

Artists Using Science and Technology

PO Box 749, Orinda CA 94563

Ylem (Eye-lem): The primordial stuff out of which the universe emerged in the Big Bang.

Vol.10, No. 2 February/March 1990

March 13, 1990 Ylem Forum

8 pm at The Exploratorium, 3601 Lyon St., San Francisco. \$3 for non-members.
Note: Forum date is a Tuesday, not Wednesday as previously announced.

A Practice in Geosomatics led by Robin Samelson

Geosomatics®: An approach toward studying both the earth and our physical bodies in concert. A metaphoric play between myth, nature, self, form and pattern.

Two areas of science are shifting dramatically toward an integrated view of what are currently studied as discrete systems: earth systems and the physiology of the human body. Earth systems are studied in three domains: geologic, atmospheric and oceanic. The body is studied in even more domains but psychoneuroimmunology dramatically brings into focus the integrated functions of neurotransmitters and receptors that travel between the nervous, circulatory and lymphatic systems.

These two emerging paradigms have inspired a practice of studying two vast fields each within the context of the other. What are the systems we share, in our bodies, with the earth systems? How are we integrated within the cycles, processes and functions that are in perpetual motion within the atmospheric, geologic and oceanic systems of the earth?

During this program we will look for metaphors, for commonalities, and for patterns so bring your ideas and questions with you. We will see films of physiological systems and earth systems, listen to people speak from their scientific point of view, listen to poetry and we will have a time for you to share your geosomatic insight. Bring copies of pictures or articles to share and to leave in what can become a collection of geosomatic ideas. For more information or just to talk about the topic, please call Robin Samelson at (415) 321-4950.

Robin Samelson is an instructional designer who enjoys finding new ways to think about the obvious and wants to generate a place where others can play in the domain she calls Geosomatics. Robin is co-author of *Letterforms & Illusions*, W.H. Freeman & Co., 1989, a Macintosh software companion of visual puzzles and fonts that accompanies the book, *Inversions* by Scott Kim.

Geosomatics®, 1990, Robin Samelson



YLEM TURNS NINE!

© Roger Shepard 1983
April 27, 1989

News of Members

Lynda Ferris writes: "I'm director and instructor of the Computer Graphics Lab, Pacific NW College of Art, Portland, OR. I really love teaching. I'm freelancing as a desktop publisher (Mac), and in my own work, I'm using the Mac and a Shinko thermal printer. Once I generate the output, I then manipulate the images with a variety of "new" drawing tools: soldering iron, clothes iron, and curling iron." Apparently the ink does funny things when hot. She also runs the image through the printer again for overprinting. She has work in the Eurographics '89 Video, Film, and Slide Competition. New address: C3D Electronic Imagery, PO Box 33, Portland, OR 97207

Diane Fenster has a computer painting in *Hard Copy*, a computer art show sponsored by Verbum Magazine and UCSD in San Diego.

Vernon Reed's cybernetic jewelry is in *Computer Art and Electronic Media* at the Univ. of Eastern Washington, Cheney, WA.

Carrie Adell had jewelry in *American Contemporary Art Jewelry* in Atlanta GA, and a two-person show at the Telluride Gallery of Fine Art in Colorado.



"A Rocky place"
Carrie Adell, 1983

On the cover

Retrospective of newsletter art from Ylem's nine years includes, clockwise from lower right:

Recursive organism, Roger Shepard; digitized stones, Josepha Haveman; CrystalPaint galaxy, Russell Reagan; neon sculpture, Beverly Reiser; domino "Marilyn", Kenneth Knowlton; wire sculpture, Ruth Asawa; sine wave serigraph, Dan Cooper; pixel seashell, Eleanor Kent; contour mandala, Robert Ishi; 3D function plot, C. William Henderson; Moebius strip, Trudy Myrrh Reagan; kinetic sculpture, Jerome Kirk.

About this issue

As you may have observed, the newsletter has a new design. I have borrowed elements of previous Ylem newsletter designs by David Healy and Josepha Haveman. The grey pattern that appears in the page header graphics was made by applying successive combinations of special effects in PixelPaint and Canvas graphics programs on the Macintosh. The newsletter is put together in PageMaker 3 on a Mac IIx.

—Russell Reagan

Newsletter seeks submissions!

This publication is a showcase for art done by members and written material by members on art/science topics. Now that you have seen it, can you picture your work in this space? Art that has high contrast works best, although we have successfully used color photographs or art with shades of grey on occasions. If you have any doubt, xerox it to see what reproduction will do to it. Articles of 500-800 word length are preferred. A piece of art accompanied by a paragraph about it or article on same theme is welcome! Work may be submitted in hard copy or on a Mac diskette. Suggested theme for April and May issues: ecology; June: Perception, illusion, paradox. We also seek notices of events, needs, opportunities, exhibitions and talks (especially outside of northern California) for the calendar. Send to: Ylem NL, 967 Moreno Ave, Palo Alto, CA 94303; 415-856-9593.

Scholars, Print, and Technology

by Trudy Myrrh Reagan

These are some thoughts on the article, "The Future of the Scholarly Journal" by Lauren H. Seiler of Queens College, CUNY. It appeared in Academic Computing, September 1989.

Lauren Seiler presents a view of the future that is both exhilarating and horrible. Whatever we think about the changes in the certification, distribution and archiving of scholarly work, the changes are coming, she says, because the economics of maintaining independent journals and decentralized libraries is being drastically altered.

We depend not just upon research, but on rigorous evaluation of it, a kind of certification of knowledge. We also depend on the results being accessible everyone who has a use for them, the system of dissemination.

In some respects, the digitizing of information will help: Journals will no longer be limited by how many pages they can afford to print. Not only articles, but critiques of them will be more likely to be published on-line. And this would happen sooner. At the moment, getting accepted by a journal and going through the peer review process is a one or two year process.

Moreover, almost all information can be converted to digital form, making it possible to add not only charts and photographs to papers, but audio, and images in motion. In a few years, we will wonder how we could have lived with the limitations of print.

In the future, a glut of papers will be distributed over electronic networks. Computers will translate them, perhaps even read them to us. The web of connected readers will cover the earth (ubiquitous slime mold comes to mind). Although the initial information may have to pass rigorous tests, the informal comments on papers will not. Distinguishing fact from unfounded opinion will be a bewildering task.

At the moment, we have thousands of journals, and there are not enough. In the future, more will be published, but perhaps by fewer organizations. After all, who will pay to subscribe? No

objects called journals will exist to be sold. Nor will anyone think it is a convenience to own them if the information is available anytime over the wire. No more clogged bookshelves! If state or corporate funding is the principal support of the journal enterprise, politics can enter into the process, as we shall see.

But first, we must speak of the archiving of the information. At the moment, many small libraries exist, because people who use books need the convenience of having them nearby. But there are problems with this system: Only one person at a time can use a given volume. Vandalism, natural disasters, and the slow rot of books printed on acidic woodpulp paper all take their toll.

Now that scanners can turn books into electronic form without their being retyped, whole libraries can be on-line, all of them, not just the new issues. Many people can use these same "books" at once. By means of hypertext (making some words in the text into "buttons" that call up related information), a scholar can create a trail through many documents to prove a point, a trail others can follow. Because any document will be as close as one's telephone, neighborhood or college libraries will not only not be needed, they will be uneconomic. The digital storage of information will be 1,000 times more compact than our present system. Should the profit motive be paramount, as when corporations run the network, who would watch out for

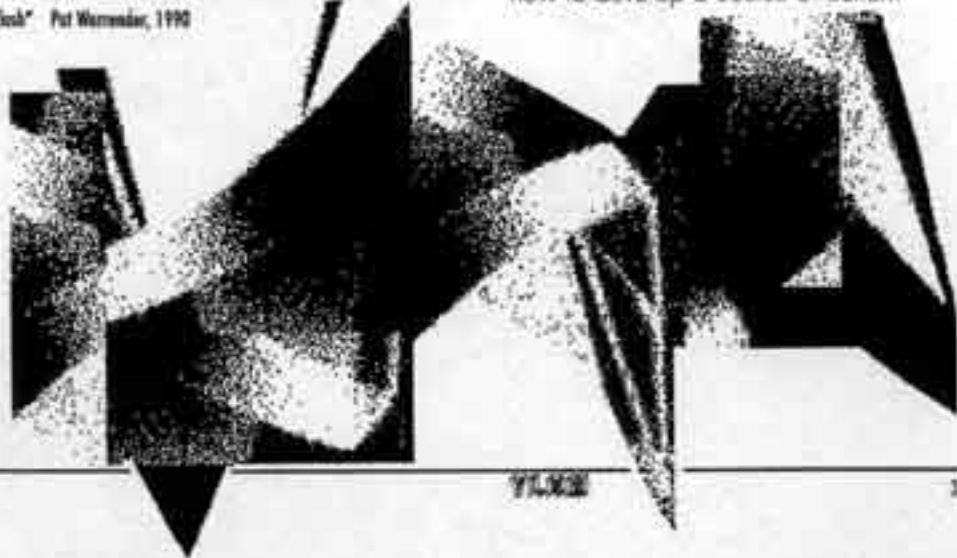
the public good? Terrible abuses exist where nursing homes only care about the bottom line. Would the information business be different?

The big question I have, and one that Seiler ponders also, is how robust is an electronic archive? Advances in technology make the means to access older records very difficult. I'm not just talking about music on old 78 rpm disks here, but art on Apple II diskettes, when the machines to play them become out of date.

Many of us already have trouble with computer viruses. More malicious damage could be caused by a "global delete" of certain people or subjects in all documents. Here is where politics enters in: In the case where government owns the national library service and government feels certain subjects are national security matters, magically, all reference to them disappears. It was foretold in Orwell's 1984. It has been pointed out that Orwell was merely describing what Stalin was already doing in the USSR, purging printed references to purged people. In those times, encyclopedias with missing pages were common. Doing this then was tedious. When it becomes as easy as copying software, what government can resist? No trace of the original need remain.

Seiler concludes: "Because technology will permit us to do more, we may be compelled to do things of which we do not approve... We must recognize the impact change will have and begin now to develop a course of action."

"Flash" Pat Werninger, 1990



Ylem Calendar

Feb. 15, 8 pm

Speaking Of Music: David Lang

Aliens Kidnapped me and Stole my Blood is but one of the unusual works New York musician Lang has composed. This evening's concert features experimental music for two pianos played by Gloria Cheng and Julie Steinberg. **The Exploratorium, 3601 Lyon St., S.F.; tickets: 415-563-7337**

Feb. 17, 1-7 pm

Digital Valentines Gathering

The 10th anniversary free-wheeling creativity event by information artisans, computerists and arts people alike. (Lots of show and tell: speakers, multimedia audiovisuals, new technologies, audience participation). Best of all, it's free, and bring your art to show, too. (The organization that sponsors this event, formerly known as the Graphics Gathering, is metamorphosing into The Homebrew Creativity Club. It provided a major boost in the founding of Ylem.) B. Y. O. "Earthheart"! **Fairchild Aud., Stanford Univ. Medical School. Info: Howard Pearlmuter, PO Box 7200, Santa Cruz, CA 95061. 24-hr. voice mail: 408-425-8700.**

Feb. 23, 2-5 pm, 7-9 pm

Coming To Our Senses

Symposium on the world views through which we think, feel and communicate in Western culture. It also looks at the mind/body split, alienation of sensory thought, roles of technology, recapturing unity in a fragmented world. Historian Morris Berman, fiction writer Joyce Thompson, computer scientist Jaron Lanier. Free. **McKenna Theatre, Creative Arts Bldg., San Francisco State U., 1600 Holloway, S.F.; 415-338-1478**

Feb. 22-25

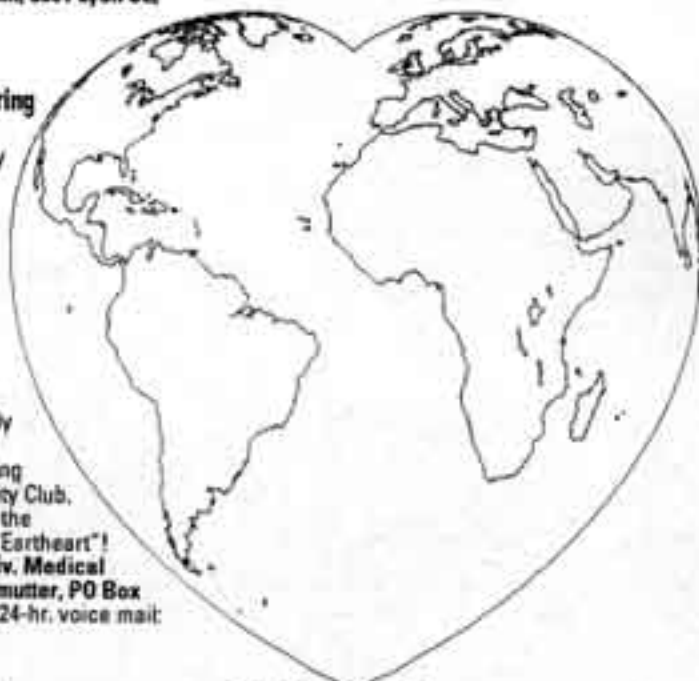
Technology Entertainment Design 2 Conference (Monterey, CA)

The convergence of new technologies, the media, and design is the subject of this all-star conference. For example, well-known presenters in the computer area are John Scully, Bob Abel, Alan Kay, Jaron Lanier, and Ted Nelson. Both the business and creative sides of various fields will be addressed. \$895. Reservations: **TED2, 1621 W. 25th St., #281, San Pedro, CA 90732; 213-831-4225**

Feb. 24-25, 1 pm-3:30

Darkroom Photography Basics

Bring your black-and-white negatives, and Ken Gaghan will show you how to develop them. Reservations needed. **Exploratorium, 3601 Lyon St., S.F.; 415-563-7337**



Feb. 26 - Mar. 18

"Wall of Water"

Jo Andres, filmmaker/choreographer is constructing a wall of water to be used for a backdrop for dancers and screen for slide and video projections as her artist-in-residence project. **Exploratorium, 3601 Lyon St., S.F.; 415-563-7337**

Feb. 27, 8 pm

Bay Area SIGGRAPH

Animations by De Graf/Whrman, Inc. **Auditorium, Xerox PARC, 3333 Coyote Hill Rd., Palo Alto**

Mar. 7, 7:30 pm

Rachel Rosenthal: Small Art In A Big Earth

Rosenthal is renowned for her experimental performance art, her association with Merce Cunningham, and her Instant Theatre in Los Angeles. Her recent work explores ecological politics. Free lecture at **Stern Hall #100, Mills College, 5000 MacArthur Blvd., Oakland; 415-432-2117**

Mar. 10-11, 1-5 pm

Stereoscopic Weekend

More than a workshop, this weekend is devoted to stereo images and includes films, demos, and the hows, the whys, and the paraphernalia of 3D viewing. No reservations required. **McBean Theatre, Exploratorium, 3601 Lyon St., S.F.; 415-563-7337**

Mar. 13, 8 pm

Ylem Forum: GeoSomatics

(See announcement on page 1). Tuesday, not Wednesday night as previously said. **The Exploratorium, 3601 Lyon St., S.F.; 415-563-7337**

Mar. 18, 3 pm

Experimental Music And Dance

Works by composers John Bischoff, Larry Polansky, and oboist/improvisor Brenda Schuman-Post. Evangel King, dance, Paul Matzner, sound design, and Wm. Winant, percussion. **SS. Oakland Museum, 1000 Oak St., Oakland; 415-644-1685**

Mar. 19-22

NCGA '90 (Anaheim, CA)

National Computer Graphics Assoc. Conference has several panels on Wed. & Thurs. featuring Ylem members: *Revolution in the Arts*, with Joan Truckenbrod, Isaac Victor Kerlow & Vernon Reed; *International Centers for Electronic Arts* with Roger Malina; *Tools of Transformation for the Visual Arts* with Trudy Myrrh Reagan, Bruce Beasley, Lucia Grossberger & Kerlow; *CyberMedia and the Arts* with Ylem President Beverly Reiser, Barbara Nessim, Stephen S. Soreff, and Fred Stitt. The overall theme of the conference, *Real Solutions to Real Problems*, is more prosaic. Elect to attend as many days as you need. Price range, non-members: One day, \$295; four days, \$795. Info & reg., **NCGA, 2722 Merriilee Drive #200, Fairfax, VA 22031; 1-800-225-NCGA**

April 22

Earth Day 1990

Earth Day 1970 made a big splash, making many aware of the ecology for the first time. Since then, much has been done, but new and nastier problems have arisen. Volunteers needed! Contact them at **Earth Day 1990, PO Box AA, Stanford, CA 94309; 415-321-1990** to learn of a group near you. Of course, you don't have to be affiliated to help (Ylem isn't).

YOU'RE INVITED TO OUR NEXT GATHERING!

Saturday, Feb 17, 1990. 1-7pm. Fairchild Auditorium, Stanford Univ Med School.

- As always: free of charge, non-commercial, open to all, informal, lots of fun!
- Bring: friends, art, inventions, technologies, sharables, visions, & yourself.

Speakers, panels, multimedia audiovisuals; opportunities to show&tell; fun ways to meet 200-300 kindred creative folks from a wide variety of backgrounds & styles.

- Decade90'signs: Crafting our future via new multimedia tools? Explore sensory innovations & humane interfaces for supporting Freedom of Speech & Press.
- 10th Annual "Digital Valentines Day" Graphics Gathering: B.Y.O. "Earheart"!



- Back by popular demand-- SymbioSystems: Bio Inspired Logic; Logic Inspired Bio (fractals, viruses, biomorphs, genes, proteins, and other Natural Artifices).
- New in 90: Conference on Ecologically-Responsible Technology & Investment!

The Homebrew Creativity Club

Box 7200, Santa Cruz, CA 95061

408-425-8700 (24hr voice mail)

Howard Pearlmutter, organizer

*"We are Information Artisans who
enjoy bringing separate worlds together,
and at our Gatherings help each other
to visualize a spectrum of possible futures,
and build tools to sculpt the best of them."*

Feb. 16 - May 13

In the Realm of Ideas, Frank Lloyd Wright

The grand old man of American modern architecture continues to surprise us. **Marin Civic Center, Ave. of the Flags, San Rafael, CA: 415-499-5848**

Through Feb. 20

National Invitational Valentine Jewelry Show (Millburn, NJ)

Includes Ylem member Carrie Adell. **Sheila Nussbaum Gallery, 358 Millburn Ave., Millburn, NJ 07041.**

Through Feb. 22

Drawing from Experience: Artists over Fifty

Brings together 13 artists of different backgrounds and attitudes, and honoring changes that occur in artists' work as they age. Includes Thiebaud, Arneson, Zúñiga, Saul Steinberg, and Ylem member Ruth Asawa. Call before going; the hours are weird. **Euphrat Gallery, De Anza College, 21250 Stevens Creek Blvd., Cupertino, CA 95014; 408-864-8836**

Through Feb. 24

Not so Serious?

Humorous and provocative paintings and sculpture commenting on the environment and/or technology. **The Art Store Gallery, 5301 Broadway, Oakland, CA 94618; 415-658-2787**

Through Feb. 25

The African Portfolios

Evocative portraits of people in Africa by Oakland photographer Elizabeth Sunday. Part of "Capturing Light" exhibit (below). **The Exploratorium, 3601 Lyon St., S.F.; 415-563-7337**

Mar. 1 - Apr. 28

Kryptron (Portland, OR)

Kryptron is a team of computer artists from Lenzburg, Switzerland who create a loose integration of electronic realism and imagination. **Abaci Gallery of Computer Art, 312 NW 10th, Portland, OR 97209**

Mar. 1 - Apr. 15

**Reception Apr. 8, 5:30-7:30 pm
A Decade of Collaboration**

This sixty-work retrospective by ingenious Ylem artist Lucia Grossberger shows her use of the computer as her "collaborator." **County Offices, 5th fl., Ocean & Water Sts., Santa Cruz**

Through Mar. 31

Blessed Oblivion (Los Angeles)

Group show of neon and electric art. **MONA (Museum of Neon Art), 704 Traction Ave., L.A., CA 90013; 213-617-1580**

Through Apr. 1

Capturing Light

150 years of photography. Includes good stereo section, with apparatus and explanatory demo. **The Exploratorium, 3601 Lyon St., S.F.; 415-563-7337**

Through Apr. 18

Shoe-Field

Intriguing installation piece by Ylem artist Sonya Rapoport explores the relation between raw data and "knowledge." It analyzes and displays graphically peoples' responses about their shoes. Also on view is Rapoport's collection of her own shoes with their accompanying analysis. On site is a computer with a program that tells you how you rate if you answer the shoe questions, giving you a "shoe-psyche reading." On view during business hours at **Cadence Design Systems, 555 River Oaks Parkway, San Jose, CA.**

Through Apr. 20

Art from the Exploratorium (New York)

20 interactive exhibits from The Exploratorium. **World Financial Center, Battery Park, NY, NY**

Through Apr. 29

Holograms by William J. Molteni, Jr.

An important retrospective by a holography pioneer. He invented one of the two means for making holograms that move, using movie footage. At Polaroid Corp. he conducted research on the world's most advanced imaging display techniques. He currently consults with the M.I.T. Media Lab. His personal artistic projects include a drawing in 3D using software he wrote. **Holos Gallery, 1792 Haight St., S.F., CA 94117; 415-221-4717**

Through May 30

Equus/Underwater (Chicago)

Holography and laser projection are used as a method of storytelling in a large installation by Ylem members Nancy Gorglione and Greg Cherry. Also at the museum is The Fine Arts Research and Holography Center that promotes education and research into holography as well as display. **The Holography Museum, 1134 W. Washington Blvd., Chicago, IL 60607**

By Appointment

Herrick's Gallery at Neon Neon

Ongoing display by Ylem artist Ken Herrick: kinetic & neon sculpture, and The Neon Bubbles Transformer product, his new, patented invention that makes neon seem to move at **Neon Neon Co., 270 7th, S. F., 94103; appt. call 415-531-8819**

National Endowment for the Arts

Fellowships and grants to artists, including "new media." Info: **NEA, 1100 Pennsylvania Ave. NW, Washington, DC 20506; 202-682-5400**

Deadline Feb. 17

East Bay Open Studios

Organized by Pro Arts. Studios in Oakland and Alameda shown June 9-10; those North to Richmond shown June 16-17. (Boundary: Broadway/MacArthur). Also, gallery show, May 23 - June 17. Fee: Pro Arts membership + \$10. **PROS: Pro Arts, 1920 Union St., Oakland, CA 94607; Info: Gail, 415-763-7880.**

Deadline: ASAP

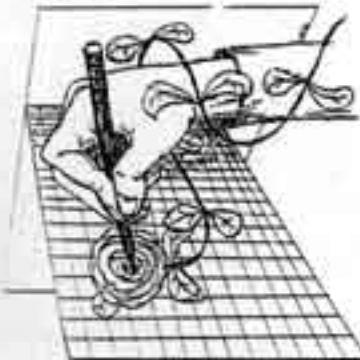
Call for Papers

The Macintosh in the University Curriculum Conference, Univ. of Vermont, Apr. 6-7. Proposals for lecture/demonstrations in all subject areas, plus productivity ideas sought. Info: **Stephen Cavrak, Academic Computing Services, University of Vermont, Burlington, VT; 802-656-1483; Bitnet: sjc@uvmvm**

Deadline for art: Feb. 27

**Deadline for video: May 8
Siggraph '90 Art, Video Shows**

The SIGGRAPH annual conference is the biggest showcase for computer art. The shows are well-documented and often travel. Special attention this year to



works which could only have been done on a computer. (SIGGRAPH: Special Interest Gp., Graphics, Assn. of Computing Machinery). Info: **SIGGRAPH '90 Art Show, Tom Linehan, Visualization Lab, College of Architecture, Texas A & M, College Sta., TX 77843; 409-845-3455; FAX 409-845-4491; tom@archone.tamu.edu**

Deadline Feb. 28

Call for Papers

The Mathematics of Surfaces Conference, Bath, England, Sept. 10-12, seeks papers on computation of complex surfaces, also applications such as computer animation. Info: **Shirley Wardle, Institute of Mathematics and its Applications, Maitland House, Warrior Square, Southend-on-Sea, Essex, England SS1 2JY**

more opportunities on next page

Opportunities

continued

Deadline Mar. 15 Earthday 1990

Show by South Bay Green Alliance in San Jose. Open to Bay Area artists in any medium addressing issues of ecological wisdom, nonviolence, decentralization, global responsibility. Fee \$10. For PROS send SASE to Laura Langdon, 221 Hawthorne #6, Palo Alto, CA 94301.

Video at Long Beach Museum of Art

Submissions sought for exhibit or broadcast on cable. 3/4", 1/2", VHS, Beta. Send cover letter, resume, SASE. Long Beach Museum, 2300 E. Ocean Blvd., Long Beach, CA 90803; 213-439-2219.

Job Bank and Skills Registry, Philadelphia area

For jobs with arts and cultural orgs., including set design, video prod., pub. rel. Send resume. Greater Phila. Cultural Alliance, 320 Walnut St., Phila., PA 19106

1991 Computer Art Exhibit at New Mexico State University

Art Gallery seeks computer generated art, robotics, and interactive sculpture. Send materials to Univ. Art Gallery, PO Box 30001, Las Cruces, NM 88003; 505-646-2545

Needs & Offerings

Diablo 4-Color Printer Bargain

\$400 (orig. \$1200). Standard for IBM & clones, and their paint programs. Centronics parallel port, 10" wide roller feed. Uses clay-coated paper. Jeff Shire has 12 to sell. 415-653-5825

Neon Bus Cruise

Museum of Neon Art (MONA) runs a double-deck bus around L.A. once a month to show off the city's "best-lit secrets." \$30. Reserve one month ahead. MONA, 704 Traction Ave., L.A., CA 90013; 213-617-0274

Researcher into the psychology of the aesthetic response wants to hear about other research like his own. "I have a particular interest in reactions to combinations of colours and whether such reactions follow any rules that can be explicitly stated.... At the moment I am investigating how people arrange a limited number of coloured circles on a uniform grey field." Daniel Stewart, Psych. Dept., Sir Wilfred Grenfell College, Corner Brook, NF, Canada, A2H 6P9

Laser Art Society News

Some back issues available. Write for free copy. Also, laser-related articles sought. Info: Patty Pink, ed., Holography Institute, PO Box 446, Petaluma, CA 94953

ArtCom/Contemporary Arts Press Catalog

Offers avant-garde art books & videos. Send \$5 to: ArtCom, PO Box 3123 Rincon Annex, San Francisco.

Holography Workshops in Canada

Photon League, 110 Sudbury St. #B, Toronto, ONT M6J 1A7; 416-531-7087

Through May 23 Conceptual Physics

In this class at The Exploratorium, Dr. Paul Doherty shows how we can better understand how the world works. Offered through S.F. City College. Wed. nights, 7 pm, The Exploratorium, 3601 Lyon St., S.F.; 415-563-7337

Apr. 3 & 10 Marbling on Cloth with Trudy Myrrh Reagan

The magical marbling process depends on capturing a thin film of floating paint onto cloth. In the first meeting, we will mix the special liquid, Carageenan, on which the acrylic paint floats, and chemically treat the cloth. In the second, we will float the paint, learn how to make patterns, and marble cloth. Some patterns resemble Chaos. \$50 + 3 materials fee. Kirmeyer School of Fiber Studies, 3001 Ross #3, San Jose, CA 95154; 408-269-4513

Bay Area Video Coalition

Classes in video and some computer graphics—includes video on the Amiga. Send for catalog: BAVC, 1111 17th St., S.F., CA 94107; 415-861-3282



"Letter Y/3" (above)
"Letter Y/4" (left),
Josephine Hoveman, 1990



Futurteecture

In July, 1989, the Washington DC Congress of the World Future Society, a group of architects, engineers, and related design professionals, met to establish a new society devoted to studying the future of architecture: the Futurteecture Society. \$25 Membership includes short newsletter crammed with amazing stuff published by Yiem Secretary Fred Stitt. Futurteecture, PO 743, Orinda, CA 94563

Globescope Report

by Tina Ebey

Member Tina Ebey is a dancer involved in several hi-tech consulting projects. Her work is featured on the Ylem video.

On October 7th, 1989, I attended an all-day conference on Building Global Security. The purpose of the meeting was to discuss the most important global issues facing the world today and begin to problem-solve.

The overwhelming consensus was that, with the extent and gravity of problems we face now and into the future, we have to think deeply and act with an understanding of the global perspective. Famine, poverty, epidemics must be considered in setting priorities. At the assembly, each of us had a chance to think through several problems and suggest solutions. The basic ground rule was to focus not on what "they should do," but rather what "I — or my business, organization, or institution — can do."

The Globescope Pacific Assembly Preliminary Report was coordinated through the Global Tomorrow Coalition. The report has been designed to illustrate actions that will place the issues of sustainable development squarely on the U.S. national agenda.

The final report, *A U.S. Citizen's Response to Sustainable Development*, will be completed early this year. Who will receive it besides those involved in Globescope? The Congress and executive branch, and selected national and international leaders.

The futures for Science and Technology are directed toward conversion of sustainable technologies for agriculture, transport and industry, both in industrialized and developing countries. Questions of scientific impact on legislation as well as public access to computer data bases are being studied.

Networking through satellites and using compatible computer languages opens the exciting possibility of full intercultural communications. But how to educate everyone regarding the issues in order to take advantage of these tools? A

desired future in the 1990s will be to implement an environmental educational curriculum at all levels to study the relationships between society, economics, and the environment.

The media, entertainment, and the arts are going to play a vital role in integrating a global vision for the future. I'm asking myself, "What is the role of Ylem?" Any interested parties can contact me at 415-323-5215. Let's coordinate specific projects.

For a copy of the report, please contact: Global Tomorrow Coalition, 1325 G St. NW, #915, Wash., DC 20005; 202-628-4016.



Love Canal Blues

Oh yeah, but I got the
PCB! 2-4D!
Methyl iso-cyanate blues!

It settles in your spleen,
It turns the urine green —

I got the
Radium! Plutonium!
Formaldehyde as-bes-tos blues!

It's seeping in the wells,
The drinkin' water smells —

I got the
Benzene! Toluene!
Polyvinyl chloride blues!

Business says it's trendy,
Says it's user-friendly —

Oh yeah, I got the
deep-down hang-around
rise again carcinogen
Contaminated waste-dump blues!

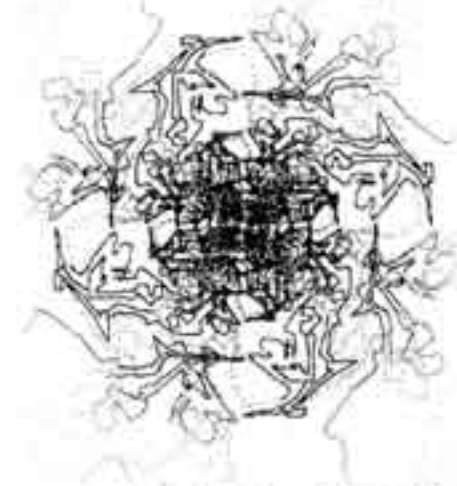
—Trudy Myrrh Reagan

Book Reviews

by Chris Yewell

Jean Tinguely: A Magic Stronger than Death, by Pontus Hulten (NY: Abbeville Press, 1987) Clothbound, \$85. This beautiful, large format book chronicles the life and work of a kinetic art master, using numerous photographs and stunning color plates. Important manifestos by the artist and historical art reviews are compiled by Tinguely's friend and art museum director, Pontus Hulten. Although this is a rather expensive book, it is a must for any serious art-and-technology book collection.

Automata: The Golden Age 1848-1914, by Christian Bailly (NY: Satheby's Publications, Harper & Row, 1987). Early automata or mechanical toys and human figures may be the inspiration for today's kinetic art. Christian Bailly's survey of automata is not concerned with art history or the implications of technology applied to art. This is a book for mechanical toy lovers and collectors. However, artists who produce modern automata and kinetic sculpture will be fascinated with the chapter entitled "Inside the Magic" and in particular, with the section on functions and mechanisms written by Etienne Blyelle. The techniques of cams and pull rods used to create motion could be applied to today's computer-controlled artworks. It probably would not be a wise investment to buy this oversized book for this one chapter—see if you can find it in the library.



Kimel Reagan with CrystalPoint, 1989

1990 Forum Dates—Mark your calendar!

Note: On two occasions we have the Exploratorium's permission to meet on Wednesday nights when the whole museum is open. Everyone will have to pay \$3 admission to the Exploratorium (no charge for forum) but all the exhibits will be up and running.

March 13 (Tuesday)
May 15 (Tuesday)
July 18 (WEDNESDAY)
Sept. 19 (WEDNESDAY)
November - TBA



This is your newsletter !!!

Please continue to send notices of events, needs, opportunities, exhibitions and talks; and art on a Mac disk or that will reproduce well by b&w copy machine. For future issues we seek to have featured artists. See page 2 inside for details. **Deadline: 20th of each month.**

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

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**February/
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