

# YLEM

NEWSLETTER

## Artists Using Science and Technology

PO Box 749, Orinda CA 94563

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

Vol.10, No. 5

June 1990



### May Ylem Forum

Tuesday May 15, 8 pm at The  
Exploratorium's Mabey Theatre, 3601  
Lyon St., San Francisco. \$3 Admission for  
non-members.

### Geosomatics, Session II

Healing plants are an integral part of the ecology of our world. David Hoffman, herbalist, teacher, and Author of *The Holistic Herbal*, presents slides about "Healing in the Green" (the herbs for medicine, ecology and personal transformation). The evening's program will include a report on Geophysiology, Diagnosing the Planet, the recent work of James E. Lovelock, creator of the Gaia hypothesis. In his 1979 book, *Gaia: A New Look at Life on Earth*, Lovelock asserted that living systems' activities in the aggregate help maintain the conditions, like climate, necessary for their continued survival. In this sense the whole planet is one organism. Finally we will view a film on the human body as an instrument of response. Program by Robia Samuelson, educational designer.

### Opening Ylem Event

#### July 18: Ylem Forum: Hands-On Hi-Tech

Note: this forum happens on a *Wednesday*, a night when the Exploratorium is open and all the other exhibits are up and running, so come early. Forum fee included with Exploratorium admission.

## Computer Art as a Progressive Means of Communication by A. Z. Ursyn

Anna Z. Ursyn came to the University of Wyoming in Laramie from Poland. At that time, no computer art was taught at the University. Since she had a strong interest in it, she mustered strong support from user consultants and faculty members from different departments. Now the university has much more equipment and people involved in this field. She teaches "Trends in Teaching Art with Computers" and finds it exciting. Here she describes three major ways to make computer art: drawing with pixels, writing programs that generate patterns, and using programs that create objects mathematically to do 3D design and animation.

**The expression of order in nature.** A prevailing notion exists that nature tends to bring forth chaos (entropic), whereas art permits the ordering of natural phenomena. This position is maintained by a number of art critics, so to them the abstract graphic style of computer programs was conceived as alien to human nature. However, we see all about us the common occurrence of regular patterns in nature. Biological rhythms cause repetition of events in the course of time and space, and other naturally occurring repetitions are everywhere: waves of water, undulations of sand drifts, patterns of leaves. We can see the omnipresent balance of lines and orders of symmetry in the natural designs of plants and animals. Objects and their shadings in perspective make a pictorial representation of light, its dispersion, diffraction, and all of its chiaroscuro effects. It is true for the harmony of colors as well.

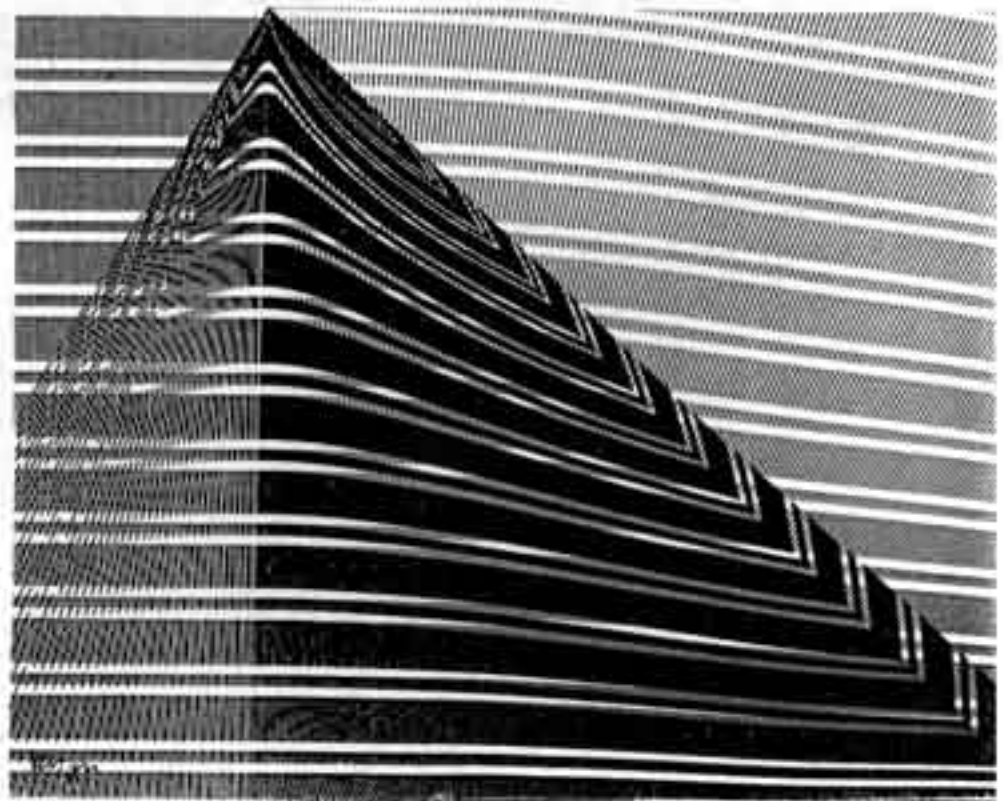
The order of repeating elements in space and in time could conceivably become the very essence of our aesthetic experience, as we contemplate the landscape. The regularity of shapes and events in nature can make a strong aesthetic stimulus for the viewer and evoke an emotional response, because the viewer has the experience of the correctness of the natural order. According to Barbara Brown (1980), "Human mind has evolved the sense of order that can anticipate the order of natural events to move from chaos and disorder to a

naturally ordered, unified result." We can find the same theme in Karl Pribram's (1986) ideas: "...that the human nervous system is genetically aggressive in imposing order on the <objective> world."

Similarly it is my contention that the correctness of order causes an aesthetic experience while creating or contemplating abstract art, whether the mode of the work be abstract expressionism, geometric abstraction, or computer art graphics. One may find the computer graphic techniques to be the instrument of choice for conveying the order and regularity of natural forms and depicting graphic patterns in nature. Thus, the computer generated artwork fits the very essence of today's lifestyle, as it alleviates man's interference in nature, the impact of technology upon our surroundings, and it further links the beauty of manmade technical products and the aesthetics of art. The artist can act at the visual and

intellectual level simultaneously and induce the transmission of many levels of meaning to the viewer's left and right hemispheres.

**Looking for progressive means of communication.** We are told that due to the development of the communication media (like television, video, film, slides, computer screen) we are returning to visual messages. A lot of information is given by means of audiovisual channels and the burden of it has to be acquired and digested by us. So we become aware of the increase of the role of non-verbalized, "beyond the book" iconographic presentation. The audiovisual media have afforded possibilities for direct action on the viewer's sensual perception, and the efficiency of his perception depends on his or her sensitivity. It is conceivable that computer pictures as a part of education programs could facilitate the growth of students' sensitivity and capability for

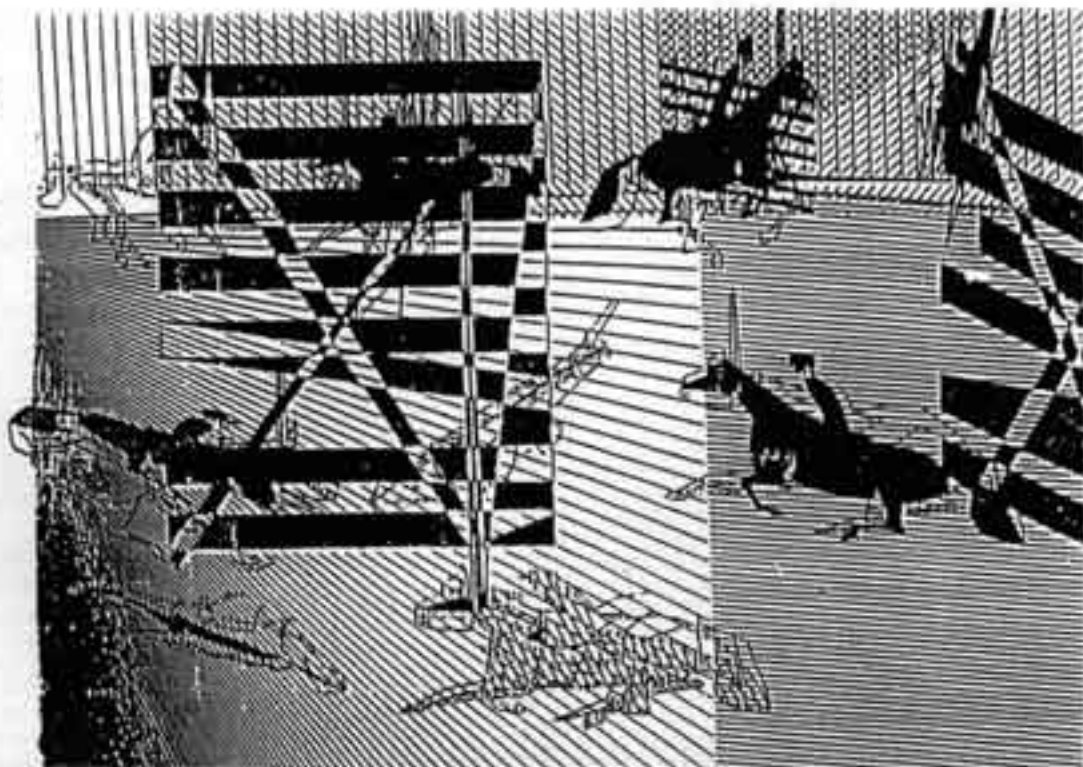


"The Mosaic" A.Z. Ursyn

visual perception. Incorporating computer graphics into school curriculum gains more attention every day.

**Computer as an artistic tool.** I have a strong interest in non-verbal signs such as relations between colors, the balance of line, and light. I have been studying these basic problems of painting using computer graphics. I found the Macintosh computer with its painting and drawing programs to be an appealing artistic form of expression. With paint programs images can be created on the screen, then cut into parts, transposed, reorganized, pasted, partially blown up and yet saved and compared to the original image. Drawings can be digitized and otherwise reworked. The human eye blends pixels (dots) of a digitalized image, no longer seeing black or white pixels but rather various shades of gray.

The image can also be made in vector mode (lines) by programs written in one of the computer languages. Then it can be modified by improvements in the program. The majority of plots I have created were generated by a Cyber, then Vax mainframe computer using Fortran language to direct Interactive Graphic Library (IGL) plots from Versatec plotter. I did not use any light pen or mouse to create my graphics as I would have with a paint program. I could see my program in Fortran on the screen of the computer but not the design created by this program, so I couldn't gain any insight into the developing artwork. There are two options that are provided by the system: the black and white plots done on plotter, or the color slides made according to the program, via COM recorder. It is possible to create numerous kinds and differentiated qualities of colors, using Fortran 5, with the IGL. One can obtain a gradation of the light intensity by the use of reiterating lines. With a sequence of repeated



"Plots from the Computer" A. Z. Uryva (top), Uryva Logo (bottom right)

steps it is possible to obtain grid patterns and some chiaroscuro effects, as well as moiré effects. It is possible to store the initial program in the memory of the computer and then develop subsequent images based on the initial one but not necessarily resembling it. Due to the gradated lines and grid patterns the two dimensional drawings gain a three dimensional look. The gradation of the intensity of color gives the effect of three dimensional space not by using formulas of projective illusion but by the use of shading, as in life drawing. One can also write the three-dimensional programs using Fortran 5 and the IGL library.

The programs result in the three-dimensional drawings with the back plane (-Z axis) visible, as the program lacked a hidden line package; so objects look as if they were made of glass or like a wire sculpture. It is possible to take advantage of the visibility of the back plane through shading, coloring, or making use of perspective from different angles. For this purpose one can store the three-dimensional drawing in the memory of

the computer and then apply some transforming procedures. For example, the design of the object can be simultaneously seen from several different directions. This is made possible by changing the center of the direction of projection (the eyeball position), thus giving the viewer the illusion of kinetic movement by way of mere surface marking. This effect has something in common with a motion picture: a viewer is sitting for an hour watching the action lasting many hours. By contrast, only a few painters in art history have approached the problem of the simultaneous view of a subject from different points: The Italian Futurists (Giacomo Balla, Gino Severini), the Polish mathematician and painter Leon Chwistek, and the Cubists.

In my opinion, due to computer's unique way of organizing the environment of the artwork, computer generated art may convey the highest emotion to the viewer, enhance symbolic meanings, communicate, and express the order in nature.



# Ylem Calendar

## Events

May 17, 8 pm: performance

May 19 & 20, 2 pm: discussion/demos

### Can Instruments Float on Magnetic Fields?

A composer, Trimpin has been exploring this idea at the Exploratorium this month. He will perform his new works on Thursday evening (phone ahead for tickets); on weekend afternoons he will show how he does it (free with museum admission). Wheelchair accessible. **McBean Theatre, Exploratorium, 3601 Lyon, S. F.; tickets: 415-561-0361**

May 19, 9-5 pm

### Beyond the Blue Horizon

Sky tales and why we tell them. Join Dr. E.C. Krupp as he explores the universal meaning of the sky. An illustrated survey of celestial mythology. \$80. #1 Physical Sciences Lecture Hall, UC Berkeley. Info: Ask about class EDP 043414 at U.C. Berkeley Extension, Dept. B, 2223 Fulton St., Berkeley, CA 94720; 415-842-4111.

May 21 & 22, 8 pm

### Independent Soviet Film and Video Exhibition (Los Angeles)

Provocative films, some made before glasnost by artists daring to work outside government control. Several never before seen outside USSR. Two Soviet filmmakers will discuss the works with the audience. \$5. **Los Angeles Contemporary Exhibitions (LACE), 1804 Industrial St., L.A. CA 90021; info, tickets: 213-624-5650**

May 24 - June 3

### Nat'l Educational Film & Video Festival

Many wonderful things to see, with emphasis on social issues and the arts. Two screening locations with different programs, The Oakland Museum and The Exploratorium. One day pass at the door, \$5; Unlimited screening pass, \$25; Screening + Seminar pass, \$100. Seminars include *Demystifying Interactive Media*. Info: NEVF, 314 E. 10th St. #205, Oakland, CA 94606; 415-465-6885

June 2, midnight

### Midnight Dance at the Atomic Cafe

You will be guided through an abandoned landscape of derelict industrial buildings and fenced toxic wasteland somewhere on the S.F. Peninsula. After a brief decontamination and security check, you may enter the Atomic Cafe for post-apocalyptic cuisine, and dancing to music by The Mutant Band. Our source didn't give the address, so contact them: **Rough Draft, PO Box 6382, San Francisco, CA 94101**

June 4-6

### The New Designer (New York)

Computer Graphics for Design Conference and Equipment Exhibit. Prepare yourself, traditional design materials are disappearing! Designers who have made the transition share their excitement. Experts in many specialties. Range of fees for various options, \$175 - \$715. **Grand Hyatt Hotel, N.Y.; info & registration: Center for Computer Design, 45 Stephenson Terr., Briarcliff Manor, NY 10510; 914-741-2850**

June 5-9

### International Sculpture '90

Features exhibits, panel discussions, demos, films. Sponsored by **International Sculpture Center, 1050 Potomac St. NW, Wash. DC 20007; 202-965-6066**

June 9, 7:30 - 11:30 pm

### Noon Cruise (Los Angeles)

Museum of Neon Art's tour of neon signs in L.A., and some neon art. \$30. Reserve ASAP, as these tours fill up fast. Another occurs on July 7. Info & reservations: **MONA, 704 Traction Ave., L.A., CA 90013; 213-617-0274, fax 213-620-8904**

July 9-20

### Computer and Art (Lugano, Italy)

2nd International Summer Academy of the Electronic Arts: music, computer graphics/art, computer animation. Two master classes by Ylem member Joan Truckenbrod. Tuition Sfrs 700 (Swiss Francs). In US. Info: **Dr. James Finkelstein, George Mason University, College of Ed. and Human Serv., Fairfax, VA 22030; 703-323-2400, fax 703-764-6716, bitnet: jfinkel@gmuwax.gmu.edu**

July 26-28

### Stanford Conference on Design

Features fourteen top designers and architects. Enrollment limited to 300, so conferees can interact with speakers. But you must reserve early! No price given yet, but it's pretty expensive. Info: **Beverly Smith, Stanford Design Conference, Bowman Alumni House, Stanford, CA 94305; 415-723-2027, fax 415-723-3145.**



Trudy Myrrh Reagan, 1990

## Exhibits

Through May 26

### Earth's Alive!

Ecology art exhibit includes photomontage by Ylem member Barbara T. Myman. **Gallery Imago, 619 Post St., S.F.**

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**

Through June 2

### Alexander (Santa Monica, CA)

New paintings and holographic installation by Alexander, an Ylem member, at **L'Ultima Gallery, 2105 Main St., Santa Monica, CA 90405**. Also, his retrospective at Museum of Modern Art in Santa Ana, CA has been extended to May 28.

Through June 9

### Artists Equity Exhibit

Exhibit of No. California Chapter members includes Ylem members Elenor Kent and Trudy Myrrh Reagan. T-Sat. 12-4 pm. **SOMAR Gallery, 934 Bryant, S.F.; 415-552-2131**

Through June 17

### Eye for I (Vancouver, Canada)

Video Self Portraits, a travelling show that will also go to Camden NJ, Greensboro NC, Manitoba, Canada, and Santa Barbara CA. **Vancouver Art Gallery.**

Through July 29

### Holograms by Members of L.A.S.E.R.

L.A.S.E.R. (Laser Arts Society for Education and Research, PO Box 448, Petaluma, CA 94953) is ten years old, and this show by its members demonstrates the progress made in technique and expression in that time. **Holos Gallery, 1792 Haight St., S.F.; 415-221-4717**

Through Sept. 16

### Rube Goldberg vs. the Machine Age

Fifty drawings by Rube Goldberg of screwball inventions. Did you know Goldberg was a San Francisco native? **The Exploratorium, 3601 Lyon, San Francisco**

Source of some calendar listings is the *Art Calendar*, PO Box 1040, Great Falls, VA 22066

## Opportunities

Deadline May 25

### California State Fair

Open: CA residents. "New Dimensional category" opens the doors to the weird stuff Yiem members do. Jodie Gillerman is the juror for electronic art. Trudy Myrrh Reagan, has entry blank: 415-856-9593, or write: CA State Fair/California Works, Box 15649, Sacramento, CA 95852; 916-924-2282

Deadline June 1

### Computer Art & Design Show

8th Annual Pacific NW Computer Graphics Conference art show. Art from state-of-the-art computers done in last two years. PROS: Daria Barclay, Abaci Gallery of Computer Art, 312 NW 10th St., Portland, OR 97209; 503-228-8642

Deadline June 8

### 9th Annual Summer Competition

All media including video, experimental, completed in last two years. PROS: Alexandria Museum of Art, PO Box 1028, Alexandria, LA 71309; 318-443-3458

Deadline June 15

### Multiples

Multiples in any medium. Must already exist in or can be made in quantities more than one. Videos: VHS only. Directors seek to circumvent the art marketplace's insistence on art as a unique and precious object. PROS: Nexus Contemporary Art Center, "Multiples", Box 54661, Atlanta, GA 30308; 404-688-2500

### Creative Time

City wide projects, temporary projects that address current issues. They favor ones that bridge cultures, ideologies, disciplines. Unexpected public locations encouraged. \$300-10,000 per project. Creative Time, 66 W. Broadway, NY, NY 10007; 212-619-1955

### The Kitchen

Funds available for presentation of video, performance, installation, residency, workshop, etc. in NY. The Kitchen, 512 W. 19th St., NY, NY; 212-255-5793.

### Multi-media Event (Honolulu)

Proposals sought for 2- and 3-D art, installation, video arts for major cultural event in July 1991. Mayor's Office of Culture and Arts, 530 S. King St. #404, Honolulu, HI 96813; Info: Nadina, 808-523-4674

### Nexus Contemporary Art Center

seeks proposals, primarily new and experimental work. Send 20 slides or cued video, resume, SASE: Nexus Contemporary Art Ctr., Box 54661, Atlanta, GA 30308; 404-688-2500

### Video Data Bank

of the School of the Art Institute of Chicago is the largest distributor of tapes by and about contemporary artists in the US. Minorities and women especially encouraged. Info: Video Data Bank, SAJC, 280 S. Columbus Dr., Chicago, IL 60603; 312-443-3793

### Experimental Gallery of the Smithsonian Institution

This new exhibit hall in the Arts & Industries Bldg. presents exhibits that "push the edges of our museum experience and take chances in their choice of subject matter and viewpoint." Info: Kimberly Camp, Experimental Gallery, Smithsonian Inst., SI 302, Wash., DC 20560; 202-706-2850

### Partners for the Americas

One-month+ residencies designed to exchange artists between U.S. and 31 Latin American and Caribbean nations. Airfare, lodging for artist and family, \$500 expense money. Exhibit, teach, lecture, etc. "Application should consist of, among other things, the assurance that a nonprofit in the U.S. and a non-profit in another 'partner' country both approve of sponsoring your residency." (Yiem members: Yiem is non-profit). Send letter of interest and SASE to Partners for the Americas, 1424 K St. NW, #700, Washington, DC 20005

### Blue Star Art Space (San Antonio)

Large alternative space seeks challenging works and installations that probably would not be exhibited commercially or in traditional spaces. Send proposal, SASE, resume, and description of past projects to: Jeffrey Moore, Blue Star Art Space, 116 Blue Star, San Antonio, TX 78204; 512-227-6960

### New Mexico Museum of Modern Art

Seeks video works for its collection. Send tapes, purchase requirements, resume, SASE, Joel Weishauss, Univ. of NM Art Museum, Albuquerque, NM 87131

### Spaces

Accepting proposals for 1990-91 season in all media, including video, installation, performance. Curators' proposals also. Honoraria. Send slides, resume, SASE. Spaces, PO Box 93389, Cleveland, OH 44101; 216-621-2314

### L.A.C.E.

Seek non-commercial video for VideoLace Archive. 3/4" or 1/2". Send tape(s), resume, SASE to: Anne Bray, L.A.C.E., 1804 Industrial St., Los Angeles, CA 90021; 213-624-5650

## Get Your Grant, Too

by Gunard Timmons

*Encyclopedia of Associations* by Robert Thomas and Denise Allard (Detroit, MI: Gale Research 1987) Grant-giving organizations that aren't foundations. *Foundation Grants to Individuals* (NY Foundation Center) Five indexes to locate more than a thousand foundations that give \$2000 or more to individuals. *Grant Guides for the Arts* (New York: The Foundation Center Annual) includes grants for film, media, and communications.

*National Directory of Grants and Aid to Individuals in the Arts* (Wash. DC: Washington International Arts Letter).

Comprehensive listing of grants and prizes to individuals.

Sponsors: A Guide to Video and Filmmakers 1987

(New York: American Council for the Arts)

*Supporting Yourself as an Artist: A Practical Guide* by Deborah A. Hoover (New York: American Council for the Arts—Oxford Univ. Press). How to approach funding organizations.

Here's a service worth paying for: Give this office your field of activity and they will pull up a computer list of foundations that regularly fund it. For instance if you are in video, you will learn that The Learning Channel showcases work of independent video and film artists. \$45. The Foundation Center, 79 5th Ave. Dept. KM, NY, NY 10003

Trudy Myrrh Reagan, 1990



# Needs and Offerings

## Studio for Rent, June 1- Aug. 15 (San Francisco)

As Yiem member Fran Valesco heads back east for an artist residency in New York to do serigraphy she leaves behind a 750 sq. ft. studio in S.F. that rents for \$389/month. Info: Fran, 415-648-3814 or 647-5607

## The San Francisco Institute of Architecture

Opening with space for 100 students autumn, 1990. A new approach to teaching this subject will present art, technology, management and CADD (computer design) together instead of as separate courses. Plans include seminars by visiting experts in these fields and more. Emphasis on experimental design. Director is Yiem Secretary Fred Stitt. Info: The S.F. Inst. of Architecture Info. Office, PO Box 749, Orinda, CA 94563

## Interactive Telecommunications Program

Tisch School of the Arts at NYU offers a program in the following aspects of interactive media and computing: video for new media; interactive video; videodisc; desktop publishing; computer graphics, including intro. to animation. Many courses also for those interested in markets, policy, communications systems, and various applications. Dan Sandford, Admissions, Tisch Sch. of Arts, 721 Broadway, 7th floor, NY, NY 10003; 212-998-1918

## International Sculpture Center

Members of the center receive Sculpture magazine, qualify for group health and art insurance, receive discounts on sculpture stone and foundries as well as many books and magazines and have priority registration at International Sculpture '90 Conference (see Events). \$40 per year. ISC, 1050 Potomac St. NW, Wash., DC 20007; 202-965-6066

## Glasnost Film Festival

Now available on videotapes. These works give intimate looks at Soviet life, treat social problems, invent potent political allegories. Some were suppressed for years. Surprisingly low cost. Also ask about U.S. video series on the environment. Available from: The Video Project, 5332 College Ave. #101, Oakland, CA 94612; 415-655-9050

## Interactive Video

Bay Area Video Coalition has been awarded \$176,000 to start California's first nonprofit videodisc production center. Nonprofit groups will be able to produce them here for a fraction of the usual cost. BAVC, 1111 17th St., S.F., CA 94107; 415-861-3292

## Open Studios of San Francisco

New non-profit organization to plan open studio events is housed at South of Market Cultural Center. Info: SOMAR, 934 Brannan St., S.F., CA 94103; Jeff Nathanson, dir., 415-861-9838

## The Computer Art Resource Catalog

Features videos, books, and software from research laboratories, artists and universities around the world. Fractal visuals a specialty. Media Magic, PO Box 507, Nicasio, CA 94946; 415-662-2426

## Brilliant Color Cards

Communicate in color! Photographically produced color business cards, postcards, and announcement cards made from your color creation on the Macintosh or your choice of stock computer art merged with info. you want on the card. 80 stock computer art images available. Design department can create custom images. 50 card order minimum. 45 Koch Road Suite C, Corte Madera, CA 94925; 415-927-8800; fax 415-927-8878

## Rough Draft

The Official Organ of the San Francisco Cacophony Society. Alternative reality. You may already be a member! \$10/year. Rough Draft, PO Box 6392, S.F., CA 94101

## Society for Information Display

Publishes journal on 3D display, liquid crystal, plasma screens, cathode ray tubes, laser imaging, medical imaging, etc. SID, 8055 W. Manchester Ave., Playa Del Rey, CA 90293.

## Minolta Planetarium

at De Anza College in Cupertino, CA is available for special events. Seats 170 people. info: 408-854-8814

## Upward Bound

Stanford program seeks volunteer tutors in Math, Science and English to help local disadvantaged students prepare for college. Tutors work two hours per week at Stanford. Special presentations that excite students about science and technology sometimes scheduled as well. Obtain applications from: Upward Bound office, CERAS Building, rm. 309E. Info: 415-725-1663



"Klutz-Kludge" Trudy Myrick Raegen, 1990

Trudy Myrick Raegen, 1990



## News of Members

In April, A. Z. Ursyn had a solo show of her computer art in Laramie, WY. A piece has been selected by the SIGGRAPH '90 art show competition in Dallas as well.

Rod Willmat has plans to convert *Everglade*, a hypertext poem demonstrated on an IBM PC at our Yiem Forum last year, to Macintosh format because he's discovering that his potential readers use mostly Macs.

Barbara T. Myman's photomontages have appeared in several juried shows lately. One was in Studio City, CA another at Hobbs, NM, and a third is currently being shown in San Francisco (see Exhibits).

"Celebration of the Human Spirit" arts event in Hayward, CA featured holograms by Nancy Gorglione and Greg Cherry, and their laser light show on the side of a large, very public building that continued for four nights.

This month three Yiem members, Ken Herrick, Vincent Koloski, and Beverly Reiser, were invited to display their neon sculptures for Ratcliff Architects in Emeryville, CA. At the reception, Alan Temko, Pulitzer prize-winning architecture critic, commented favorably on them.

# Dancing in Crazy Shoes: The Art of Barbara Nessim

by Trudy Myrrh Reagan

New York illustrator Barbara Nessim has her enthusiasms. When I visited Nessim's Manhattan studio, salsa rhythms beamed from the radio. "I love to dance to it. I go dancing every Friday night." In her breezy style she draws crazy shoes, colorful inventions worthy of Saul Steinberg.

Nessim's numerous sketchbooks are almost purely experimental ideas. "When doing a painting or obtaining a commission I retrieve a few sketchbooks and 'read' them. A few appropriate drawings are selected and used as the basis for the new work." One graces the front page of this newsletter.

Representing ideas by pungent symbols is one of her great strengths as an illustrator. Her 1982 cover for *Time* about women's equality was casual and sketchy in style, but revealed several layers of meaning. "I use everyday action and intermix it with global ideas. The small picture relates to the big picture, as in a time line and the way one lives a day, a year, a life—as in three spheres, all rotating separately at different speeds, yet still at harmony with each other."

In 1980 when paint programs on computers were still crude, it was love at first sight. She gained late-night access to a machine in a downtown office. It was a Norpak IPS, which confined drawing to straight and curved lines and polygons. It suited her artistic strategy, which is to see how much can be said tersely.

Nessim has progressed to an Amiga 1000, whose monitor I was startled to see standing on its side ("I work in a vertical format," she explained), and a low-powered Macintosh. Recent drawings on the Mac have been stereo pairs. These are created without special equipment or measuring, just cut and paste. "You get the knack after you do a few."

Half of her studio and her art life is devoted to fine arts and half to her business. Each makes the other possible. The ideas that inform all of her work and make her illustration work quite special come from painting and drawing. The commercial work pays for the studio and equipment.

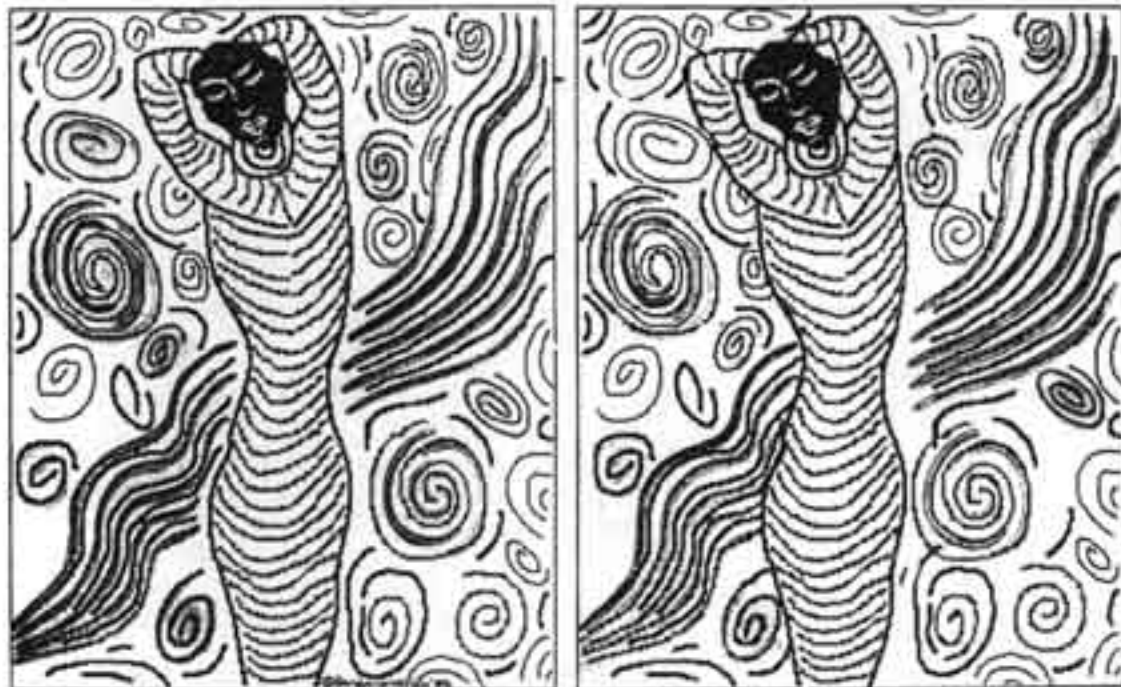
In 1989 she received first prize in the International Digiart Competition in Budapest, and was one of nine artists to

receive the juror's choice award in "New American Talent 1989." 25 postcards, drawings culled from her sketchbooks, are available for \$22 postpaid, from Barbara Nessim, 63 Greene St., NY, NY 10012.]

## Zen and Ecological Systems

The February 16 issue of Oakland's *East Bay Express* had a fine interview with Fritjof Capra called "Zen and the Art of Changing the World" by Mike McGrath. One passage in particular resonated with the theme of this month's Geosomatics Forum: "It was during the writing of the *Turning Point* that Capra came to view ecology, or the study of living systems, as the proper model for his new vision. 'The "new paradigm" or the new vision of reality is an ecological vision,' he said. 'The essence of an ecosystem is that things are interconnected, and that things are in process; we are talking about a network of processes. The new paradigm is not just concepts; it's values. It is a shift away from self-assertion to integration, from domination to partnership. At the deepest level, ecology becomes spiritual, in the sense of being

embedded in nature, of being connected to the cosmos as a whole. There is a scientific theory called Systems Theory that was developed in the 1940s. Cybernetics was part of that, but there were several branches. This Systems Theory has been developed further as a holistic approach to natural phenomena formulated in scientific terms. When you read textbooks on ecology, you will find systems language throughout, and the same should be applied, in my view, to medicine and economics and psychology. That's what I propose in *The Turning Point*."



"Lizard Nights" (stereo pair) Barbara Nessim, 1989

Please send a membership application and sample newsletter to (me) (my friends) at:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

Membership is \$25 per year. Students \$15. Send to Ylem, PO Box 749, Orinda, CA 94563.

Experimenting with YLEM logo  
Russell Reagon, 1990



### **Newsletter seeks submissions**

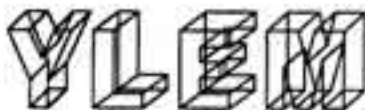
The next newsletter will also be on a technology theme. We are seeking submissions of member art and articles on hi-tech art theme. Black-and-white copies of the art that will reproduce well by b&w copy machine needed. Mac disks with art in MacPaint, PICT, TIFF, EPS formats accepted. Articles should be 400-800 words long. Deadline May 22, June 20. Send to:

**Ylem Newsletter, 967 Moreno Av  
Palo Alto, CA 94303**

Also, please continue to send notices of events, needs, opportunities, exhibitions and talks.

**MAILING LABELS OF  
YLEM MEMBERS,**  
are available to Ylem  
members for \$20. Info:  
Fred Stitt, (415) 254-0639.

Get your copy of the **YLEM  
VIDEO.** Features 26 artists.  
1/2" format \$24., members  
\$12. Mark Briggs, 3601 Kelso  
Cl., San Jose, CA 95127



**Artists Using Science and Technology  
PO Box 749, Orinda, CA 94563**



**Ylem: Artists Using Science and Technology** is a non-profit organization.

President - Beverly Reiser

Vice-President - Trudy Myrrh Reagon

Secretary - Fred Stitt

Membership development - Eleanor Kent

Newsletter - Trudy Myrrh Reagon, Russell Reagon

Advisory Board:

Theodasia Ferguson, *ISAST*

Nancy Frank, *Frank Relations*

Roger Malina, *Astrophysicist*

Larry Shaw, *Curator, Exploratorium*

Stephen Wilson, *Art Dept. SFSU*

**June  
Newsletter**

Trudy Myrrh Reagon  
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Palo Alto, CA 94303

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