

## **Sky Art Conference**

### **Lectures and Panels**

ORF Broadcasting Station  
Monday, September 27

SKY ART  
Moderators: Pierre Restany and Bazon Brock

Participants:  
Horst H. Baumann  
Lowry Burgess  
Juergen Claus  
Joe Davis  
Dale Eldred  
Anders Holmquist  
Gyorgy Kepes  
Rockne Krebs  
Heinz Mack  
Otto Piene  
Steve Poleskie  
Tom Van Sant  
Tal Streeter  
Howard Woody  
Jose Maria Yturralde

Tuesday, September 28  
TELECOMMUNICATION  
Moderators: Edwin Taylor and Otto Piene

Participants:  
Joe Davis  
Herbert Francke  
Rus Gant  
Charlotte Moorman  
Nam June Paik  
Vera Simons  
Stan VanDerBeek

### **Biographies**

#### **Horst H. Baumann**

Laser artist  
Born: Aachen, Germany, 1934

**Sky work:** Laser installations executed in Germany, Netherland, England, Yugoslavia, United States, 1968—present

## **Bill Bell**

Artist, engineer, inventor

Born: Pittsburgh, Pennsylvania, 1928

Education: Princeton University, Princeton, New Jersey, A.B., Physics, 1949

**Sky work:** Bill Bell's recognition as an artist began with "Lightstick 1", which was exhibited at the "Sky Art Conference '81", at the CAVS/MIT, in Cambridge, Massachusetts, 1981.

"Lightstick 2" is a large work-in-progress commissioned by a U.S. museum for outdoor exhibition.

"Lightstick 3" was commissioned especially for Japan's "Art, Light and Illusion" exhibit, Isetan Museum of Art, April, 1982.

Bill Bell is currently working on "Lightstick 2", a "saccadoscopic" image-generating bar of light that depends on rapid eye movements to create the appearance of words and pictures floating in space. "Lightstick 2" contains several thousand light-emitting diodes and a programmed flasher; it is 195 cm high, and is intended for outdoor exhibition.

## **Joan Brigham**

Sculptor working with steam; Fellow CAVS, 1975

Born: Tulsa, Oklahoma, 1935

Education: Harvard University, Cambridge, Massachusetts, M.A., 1965

Current Positions: Assistant Professor of Fine Arts, Emerson College, Boston, Massachusetts; Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "Fog Mist and Dreams", 1975; "Centerbeam", CAVS/MIT project, Documenta 6, Kassel, Germany, 1977; and Washington, D.C., 1978; "Steamshuffle", with Christopher Janney, Cambridge, Massachusetts, 1981; "Sun Wheel", "Sky Art Conference 1981", CAVS/MIT, Cambridge, Massachusetts, 1981; "Sun As Source", Portland, Oregon, 1981; "Art Quake", Portland, Oregon, 1981

## **Bazon Brock**

Aesthetician

Born: Stolp /Pan., 1936

Current Positions: Professor for Aesthetics and Design Theory, Wuppertal, Germany

**Sky work:** Panel moderator, "Sky Art Conference '82"

## **Lowry Burgess**

Artist; Fellow CAVS, 1971—78

Born: Philadelphia, Pennsylvania, 1940

Education: Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania, 1961; Institute Allende San Miguel, Mexico, 1959

Current Positions: Professor and Head, Graduate M.F.A. Program, Massachusetts College of Art, Boston, Massachusetts

**Sky work** (partial list): "Listening for Light Hinge", 1971; "Star Pits Waiting-for-Light-Planes", 1973; "The Quiet Axis", 1968 Senior Consultant, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts 1981; Exhibition Coordinator and Senior Consultant, "Sky Art Conference '82"

### **"Gate Into Aither"**

Between these vacant hands a breath complete. Scattered dust wherein burnt rivers meet. A wreath of waters lifted in memory's hands. Reaching sway and ripple starry oceans face to face. (HEAR ECSTATIC SILENCE)

The world's rim twists a rapturous garland

Whose branches flaming bud and harvest such sounds down

That inundate this garden wooly glows.

SEE HOW GREEN THE EARTH BECOMES!

The "Gate Into Aither" is the third work of the Quiet Axis, an extensive visionary axis reaching from the earth out into the cosmos. The first two parts of the Quiet Axis are completed. They are the "Inclined Galactic Light Pond" in Bamiyan Afghanistan (1968—74) and the "Utopic Vessel" on the bottom of the Pacific Ocean near Rapa Nui (Easter Island) (1974—78).

The "Gate Into Aither" is a torus form 1/2—meter in diameter. This ring of ice is made of eighteen sections of frozen water taken from the mouths of eighteen great rivers throughout the world (Danube, Rhine, Nile, Tigris-Euphrates, Congo, Indus, Ganges, Yang Tzu, Amazon, Mississippi, etc.). The individual sections are parabolic and hyperbolic in contour and are related to each other in a twisting moebius sequence. Between each of the eighteen frozen sections are sonic holograms (holograms of wave fronts of sound) of the ecstatic singing of people and creatures. Permission from NASA has been obtained to place the "Gate Into Aither" in outer space above the "Utopic Vessel" in the Pacific via the Space Shuttle in 1986—87. In outer space the exposed "Gate Into Aither" will descend as crystals of water and then vanish.

### **Donald Burgy**

Media artist

Born: New York, New York, 1937

Education: Rutgers University, New Bruswick, New Jersey, M.F.A.

Current Positions: Chairman, Media and Performing Arts Department, Massachusetts College of Art, Boston, Massachusetts

**Sky work** (partial list): Conference on the Total Environment, New York, New York and Puerto Rico, 1972; "Art World", Whitney Museum, New York, New York, 1976; "Art Access/Network", Bath, England, 1980; "Context Completion Ideas", 1974—present Participant, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Harriet Casdin-Sliver**

Artist and holographer; Fellow CAVS, 1976

Born: Worcester, Massachusetts, 1935

Education: University of Vermont, Burlington, Vermont, B.A., 1956 Columbia University, New School for Social Research, New York, New York, postgraduate, 1956—68 Cambridge-Goddard Graduate School for Social Change, Cambridge, Massachusetts, 1974

Current Positions: Fellow CAVS, Cambridge, Massachusetts; Rockefeller Foundation Fellow and Consultant

**Sky work** (partial list): "Equivocal Forks 11" Series, solar tracked holograms, "Centerbeam", Documenta 6, Kassel, Germany, 1977 and "Centerbeam" D.C., Washington, D.C., 1978 Holography Installation, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

## **Christo**

Artist

Born: Gabrovo, Bulgaria, 1935

Education: Fine Arts Academy, Sofia, Bulgaria, 1952—56

**Sky work** (partial list): "Air Package" and "Wrapped Tree", Stedelijk van Abbemuseum, Eindhoven. 1966; "42,390 Cubic Feet Package", Walker Art Center, Minneapolis School of Art, Minneapolis, Minnesota, 1966; Project for a "Wrapped Coast", 1968; Project for "Valley Curtain", suspended fabric curtain, Colorado, 1971

## **Jürgen Claus**

Artist

Born: Berlin, Germany, 1935

Education: University of Marburg and University of Munich, Germany, theater science, 1954—70

Current Positions: Editor, SUBMARIN, an underwater magazine published in Munich, Germany

**Sky work** (partial list): "The La Parra Flower", an artificial sea anemone anchored at a depth of 12 meters in the Mediterranean near Simeria, Spain, 1974; "The Chalwin Flower", with 120 students of the art department of the University of Sydney, floating sculptures filled with water, in the sea off Sydney, Australia, 1974; "The Gardens of Sharm", with underwater photographer Andre Foulon, underwater art gardens near Sharm-el-Sheik at the eastern coast of the Sinai in the Red Sea, 1978; "Planet Ocean", underwater art works at Long Island, Bahamas, 1979. A TV film has been produced about these events for German Television, at Duisburg during the exhibition "Floating Sculptures", 1979, and at Bundesgartenschau, Kassel, Germany, 1981. MEETING POINT ART, book published by Kell Verlag, Bonn, with chapter "Return of the Elements" which mentions and discusses flying art works, 1982; ENVIRONMENTAL ART (UMWELTKUNST), book to be published by Interfrom Edition in Zürich, with a chapter on sky art, 1982; EXPANSION OF ART, revised edition, Ullstein Publishing Company, 1982; Panelist, "Sky Art Conference '82"

## **SKY AND OCEAN**

From the depths of the ocean I greet the friends of outer space. Both the inner and outer spaces of the earth are mirrors of our contemporary experiences. Both these spaces free us

from our daily burdens. They release us spiritually as well as physically. The inner and outer spaces have changed our visual conception of this planet and the planet system as a whole. This metamorphosis lies deep within us—in our inner psyche and in our new knowledge. Such personalities as Auguste Piccard have served as pioneers while exploring sky and sea. We artists fuse the scientific exploration of sky and ocean with human experience. We artists have developed material for visual adventure in both spaces—namely light, inflatables, weightlessness and freedom of movement, integration of nature and her potential for our art. For the concluding SKY ART Conference in 1984 I desire the relation of interplay between man in space and man in the ocean. I shall work towards it.

(On board Lufthansa flight 793, August 27, 1981).

### **Betsy Connors**

Video artist; Fellow, CAVS, 1977

Born: Cambridge, Massachusetts, 1950

Education: University of Massachusetts, Amherst and Boston, Massachusetts, B.A., 1973

Ecole des Beaux Arts and Ecole du Louvre, Paris, France, 1973 Current positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "Batteries Not Included", video animation with space imagery, 1979; Collaborating artist, "Interfaces" telecommunication event (part of CAVS exhibition "Centervideo"), between the American Center, Paris, France and CAVS/MIT, Cambridge, Massachusetts, 1981; Video for "Icarus", "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Video for "Icarus", "Sky Art Conference '82"

### **Proposal Outline**

"Video Skyscape" is a three monitor video installation which explores both real and created skylscapes through a video window of three monitors. The movement of one singular image is seen within the three monitors as well as three different images in slow, exaggerated and even animated rhythms. A soundtrack of outdoor ambience from a variety of locations, sometimes manipulated, will accompany the tape.

### **Douglas Davis**

Video artist and writer; Fellow CAVS, 1973—75

Born: Washington, D.C., 1933

Education: Rutgers University, New Brunswick, New Jersey, MA" 1958

Current Positions: Artistic Director, International Network for the Arts

**Sky work** (partial list): "The Last Nine Minutes", with Joseph Beuys and Nam June Palk, international satellite telecast for opening of Documenta 6, Kassel, Germany, 1977; Lecturer and Panelist, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Videotapes, "Sky Art Conference '82"

### **Joe Davis**

Artist; Fellow CAVS, 1982

Born: Wilmington, Delaware, 1950

Education: Mt. Angel College, Mt. Angel, Oregon, B.A., 1973

Current Positions: Fellow CAVS, Cambridge, Massachusetts Visiting Artist, New College, Sarasota, Florida

**Sky work** (partial list): "New Wave Ruby Falls", first Space Shuttle payload for the arts, STS Payload #266A launch Agreement +1145—001—00, scheduled for September 1983; "Lightning Project", project to change lightning color/storm modification, to happen at Spoil Island, Gulf of Mexico

### **Sarah Dickinson**

Performer, media artist

Born: Milwaukee, Wisconsin, 1943

Education: Wheaton College, Norton, Massachusetts, B.A., 1965; CAVS/MIT, Cambridge, Massachusetts, S.M.Vis.S. program, 1981

**Sky work:** "Artists Use of Telecommunications", with Aldo Tambellini and Communicationsphere, CAVS/MIT, Cambridge, Massachusetts, 1981; "Tele-Sky", with Aldo Tambellini and Communicationsphere, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts; and Eric Gidney, Metro-Television, Sydney, Australia, 1981; Documentary videotape, satellite receiving station for JPL and Space Shuttle pictures, Spring Valley, Illinois, 1982; work-in-progress; "Skygram" (for Marconi), interactive radio slow scan telecommunications, "Sky Art Conference '82" (with Aldo Tambellini)

### **Peter Droege**

Architect, urban designer, environmental artist; Fellow CAVS, 1981

Born: Wuerzburg, Germany, 1952

Education: Technische Universitaet Muenchen, Germany, Diplom-Ingenieur, 1976, MIT, Cambridge, Massachusetts, M.Arch.A.S., 1978

Current positions: Fellow, CAVS

### **Paul Earls**

Composer and media artist; Fellow CAVS, 1970

Born: Springfield, Missouri, 1934

Education: University of Rochester, Rochester, New York, M.M. and Ph.D. in Composition-Musicology, 1959

Current positions: Fellow CAVS, Cambridge, Massachusetts Lecture, Department of Architecture, MIT, Cambridge, Massachusetts

**Sky work** (partial list): "Weather", MIT, Cambridge, Massachusetts, 1973; "A Grimm Duo", two operas, Boston and Cambridge, Massachusetts, 1976—77; "Centerbeam", CAVS/MIT collaboration, Documenta 6, Kassel, Germany, 1977; "Icarus", a sky opera, with inflatables by Otto Piene, "Centerbeam" D.C., National Mall, Washington, D.C., 1978; "Icarus Festival", Guadalajara, Mexico, 1979; "Flight of Daedalus" scene from "Icarus" "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Modulations", Hayden Gallery, MIT, Cambridge, Massachusetts, 1982; "Icarus", with Otto Piene et.al., "Sky Art Conference '82"

### **Harold Edgerton**

Scientist working with stroboscopy, ultra high-speed photography

Born: Fremont, Nebraska, 1903

Education: MIT, Cambridge, Massachusetts, D.Sc., 1931

Current Positions Institute Professor Emeritus, Department of Electrical Engineering, MIT, Cambridge, Massachusetts

**Sky work** (partial list): Honorary Chairman, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Dale Eldred**

Artist; Fellow CAVS, 1982

Born: Minneapolis, Minnesota, 1934

Current Positions: Chairman of Sculpture Department, Kansas City Art Institute, Kansas City, Missouri; Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): Numerous sunlight works in Des Moines, Iowa; Houston, Texas; St. Louis, Missouri; St. Petersburg, Florida; Corpus Christi, Texas; Phoenix, Arizona; "Sun Structures Time Incident", The Nelson Gallery and Atkins Museum, Kansas City Missouri, 1980; "Time Incident", installation, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Line of Fire", installation, "Sky Art Conference '82"

### **Beth Gaiston**

Sculptor, environmental artist; Fellow CAVS, 1981

Born: Los Angeles, California, 1948

Education: Cornell University, Ithaca, New York, B.A., 1970 Kansas City Art Institute, Kansas City, Missouri, B.F.A., 1977 MIT, Cambridge, Massachusetts, S.M.Vis.S. in Environmental Art, 1981

Current Positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work:** "Light Images", an installation and performance, CAVS/MIT, 1980; "Sun Arc", Sennott Park Playground, Cambridge, Massachusetts, 1982

### **Rus Gant**

Artist, researcher; Fellow CAVS, 1982

Born: Ft. Richardson, Alaska, 1947

Education: Florida State University, Tallahassee, Florida, B.F.A. Cinematography, 1971

Current Positions: Founder, Creative and Technical Director, Vision Machine Research, Cambridge, Massachusetts Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "Centerdisc", with Otto Piene and Vin Grabill, "Sky Art Conference '82"; "Vision Machine", exhibition, "Sky Art Conference '82"

My work has revolved around teaching machines to see and represent the world in visual terms which we as individuals and artists can feel are equal to any other medium. This has involved the use of state of the art optical memory systems and image processing software and hardware. The goal has been to develop the computer as both medium and artists' assistant to a point that will allow the acceleration of the creative process without sacrificing quality. I want to make people aware of what visual computing machines can do to assist in

the creative process as well as make those machines aware of the needs of the human artist. We must firmly establish the art process in our machines if we are to successfully utilize them as companions to our intellectual evolution.

### **Lorilee Garbowska**

Sculptor, performance artist

Born: Southampton, New York, 1955

Education: The Cooper Union for the Advancement of Science and Art, New York, New York, B.F.A., 1977 CAVS/MIT, Cambridge, Massachusetts, S.M.Vis.S., 1982

**Sky work:** "The Passage of Zeppelin", thesis show, CAVS/MIT, Cambridge, Massachusetts, 1982

### **Gregory Partick Garvey**

Artist

Born: Appleton, Wisconsin, 1952

Education: University of Wisconsin, Madison, Wisconsin, M.F.A., 1980 MIT, Cambridge, Massachusetts, S.M.Vis.S. in Environmental Art, 1982

**Sky work** (partial list): Lighting design for sky opera "Icarus" by Paul Earls, "Sky Art Conference '81", CAVS/MIT, 1981

### **Elizabeth Goldring**

Writer, Fellow, CAVS, 1975

Born: Forest City, Iowa, 1945

Education: Harvard University, Cambridge, Massachusetts, M.A., 1977

Current Positions: Fellow CAVS, Cambridge, Massachusetts Exhibits and Projects Director, CAVS/MIT, Cambridge, Massachusetts

**Sky work** (partial list): Co-director, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Co-director, "Sky Art Conference '82" "International Alarm", "Sky Art Conference '82"

I think that there is something very important about the experience that doesn't last forever, that doesn't stay forever, that is transitory, in terms of the energy it enlists. You have to somehow grab on to it, make an effort to grasp it in some way. If it's always going to be there, you don't have to expend that kind of energy.

Excerpt from "Sky and Space: Art, Information and Education", Panel, "Sky Art Conference '81".

### **Vin Grabill**

Artist; Fellow, CAVS, 1981

Born: Boston, Massachusetts, 1949

Education: Oberlin College, Oberlin, Ohio, AB, 1971 MIT, Cambridge, Massachusetts, S.M.Vis.S. in Environmental Art, 1981

Current positions: Fellow CAVS, Cambridge, Massachusetts Video Consultant, The Listening Studio, Boston, Massachusetts



**Sky work** (partial list): Collaborating artist, "Interfaces" telecommunication event (part of CAVS exhibition "Centervideo"), between the American Center, Paris, France and CAVS/MIT, Cambridge, Massachusetts, 1981; Video director, "Icarus" sky opera, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Coordinator, Film and Video; Videotapes: "Sky Art Conference '82"; "Centerdisc", with Otto Piene and Rus Gant, "Sky Art Conference '82"

### **"Visual Music Re-Creation"**

by Vin Grabill, with Clark Johnsen

There should surely be a word for this allusive concept, the successful blending of these two senses, because the correct unifying effect produces more than the sum of parts for our sensibilities. "Video music" begins with any note or chord that contains properties of both sight and sound to form the basis of patterns and larger structures. The visual effect becomes less dominant and appears as a textural element of music.

### **Wolfgang Hahn**

Artist

Born: Anrath, West Germany, 1953

Education: Paedagogische Hochschule Rheinland, Aachen, Germany, Staatsexamen, 1976; Universitaet Kassel, Atelier Kramer, Kassel, Germany, 1976—81; CAVS/MIT, Cambridge, Massachusetts, graduate studies, 1981—82

**Sky work:** "Project Fliegenfaenger", 1979; —82

### **Anders Holmquist**

Vexillographer

Born: Stockholm, Sweden

Education: Lundsbergs School, Sweden

**Sky work** (partial list): Permanent Flag Environment, Pennsylvania Station, Baltimore, Maryland, 1978; Cosanti Festivals, 1976—79; Cousteau Society Onvolvement Fair, 1979; Xerox Sales Meeting, Florida, 1981; Arcosanti Festival Riverwalk, 1981; "Wind Chapel", Sky Art Conference '81, CAVS/MIT, Cambridge, Massachusetts, 1981; Flags Installation, "Sky Art Conference '82"

### **Ron Hays**

Video and media artist; Fellow CAVS, 1976—78

Born: Omaha, Nebraska, 1945

Education: Northwestern University, Evanston, Illinois, B.S., 1968

**Sky work** (partial list): "Music-Image" work; visualizing music using computers, lasers, video and film techniques; "Odyssey", first video music album combining computer and film animation; "Star Wars Concert" at Hollywood Bowl and Montreal's Olympic Stadium, integrated wide screen music-image projections with fireworks, special effects and lasers; "Cinema Theater of the Future", multimedia film, Paramount Studios, Hollywood, California

Panelist; "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981;  
Visualization for "Icarus" and Panelist, "Sky Art Conference '82"

... In fact at the end of the concert my bilingual assistant, with whom I communicate to 80 people to make the show operate, said to me, "Mr. Hays please turn around." I really had not experienced the sky. I was in a swivel chair with two headsets on, and looking up I then became a part of the experience because it was—there's no other word for it- wonderful.

The space, which had always been used for baseball games and sports events, was suddenly a magical place of light and sound. If I could have, I would have projected Lou Friedman's planetary pictures on the 90-foot screen, with Holst's "The Planets" which we played as I did with the Mars Lander anyway, along with early artists' photographs of Jupiter, and those two songs. I would have had this man (Paul MacCready) fly across the stadium in his plane (Gossamer Albatross) with one of the music pieces. I would have had Elizabeth Goldring organize an exhibit that would have been on every tier of the Olympic Stadium so that as people broke for intermission, not only would they go drink juices instead of eating candy, they would be looking at whatever she thought would be beautiful. I would have asked Ed Taylor to videotape it, I would have asked Lowry Burgess to provide a conceptual piece of art that would, probably, be in the stadium—I don't know, this man's mind absolutely amazes me. Then I've always had a love affair with Otto Piene's "Neon Rainbow" and have always wanted to simply blow that rainbow up in a stadium at one of my concerts and let people sit there and enjoy it, along with its choreography with lasers and fireworks.

These are celebrations and they are using the tools of technology like the computer to control them. I am going to be doing a series of them next year, hopefully providing it to every symphony across the United States, so it will be like a celestial symphony that will go in and simply fit itself into that orchestra's repertoire.

(Excerpt from "Sky and Space: Art, Information and Education" Panel, "Sky Art Conference '81", September 26, 1981)

### **Marek Holynski**

Computer scientist, writer; Fellow CAVS, 1981

Born: Warsaw, Poland, 1947

Education: Warsaw Institute of Technology, Department of Electronics, Warsaw, Poland, M.A. 1970; Polish Academy of Science, Computer Science Institute, Warsaw, Poland, Ph.D., 1975

Current positions: Fellow CAVS, Cambridge, Massachusetts Member, Board of the Polish Computer Society Associate Professor, Department of Mathematics, Boston University, Boston, Massachusetts

### **Pontus Hulten**

Director, The Museum of Contemporary Art, Los Angeles, California; Moderator, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Moderator, "Sky Art Conference '82"

### **Setsuko Ishii**

Holographer; Fellow CAVS, 1981

Born: 1946, Tokyo, Japan

Education: Tokyo Institute of Technology, Department of Applied Physics, Tokyo, Japan, B.Sc., 1970 Sokei Academy of Fine Arts, Tokyo, Japan 1971—74 Tokyo Institute of Technology, Image Science and Engineering Laboratory, Yokohama, Japan, research student, 1978—81

Current positions: Fellow CAVS, Cambridge, Massachusetts Artist-in-Residence, Museum of Holography, New York, New York

**Sky work:** Environmental holographic installations

### **Christopher Janney**

Environmental artist and musician; Fellow CAVS, 1978

Born: Washington, D.C., 1950

Education: MIT, Cambridge, Massachusetts, S.M.Vis,S. in Environmental Art, 1978

Current positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "Steamshuffle", with Joan Brigham, the Oracle for Icarus, steam, sound, text environment as part of Paul Earl's sky opera, "Icarus", Cambridge; River Festival, Cambridge, Massachusetts, 1981; "Soundstair/Lunar Madness", with mime artist Trent Arterberry, performance piece, premiered Piazza di Spagna, Rome, Italy, 1981; "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Reach!" installation for "Sky Art Conference '82"

I have been working on a series of wind harps large enough to walk into or through. Basically, it is composed of two parts—the harp, which is similar in form to the traditional instrument, and the tunnel or chamber on which the harp is placed, which is large enough to walk through and is transparent (glass or plexiglass). Walking into the tunnel, a person is acoustically isolated, hearing only the sound of the wind harp, a layering of harmonic tones. As a result, one's perception of the outside space is radically altered, presenting an interesting view of one's surroundings.

### **Jon Jeibmann**

Sculptor

Born: Portland, Oregon, 1944

Education: Museum Art School, Portland, Oregon, certificate, 1970; CAVS/MIT, Cambridge, Massachusetts, 1982

I use sculpture as a tool for the visual examination of its environment.

### **Gyorgy Kepes**

Artist; Founder and Director; CAVS/MIT, 1967—74

Born: Selyp, Hungary, 1906

Education: Academy of Fine Arts, Budapest, Hungary, 1924—29

Current positions: Founder and Director Emeritus, CAVS/MIT, Cambridge, Massachusetts

**Sky work** (partial list): Lecturer and Panelist, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Panelist, "Sky Art Conference '82"

## **Milton Komisar**

Sculptor; Fellow CAVS, 1981—82

Born: Nashville, Tennessee, 1935

Education: University of California, Berkeley, California, M.A., 1964

**Sky work** (partial list): "Nisus", a room-size light firmament, 1981; "Diamond", 1982

## **Piotr Kowalski**

Sculptor; Fellow, CAVS, 1978

Born: Lwow, Poland (now USSR), 1927

Education: MIT, Cambridge, Massachusetts, Bachelor of Architecture, 1951

Current Positions: Fellow, CAVS MIT, Cambridge, Massachusetts

**Sky work** (partial list): Dynamite Explosion Formed Solar Sculpture, California, 1965; "Light and Steel Pyramid", Bordeaux, France, 1973; "Light-Tower", Vitry, France, 1974; "Light Environment", St. Marne la Vallee, France, 1977—80; "Time Machine 11", interactive two-way video and sound satellite between MIT and California Institute of the Arts, 1981; "Time Machine 11", Sky Art Conference '81", CAVS/MIT, 1981; "Time Machine + Projects", Centre Georges Pompidou/"Beaubourg" one-man exhibition, 1981/82; participant, "ALEA(S)", at "ARC 2", Musée d'Art Moderne de la Ville de Paris, 1982

## **Bernd Kracke**

Media artist; Fellow CAVS, 1981

Born: Bremen, Germany, 1954

Education: Hochschule für bildende Künste, Hamburg, 1979 MIT, Cambridge, Massachusetts, S.V.Mis.S. in Environmental Art, 1981

Current positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "Media Fountain", proposal, Berlin, Germany, 1980; "Transmitted Sculpture 1", slow scan event with Aldo Tambellini and Pat Hearn, CAVS/MIT Atlanta, Georgia, 1980; "Translocation /Ornament der Masse 2", thesis installation, CAVS/MIT, Cambridge, Massachusetts, 1981; "Transmitted Sculpture 2", slow scan event, CAVS/MIT—Kunstverein Hamburg, Germany, 1981; Collaborating artist, "Interfaces" telecommunication event (part of CAVS exhibition "Centervideo"), between the American Center, Paris, France and CAVS/MIT, 1981; "DATA Network", electronic newspaper, "Sky Art Conference '81", CAVS/MIT, 1981; "Media Games", telecommunication performance, Kunsthau Zürich, Zürich, Switzerland, Visible Language Workshop/MIT—Somerville, Massachusetts, 1982; "DATA Network", "Sky Art Conference '82"

## **Rockne Krebs**

Sculptor; Fellow CAVS, 1973—74

Born: Kansas City, Missouri, 1938

Education: University of Kansas, B.F.A., 1960

**Sky work** (partial list): "Ra", Corcoran Gallery, Washington, D.C., 1969; "Day Passage Night Passage", Albright Knox Gallery, Buffalo, New York, 1971; "Light is the City at Night", New Orleans, Louisiana, 1972; "Sky Bridge Green", Philadelphia Museum of Art, Philadelphia,

Pennsylvania, 1973; "Still Green", Los Angeles, California, 1979; "Source", International Sculpture Symposium, 1980; Lecturer, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Eugene Larrabee**

Scientist

Born: Marlborough, Massachusetts, 1920

Education: MIT, Cambridge, Massachusetts, S.M. in Aeronautics, 1948

Current Positions: Associate Professor, Department of Aeronautics and Astronautics, Massachusetts Institute of Technology, Cambridge, Massachusetts

**Sky work** (partial list): Consultant for CHRYSALIS, pedal driven biplane, Hanscom Field, Bedford, Massachusetts Lecturer, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Edward le Poulin**

Composer

Born: Belvidere, Illinois, 1954

Education: Art Institute of Chicago, Chicago, Illinois, B.F.A., 1981 MIT, Cambridge, Massachusetts, Experimental Music Studio, S.M.Vis.S program, 1981

**Sky work:** "Children of the Spring Night Play", simultaneous performances in an international context, "In Performance", Chicago Art Institute, Chicago, Illinois, 1978; collaboration with Elizabeth Goldring on "International Alarm", "Sky Art Conference '82"

I am a composer, and graduate student at the MIT and have been commissioned to compose a short piece for the city of Linz, Austria. This composition is an anti-nuclear gesture to the people attending the music festival Ars Electronica where 60,000 people are expected. I request permission to record the 200 children attending the summer day camp to help me make this statement in my composition on Tuesday the 17th or Thursday the 9th of August.

### **Richard Lerman**

Composer and filmmaker; Fellow CAVS, 1981

Born: San Francisco, California, 1944

Education: Brandeis University, Waltham, Massachusetts, B.A., M.F.A., 1970

Current Positions: Instructor, The School of the Museum of Fine Arts, Boston, Massachusetts; Fellow CAVS, Cambridge, Massachusetts

**Sky work:** "Plaza Music", Three Rivers Arts Festival, Pittsburgh, Pennsylvania, 1981; "Large Scale Outdoor Music", DeCordova and Dana Museum and Park, Lincoln, Massachusetts, with Sound /Image /Events, 1982; I am concerned with the notion of moving sound through different media and materials ... Sonically what is heard is the rush of wind through metal, the action of air pressure on different-sized surfaces, the vibrations of a thread moved by the wind, and the collision of insects and/or falling leaves with a material, etc.

### **Linz Sky Art**

Project Description: R. Lerman

## SKY SCREENS

This is an outdoor installation using window screens which have been transformed into large, flat microphones with a large surface area. The amplified sound of the screens is to be heard inside the Brucknerhaus through loudspeakers at a location where the screen is visible from outdoors. Listeners become lookers.

Wind sounds will be amplified through the screen. At night, a bright light will attract insects and as they collide with the screens, those collisions will also be heard inside. The screens are part of a continuing process of using piezo-electric materials in my work. The materials of the screens are old copper, brass and bronze.

### **Heinz Mack**

Sculptor

Born: Lollar, Germany, 1931

Education: Academy of Fine Arts, Duesseldorf, Germany, 1966

**Sky work** (partial list): Flying light sculpture; Pyrotechnical experiments in the open sky; The Sahara Project; Station 13; Participant, "Sky Art Conference '82"

### **The apparitions in the sky**

Silver balloons float in the sky carrying invisible nets, in which are hung light reflecting membranes. When the height of an individual balloon alters, then these transparent veils of light give a simultaneous formation of movement. The open, unobservable space light diffusion in the sky acquires an unexpected articulation from these immaterial carriers of light.

The spacial constellations are a result of the volume contained by the light membranes, and the momentaneous intensity with which they are lit up. Apart from constellations of space, linear and surface constellations are also possible.

The proportions of space will look particularly unreal if the small sized light carriers are given a strong intensity and the larger media a smaller intensity, since through these properties, the individual parts have their spacial functions.

Through the movements of the entire "sky-curtain" and also of the individual parts, the contents of the space are changed. The momentaneous light reflection is also changed as a small turning movement of the light carrier allows it to be differently lit up, by reason of its changing position vis-a-vis the natural sun. So can the artificial "star" which, vibrating, seem to sink in the sky, only to rise suddenly again. The colour of the sun is found again in its new satellites.

(from ZERO 3, Duesseldorf, 1961)

### **Mark Mendel**

Poet; Fellow CAVS, 1976—81

Born: Monroe, Georgia, 1947

Education: Johns Hopkins University, Baltimore, Maryland, M.A., 1968

**Sky work** (partial list): Steam-laser scanned poetry, "Centerbeam", CAVS/MIT, Documenta 6, Kassel, Germany, 1977; and Washington, D.C., 1978; "Cloud Rhymes with Airlines", Boston Kite Festival, Boston, Massachusetts, 1978; "Sunfluent Stonework", solar poetry transmitter, sculpture competition, Cambridge Arts Council, Cambridge, Massachusetts, 1979; "Sky Poem", "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Miralda**

Artist, festival designer; Fellow CAVS, 1978—79, 1981

Born: Barcelona, Spain, 1942

Education: Escuela de peritos Industriales, Terrasca, Spain, 1957—61

**Sky work** (partial list): "Fete en Blanc", 1970; "Four Colors Ritual", 1971; "Fest Fuer Leda", 1977

### **Mit Mitropoulos**

Sculptor, architect; Fellow, CAVS, 1979

Born: Piraeus, Greece, 1939

Education: Edinburgh University, Department of Architecture, Edinburgh, Scotland, Ph.D., 1974

Current Postitions: Fellow CAVS, Cambridge, Massachusetts

A handful of contributors have been able to transcend the "Hi, I'm here" level of communication into a complex interpersonal activity of mini-performances.

### **Charlotte Moorman**

Cellist, performance artist

Education: University of Texas, M.A. in Music

**Sky work** (partial list): Cellist, video artist and composer, performing in living sculptures, concerts, celebrations, happenings, body art, action music, environments, mixed media, video art. Edgar Varese called her the "Jeanne d'Arc of New Music" for her pioneer work in performing new works by John Cage, Joseph Beuys, Earle Brown, Sylvano Bussotti, Giuseppe Chiarl, Toshi Ichiyananagi, Takehisa Kosugi Kim McWilliams, Yoko Ono, Nam June Paik, Karlheinz Stockhausen, and others.

Since 1964, Charlotte Moorman and Nam June Paik, Korean composer-pianist-video artist, have toured the world collaborating in performances and art works. They have written articles, essays, dictionaries, and anthologies on the avant garde and have received notices in all major publications.

"Sky Kiss", with Jim McWilliams, presentations in 1968, 1975, 1976, 1980, and at the "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981 "Nam June Paik", Whitney Museum of American Art, New York, New York, April—June, 1982 "Sky Kiss", with Jim McWilliams and Otto Piene, "Sky Art Conference '82"

### **Grover Mouton**

Artist; Fellow CAVS, 1976—77

Born: Lafayette, Louisiana, 1946

Education: Harvard University, Graduate School of Design, Cambridge, Massachusetts, Master of Architecture, 1974

Current Positions: Research Associate, Tulane University, School of Architecture, New Orleans, Louisiana

**Sky work** (partial list): sky, zero gravity, or environments in space, constitute general themes from 1963—present First Papers on a SENSE OF PLACE Within a "0" Gravity Metaphor Exhibition, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Antonio Muntadas**

Media artist; Fellow CAVS, 1977

Born: Barcelona, Spain, 1942

Education: Escuela Tecnica Superior Ingenieros Industriales, Barcelona, Spain, M.A.

Current Positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "The Pacific Rim", slow scan project, 1979; Collaborating artist, picture phone project, University of California, Los Angeles—Boston, Massachusetts, 1981; "Media Eyes", with Anne Bray, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Videotapes, "Sky Art Conference '82"

We are after all on the crest of a new age.

It is clear that we need:

- to extend our perceptions
- more social involvement
- a sense of global /cultural experience
- a new awareness of contemporary phenomena
- a new sense of media and media environment
- a much clearer/closer relationship between the concepts of art and communication, and between personal and public communication
- a collective work to confront the dilemma of subjective/objective views of information
- new systems to learn.

Via coaxial cable, fiber optics or microwave and using teletext slow scan, picture phone, satellite ... artists (especially those interested in public spaces, large audiences and environmental work) have the new tools and new steps with which to confront our time and social reality.

### **Nam June Paik**

Artist

Born: Seoul, Korea, 1932

Education: University of Tokyo, Tokyo, Japan, aesthetics, 1956

**Sky work** (partial list): "Nam June Paik", Whitney Museum of American Art, New York, New York, April—June, 1982; "Tele Paik—Tele Moorman", telecommunication event, "Sky Art Conference '82"



During the 1960s and 1970s, video emerged and established itself in America as a new art form. The key figure in this development has been the composer, artist and performer Nam June Paik. An account of his career is also an account of the transformation of television and new video technologies into contemporary art.

Nam June Paik was born in Seoul, Korea, in 1932. In 1956, after graduating from the University of Tokyo with a degree in aesthetics and a thesis on Arnold Schonberg, Paik traveled to West Germany to pursue his interest in twentieth-century music. There he met John Cage, participated in Karlheinz Stockhausen's musical theater piece *Originale*, and began creating compositions and doing performances throughout Europe. In 1961 Paik met George Maciunas, founder of Fluxus, a loose, anarchic network of artists. Paik's association with Fluxus, an integral part of his aesthetic, is expressed in such early pieces of object art as *Urmusik* (1961), *Violin with String* (1961), and *Random Access* (1963), in which he manipulated and transformed found materials into noisemakers, metaphors for music, and performance objects.

In early 1963, Paik purchased thirteen second-hand television sets and used them to create his video sculptures of "prepared televisions". Later that year he included these works in his first one-man exhibition, the "Exposition of Music–Electronic Television", at Rolf Jährling's Galerie Parnass in Wuppertal, West Germany, which was, in fact, the first show of video art anywhere.

Paik decided to visit America in 1964 and meet with Fluxus artists such as George Maciunas, whom he had encountered in Europe. He stayed on permanently, settling in New York City and beginning an extraordinary period of creativity during which he would make a unique contribution to American art and culture. In New York Paik met Charlotte Moorman, a classical cellist by training and a noted interpreter of avant-garde music. The first of their many collaborations took place during Moorman's "Second Annual New York Avant-Garde Festival", where Paik premiered *Robot Opera*, with Moorman, and *Robot K-456* (1964), which he had brought with him from Japan. This remote-controlled robot, developed with the electronics engineer Shuya Abe, walked and talked in Paik's performance and on the streets of New York. *Magnet TV* (1965), another work that transformed video into art, was featured with other works in his first one-man exhibition in New York, at the New School for Social Research in 1965. The showing of Paik's first videotape followed, at the Cafe a Go-Go, a tape shot with a portable video camera he had bought that same day.

The selection of pieces in this retrospective describes the scope of Paik's accomplishment. In addition to early musical scores and sculptural objects, the exhibition includes the video sculptures *TV Cello* (1971), *TV Glasses* (1971), and *TV Brafor Living Sculpture* (1969), created for Charlotte Moorman, which have been featured in their performances and in Paik's videotapes. The second-floor Film /Video Gallery and a major portion of the fourth floor are devoted to Paik's large video installations, which, through the positioning of televisions and video images within the exhibition space, explore their relationship to each other and to other elements. These expanded forms of video include *Video Fish* (1975—77), with live fish and televisions; *Fish Flies on Sky* (1975), where televisions hang from the gallery ceiling; *TV Garden* (1974—78), with televisions lying face-up on the gallery floor surrounded by plants; *Moon is the Oldest TV* (1965—76) and *TV Clock* (1963—81), where sequences of television images represent the phases of the moon and the passage of time, respectively. *Imagine There Are More Stars on the Sky Than Chinese on the Earth* (1981) projects circular video images onto the gallery walls; in *Participation TV* (1963—71) abstract video images are activated by

sound. Paik's latest work is the Paik/Baumann laser video environment, in which projected video images transform the gallery into moving video surfaces and spaces.

These large video projects expand our concept of sculpture through the introduction of transitory, electronically produced imagery into the text of the work. Thus many of these pieces incorporate Paik's videotapes—Global Groove (1973) is shown in the TV Garden, and Lake Placid '80 can be seen in V-gramd (1982). These videotapes were produced on the Paik/Abe Video Synthesizer, a device developed in 1969 which introduced the electronic transformation of representational imagery and the generation of abstract forms into videotape. Paik's art and his career have been informed by a complex network of associations and relationships with visual artists, composers, technicians, television stations, and galleries, operating within several different art movements. His wide-ranging interests in all forms of creating and in the exploring of visual and scientific ideas have shaped his aesthetic discourse, bringing multiple resources and materials into his individual performances, compositions, videotape projects, and video sculptures. In addition, Paik re-fashions earlier work in a process that constantly reflects on the past while thinking about the future. In the hands of Nam June Paik, video became a medium of individual creative expression, altering the conventional and standardized perception of these technologies, and revealing their potential to stimulate and challenge as new visual and conceptual art forms.

John G. Hanhardt

SONATA WINNING OVER EVERYTHING.  
VIDEO IS STRONGER THAN ANYTHING  
VIDEO  
GUARANTEES ETERNAL LIFE  
THAT IS MOST IMPORTANT THING  
PAIK

### **Yash Pal**

Scientist

Born: Jhang, Pakistan, 1926

Education: MIT, Cambridge, Massachusetts, Ph.D., 1958

Current Positions: Director, Space Applications Centre, Ahmedabad Professor, Tate Institute of Fundamental Research Distinguished Scientist, Indian Space Research Organisation; Honorary Professor, Physical Research Laboratory; Secretary-General, Second United Nations Conference on the Exploration and Peaceful Uses of Outer Space (UNISPACE)

**Sky work:** Lecturer, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Secretary-General, Second United Nations Conference on the Exploration and Peaceful Uses of Outer Space (UNISPACE), Vienna, Austria, 1982; Chairman, "Sky Art Conference '82"

### **Peter Payack**

Poet

Born: Boonton, New Jersey, 1950

Education: Catholic University of America, Washington, D.C., B.A., 1972

Current Positions: Founding Editor, Phone-A-Poem, (617) 492—1144

Contributing Editor, CREATIVE COMPUTING Magazine

**Sky work** (partial list): "Star Poems", "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Otto Piene**

Artist; Fellow CAVS, 1969; Director, CAVS, 1974

Born: Laasphe, Westphalia, 1928

Education: University of Cologne, Cologne, Germany, Staatsexamen in Philosophy, 1957

Current Positions: Director, CAVS/MIT, Cambridge, Massachusetts

**Sky work** (partial list): "Manned Helium Sculpture" for "Electronic Light Ballet", NET-TV, 1969; "Olympic Rainbow", closing ceremony of XX. Olympiad, Munich, Germany, 1972; "Fourth of July Salute", Prudential Center, Boston, Massachusetts, 1975; "Anemones: An Air Aquarium", 88 Pine Street, New York, New York, 1976; 25 sky events for "Centerbeam", D.C., CAVS/MIT, Washington, D.C., 1978; "Grand Rapids Carousel", sky event for Festival '79, Grand Rapids, Michigan, 1979; Six sky events for Fiestas de Octubre, Guadalajara, Jalisco, Mexico, 1979; "Bruckner Sky Symphony", Linz, Austria, 1980; Director, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Blue Star Linz", sky event, "Sky Art Conference '81" Installation /performance, opening ceremony, Alte Oper, Frankfurt, Germany, 1981; Sky Events, SECAC Conference, University of Mississippi, University, Mississippi, 1981; Sky Events, "Festival of the Future", DeCordova Museum, Lincoln, Massachusetts, 1982; Director, "Sky Art Conference '82" "Icarus", with Paul Earls; "Sky Kiss", with Charlotte Moorman, "Sky Art Conference '82"

### **Steve Poleskie**

Artist

Born: Pringle, Pennsylvania, 1938

Education: Wilkes College, Wilkes-Barre, Pennsylvania, B.S. in Economics, 1959

Current Positions: Professor of Art, Cornell University, Ithaca, New York

**Sky work** (partial list): Aerobatic Sky Art Events: in all events airplane is flown by artist to create large four-dimensional figures in the sky. Pieces prior to 1975 use a Bellanca Decathlon (N 11692), later pieces use a Pitts Special biplane (N31SP) trailing smoke. The smoke is generated by injecting mineral oil into the exhaust manifolds. Exhibition, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

Since the last Sky Art Conference I have flown three public events. The first of these was on October 15, 1981 over Cayuga Lake near the house of the art historian Roberts Hobbs. This event was part of a Performance Art Festival at Cornell's Johnson Museum. "Berkshire Sky Series", sponsored by Berkshire Community College, Pittsfield, Massachusetts, 1981; Flew Pieces for WSYR-TV, Syracuse, New York, 1982; Sky Event, "Sky Art Conference '82"

### **Jose de Prada**

Architect; Fellow CAVS, 1980—82

Born: Valladolid, Spain, 1938

Education: University of Madrid, School of Architecture, Madrid, Spain, Ph.D., 1978

Current Positions: Fellow CAVS, Cambridge, Massachusetts

## **Keiko Prince**

Artist, researcher; Fellow CAVS, 1976—80

Born: Tokyo, Japan, 1937

Education: Tokyo University, School of Fine Art, Tokyo, Japan, M.F.A., 1962

**Sky work** (partial list): "Sun Dial", 1972; "Sun Theater", 1974; "Tide-Optic", light beam projection into the sky once every month, 1974; Energy: Tide, Time: The night of the new moon, Place: Island and/or harbor where tide meets land on the planet; "Topos: High Noon", an enclosed walkway with solar light where through vision experience there seems to be no gravity present, 1974. Tinted walls, at least 180 feet long, 36 feet high and 24 feet wide. "The Garden", 1978

## **Pierre Restany**

Art critic

Born: 1930

Current Positions: Special Correspondent, DOMUS, Florence, Italy

## **Chris Robinson**

Artist

Born: Cold Spring Harbor, New York, 1951

Education: Florida State University, Tallahassee, Florida, B.F.A., 1973 University of Massachusetts, Amherst, Massachusetts, M.F.A., 1975

Current Positions: Assistant Professor, University of South Carolina, Columbia, South Carolina

Ronald Jones:

"... Since 1977 Mr. Robinson has relied on aviation technology as an impetus for his work. This has led to working relationships with the National Aeronautics and Space Administration, the United States Air Force and most recently the United States Navy's pilot candidate program. The photographs and documents ... stress a synthesis of technology and artistic ambition..."

Chris Robinson:

"... In my Navy research, I came across a set of navigational systems for guiding aircraft through air space. It seemed to ally two things almost exactly: first, the way we guide ourselves as people through life; second, the way we guide ourselves as artists through the process of making art. My initial tendency was to want to make a more concrete description of how this works." from "Chris Robinson: Techno-Aesthetics in South Carolina", by Ronald

Jones, ART PAPERS, Vol. 5, No. 2, March/April, 1981, Atlanta, Georgia

## **Friedrich St. Florian**

Architect; Fellow CAVS, 1971—77

Born: Graz, Austria, 1932

Education: Columbia University, New York, New York, M.S. in Architecture, 1963

Current Positions: Professor and Chairman, Division of Architecture, Rhode Island School of Design, Providence, Rhode Island

**Sky work** (partial list): "City Nucleus in Space", 1963; "Casa Canada", 1968; Proposal for Imaginary Museum of Architecture, Projection Hologram, 1970; "The Magic House", 1972; "Nymphenburg 11", 1972; "The Imaginary Monument", 1973; Exhibition, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Hans Salentin**

Sculptor

Born: Dueren, Rheinland, Germany. Education: Kunstakademie, Dusseldorf, 1950—54

**Sky work** (partial list): "Verirrte Wetterrakete", 1974; "Utopischer Flugapparat", 1977

### **Todd Siler**

Artist; Fellow, CAVS, 1981

Born: New York, New York, 1953

Education: Bowdoin College, Brunswick, Maine, B.A., 1975; CAVS/MIT, Cambridge, Massachusetts, S.M.Vis.S., 1980

Current Positions: Fellow, CAVS, Cambridge, Massachusetts

### **Vera Simons**

Artist/balloon pilot

Born: Germany

Education: Walker Art School, Minneapolis School of Art, Minneapolis, Minnesota; Corcoran School of Art, Washington, D.C.

**Sky work:** "Drift Amsterdam", 1971; "Da Vinci Trans America", 1976; "Project Da Vinci", 1972—present; Lecturer, Panelist, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Drift Linz", "Sky Art Conference '82"

My art work is directly related to the long association that I have had with the plastic helium balloon. From 1950—60 I owned Winzen Research, a balloon research and manufacturing firm which was engaged in manned and scientific plastic balloon design and construction. During this period I learned to fly these balloons and obtained my pilot's license in 1957.

This experience has greatly influenced all my work. Paintings, drawings and photographs are about the sky, light and patterns below. The sculptures use balloon physics and technology.

The most challenging and rewarding of my work has been the Da Vinci Project. This is a series of ongoing balloon flights begun in 1972 combining art and science. The fourth flight of the series was called Da Vinci Trans America. Art works were accomplished on this flight.

### **Alejandro Sina**

Artist; Fellow CAVS, 1973—79

Born: Santiago, Chile, 1945

Education: University of Chile, Santiago, Chile, M.A.

**Sky work** (partial list): "The Neon Rainbow", with Otto Piene, 1975, 1976; "The Neon Kite", 1981; "Neon Kite", "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Stephens S'Soreff**

Artist; Fellow CAVS, 1980—81

Born: New York, New York, 1936

Education: Pratt Institute, Brooklyn, New York, A.A.

Current Positions: Professor, Department of Art, Long Island University, Long Island, New York

**Sky work** (partial list): Avant Garde Art Review (AGAR), futurist art magazine published since 1979; circulation 3,500 in U.S., Europe, South America and Australia; Participant, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981

### **Ian Strasfogel**

Opera producer and director; Fellow CAVS, 1982

Born: New York, New York, 1940

Education: Harvard University, Cambridge, Massachusetts, B.A., 1961

Current Positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work:** "Icarus", with Paul Earls, Otto Piene, "Sky Art Conference '82"

### **Tal Streeter**

Sculptor

Born: Oklahoma City, Oklahoma, 1934

Education: University of Kansas, B.F.A. and M.F.A.

Current Positions: Chairman of Sculpture Department and Associate Professor, Division of Visual Arts. State University of New York, Purchase, New York

**Sky work** (partial list): "The Endless Column", 1970; "Flying Red Line", "Free Flight Hot Air Balloon"; Author, THE ART OF THE JAPANESE KITE, pub. John Weatherhill, Inc., New York and Tokyo, 1974 and 1980; Sky Events and Lecturer, "Sky Art Conference '81" CAVS/MIT, Cambridge, Massachusetts, 1981; "Linz Line", "Sky Art Conference '82"

### **Aldo Tambellini**

Video and media artist; Fellow CAVS, 1976

Born: Syracuse, New York, 1930

Education: Notre Dame University, South Bend, Indiana, M.F.A., 1959

Current Positions: Fellow CAVS, Cambridge, Massachusetts

**Sky work** (partial list): "Black Zero", electromedia performance with television and inflatables, Bridge Theatre, New York, New York, 1965; Princeton University, Princeton, New Jersey, 1965; University of Western Ontario, Canada, 1966; Brooklyn Academy of Music, New York, New York, 1968; "Black Gate Cologne", WDR-TV with Otto Piene, 1968. Many of the video images were of space flights and of space. The audio was taken from conversations with astronauts. CBC Bell Telephone and Arts Canada live loop conversation between Canada and New York "Black" as a spatial, social and aesthetic concept, 1967, with

Ad Reinhardt, Cecil Taylor and others; "Videograms", 1970—71, photoprints made directly from incoming video beam; First picture phone two-way live event by artists, Illinois Bell Telephone, Chicago, Illinois, with Sonia Sheridan and participants from the School of the Art Institute of Chicago, 1977; "Three Artists on Line in Three Countries", Bartlett, Klinowstein, Tambellini; The Communicationsphere group in cooperation with CAVS, Educational Video Resources and the Architecture Machine Group at MIT—a slow scan transmission link between Vancouver, British Columbia, Amsterdam, Holland and MIT, Cambridge, Massachusetts, 1980; Collaborating artist, "Interfaces" telecommunication event (part of CAVS exhibition "CENTERVIDEO"), between the American Center, Paris, France and CAVS/MIT, Cambridge, Massachusetts, 1981; "Tele-Sky", "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Skygram" (For Marconi), with Sarah Dickinson, interactive radio slow scan telecommunications, "Sky Art Conference '82"

### **Edwin F. Taylor**

Scientist

Born: Oberlin, Ohio, 1931

Education: Harvard University, Cambridge, Massachusetts, Ph.D., 1958

Current Positions: Director, Educational Video Resources; Senior Research Scientist, Department of Physics; MIT, Cambridge, Massachusetts

**Sky work:** Moderator, "Sky Art Conference '81" CAVS/MIT, Cambridge, Massachusetts, 1981; Moderator, "Sky Art Conference '82"

... It's very hard to produce a program. You take a lot of money and a lot of time and it's very aggravating and it's difficult work and and there's a lot of it. I've tried personally and in my organization to stay away from programming because it's absolutely exhausting. We have editing systems upstairs that are running 24 hours a day, many of our workers are artists.

The combination of what Paul has said and Douglas has said strikes a chord with me because if it were possible—and it is increasingly possible—to make the technical problems less worrisome, so there are only four buttons on an editor instead of 50 buttons and if it can be made secure and cheap enough, I don't see why kids of six or seven, in fact I know about kids of six or seven that are producing programs. You say, "Well, maybe only mama wants to see them". That's o.k., but maybe by sixth grade, I'll bet that 5 % of the kids could produce programs that 100 would want to see and then by junior highschool more and more.

I think that the availability of channels, if they can be maintained available and not all be Lucy reruns, or Star Trek reruns or even Mash reruns—if it's possible, one has the potential there of many channels, of people to provide the person-power necessary to fill the channels, which is astronomical and I think it could be for the benefit of us all.

Excerpt from "Sky and Space: Art, Information and Education" panel, "Sky Art Conference '81", September 26, 1981

I am interested in the impact of communications technologies on education broadly interpreted. As Director of Educational Video Resources I have learned the close relationships among the use of video by artists, the technology that transforms our experience of public and private spaces, and the ways we think about learning and educating ourselves. The academics among us are slow to pick up the subtle but profound changes this is beginning to make in education and the ways that universities communicate with their various constituencies.

## **Tom Van Sant**

Artist; Fellow CAVS, 1982

Born: Los Angeles, California, 1931

Education: Otis Art Institute of Los Angeles, Los Angeles, California, M.F.A., 1957

Current Positions: Faculty, Otis Art Institute of Los Angeles, Los Angeles, California Art Master Plan, City of Los Angeles Community Redevelopment Agency, California Art Master Plan, City of Inglewood, California

**Sky work** (partial list): "Shadow Mountain Eye", 1980; Lecturer and panelist, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Ryan's Eye", and panelist, "Sky Art Conference '82"

The pictures processed by the EROS Data Center in Sioux Falls, South Dakota, reveal the giant eye composed of richly colored units—a function of the color averaging process.

Apart from its significance as environmental art, USGS scientists are evaluating the experiment for application in the areas of cartography and space imaging.

(1981)

## **Stan VanDerBeek**

Media artist, filmmaker; Fellow CAVS, 1969—76

Born: New York, New York, 1927

Education: Cooper Union for the Advancement of Science and Art Certificate of Art, 1953 and Honorary Doctorate, 1972

Current Positions: Professor, University of Maryland, Baltimore, Maryland

**Sky work** (partial list): Multimedia spatial performances, 1963; Built multimedia theater "Movie-Drome" for satellite global inter-communication performance space, 1964; Computer graphics and computer synthesizer research 1964; "Steam-Screens", MIT Art and Technology Conference, Cambridge, Massachusetts Telephone transmission murals, Walker Art Center, Minneapolis, Minnesota to/from MIT, Cambridge, Massachusetts, 1972; Studies in illusory spatial and non-definitive movie screens, water and steam, 1973; Proposal to earth resources satellite NASA in Greenbelt, Maryland for a photo documentation of large-scaled letter (football field size) to be photographed from space—the earth as a form of printing press, 1976; Proposal for conversion of NASA space center Cape Kennedy to Center for Inner Space—an Artist's workshop, 1977, in conjunction with a proposal for an international research center for art and technology through the United Nations (1974); Projected light and laser images, Baltimore Art Festival, Baltimore, Maryland, 1977; Artist-in-residence, NASA, Houston, Texas, 1979—80; Light mural of office windows for IBM building, Baltimore, Maryland, 1980; Panelist, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; "Steam Screens"; film /video show; panelist: "Sky Art Conference '82"

## **Sally N. Weber**

Sculptor, environmental artist working with light

Born: Greenwich, Connecticut, 1953

Education: Trinity College, Hartford, Connecticut, B.A., 1975 School of the Museum of Fine



Arts, Boston, Massachusetts, Teaching Certification, 1978, CAVS/MIT, Cambridge, Massachusetts, S.M.Vis.S. program, 1981

**Sky work:** "Sun Shift", McDermott Courtyard, MIT, Cambridge, Massachusetts, 1981; "Lightscape", Kresge lawn, MIT, Cambridge, Massachusetts, 1982; Cambridge River Festival, Cambridge, Massachusetts, 1982; DeCordova Museum, Lincoln, Massachusetts, 1982; International Holography Symposium, Lake Forest, Illinois, 1982

## **Howard Woody**

Sky sculptor

Born: Salisbury, Maryland, 1935

Education: East Carolina University, M.F.A., 1962

Current Positions: Professor of Sculpture, University of South Carolina, Columbia, South Carolina

**Sky work** (partial list): The development of a space-in-motion free-flight concept of sky sculpture in the late 1960's; over 150 events since then "Sky Launch", "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Fort Worth Arts Festival, Fort Worth, Texas, 1981; New England Art Conference, New Hampshire, 1981; University of Alaska, Fairbanks, Alaska, 1982; Anchorage, Alaska, 1982; Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, 1982; "Linz Sky Buoy", "Sky Art Conference '82"

Recent sky sculpture activities have continued the exploration of the sky as a sculptural stage of deep atmospheric space. They include the further development of delicate weight/lift ratios, analogous to that of a milkweed seed's flight balance. These ratios are used by lighter-than-air sheer plastic film components for unrestricted, cross-country, flight trajectories through tropospheric space. The components ride the air currents, while responding to all of the aerial energies in a limited evolving life cycle. The flight action is the sculpture.

The goal is to translate the aerial energies into a visual form that can portray some of the sky's lyrical beauty. Two natural phenomenon—clouds and the auroras—serve as bench marks for space, motion and time concepts. The transitory sky sculptures do not try to imitate these aerial events, but seek the airy spirit of these displays and aspire to buoyantly interpret the poetical nuances of the volatile atmosphere.

July 1982

## **Jose Maria Yturralde**

Painter; Fellow CAVS, 1975—76

Born: Cuenca, Spain, 1942

Education: Escuela Superior de Bellas Artes de Valencia, Spain, 1958—63 Centro de Calculo of the University of Madrid, Spain, scholar, 1967

**Sky work** (partial list): Produced flying geometrical structures, Venice Biennial, 1978; Box kite, "Sky Art Conference '81", CAVS/MIT, Cambridge, Massachusetts, 1981; Exhibition and Sky Event, "Sky Art Conference '82"

**Air Art**

**Dawn Composition**

Night exhibit of celestial art visible to the naked eye from New York City

To promote a Colorful Artificial Tropical Dawn, artists Paulo Bruscky and Daniel Santiago are seeking financial support. The Dawn itself will be 100 km high. This event will not pollute the space, will not alter astronomy nor influence astrology.

Correspondence/Informations: Paulo Bruscky–47 Greenwich st.–New York–N.Y. 10013.

**Pierre-Alain Hubert**

**At night rainbows have no shadow**

"It is with thunder claps and fireworks that one must speak to the limp and sleeping senses." Friedrich Nietzsche  
Fireworks unite the mythic force of fire to the refined and affected estheticism of a baroque festival. They are born from the dazzling symbiosis of mineral and cosmos, and are at the same time a product of elementary fundamentalist thought and the advanced knowledge of chemical phenomena.

An art of the ephemeral which annihilates and is itself annihilated, an art of twilight, this imaginary nocturnal world springs simultaneously and profoundly from Mercury but also Jupiter.

Situated solidly under the auspices of AIR and FIRE but also interdimensional, this garden of brutal light also reveals the expanse of the earth, and water which inversely becomes its liquid memory. The fireworks artist, a demi-urge, attempts each evening to have us witness the birth of the sun and the galaxies. Violently emotional, he knows how to be death and at the same time vibrantly alive, intimate and universal, tears and laughter.

He is the Carnival and Lent, baroque and yet frugal, and seems to possess within himself a calling for contradiction. And because of this, fireworks are an art jointly traditional and forever young.

And the fireworks artist materializes this celebration between men but makes it somehow an ambiguous homage. In effect through the medium of the elements he can only offer a future of details, in which rare minerals, precious metals and scholarly travail are transformed in a few instants into ashes and dust ... A poetic mineralogy of nothingness.

Pierre-Alain Hubert