News of Ylem and Members

Ylem has received an honorable mention certificate for its entry about scitech art in the Hometown USA Video festalival, the largest video competition in local cable programming. (We have eight copies of the tape left. To order, see back page.)

Laura Elene has finished her book about prehispanic geometry and its application in Mexican industrial design, and also a video documenting a performance at the Bienal Internacional de Poesia Visual Alternativa held in Mexico. The participants were from Europe and Latin America. A review published by the University of Mexico included her article, "Pixel en Pixel."

Even in Hungary and Yugoslavia gave good reviews to Paul Hartal's recent book relating art to science, The Brush and the Compass. He says, "The interest in it there can be attributed, in my opinion, to the liberalization of intellectual life (and the need for it)."

Ylem President Beverly Reiser, her son Hans, and Marjorie Franklin had special gallery space at the Pacific Northwest Computer Graphics Conference allotted for their interactive work, "Life on a Slice," in early September.

Rodney Chang is having a solo exhibition in Estonia, USSR, during September. He also showed a 9 x 6 ft. oil painting at SIGGRAPH '90; a solo show of Joan Truckenbrod's computer art was seen in Berlin in July. And this summer New York University featured Matthew Tanteri in Broadway Windows, their high-visibility store window showplace.

Walter Alter has found live/work space in Oakland. His new address: 4001 San Leandro St. #26, Oakland 94601; (415) 532-7057.

Cover Artist

Bill Henderson created the image on this month's cover on an Amiga computer with MathVISION software. The software generates color images of "slices" of three dimensional gradients based on mathematical equations defined by the user. Bill is an architect-turned-computer artist. He headed NASA's Lunar Base Planning in the 60s until the program was killed due to cutbacks. From there he went back to school at San Jose State University for an MFA. He has also done computer art based on Silicon Valley architecture.

AGAR

AGAR (Avant Garde Art Review), the insert in the August '90 Ylem Newsletter, is the brainchild of Ylem member Steve Soreff. Many readers want to know more about him. He is a teacher of graphic design whose ideas for art projects far outruns his ability to execute them. He rejected the idea of publishing them in art journals—"too obscure!"—so he was forced to publish his one-page description that he distributed at an art exhibit. It was "AGAR #1." He was flooded with calls asking, "Where is #2?" His rapier wit struck again. Again, the possibilities of plausible but nonexistent technologies grew on him. He began distributing copies as mail art, in galleries, then sending them to highup curators. Since then he has received grants to do 5,000 copies that have international distribution. He has created "new works" and even "emerging artists" complete with video documentation. Very amusing. He himself is surprised at the positive response from the art world. Even his name is amusing. His wife, an artist, made the name Soreff well known. Not to be confused with her, he added a prefix: s' soreff. He says it makes him sound like a Lebanese who stutters. Why the letter s? "Why not?" he says.
approach, one that deals with individual artists in depth, by discussing their aims, ideas, and work. Even though the medium of computer graphics itself is still in its infancy, many artists, now working in computer media, have a solid background in related areas. Such relationships, of earlier work to that currently produced with the aid of computers, would be well worth highlighting in a new publication. It is important to keep in mind, that it is art as a whole that must remain the issue: (what we as artists are after, in our lives and in our work), not just the technology or medium!

If a publication is about art, then it must be open to many forms of art, such as the various manifestations of electronic, or digital, art.

If a new publication's aim is to further the critical basis and archival record of a given medium (however broadly defined), in the context of art (rather than academia, for instance), then such a publication can best serve the artists by concerning itself primarily with the philosophy of the art and deal only secondarily with technical details unless these are directly connected to processes that lead to the finished work. Technique, after all, works best when it is invisible.

There is one other question that I must raise in the context of this event!

My previous discussion has been predicated on the use of traditional paper based publications. But why should we continue to talk about perpetuating an expensive, cumbersome, environmentally unsound method of publication, when we are at the threshold of a new era offering more appropriate means?

Why translate digital electronic imagery, via photography and offset lithography, into a print medium that cannot do it justice, just when all such information is being moved into computer and/or video?

What we really need now, is an art oriented periodical, published electronically and distributed on CDs! Such a solution, most appropriate to the subject of computer art, can carry material in any medium: digital drawing or painting, video stills or in motion, animations, text of all types, music and other sounds, in any combination.

This communications medium is now available, and by the time any first issue has been prepared, there will be an adequately installed base of playback hardware available on the desks of many individuals, and in schools, libraries, and museums.

Electronic publishing has the following advantages:

1. Digital art can be disseminated in its original form and quality;
2. Text material can either be read directly, or be allowed to be printed out by the archivist, researcher, teacher, or researcher, as needed;
3. Material can be either static or dynamic, color or not, sound or silent.
4. This artwork may also be easily telecast, or circulated similarly.

It has become clear that we can no longer resort to paper for everything; it is too expensive and wasteful in every way. Well designed alternatives must be used at every opportunity. And the CD technology is viable, becoming at least as affordable as art publications, and have few disadvantages that don't have their equivalents among the paper based options.

It would be most appropriate for computer and video art, and no worse for traditional imagery, which must undergo reproduction in any case.

Yes!, new publications can play a crucial role, and this is the perfect time. The current state of the literature serving the needs of artists working with computers is abysmal. Let's not get stuck in the past; the future is here to stay!

[Fractal Image by Michael McGuire]
Nov. 10, 2 pm

**Ylem Computer Graphics Field Trip to Western Imaging**

Western Imaging, specialists in customizing Targa workstations, welcomes us to their new and larger headquarters at 115 Constitution in Menlo Park, just off Hwy. 101 at Marsh Road Exit. (Turn toward the Bay, make a right U-turn onto Independence Dr., then left on Constitution). We'll investigate the latest in PC-based hardware, 2-D and 3-D graphics software, and interactive multimedia. Space is limited. RSVP by mail. Drop a card to Trudy Myhr Reagan, 957 Moreno, Palo Alto, CA 94303.

Oct. 17, 8 pm

**The Architecture of Catastrophic Change**

A new George Coates production with many perceptual illusion effects to be given in The George Coates Performance Space, 110 McAllister St., San Francisco.

Oct. 23-26

**Visualization 90 (San Francisco)**

Info: Stephen Levine, Wang Labs, MS 012-250, 1 Industrial Ave., Lowell, MA 01851; (508) 967-0798

Oct. 29-Nov. 1

**Arttransition '90**

An Art, Science and Technology Conference. MIT Center for Advanced Visual Studies. Will focus on the 150 or so new art and technology centers and media departments around the world, provide a forum for sharing ideas, curricula and plans for international collaboration. Other topics: sky art, the economics of tech art, and the feminine in art. $250 ($100 students) Space is limited.

Info: CAVS, 40 Mass. Ave., Cambridge, MA 02139; (617) 253-4415.

Nov. 10, 2 pm

**8th Annual Ylem Computer Graphics Tour**

Tour of Western Imaging in lieu of a forum in November. See above for details.

Nov. 12-17

**SISEA (Groningen, The Netherlands)**


All Events and Exhibits occur in the San Francisco area unless otherwise stated.

**Exhibits**

**Through Sept. 29**

**1990 Art & Design Show (Portland, OR)**

31 computer artists from around the world show their work in conjunction with the Pacific Northwest Computer Graphics Conference. Abaei Gallery of Computer Art, 312 NW 10th St., Portland, OR. Call for gallery hours! (503) 228-8542. Also check out a new gallery that involves some computer artists, The Anastoces Gallery, at the same address.

**Through Sept. 29**

**Donna Cox and Daria (Portland, OR)**

Computer artworks by Donna Cox and Daria S. Harvey Barcaly. University of Oregon Continuation Center, 720 SW 2nd St., Portland, OR.; (503) 725-3055

**Sept. 18-Oct. 6**

**Outside New York (New York)**

Group show includes work by Jantje Visscher. Cast acrylic, paper, fiberglass create relief paintings on wood, moire and spiral themes. The artist is also a poet with an interest in science. A.I.R. Gallery, 63 Crosby St., NY, NY 10012.

**Through Oct. 6**

**Recent Panoramas (New York)**

Ylem member Kenneth Snelson is showing in a new medium, photography. These 360° views are done with an old-style camera. Zabriskie Gallery, 724 5th Ave., NY, NY 10019

**Through Oct. 12**

**Electronic Montages (San Diego)**

This is the first exhibit at a new gallery for computer artists, another venture of Ylem member Michael Gosney, who started the well-produced computer graphics magazine, *Verbum*, four years ago. Features works by Michael Johnson depicting Southern California Culture. By computer he merges photos he has taken with print media images and found objects, modified with paint software. Verbum Gallery, 670 7th Ave. 2nd fl., San Diego, CA 92101; (619) 233-9977.

**Through Oct. 31**

**SIGGRAPH 1990 Fine Art (Los Angeles)**

Computer generated art show curated by Ylem member Patric D. Prince. Video screening with SIGGRAPH animations Saturday, Sept. 22, 8pm. Panel discussion: Computer Art in the Marketplace, Saturday, October 27, 4-6 pm. EZTV Gallery, 8547 Santa Monica Blvd., West Hollywood, CA 90069; (213) 857-1532.
The Exquisite Corpse, 1990

In the early 1940's, a group of Surrealist painters were stranded in the port of Marseille waiting for safe passage out of Europe. They were penniless and had no place to go except the cafes. While waiting, they invented an art game that used pictures from discarded magazines.

They used the discarded magazines to make collages which they called The Exquisite Corpse.

Exquisite Corpse was an additive visual media. Each artist took turns adding a new image adjacent to a previous one, only part of which was visible. The results were dream-like artistic surprises, often strangely evocative. The juxtapositions of images were especially unusual because the creators could only see portions of what they were creating.

I'd like to start a 1990's version of Exquisite Corpse.

The primary constraint is that only a portion of each previous component will be visible to each participating artist. In today's parlance, this would be an "info slice." Of course, with the Amiga computer, we'll be able to add a sound component and animated brushes, etc.

Send a postcard or call and I'll put you on the list for the first ever computer graphics Exquisite Corpse. We'll pass the pictures around on a disk, and assuming there's a enthusiastic response (not to mention am exquisite one) I'll arrange for a show or publication of the final result.

Beverly Reiser, President of YLEM, Artists Using Science & Technology
6979 Exeter Drive, Oakland, CA 94611 (415) 482-2483

September 1, 1990

Ylem—Artists Using Science and Technology, Box 749, Orinda, CA 94563
Exhibits, continued
Oct. 17 - Nov. 9
Ambiguous Figures (New York)
New bronze works by Rhonda Roland Shearer. Her work has been strongly influenced by the new area of science and mathematics called chaos theory. Wildenstein Gallery, 19 East 54th Street, New York, 10021.

Opportunities
Deadline Sept. 21
Issue Earth
Work should address issues of nature and of the environmental crisis. Wall mounted works max. 60" incl. frame; freestanding works max. 36". $15/up to 3 slide entries, $4/each additional, no max. Roger Churches, Dir., Brandstatter Gallery, Loma Linda University, Riverside, CA 92515-8247, (714) 785-2958.

Deadline Sept. 30
Metal now
Open to U.S. artists. All art forms produced in metal, max. 9' vertical, $10/slide entry. Downey Museum of Art, 10419, Rivers Ave., Downey, CA 90242, (213) 861-0419.

Deadline Oct. 1
Call for entries: LA FREEWAVES
Eligible: Southern CA residents. Video. Honoraria paid to those selected. Send tapes (3/4" or VHS), resume & SASE to LA Freewaves, c/o EZTV, 8547, Santa Monica Blvd., W. Hollywood, CA 90069; (213) 687-6583.

Deadline Oct. 1
New York Foundation for the Arts
$7,000 per fellowship, Performance art/ emergent forms, video art. New York Foundation for the Arts, 5 Beekman St., # 600, New York, NY 10038; (212) 233-3900.

Deadline Oct. 1
Photo-nominal '91
All photographic processes, from traditional to the latest technologically generated imagery. Send up to 10 slides, or film or video where appropriate (labeled with name, dimensions, title, media), resume, related support materials, SASE. William Waite, Forum Gallery, Photo-Nominal '91, 825 Falconer St., Jamestown, NY 14701, (716) 655-5220, x. 399.

Deadline Oct. 2
5th Annual Visions in Space
Fine art expressing the artists' creative interpretation of flight, space, and space exploration. $4/entry, max. 4. Visions in Space, Barbara Tobiska, 31 S. Holland, Lakewood, CO 80226; (303) 237-8995.

Deadline Oct. 19
State of California
$10,000 for a large, innovative, temporary, site-specific installation to be presented for 18 days at the State Fair. Water (lagoon) or land site; must be visually accessible from all directions; electricity available; water should not be incorporated in the work. Open to U.S. artists with 3+ years of professional experience; CA artists might be given preference. California Arts Council, 1901 Broadway, Suite A, Sacramento, CA 95818, (916) 445-1533.

Deadline Oct. 19
Video Production Grant Program
Eligible: Southern California residents, for the creation or completion of new works: LBMA Video, 3733 E. Second St., Long Beach, CA 90803, (213) 339-0751.

Deadline Oct. 15
New Media Union Gallery
Open CA residents, Media: PH, MM & computer graphics. Send slides, resume, statement & SASE to: Joseph Delappe, Asst. Curator, Union Gallery, Student Union, San Jose State University, San Jose, CA 95192; (408) 924-6330.

Deadline Nov. 1
National Endowment for the Arts, Film/video

Deadline Nov. 1
USIA Overseas Exhibits Program
Currently reviewing proposals for exhibitions of American art for exhibition abroad, 1991-93. 1-2 year tour, size to be "modest" for transportation and ease of handling. All media; theme shows, or group shows of contemp. art sought. Arts America E/DB, 1980 Exhibition Proposal, USIA, 301 4th St., S.W., Washington, DC 20547; (202) 619-4779.

Fall 1990
New York Hall of Science
Reviewing proposals for scientifically oriented interactive art projects for exhibits to begin in the spring of 1992. Projects may be kinetic, electrical, mechanical, audio/video, etc. New York Hall of Science, 47-01 111th St., Corona, NY 11368, (718) 699-0005.

Preview Screening Service
Leo Dratfield Endowment provides preview screening services for independent film/video makers. Preview Screening Service, Leo Dratfield Endowment, P.O. Box 7092, New York, NY 10118.

November 3, 4 and 10, 11
15th Annual S.F. Open Studios
For the artist, Open Studios offers an exhibition opportunity not duplicated by any other program. Non-juried, non-censored, and open to all. The event is organized with a catalog and map. A directory exhibition at SOMAR Gallery, 934 Brannan St., San Francisco, will feature examples of participating artists' works and will be Open to the Public throughout the month of November. To participate, call Director Jeff Nathanson at (415) 861-9838.

Deadline Dec. 10 (for papers)
Eurographics '91 (Vienna)
Video and Slides due June 1, 1991. Contact: Werner Purgathofer, Eurographics '91, c/o Interconvention Austria Center, Vienna A-1452 AUSTRIA; phone: 43 (1) 2369 2540; fax: 43 (1) 2369 648

Deadline Jan. 1, 1991
Leonardo Manuscript Submissions
for special Holography and Visual Mathematics issues of the journal Leonardo. Info: Leonardo, Box 75, 1442 A Walnut, Berkeley, CA 94709. Email: issast@garnet.berkeley.edu

Center for Visual Arts
The slide registry tries to record currents in the local & California art scene for posterity, yet it is deficient in a California specialty, science and technology related art. To be represented you must become a member, which also entitles you to be represented in shows in several locations, including their own gallery. CVA is definitely interested in doing a hi-tech show of its members. CVA, 1333 Broadway, Oakland, CA 94612.
A Structuralist Recipe for Cassette Culture Caserole

by Walter Alter

The problem with cassette tapes is the same as with any other audio storage medium: they are all essentially a substitute for bad human memory. If we had photo/audiographic memories, we could replay any audio/video experience we ever had with all the presence and control parameters that occur in dreams. The history of audio recording technology, from Gregorian illuminated notation through piano rolls, music boxes, records, tapes, floppy disks, and so on, has been the history of the citizen's ever widening access to the tools of music art, and as such, can be projected forward into the final curtain for music as a passive spectator sport and its beginning as an active teaching method.

This is an interesting observation, because it echoes that original need which prompted music into existence as a way of teaching memory persistence for tribal ritual and lore. It lends credibility to Marshall McLuhan's thesis that technological progress in the electronic/information age constitutes a reintegrative social force, a tendency towards retentionization, described by his famous metaphor of electronic society dwelling within the "Global Village".

The attempt to achieve cultural persistence originally began with storytelling, was compressed into verse, and then given the carrier modality of song and accompaniment. The compression of culture into symbol is what we know as art. Even the formal forms of anti-art create an anti-culture whose elementary quality is that of persistence. Style persists, even beyond its term of usefulness or beyond the maturation of cultural intelligence. For this reason, art forms which originate outside of their point of creation onto a spectator field become more and more transparent as a form of reactionary social control. As access to cheap studio quality recording equipment such as digital audio tape (DAT) erodes monopolist control of music art, their panic reaction relies upon shock, bizarreness, eccentricity, tit and ass, etc. serves to disintegrate society becomes a retrograde approach. Mass access to DAT recording gear makes the popular slogan "everyone is an artist" into an actuality, much to the dismay of the studios, distributors and "star" themselves. Anti-art, in this analysis, is not intrinsically shocking, alienated and anti-bourgeoisie, it is intrinsically anti-art as its power of healing a fragmented society is incanted more frequently.

The dilemma is perhaps greater for the solo contemporary artists who have been raised up into a social role as Brahmin/priest which paradoxically put him or her in a contradictory state: the non-conformist anti-authoritarian in a position of authority. Even more troubling for the art "star" is their inability to communicate freely without every pronouncement being interpreted, distorted, filtered and otherwise prated, hated or imitated by beyond the realm of comfort. Success for an artist means the loss of what one became an artist for! The way out of the dilemma requires a structural change in the nature of either the artist, the spectator, or the "game".

The easiest place to begin thinking about structural change is within the "game" since the "game" is accessible to both the spectator and the artist. The "art game" suffers from a flaw worthy of Greek tragedy: its disposition towards calcification into "style". The impulse to imitate someone else's originality and

Needs and Offerings

Sept.-Dec.
Film Video Seminars
For independent feature films: producing, scripting, shooting, directing and marketing.
How to succeed in the movie industry.
Weekend film seminars. $75 - $125. San Francisco State University, Extended Education, 1600 Holloway Avenue, San Francisco, CA 94132. (415) 338-1373.

Oct. 23 - Dec. 4
Neon Design & Techniques
Museum of Neon Art presents a comprehensive introductory course taught by Lili Lakich. Fabricate your own electric idea. $350. MOA, 704 Traction Ave., Los Angeles, CA 90013.

Bay Area Video Coalition
Fall 1990 Workshop Schedule, has seven courses about computers plus video.
BAVC, 1111 17th Street, San Francisco, CA 94103; (415) 851-3282.

Print Workshops
Kala Institute, an organization belonging to Ylem, offers workshops in print techniques that combine well with computer generated images. Two workshops in using new non-toxic inks. Kala Institute, 1080 Heinz Ave., Berkeley, CA 94710; (415) 549-2977.

The American Journal of Computer Art in Education
It says it's to be "the prime international showcase of information about computer graphic art." It's new journal promises to bring together information about teaching computer art around the world in a slick, four-color format. Individual subs. $80 ($100 foreign, $150 institutions). The American Journal of Computer Art in Education, 258 Pelican Ave., Daytona Beach, FL 32118.

The Whole Earth Review
This irreverent quarterly is a sandwich of book reviews that always give a satisfyingly long sample from the book in question, tool reviews, and amusing articles. The slant is both pro-ecology and pro-technology. The same organization started the WELL electronic bulletin board. Subsc. $20 yr. Whole Earth Review, Bx 38, Sausalito, CA 94966.

Pre-publication offer.
Painted Spaces by Ylem member Dave Archer is a limited edition of 550 photo offset lithographic reproductions on extra-heavy 120 lb. acid-free Lustro Gloss Cover paper. Image size is 23" x 23" with a 2" black border.
Numbered and signed by the artist, it is offered by mail at the special pre-publication price of $195.00. (Reg. $375.00 after Sept. 30, 1990). California residents send $217.19 (Includes 6.25% tax = $12.19 + $10.00 shipping and tube.) Dave Archer Studios, PO Box 150180, San Rafael, CA 94915; (415) 457-2196.

Apprentice Alliance
A non profit placement agency that brings together apprentices interested in learning new skills with masters who are interested in teaching their trade. Currently seeking new masters and apprentices in the arts, business, and trade. Directory Available. Anne Marie Theilan, Director, Apprentice Alliance, 151 Potrero Av., San Francisco, CA 94103. (415) 863-8561.
create style goes deeper than freemarket dictates. It is basically an expression of dissatisfaction with one's self. The more dissatisfied a society, the stronger the tendency to create styles or resurrect them from the past as a substitute for change into a better "self" or cultural identity. Style is the evidence of an inability to mature and evolve. The easiest way to effect structural change is to identify the structure. McLuhan again is accurate in his observation that "media" for the most part remain invisible, are taken for granted, and thus, remain unavailable to be worked upon by those who wish to change the backdrop. The structure of style resides within its rules of categorization. Styles are categorized according to the qualities of their resultant objects rather than the degree of intelligence needed to create and appreciate them. If we would concentrate upon method and process instead of object then we might begin to categorize music as well as other art forms as to their degree of difficulty—beginning, intermediate and advanced, irrespective of their other formal attributes. Approached from a standpoint of levels of complexity, styles would wither away along with the fragmentation and chauvinism they create. At that point we begin to see intelligence persist as an artistic method equal to the task of balancing the scientific and technological method.

The problem of intelligence persistence rather than style persistence has certain implications for the future of music, and any liberating method will necessarily approach the notion of rhythm with something close to suspicion. Figurations of tone or timbre dominated by rhythm are not allowed to relate to one another in a realm devoid of time. This is tragic for any free being wishing to unfetter its spirit. Try to recall a dream wherein a digital LCD pulsed the minutes off according to Greenwich Standard, Time in general and musical time signature in particular, keeps us from creating a musical art which can cascade through the infinite modalities of immediate simultaneous multidimensional mental space where memory is perfect because it is not needed.

With a didactic approach to music based upon gradient learning aimed towards hearing greater complexities, we can begin to approach the level of the great classical composers who all had the capacity to compose and hear their music fully and richly in their heads, not headphones. The problem for the commodity brokers in such circumstances are obvious. Each individual's internal symphony will be so complete and precisely tuned to his or her experiential domain that they will probably have a reduced interest in listening to anyone else's imposition of style upon method. A similar problem is already manifesting itself in the cassette distribution underground where the sheer volume of offerings is overwhelming and shortly there will be no "keeping up" with what's current or hip. The only alternative, happily, will be to produce and listen to your own art. It is now possible to blast your stereo or walkman with your own stuff into your own ears with full professional studio calibre sound thanks to affordable miniature multi-track gear and computer-midi in/out. The disintegration of monopoly is always a good thing for sentient beings. Autonomy in matters of audio-video evolution will magnify the human spirit in its ability to create universes. Electronic technology has provided the "Intelligensia of the West" and the Brahmins of the East with a new diagram of the "Human Condition."
Please send a membership application and sample newsletter to (me) (my friends) at:

NAME

ADDRESS

CITY

Membership is $25 per year, $30 foreign. Students $15.

Newsletter seeks submissions

We are seeking submissions of member art and articles. 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 October 15.

Send to:

Ylem Newsletter, 967 Moreno Ave.
Palo Alto, CA 94303; (415) 856-9593

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

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Don't forget Don't forget Don't forget Don't forget Don't forget Don't forget

Ylem Forum, Wednesday, Sept. 19, 8pm
Lobby of the Exploratorium, 3601 Lyon St, San Francisco

Lucia Grossberger, Holography Institute, Eleanor Kent, John Stokes, Mike Mosher, Jonathan Quintin and Marjorie Franklin with Bev & Hans Reiser demonstrate their interactive works. This will be while all the Exploratorium exhibits are running, so arrive early. Admission: $3 adults, $1.50 children.

Don't forget Don't forget Don't forget Don't forget Don't forget Don't forget


YLEM VIDEO $24 / copy, members $12. Features 26 artists. 1/2" format. Mark Briggs, 3801 Kelso Ct., San Jose, CA 95127

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

President: Beverly Reiser
Vice-President: Trudy Myrth Reogan
Secretary: Fred Stitt
Membership development: Eleanor Kent
Newsletter: Russell Reogan, Trudy Myrth Reogan
Member-at-large: Cynthia Kurtz

Advisory Board:
Theodosia Ferguson, ISAST
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