 658-3341.

### Ylem Membership Application

Send to Ylem, 967 Moreno, Palo Alto, CA 94303

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

- to receive a sample issue
- \$15 individual membership (1 year)
- \$100 Corporate/Institutional membership (1 year)
- \$10 newsletter only. If you live more than 100 miles from the SF or Palo Alto.

## Next Forum

### "The Notion of Motion"

an examination of the presence of motion as a characteristic of art.....  
Saturday, December 1, 2-5:30 pm, Jordan Hall, 040, Stanford University

**Esthetic Innovator**, *Larry Shaw*, member of Exploritorium, "The Perception of Complexity"

**Kinetic Sculpture**, *Jerome Kirk*. The considerations of motion and the intriguing aspects of movable art.

**Light, Motion & Consciousness**, *Jean Millay*. Visible biofeedback.

**Computer Film Artist**, *Larry Cuba*. A presentation of a cinematographic exercise in the visual perception of motion and musical structure.

**Kinetic Lumiere**, *Louis M. Brill*. An exploration of light as a sculptural medium, in regard to texture and motion.

**Directions:** Jordan Hall is on the front of the Main Quad, in the basement. Best approach is from Palm Drive (University Ave. exit from Hwy. 101).

*Co-Sponsored by the Stanford Computer Art Society*

Acknowledgement to Hilary Graphics, & Keysergrafix  
*David Healy is on vacation.*



967 Moreno, Palo Alto, CA 94303 (415) 856-9593

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