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.
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 and 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 at stalled 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 Myrhr Reagan, director
Mark Burstein, editor
David Healy, art director

Ylem Officers
Trudy Myrhr 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 $300 (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. Deals with entropy, the agent of change, and its implications, 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 the 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 universe, and the ideas of thought. For a brochure and a complete list of titles, write to Aerial Press, P.O. Box 1360, Santa Cruz, CA 95060.

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

Ylem Notes
by Trudy Myrhr 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 mailed 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 microcomputer 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 weekend 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 Soda 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 Myrhr 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, Janalia 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.


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.


We were then treated to an inside look at neon. Kennan 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 dreamscape 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 Cameron, computer-designed and machined in wax, 18" h., c. 1981.
Dr. Jean Millay is an artist, research scientist, and teacher based in San Francisco. Her first love has always been art, and, through it, perception. This led to her participation in the Dream Workshop (and in doing some of the original research into REM sleep) and in exploring ways to use color, pattern, and motion to produce altered states of consciousness. In teaching, she has used interactive graphics displays to improve the ability of hyperkinetic children to focus their attention. She declares, "When you teach children to focus, you are teaching intelligence." Some of her results have been dramatic.

4. When beta waves are dominant on the left, and theta waves flash on the right, this pattern is seen. Some combinations of patterns appear only briefly, and some can be maintained over time. Some people can identify events in thought which relate to different patterns and then cause the pattern to be repeated. Other people find such exercises more difficult.

The Biofeedback Light Sculpture (co-created with Dr. Tim Scully) has been exhibited in major museums here and abroad. It is hailed as a major innovative blend of art and technology. It changes its color and pattern as a direct result of the changes of thoughts of the viewer, utilizing brainwave analyzers on each hemisphere of the brain. Some people have become very adept at manipulating the sculpture through control of their minds. "What you think is what you see."

Photos by Richard Hendrickson, Ph.D.

---

Calendar

Nov. 15, 12 noon & 6 pm

Nov. 15, 7 pm
"Blazing Ambition" — (that's what N.Y. Dealer Ivan Karp said he looked for in choosing an artist to represent) — talk and discussion on artists/dealers. Bring finger food. Fourth Floor, San Francisco Museum of Modern Art.

Nov. 16 & 17
Collaborations, a conference "dedicated to understanding better the values, energy, and rewards that make collaborations work so exciting in the world of design". Cruise Ship Passenger Terminal, Pier 35, San Francisco, $185 ($160 pre-reg). Info: Design International, P.O. Box 1803, Ross, CA 94957; 415/457-8596.

Nov. 22-5
Discrete Approaches to Natural Philosophy Conference of Alternative Natural Philosophy Ass'n. Ventura Hall, Stanford University, advance registration, $10. Info: ANPA, 15005 Bear Cr. Rd., Boulder Creek, CA 95006; 408/425-1859
Eddie Oshins will speak Nov. 25th, 11:30 am on "A Quantum Approach to Psychology: Spinors, Rotations, and Non-Selecting Ambiguity."

---

1. This photograph illustrates the unmodulated "rest state" of the light sculpture when the two brainwave analyzers which operate the changes in the light patterns are turned off (e.g. they are no longer receiving brain signals from both hemispheres).

2. Both sides of the brain are registering the pattern produced when eye blinks or other muscle artifacts cause interference in the proper reception of brainwave signals.

3. A symmetrical blue-white pattern indicates that both brainwave analyzers are registering signals in the alpha range. The pattern will be the same whether bilateral signals are being provided by one person, or two people are providing the alpha signal.

---

Dec. 1, 11 am
Ylom Business Meeting, Cafeteria, Tresider Union, Stanford. Look for us at the far right as you go in. The Christmas Craft Fair will be upstairs, so parking nearby will be congested. Better to park at the front side of the quad, near the Ylom Forum (see below).

---

Dec. 1, 2 pm
Ylom Forum, "The Notion of Motion", Jordan 040 (basement auditorium), Stanford University. (See back cover for directions.)

----


Dec. 4, 9:30-10:30
Graphics of the Future, a one-day familiarization seminar about computer/video graphics with D. Raray of Aurora Systems and R. Stock of Artstock Services. Sheraton Round Barn Inn, Santa Rosa, CA, $145. Info: Computer Arts Institute, P.O. Box 746, San Anselmo, CA 94960; 707/573-6420, 415/459-8851.

Dec. 9-12
Comgraf 84 — Computer Graphics for Graphic Arts, Exeter House, NYC. Tutorials, seminars, exhibits. Info: Comgraf 84, Pratt Center, 9 Skyline Dr., Hawthorne, NY 10532.

Dec. 10, 10 am
Ylom Field Trip to Biofeedback Light Sculpture, at home of Dr. Jean Millay, 3118 Washington St., San Francisco. Interact with it! $5. Reservations and info: Shoshana Dubiner, 1447 Cabrillo, S.F., CA 94118; 415/221-3595.

Continuing

Continuing
"Four Reflections", sculpture by Julianne Frizzell, South-of-the-Knell Park Tiburon.

---

Handmade, fine crafts of the Baulines Craftsmen's Guild, California Crafts Museum, Ghirardelli Square, S.F.

Jan. 6
Ylom Field Trip to Tactile Dome, The Exploratorium, Lyon at Marina, San Francisco. RESERVATIONS BY DEC. 11 $5, limit, 15 people. Info: Shoshana Dubiner, 1447 Cabrillo, S.F., CA 94118; 415/221-3595.
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., S.J., CA 95113; 408/294-2787.

Deadline Nov. 28

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 Hens, Crest International, 940 Emmett #14, Belmont, CA 94002; 415/595-2625.

Deadline Dec. 14

Deadline Dec. 15

Deadline Dec. 15
ArtQuest '85, a major art competition plus travelling side exhibit, color catalog, prizes. Info: ArtQuest, 2265 Westwood Blvd., P.O. Box 12414, 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, WIC, 549 W. 52nd St., New York, NY 10019; 212/246-1050.


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.

Creative Writing Workshops, with Clive Maron. Ongoing, Tuesday nights 7:30-10 pm - $8. Held at 46th & Telegraph, Oakland. Info: 415/658-3838.

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

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 microcomputer 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.
"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 Exploratorium, “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 cinematic graphic 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, & Keysergrafx

David Healy is on vacation.