

Lights

IN

Orbit

LIGHTS IN ORBIT

An exhibition of works composed of light in motion

created by leading exponents of the art

THE HOWARD WISE GALLERY 50 W. 57

opening Saturday Feb. 4, 11-5, and continuing through March 4, 1967

High intensity quartz-iodide lights; electronic circuitry; laser beams; magnetic distortion of electron beams; polarized light; plastics irradiated by gamma rays; polyester films coated with a monomolecular layer of aluminum; new phosphors having varying controlled rates of decay; these are among the tools made available by the New Technology that 36 artist-scientists have used to achieve the works included in the LIGHTS IN ORBIT exhibition opening at the Howard Wise Gallery on Saturday, February 4, 1967.

For centuries, the use of "artificial" light in art was directed to proving that there was an analogy between color and music. The coming of the Electronic Age has quietly destroyed this obsession, and has provided experimenters with the means of creating a new art form which utilizes colored light in movement to reveal new beauties in nature and evoke new emotions and spiritual effects in the viewer.

The artists whose works are included all have more than a passing knowledge of the New Technology. Some are scientists turned artist. Some are artists who have had technical training. All here represented have been working with light in movement over an extended period of time. Because of the familiarity of the artists with physical science, the New Technology has here been effectively applied and successfully utilized.

Thomas Wilfred, now 78 years old, has been a pioneer in this new field. In 1922 he gave public performances on his "Clavilux", a complicated and cumbersome instrument, though not as cumbersome but more successful than many of the "color-organs" that preceded it. Many of the artists represented here were inspired, directly or indirectly, by his work.

Included in the exhibition are:

RICHARD ALDCROFT

"Infinity Machine", 1967

Random kaleidoscopic film projection.

B. 1934, Long Beach, Calif. Lives in New York

Courtesy: Jules Fisher, Lighting Designer

DAVIDE BORIANI

"PH Scope", 1966, 24" diameter (vertical) x 12" d.

Comel-like lights slowly swirl over darkened disc.

B. 1936, Milan, Italy, Lives in Milan

Studied: Academy of Fine Arts, Milan

MARTABOTO

"Inferferences Opliques", 1965, 26" x 26" x 14":

Points of light sparkle in rhythms and are reflected by twelve silver cylinders.

B. 1925, Buenos Aires, Argentina, Lives in Paris.

HOWARD BRANSTON

"Study in Light 1967", 23" x 23" x 7"

Changing light changes the quality of the form.

B. 1935, Toronto, Canada

BA(Theater Arts) Brooklyn College. Lighting Designer

JACKIE CASSEN AND RUDI STERN

"Kinetic Projector #1", 1966

Three superposed changing images result in a continuously progressing painting in light.

Cassen, b. 1938, New York City, Studied: Art Students League

Stern, b. 1936, New Haven, Conn. Studied: Bard College and
with Hofmann & Kokoschka

JOHN GOODYEAR

"Bent Wave Pattern", 1967, 24" x 24" x 12"

Rhythmic parallel lines of colored light are intercepted by swinging plastic grid to form moire patterns.

B. 1930, Soulhgate, Cal. Lives in Lebanon, N.J.

MDe, University of Michigan

JOHN HEALEY

"Box 3", 1963, 25 1/2" x 38 1/2" x 13"

Shapes of light appear, grow and dissolve forming continuously evolving patterns of continuously changing color.

B. 1894, London, England. Lives in London

Chemist, inventor and manager of a chemical processing business. British pioneer in the field of light as an art medium.

RICHARD HOGLE

"56 Light Cubes," 1967, 8" x 8" x 8"

The cubes within the cubes change colors in random sequence.

B. 1939, Brooklyn, N.Y. Lives in New Paltz, N.Y.

BS, Art, State University of New York at New Paltz

JOHN HOPPE

"Mobilux Suspended Projection", 1967

Trembling, evolving forms of varying colors are projected on a wall.

B. 1920, Abilene, Texas. Lives in New York.

Studied: Pennsylvania Academy of Fine Arts; Northampton Polytechnic Institute, London. Developed Mobilux System for lumia performances on stage, film and TV.

HOWARD JONES

"Time Column", 1967, 96" x 10" x 10"

Reflected lights, and sometimes low sounds, travel around the edges which seem to float from the wall.

B. 1922, Illion, N,Y, Lives in St. Louis, Mo.

Studied: Syracuse Univ.; Columbia Univ.; Univ. of Toledo;

Cranbrook Academy

Courtesy: Royal Marks Gallery, N.Y.

ROGER KATAN

"Tide Light", 1967, 15" x 15" x 6"

Broken eggshells under plexi dome.

B. 1931, Berguenl, Morocco. Lives in New York

Studied: National School of Fine Arts, Paris; MS, MIT

JULIO LE PARC

"Cylindre Continuel Lumiere", 1962, 44" dia. (vertical) x 8" d.
Continuously altered beams of light are reflected by aluminum cylinder to form randomly patterned white designs.
B. 1928, Mendoza, Argentina. Lives in Paris.
International Prize Painting, XXXIII Venice Biennale 1966.

HEINZ MACK

"Light Ball", 1966, 10" x 7" x 10"
Fixes the viewer with reflections.
B. 1931, Lollar, Westphalia, Germany. Lives in Dusseldorf. Studied, Dusseldorf and Cologne. Member of Group Zero.

FRANK MALINA

"Message 11", 1962, 47" x 31" x 5"
A Lumadyne
B. 1912, Brenham, Texas
Doctorate in Aeronautics, Caltech. Co-founder, with the late Theo van Karman, of Caltech Jet Propulsion Lab, where he directed the design, construction and testing of the WAC Corporal high-altitude rocket. To Paris in '47 to head a division of UNESCO. Remained there to develop his Lumadyne System of Kinetic Painting. Currently Representative of International Astronautical Federation, Paris, to United Nations ECOSOC Geneva.

PRESTON MC CLANAHAN

"Cloverleaf", 1966, 24" x 32" x 10 1/2"
The edges of the transparent plexi forms glow with changing programmed colors.
B. 1933, Charleston, W. Va. Lives in New York.
Studied, Cincinnati Art Academy, Ohio.

BOYD MEFFERD

"Electronic Device". 1966, 48" x 54" x 12"
Edges of plexiglas sandwiched between cubes of aluminum subtly changing color.
B. 1941, So. Louis. Mo. Teaches at Wisconsin State Univ. BA, Brown Univ.; MFA, Rhode Island School of Design
Courtesy Nancy Singer, St. Louis

EDWARD MENELEY

"Please Ring", 1967, 8" x 6" x 6"
A witty surprise with a lasting effect.
B. 1927, Wilkes-Barre, Pa. Lives in New York.
Studied, Murray Arts School, Wilkes-Barre, Pa.

BRUNO MUNARI

"Polariscope =12", 1966, 20" x 20" x 6"
Static patterns of light slowly changing colors.
B. 1907, Milan, Italy. Lives in Milan
Noted artist, graphic and industrial designer.

PETER MYER

"Transit Orb", 1967, 72" x 19" x 6"
Changing patterns of iridescent colors formed by polarized light move over a plastic disc.
B. 1934, New York, N.Y.
Studied, Univ. of Utah; Chairman Art Dept. Nevada Southern University

GERALD OSTER

"Instant Self Skiagraphy", 1967, 80" x 36" x 48"
Superpose your impression in Time.
B. 1918, Providence, R.I. Lives in New York
ScB, Brown Univ.; PhD, Cornell Univ.
Professor of Chemistry, Polytechnic Institute of Brooklyn, specializing in optics.

Or. Oster will give the Faraday Evening Discourse at the Royal Institution, London, this coming April. One of the few Americans son honored. The title of his discourse is "Moire Patterns: From Op Art to Holography."

NAM JUNE PAIK

"_ Electronic Blues", 1966, 30" '25" ,20"

The image in a color TV set is transformed by an electronic adaptor controlled by audio waves to produce varied colorful configurations.

B. 1932, Seoul, Korea. lives in New York

Studied: Toyko, Munich and Cologne Universities.

Scientific studies at Studio for Electronic Music of Radio Cologne, Germany.

ABRAHAM PALATNIK

"Sequencia Vertical S-30", 1965, 44" x 27"x 8"

Organic shapes of changing color slowly form and disappear. Programmed, 10 minule cycle.

B. 1928, Natal, Brazil. lives in Rio de Janeiro.

Studied art in Israel and Brazil. Technically trained; designs industrial machinery and control systems.

OTTO PIENE

"Electric Rose", 1965, 83" "6" dia.

170 glow lamps mounted on aluminum globe are programmed in three stages.

B. 1928, Laasphe, Westphalia, Germany. Lives in New York and Dusseldorf.

Studied in Munich, Dusseldorf and Cologne. Member of Group Zero.

LEO RABKIN

"light 80", 1967, 36" dia. (vertical) x 6 1/2," d.

The viewer's magnetism sets reflections in motion, while colors play on the perimeter.

B. 1919, Cincinnati, Ohio. lives in New York

Studied, Univ. of Cincinnati; New York Univ.

Courtesy, Richard Feigen Gallery, N.Y.

EARLREIBACK

"Luminage Projector", 1967

Changing shapes of iridescent colors slowly evolve and dissolve. Various surprises greet the viewer.

B. 1935, Brooklyn, N.Y. Lives in New York.

BA, Lehigh Univ.; MS Nuclear Engineering, MIT.

W. CHRISTIAN SIDENIUS

"Horizontal Sequence", 1967, 12"x 8" x 8"

Form cycle, 6 min.; Color cycle, 6 3/4 min.; Interference cycle, 3 min.

B. 1924, East Rutherford, N.J. lives in Sandy Hook, Conn.

ME, Stevens Institute of Technology, N.J.

JAMES STAFFORD

"Environment Machine", 1966, 24" x 16" dia.

A dialogue in color between cone and cylinder.

B. 1941, Philadelphia, Pa.. Lives in New York

BA, Syracuse Univ.

THOMAS TADLOCK

"Quadrilateral Light Case With Changing Geometric Designs", 1967, 24" x 25" x 22"

Lights flicker in random changing geometric patterns.

B. 1941, Washington, D.C. Lives in New York.

Studied, Rhode Island School of Design; Participating Intermedia Program, School of the Arts, N.Y.U.

TAKIS

"Electro-Signal in Red and Yellow", 1966, 110" x 15" dia.

The swaying, flashing lights signal a message to the viewer-- can he decode it?

B. 1925, Athens, Greece. Lives in London.

GUENTHER UECKER

"Light Rain." 1966, Eight 9' h x 2" diameter flashing aluminum tubes sway as the viewers walk among them.

B. 1930, Mecklenburg, Germany. lives in Dusseldorf.

Studied: Berlin and Dusseldorf. Member of Group Zero

USCO

"Seven Diffraction Hex", 1967, 46"x 37"x 31"

Programmed hybrid of solid-state and electrochemical technology. The basic interaction is between motorized diffraction gratings and stroboscopic light.

USCO - A group of poets, film-makers, artists and engineers working in Garnerville, N.Y.

JOHN VAN SAUN

"Denver", 1967, 9 1/4" x 8" x 8"

The viewer can influence color changes that appear on the translucent surface.

B. 1939, Denver, Colo. Lives in New York.

Studied; Oklahoma State Univ.; Parsons School of Design; Art Students League, N.Y.

GREGORIO VARDANEGA

"Couleurs Alternes dans l'Espace", 1964, 21" x 21" x 12"

Various colors rotate at different levels and speeds.

B. 1923, Venice, Italy. Lives in Paris.

Studied; National Academy of Fine Arts, Buenos Aires, Argentina.

LAURENCE WARSHAW

"Light Cascade", 1967, 24" x 48" x 18"

B. 1936. Lives in New York

THOMAS WILFRED

"Aspiration, Op 145, 1955",

Lumia Composition (projected light on ground glass screen). duration of the composition, 42 hours, 14 minutes 11 seconds. Screen 191/4", 15". Collection of The Museum of Modern Art, New York. Gift of M., and Mrs. Julius Stulman.

Wilfred, born in Denmark in 1889, became a concert singer of folk songs. At the age of 16 he began experimenting with light. After coming to the U.S.A. he built his 'Clavilux' (light organ) and in 1922 gave his first public performance on this instrument. Subsequently, he toured the U.S. and Europe giving concerts in color on the Clavilux. He continues his experiments in Lumia at the Art Institute of Light in West Nyack, N.Y., where he lives.

PAUL WILLIAMS

"Light Hemisphere", 1967, 26" dia. x 12" d.

Garlands of tiny lights flash in programmed order inside a transparent plexi semi-sphere.

B. 1925, Evanston, Ill. lives in New York.

Studied; Black Mountain College, N.C.

DONALD ZURLO

"Red and Blue", 1967, 18" x 8" x 4"

Squares on translucent surface change color rapidly in random sequences.

B. 1934, Trenton, N.J. Lives in Allentown, N.J.

BA, Rutgers Univ.; MFA, Douglas College, N.J.

ILLUMINATED KINETIC COSTUME by JOHN MC CLASH, N.Y.C.

measurements given above are in the order: height, width, depth.

THE HOWARD WISE GALLERY