

eye music: filmworks series, inc

PRESENTS

L I G H T C U R R E N T S

AT
THE EXPLORATORIUM

APRIL 20, 1983



san francisco

LIGHT CURRENTS is curated
by Janis Crystal Lipzin and
Caroline Savage-Lee.

Welcome to the first program of a series which will present works by contemporary artists who use projected light in films, videotapes, slides and other experimental forms. Each piece was selected as an example of work inspired by concepts from the world of science as well as art. The series is produced by EYE MUSIC: Filmworks Series together with the Exploratorium.

The idea for this LIGHT CURRENTS series originated from a phrase in a philosophy of science book The Search For Solutions by Horace Freeland Judson who wrote

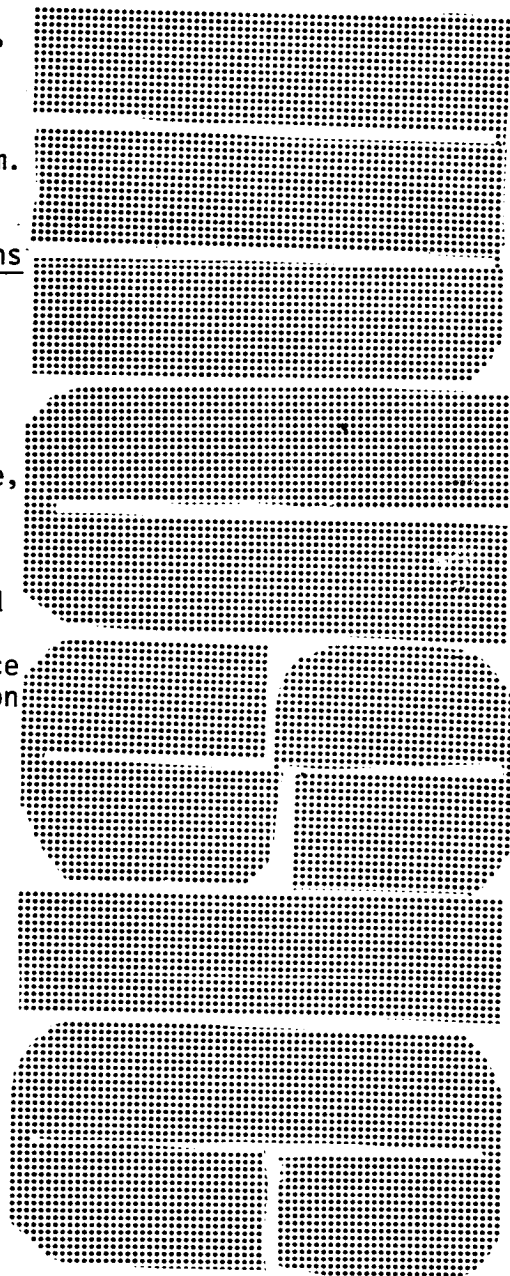
Great science is conceived at the boundary
where exact observation confronts leaping
imagination.

If one substitutes the word "art" for "science" in that phrase, the similarity between scientific method and the artistic process as they are actually practiced becomes apparent. Judson pointed out that the moment of pure scientific perception, according to scientists, is full of both tranquility and exhilaration -- as the moment of creative achievement for an artist is full of both clarity and luminosity. This experience provides for both artist and scientist a fundamental attraction that draws them both to continue on.

Scientists and artists share an exuberant innocence of mind, so that much of their work seems to the public like play. But the other side of the fun of science, as art, is pain. A problem worth solving may require long periods of lack of progress. The pain of creation (unlike that of the athlete in training) must be reflected back on itself to increase the agility, variety, and inventiveness of the play of mind.

Our goal for LIGHT CURRENTS is to explore those areas of human thought where aesthetic notions and scientific concepts intersect to clarify each other's intentions.

(continued)



For this introductory program the EYE MUSIC curators have selected six films and two videotapes by distinguished contemporary artists who use science concepts as points of departure in various ways in their work. Later programs in our summer series will also include short films with unusual visual and sound qualities made by scientists and additional works by artists using multiple projection, video, film, live performance, and slides.

This program was selected to include a wide variety of recent work relating to our theme blending art with science. Some examples are meant to please the senses -- others are intended to stimulate the mental processes -- some may do both. All portray unique, sometimes provocative, but valid visions.



PROGRAM NOTES

FACTURE (3/4" videotape, 8 min., 1980) by Richard Alpert. A series of visual and verbal analogies which describe the creative process as experienced by the artist involved in the activity of making art. - R.A. Alpert is a San Francisco video artist & sculptor.

SCIENCE FICTION (16mm film, 5 min., 1979) by J.J. Murphy. A humorously re-cycled high school level film about the effects of relativity. - Raymond Foery, Downtown Review. A film that playfully explores the time-space continuum and narrative structure. - J.J. Murphy. Some thoughts on "relativity" by Fritjof Capra in The Tao of Physics: Space is not three-dimensional and time is not a separate entity. Both are connected and form a four-dimensional continuum, "space-time." ...there is no universal flow of time. Different observers will order events differently in time if they move with different velocities relative to the observed events. So two events which are seen as occurring simultaneously by one observer may occur in different time sequences for others. All measurements involving space and time thus lose their absolute significance. Murphy is a Mid-Western filmmaker.

SAGITTARIUS V (16mm film, 6 min., 1967) by Richard Lerman. A composition of electronic music that can be seen. The images on the film are created by the music on an oscilloscope. Lerman lives in Boston and works in electronic music and performance.

LESSONS (16mm film, 14 min., 1976) by Rob Danielson. One of my curiosities these past few months has been the interplay between the pursuit of factual information and the pursuit of things much less factual and much more human...Perhaps both form and light are extremes that complement each other or reveal aspects of each other that are without each other normally invisible. LESSONS is a catalog of pseudoscientific experiments concerning the influence of light on an object's appearance. Cut alternately between these experiments are scenes of everyday household rituals. A voice provides commentary on the perceived implications of the studies. - R.D. Danielson teaches filmmaking at the University of Wisconsin at Milwaukee.

 INTERMISSION 

We extend our heartfelt thanks to these individuals and organizations who have made this event possible:

The California Arts Council
Bill Baldewicz
Marilyn Bancel
Liz Keim
Frank Oppenheimer
Virginia Carollo Rubin
Larry Shaw
all the participating artists and volunteers

The Exploratorium also sponsors free films curated by Liz Keim each week-end.

We invite your reactions to today's program in order to help us plan future shows.

We are interested in knowing which work you liked best -- if you would come to future shows and if you would recommend LIGHT CURRENTS to your friends.

We thank you for coming to our program and for your comments. Please use the space below.

PLEASE TURN OVER FOR INFORMATION ABOUT SUBSCRIBING TO THE LIGHT CURRENTS SUMMER SERIES.

eye music: filmworks series, inc

PRESENTS

L I G H T C U R R E N T S

AT THE EXPLORATORIUM
July 27, 1983



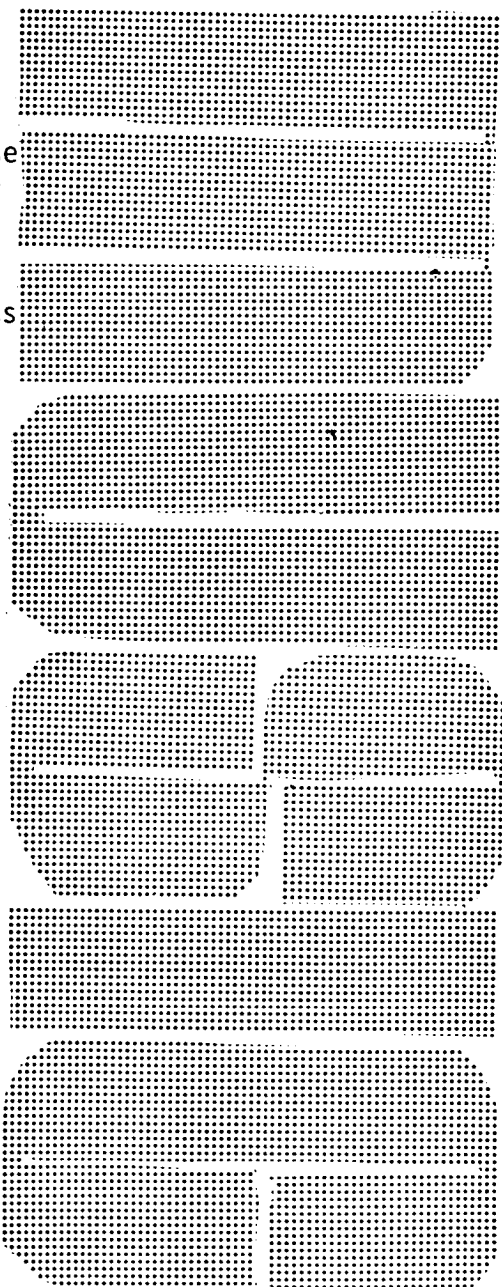
san francisco

Welcome to the second program in the summer LIGHT CURRENTS series produced by Eye Music: Filmworks Series together with the Exploratorium. On alternate Wednesday evenings in July and August we will present work by contemporary artists who use projected light in films, video art, installations and performances which have been inspired by science in conjunction with art.

As the Director of the Exploratorium, Frank Oppenheimer, points out:

There are many common bonds between science and art. They both begin with noticing and recording patterns--spatial patterns, patterns in time, patterns of process and behavior. They both elaborate, reformulate, and ultimately link together patterns, in nature and meaning, which initially appeared as unrelated. Both art and science are involved with order-disorder transitions and the creation of tension and the relief of tension. Both endeavors are deeply rooted in culture and heritage; both expand our awareness and sensitivity to what is happening in nature, and in ourselves.

Our goal for the LIGHT CURRENTS series is to explore those areas of human thought where aesthetic notions and scientific concepts intersect to clarify each other's intentions.



STEINA & WOODY VASULKA have collaborated in the exploration of high-tech video since they came to America in 1965. Steina, born in Iceland, was trained in violin and music theory. Woody, born in Czechoslovakia, studied engineering and then filmmaking at the Academy of Performing Arts in Prague. Steina's interest is in experimenting with the ways in which video may be used to explore the space around us and around the camera itself. Woody's interest centers around the development of new "videotools" such as his Digital Image Articulator. In 1971 they founded The Kitchen, New York City's electronically equipped performance space. In 1974, they moved to Buffalo, where Woody became a faculty member of the Center for Media Study at SUNY. They now reside in Santa Fe, New Mexico.

Chuck's Will's Widow by Bill Brand (16mm film, color, silent, 13 min., 1982)

"My grandfather Albert Brand began recording bird songs in 1930. His son Charles studied ornithology, raised a large family, and communicated with his wife in bird songs. I photographed Chuck's Will's Widow in the mountain woods where the remains of my father and his father are scattered to the winds. It has become a family tradition.

Chuck's Will's Widow weaves a complex of feelings and personal associations into a scroll of landscape and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic image. Though formally extreme the film's emotional qualities emerge in unexpected and subtle ways." -B.B.

BILL BRAND is an independent filmmaker who lives in New York City. He says about himself, "I make films by my own needs and by my own means. I find distribution through co-operatives, art museums, universities, and small screening houses around this country and in Europe. I do optical effects professionally to support my art work. My background is in art and I occasionally do photography, drawing, painting, printmaking, and combined media. I also have some background and a continuing interest in physical and social science. As a result, perhaps, I am thoroughly committed to an attitude of exploration, experimentation, and self-reliance."

****BRIEF INTERMISSION****

A Walk Through 'H' by Peter Greenaway (16mm film, color, sound, 41 min., 1978)
Music by Michael Nyman. Produced by the British Film Institute.

Alternately titled, The Reincarnation of an Ornithologist, this eccentric film is based on the ornithological treatise by Tulse Luper, a current cinema folk hero in Britain. The film takes two universal mythologies as its central metaphor: the transmigration of the soul in the form of a migrating bird and the map as physical and figurative symbol of quest. A series of maps (drawn by Greenaway) are selected for an ornithologist's mythical journey through the country of H. The walk is divided into five areas of bird habitat: city, farmland, forest, frontier and wilderness. In the collection of the Museum of Modern Art, New York.

PETER GREENAWAY is a British novelist, painter, and filmmaker who was educated at an art college and began making films in 1967. He supported himself as a film editor of what he terms "soft-core propaganda"--documentaries for the British Government's Crown Film Unit. He says, "In terms of influence I've always owed more to painting and literature than to the English cinema [and] I was always fascinated by the way that maps give us a sense of control over chaos." Greenaway has recently gained attention for his feature film The Draughtsman's Contract.

**eye music:
filmworks series, inc**



APR. 21 1983

633 San Bruno Ave.

san francisco

94107

Dear Steina and Woody,

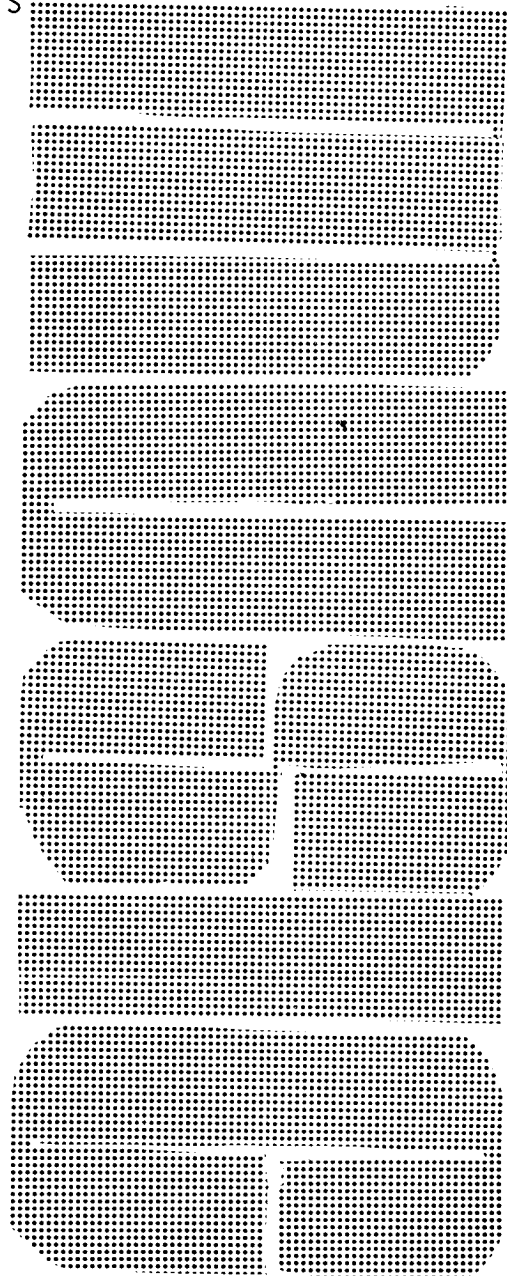
We would like to rent your tape "Southwestern Landscapes" for one of our July or August programs in the LIGHT CURRENTS series at the Exploratorium. I'll be in touch soon as to the exact date. There seemed to be some technical problems with the particular tape you sent us for preview; perhaps you could take a look at it and see what you think.

I thought you might like to see a copy of the program for our first show. One is enclosed.

Good wishes,

Janis Crystal Lipzin
Janis Crystal Lipzin

P.S. I may be in Santa Fe in May or June. Perhaps we can get together.



eye music: filmworks series, inc

March 13, 1983



633 San Bruno Avenue
san francisco
94107

Dear Steina,

We're interested in previewing your Southwestern Landscapes for our summer 1983 program of LIGHT CURRENTS at the Exploratorium in San Francisco.

If you would like your work to be considered for inclusion in this program please send your work to arrive by April 15 and enclose the appropriate return postage with insurance value indicated. Use the above address for shipment.

This introductory program will present a sampling of the most exciting work being done nationwide by film and video artists who use scientific concepts as elements in their work. The program will be open to the public; no admission will be charged.

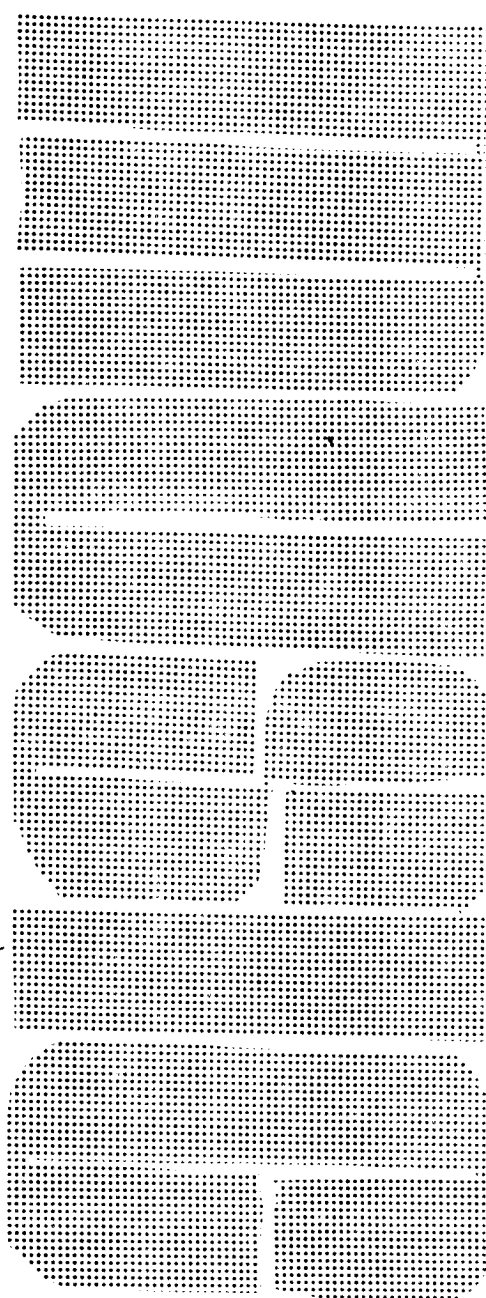
If your work is selected for programming, EYE MUSIC will pay a maximum of \$1.50 - \$2.00 per minute of running time. All work submitted will be returned promptly.

Please excuse the photocopy form of this letter, but we have insufficient staff to write to each person individually.

We are very hopeful you will be interested in participating in this unique venture to bring artists' films and tapes into an entirely new context.

Janis Crystal Lipzin

Caroline Savage-Lee



eye music: filmworks series, inc

LIGHT CURRENTS



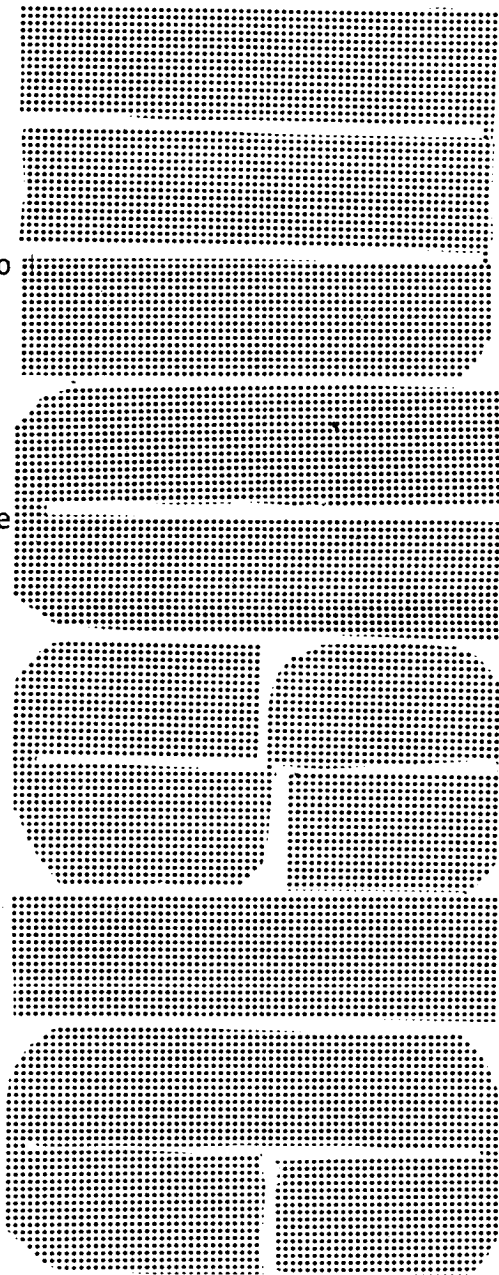
633 San Bruno Avenue
san francisco
(415) 648-3847 94107

LIGHT CURRENTS is a weekly art and science film series co-produced by EYE MUSIC and the Exploratorium. This year-long project scheduled to begin in JUNE, 1983 with start-up funds from the California Arts Council will make an unusual contribution to the community by doing a number of things.

- It will provide a sorely needed Bay Area venue for new and experimental art films;
- provide a forum for filmmakers to address interested audiences about their work;
- enhance the Exploratorium's exhibitry in terms of both art and science;
- appeal to many kinds of people by bringing new audiences to the Exploratorium and encouraging a better understanding of the uses of science in art and art in the world.

The Exploratorium is a remarkable museum of science, art, and technology organized around the theme of human perception. EYE MUSIC is a non-profit organization established in San Francisco in 1975 to encourage the appreciation of film as a fine art. EYE MUSIC has designed LIGHT CURRENTS to bring to the Exploratorium a film program that will offer the community a perceptual experience of cinema at a time when the number of showcases for independent film in the Bay Area has decreased from four to one.

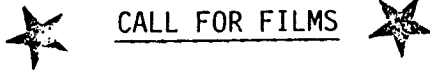
LIGHT CURRENTS has two aspects. The first will present a mix of science films with strong visual appeal and films by artists who have used scientific concepts as points of departure in their work. We have designed thirty-one programs to explore those areas of human thought in which aesthetic notions and scientific concepts intersect and clarify each other's intentions. As an example, we plan to show Canadian artist Joyce Wieland's rarely screened work Water Sark with physics teacher, James Woodyard's Dinnertime Optics. Both films show difference optical phenomena that can be observed at the dinner table -- one from an aesthetic point of view and the other from a scientist's perspective.



eye music: filmworks series, inc



san francisco



CALL FOR FILMS

EYE MUSIC: Filmworks Series is seeking films and videotapes to show in a new series of art and science works at the Exploratorium, a San Francisco museum of science, art and technology organized around the theme of human perception. Beginning in January 1983, this weekly program called LIGHT CURRENTS will present a mix of science films with strong visual appeal and films by artists who have used scientific concepts as points of departure in their work. If you know of any films, tapes, slide pieces (including multiple projector and intermedia works) which might be appropriate, please send a self-addressed stamped envelope for more information to:

EYE MUSIC: Filmworks Series, Inc.
633 San Bruno Avenue
San Francisco, CA. 94107

EYE MUSIC is a non-profit corporation founded in 1975 to encourage the appreciation of film as a fine art. This series will be curated by Janis Crystal Lipzin and Caroline Savage-Lee.

