

EARSHOT

Projects by the 1987 Artists-in-Residence

March 26 and 27, 1987, Noon to Six PM

HEADLANDS CENTER FOR THE ARTS

PROGRAM

This weekend celebrates the conclusion of a year's residency for seven artists in residence. Each artist developed a project that in one way or another carries within it the experience of a full cycle of the seasons in these extraordinary hills, which each has absorbed, interpreted and built upon. What you see, though, are not just their explorations of this place, but their responses to being artists here together -- they have hiked, talked, eaten and, in several cases, worked together. I think all seven would say that their experience both of this place and of each other has changed their work and given them opportunities they hadn't expected.

The Center has designed the residency program to allow artists to investigate this place through whatever paths they chose. These artists have chosen to present their ideas and work publicly and it is with pride that the Board and Staff support their efforts and welcome you to witness their achievements. We congratulate them on the quality and range of their pursuits and feel grateful for the ways in which they have influenced us over these past months. We know that their spirit and vitality will remain a part of the Center, and we hope the Center will continue to be part of them.

Jennifer Dowley
Executive Director

Schedule of Events

1 PM

"The keeping of bees is like the directing of sunshine."--Thoreau
Installation/Performance
Collaboration
Joanna Haigood and Mark Thompson

**Place: Gymnasium,
corner of Bodsworth
and Simmonds Road**

Cueing off a wild honeybee nest discovered in the gym wall, this collaborative site installation/performance integrates the architectural elements of this 1907 building, human movement, the interplay of heat, light and scent, and the flight activity of honeybees. The work creates for the viewer a particularly sensate contact to the essence of hive space--both as a microcosm of nature, and as a metaphor for larger human experience.

2:30 PM

Rhythm of Place
Poems, Music, Visual
Installation
**Melissa Kwasny
and Ned Kahn**

**Place: East Wing, 3rd
Floor, Building 945.**

Rhythm of Place, a collaboration between visual artist Ned Kahn and poet Melissa Kwasny, explores the interactions of forces that produce rhythm in a place. Grateful acknowledgments for music for this piece to Anne Appleby, and for technical assistance with sound to Scot Halpin and Modi of Hagetha. *Most people don't have any idea what improvisation is. It means experiencing oneself as another kind of living organism, much in the same way as a plant, a tree--the growth, you see, that's what it is.*
--Cecil Taylor

3:15 PM

Sheetrock
Text/Installation
Jim Paul

**Place: Rodeo Room,
Building 944**

In the course of his year at the Headlands, Jim Paul found that writing on a wall carries with it a fundamentally different set of premises than writing in a notebook, among them, that wallwriting encourages by its form alone an exploration of the boundaries between public and private issues and between

literary and visual art. Inspired by the wallwriting on the bunkers in the hills of the Headlands, Jim spent his year filling up a room with text, some of which he will read in this presentation. (The text/installation itself is in Paul's studio, 3rd Floor, Building 945.)

4 PM

**Vibration, Form,
Response**
Music and Performance
Scot Halpin

**Place: East Wing, Third
Floor, Building 944**

The hallways, tunnels and rooms at the Headlands Center react to and shape sound in a way that no electronic manipulation or concert hall can. In *Vibration, Form, Response*, composer Scot Halpin will use the natural echo of the large East Wing to blend with synthesized sounds to create a drone or bed of sound. Upon this bed will float an amplified and sampled "melody," created from the vibrational response to the specific "tuning" of the room.

Continuous Installations

Surplus Representation
Magic Lantern Projections
Bob Jones

Place: Theater, Intersection of Field and Bodsworth Roads

This installation consists of a battery of adapted projectors distributed throughout the interior perimeter of the abandoned Army theater at Fort Barry. Kerosene lanterns, a voltage inverter, and wood stoves provide illumination for an array of projections spectacularizing the marginal and marginalizing the spectacle. The generation of power informs the heart of the work.

Digital Wind
Fog Observatory
A Sampling of Meteorological Impulses
Ned Kahn

Place: Various Locations

Ned Kahn's installations continually respond to the natural forces of the Marin Headlands site. For *Digital Wind* (Rodeo Room, Building 944),

he replaced the three windows of the Rodeo Room with 2000 wind-responsive panels that modulate the light in the room and reveal patterns of order and disorder hidden in the wind.

Fog Observatory (East Wing, Building 944) consists of a large, Army-surplus parabolic radar dish continually filled with a fine water fog. The fog changes shape in response to fluctuations in the air currents, humidity and light in the room. Ned's studio (Third Floor, Building 945) will also be open, exhibiting works-in-progress.

Sound Search
Sound Installation
Scot Halpin

Place: Ground Floor, Building 945

Sound Search consists of sounds produced by the percussive resonance and reverberation of the fixtures, overhead pipes and steel plate partitions of the Latrine in Building 944, which was designed by Bruce Tomb and John Randolph of the Interim Office of Architecture. The effect of the piece, notes Halpin, reflects the method of excavation that characterized the IOOA's approach to the project.

About the Artists

Joanna Haigood

A Lagunitas-based choreographer, Haigood has since 1979 created dances that integrate the performance environment both physically and dramatically. She has also been exploring three-dimensional movements made possible through aerial suspension and flight. She has toured throughout the United States and Europe and has recently received commissions from the National Black Arts Festival in Atlanta and the Festival d'Arles in France.

Scot Halpin

Scot is a composer and multidisciplinary artist whose original music scores have been featured at San Francisco's Morrison Planetarium. Currently in the midst of a large work-in-progress, a modern performance opera, he has spent most of his time at the Center developing the electric/acoustic score, as well as doing a series of experiments concerning the dramatic use of light and shadow, paintings and has composed a series of sound pieces based on the natural environment of the Headlands which combine found sounds with scores composed for synthesizer.

Bob Jones

Bob lives in Emeryville and has shown his work in exhibitions at The San Francisco Arts Commission Gallery, New Langton Arts, the Capp Street Project, Pro Arts, and elsewhere in the Bay Area. His work has involved

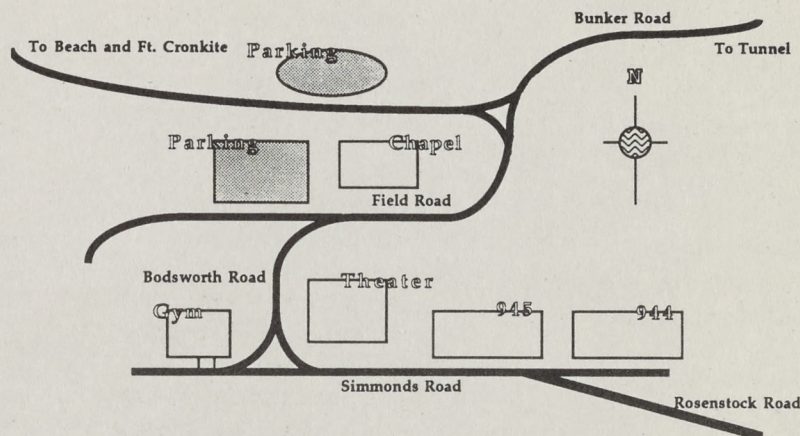
metaphors for thought, anthropomorphism and Mars, in projects that have ranged from hand-held fireworks to large-scale architectural installations. His recent interests have revolved around issues concerning representation and reproduction.

Melissa Kwasny

Melissa is a writer who has recently moved to San Francisco from Montana. Her themes are derived from her belief that "what we are as human beings is essentially tied to the ecology of place". She has spent a good deal of time investigating the area, learning the native flora and fauna, about the ocean rhythms and seasonal changes in the Headlands. During her time at the Center she has written a series of poems and is completing her novel chronicling the social and spiritual life in a tiny village of lesbians, miners and fundamentalist preachers.

Ned Kahn

Ned is an Exhibit Designer at San Francisco's Exploratorium; his work focuses on revealing the mysteries of natural phenomenon such as the movements of air and water. "The idea is to make the invisible visible, to make people aware of how mysterious ordinary things really are." In the past his experiments were developed under controlled conditions--working in the Headlands has enabled Ned to continue his investigations using natural winds.



Jim Paul

Jim is a San Francisco-based writer, author of several books, including *It Is An Ox. I Am To Go Up To It*, a collection of found texts, and *Brimstone*, an electronic novel. His poetry has appeared in *The New Yorker*, *The New Republic*, *The American Poetry Review*, *Boston Literary Review* and others.

Jim has been composing a multi-paneled text/installation entitled *Sheetrock*, a piece in which he has placed himself and his writing in a public context. *Sheetrock's* panels, written on four full and four half panels of 4 x 8 sheetrock, are concerned with themes of love, economics, history, and public health, as well as his experiences in the Headlands.

Mark Thompson

Mark is an Oakland-based artist who has been associated with Headlands Center for the Arts since 1985. As Project Manager/Artist-in-Residence, he oversaw the development and renovation of the Center's second floor spaces with artist David Ireland. Last fall, he spent five weeks as a Visiting Artist presenting an installation/performance as part of the international Animal Art Exhibit in Graz, Austria. "Since 1972," Mark writes, "the primary inspirational source and visual content of my artwork has centered around natural processes, particularly the honeybee hive. Whether working with honeybees, sunlight, tidal action or other natural processes, I see these projects as sculptural activities that shape and transform my perceptions as well as enlarge the viewer's experience of space, time, and natural and city environments."

Refreshments available in the Mess Hall,
Ground Floor, Building 944.
Bathrooms: Ground Floor, Building 944.

The Center is a nonprofit organization working in partnership with the Golden Gate National Recreational Area. Its purpose is to explore and interpret the relationship between place and the creative process through the resources of the Marin Headlands. Its programs include artists residencies, workshops, classes, commissions and publications. The Center is grateful to its contributors for their support: the Marin Community Foundation, the National Endowment for the Arts, the California Arts Council, Fireman's Fund Insurance Company, the Mortimer Fleishacker Foundation, the Gerbode Foundation, the San Francisco Foundation, the T. B. Walker Foundation, Art Matters, Inc. and the Center's Board and members. Thanks to Crystal Geyser Water Company, Cala Foods Inc., David Dower, Denise Stephenson, and Ron Ferris for supplying refreshments this weekend.