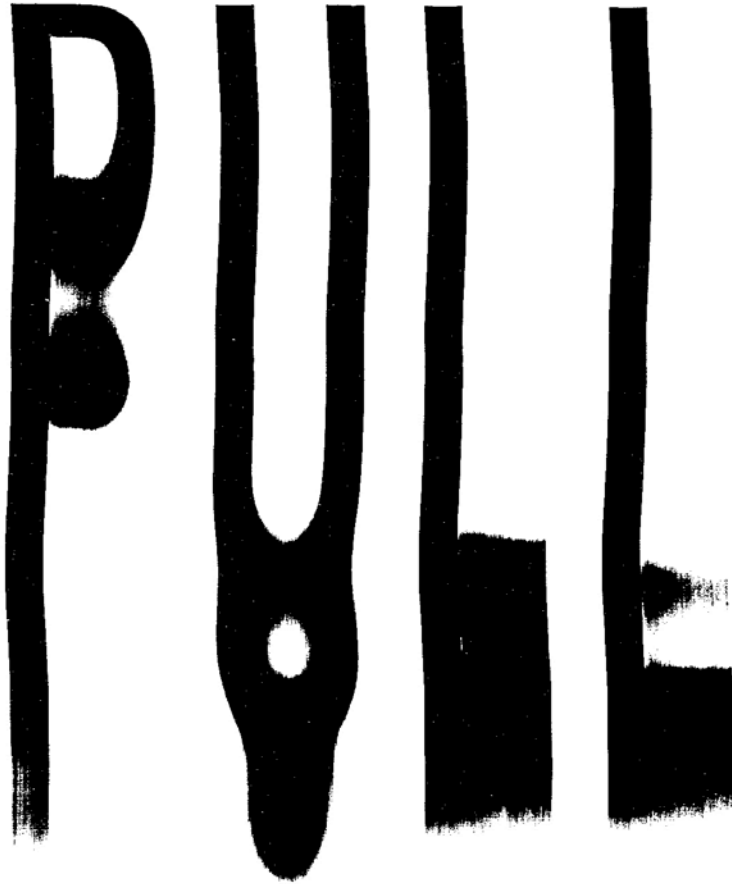


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## THE PULL OF KINETICS

April 26 - May 24, 1992  
Artist Access Gallery  
Snug Harbor Cultural Center, Staten Island, NY

*The Pull of Kinetics* is the first exhibition of Art & Science Collaborations, Inc., a New York City non-profit arts organization. The work, curated from ASCI membership, represents the quality and breadth of its members. ASCI is pleased to bring these kinetic works together for a public exhibition. Before an artist can effectively communicate through a piece of art, he/she must know how to pull an audience.

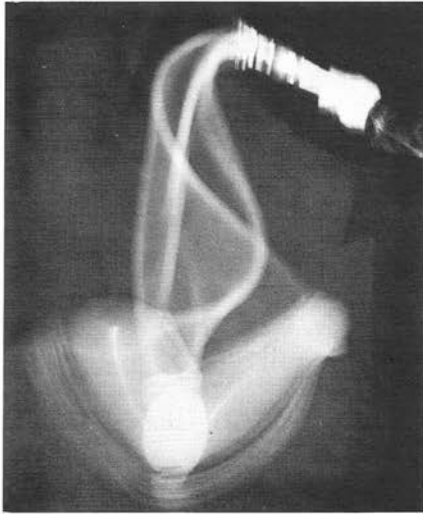
The first time I became aware of the power of kinetic artworks to literally pull people towards them was not looking at Calder mobiles in the Whitney Museum, or at a George Rickey retrospective at SUNY, Purchase. It was in an unconventional space for art, a real testing ground, the Port Authority Bus Station at 42nd & 8th Avenue. I had read an article in the *NY Times Magazine* about George Rhoades' kinetic sculpture entitled, "42nd Street Ballroom" and had to see it. Amongst all the people coming and going, an ever-changing group of people, young and old, were glued to the surface of the plexiglas box structure encasing his sculpture. Brightly colored billiard balls inside the labyrinth construction fell to the next plateau, hitting another surface, effecting another movement or direction in a Rube Goldberg-like fashion. It was mesmerizing and fun!

Gravity is the force which energizes the physical activity of Rhoades' work. It is perhaps this active rather than passive element which is so compelling to the human spirit. All of the works in this show contain aspects of motion, modulation and change. They are different from one moment to the next. They are human-like in that sense, just as the addition of animation, of a surface or an object, gives the work an added presence. It's not a comment on something, it is something; something to be reckoned with, having a personality all of its own.

Obviously crafted out of the artists' imaginations, these works employ differing levels of mechanical and technological sophistication: from simple D-cell batteries to computer chips, LEDs and video monitors. Many of these artists use the basic elements of light, motion and color to achieve their magical spells. Others rely on our own memories of erector sets and childhood science experiments to evoke humor and whimsy. Still others hark towards the areas of history, science fiction and the realm of impossibility to tweak your imagination and sense of adventure. But, each artist has decided that his or her artistic expression cannot fully be realized without a kinetic element, often fed on the juice of electricity.

Whether it's the expansion and contraction of sensuous sculptural forms, the staccato push and pull of magnetics or the excited animation of painterly or silk-screened surfaces by light, these works hook your senses on more than one level. They all arouse in an active, immediate and accessible way. They have the ability to attract even the most over-stimulated of our video generation. Their pull is undeniable.

Cynthia Pannucci  
Artistic Director  
Art & Science Collaborations, Inc.



*Daniela Bertol*, New York, NY

*Architecture of the Impossible*  
1992, 80" x 60" x 18"

**Materials:** paper, video monitor, 1/2" VHS tape, fabric, and black light.

**Technology:** computer-generated tromp l'oeil on paper; IBM, Auto CAD software.

**Exhibitions & Installations:**

First Night, Boston, MA; Broadway Windows, NYC; MWC Gallery, NYC; Computer Museum, Boston, MA; Siggraph '87, Anaheim, CA; Universita di Camerino, Italy.

*Jo-Ann Castano*, West Gloucester, MA

*In Polarized Time*  
1992, 19" x 18 1/2" x 13"

**Materials:** ABS plastic, acrylic laminated linear polarizer, clear vinyl, plexiglas, diffusing plastic, teflon idlers, nylon driver, Herst 30 RPM, 11.5V, 60 HZ motor with  $\sigma$ -ring, Robinson transformer, Rapid-start Circline lamps on aluminum panel.

**Technology:** Manipulation of bi-refringent linear polarizing materials in conjunction with light and rotating disk.

**Exhibitions:**

Silvermine Galleries, New Canaan, CT; Montserrat College Art Gallery, Beverly, MA; Printworks, Madison, WI; Art Colloquium Gallery, Salem, MA.

*Robert Chambers*, *Untitled*, 1992, 4' x 3/4" x 36"

## Exhibiting Artists

*Sydney Cash*, Marlboro, NY

*House w/Vu, Ful Bsmt*  
1990, 85" x 47" x 10"

*Untitled #1*, 1992, 14" x 8" x 3"

*Untitled #2* (same as above)

*Untitled #3* (same as above)

*Untitled #4* (same as above)

**Materials:** glass and wood.

**Technology:** computer-generated graphics screen-printed onto glass, IBM 386, Auto CAD; constructed forms.

**Solo & Group Exhibitions:**

Judy Youens Gallery, Houston, TX; Broadway Windows, NYC; Heller Gallery, NYC; OK Harris Gallery, NYC; The Bronx Museum, NYC; American Crafts Museum, NYC; Corning Museum of Glass, NY; Carpe Diem Gallery, Paris.

*Robert Chambers*, New York, NY

*Untitled*, 1992, 4' x 3/4" x 36"

**Materials:** aluminum, stainless steel, electric turbine, intermittent timer, gum rubber tubings.

**Mechanics:** Intermittent compressed air through gum rubber tubings.

**Exhibitions & Installations:**

Sculpture Center, NYC; Voorhees Gallery, Hunter College, NYC; A/C Project Room, NYC; P.S. #1, NYC; Socrates Sculpture Park, NYC; North Miami Museum, FL; Francis Wolfson Museum, Miami, FL; Sculpture Space, South Miami, FL.

*Flash Light*, New York, NY

*Anubis Studies Genetic Engineering*

1986, 20" x 16" x 1"

*Pernebi Reenters His Tomb*

1987, 35" x 25" x 1"

*Near the End of the Journey of Millions of Years #3*

1987, 40" x 50" x 1"

*Myth is the Software of the Neural Network*

1988, 46" x 52" x 1"

**Materials:** Fiberglas fabric, oil paint, metal, electronic circuit board, LED's.

**Technology:** Electronics and digital programming, Machine language software.

**Exhibitions:**

Minor Injury & Brand Name Damages, NYC; Gallery at Hastings-on-the-Hudson, NY; Stockwell Gallery, NYC; Kenkeleba Gallery & Henry Street Settlement, NYC; Wadsworth Atheneum, Hartford, CT.

*Ray Rapp*, Brooklyn, NY

*Black Iron*

1992, 9 1/2' x 3 1/2' x 5'

**Materials:** TV monitor, 1/2" iron pipe, VCR.

*Rock Fall*

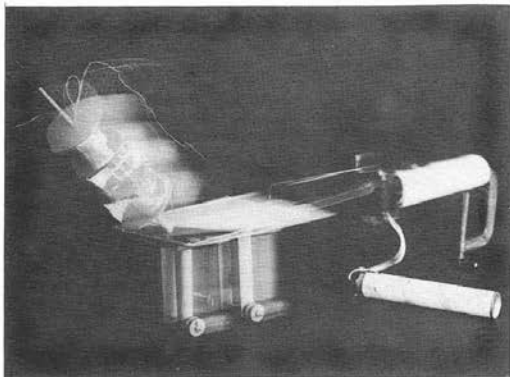
1992, 13 3/4" x 13 3/4" x 35"

**Materials:** TV monitor, wood, aluminum, VCR.

**Technology:** (for both) Computer-altered video, Amiga, Video Toaster.

**Exhibitions:**

Brooklyn museum, NYC; Queens Museum, NYC; The Rotunda Gallery, NYC; Marymount Manhattan College Gallery, NYC; Islip Art Museum, NY; Fine Arts Museum of Hempstead, NY; Nancy Bratton Gallery, NYC.



*Joan Marie Giroux*, New York, NY

*TS Model 3*

1990, 10" x 16" x 5"

**Materials:** Cardboard, wire, wood, plexiglas, metal nuts and rods, 5 RPM DC motor, 3 D-cell 4.5V batteries.

**Technology:** battery powered lateral movement.

**Exhibitions:**

Artists Space, NYC; BACA Downtown, NYC; Urban Art Galerie, Berlin; FFBIZ e.V., Berlin; Milton & Sally Avery Art Center, Annandale-on-Hudson, NY; Kunstlerhaus Hamburg, Germany; Parsons Gallery, NYC.

*Peter Terezakis*, New York, NY

*Something Lost*

1989, 24" x 54" x 4"

**Materials:** LEDs, Tantalum, earth.

**Technology:** Sound sensitive analog and digital circuitry, anodizing of Tantalum surface.

*Liaus*

1989, 24" x 36" x 4"

**Materials:** acrylic, steel, gold leaf, LEDs.

**Technology:** (same as above).

*Family*

1989, 22" x 46" x 6"

**Materials:** LEDs, brass, copper.

**Technology:** Stochastic digital circuitry and patination of copper and brass surface.

*The Red Brain*

1988, 48" x 25" x 6"

**Materials:** acrylic, copper, plywood, LEDs.

**Technology:** sequential digital circuitry, patination of copper surface.

**Exhibitions:**

Museo de Cozumel, Mexico; University of Connecticut, New Britain, CT; Susan Schreiber Fine Art, NYC; Archetype Gallery, NYC; Dan Broder Gallery, NYC; White Columns, NYC.

*Joan Marie Giroux*, *TS Model 3*, 1990, 10" x 16" x 5"

*Nancy Meli Walker, Brooklyn, NY*

*Light Vader*

1991, 17" x 20" x 14"

*Materials:* Cast glass, paper weights, stained-glass, black lights, paint, TV.

*Technology:* Tokyo neon light video, "New Tokyo," edited and computer-processed with Amiga Video Toaster using Chroma Effects and the Switcher program; sand and kiln-casted glass, stained-glass in copper-foil technique.

*Exhibitions:*

Fred/Alan-Chauncey Street Gallery, NYC; Sculpture Center, NYC; Gallery Q., Tokyo, Japan; Ueno Metropolitan Museum, Tokyo, Japan; Seibu Department Store, Tokyo, Japan.

*Mary Ziegler, Brooklyn, NY*

*The Way*

1992, 46" x 80" x 26"

*Materials:* steel, concrete, wax, wood, magnesium, lead, ceramic magnets, latex rubber, Capsylite bulbs.

*Mechanics:* 110 V low RPM gear-motor with chain drive; 110 V synchronous motor with direct drive; magnetics; activation with infrared sensor.

*Exhibitions:*

The Sculpture Center, NYC; The Contemporary Arts Center, Cincinnati, OH; Bess Cutler Gallery, Santa Monica, CA; Ihara Ludens Gallery, NYC; The Rotunda Gallery, NYC; Center Gallery, Madison, WI; East Hampton Center for Contemporary Art, NY.

*Tim Watkins, Brooklyn, NY*

*The Dreaming*

1990, 3 units @ 6'9" x 24" x 24" each

*Materials:* steel ribbon, woks, plexiglas, 25 W lightbulbs, DC motor.

*Mechanics:* Vertical movement driven by direct drive DC motor.

*Attic View*

1984, 66" x 30" x 28"

*Wright Vacation*

1984, 44" x 40" x 17"

*Northern Lights II*

1984, 75" x 28" x 8"

*Room With a View*

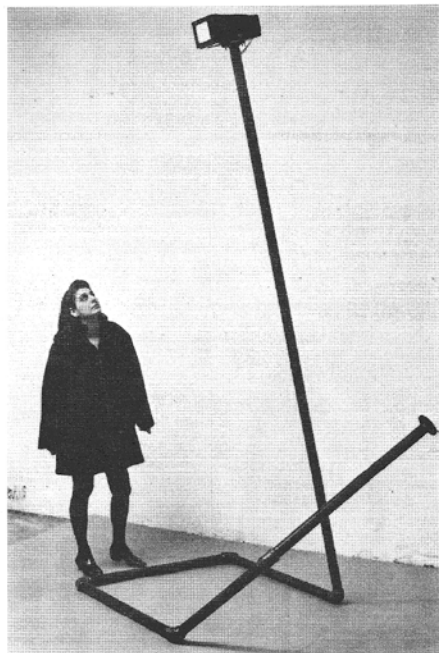
1983, 36" x 32" x 12"

*Materials:* wood, metal, motor, styrofoam, light, fan.

*Mechanics:* Belt-driven kinetic elements with stationary lights.

*Exhibitions & Installations:*

Petrosino Square, NYC; Mercer Union, Toronto, Ontario, Canada; Handwerkskammer, Koblenz, Germany; Rotunda Gallery, NYC; Paul Kuhn Fine Arts, Calgary, Canada; Leonarda Di Mauro Gallery, NYC; Sculpture Center, NYC.



*Ray Rapp, Black Iron, 1992, 9 1/2' x 3 1/2' x 5'*

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## THE PULL OF KINETICS

This was the first group exhibition of members of Art & Science Collaborations, Inc. which was founded

in New York City in 1988. It was curated by ASCI Founder/Director, Cynthia Pannucci and installed in the Artist Access Gallery, Snug Harbor Cultural Center, Staten Island, NYC, April 26 - May 24, 1992. The artists included were: Daniela Bertol, Jo-Ann Castano, Sydney Cash, Robert Chambers, Flash Light, Ray Rapp, Joan Marie Giroux, Peter Terezakis, Nancy Meli Walker, Tim Watkins, and Mary Ziegler.

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