The arts are a fundamental method of discovery at the Exploratorium. We engage artists in every facet of our work to inspire curiosity and to further an interdisciplinary approach to seeing and understanding the world.

Since our founding in 1969, artists have played a vital role in shaping our unique culture. From creating long-lasting exhibits on our museum floor to developing unforgettable one-night performances in our public spaces, the Exploratorium has presented the work of hundreds of artists working at the intersection of art, science, and learning.

In our new home at Pier 15 on the downtown San Francisco waterfront—with 330,000 square feet of public space, wonderful new forums for the presentation of work, and new thematic contexts for artistic inquiry—the Exploratorium has even more opportunity to cultivate rich experiences in the arts.
We are pleased to present more than forty new art projects at opening. These projects take many forms, including a large-scale fog installation, a foldout guide to the atmosphere, a circular deck hole that sonically comes alive at night, a giant Douglas fir tree tipped on its side, and a Bay history library. These works have been developed by artists working closely with Exploratorium staff as collaborators and artists-in-residence.

In addition to these projects, there are over 100 artworks on view. These works were created over the last forty-four years by visiting artists such as Toshio Iwai, Ed Tannenbaum and Ruth Wallen; and artists working on our exhibit-development staff, including Nicole Catrett, Ned Kahn, Denise King, Walter Kitundu, Shawn Lani, Bob Miller, Charles Sowers, Mary Elizabeth Yarbrough, and many more.

CENTER FOR ART & INQUIRY

The newly established Center for Art & Inquiry serves as a research-and-development center for the arts within the larger learning laboratory of the Exploratorium.

The C.A.I. leads the Exploratorium’s arts strategy, expanding the museum’s focus on art as a medium for exploration, inquiry, and discovery. Working with program directors from across the museum as well as a council of national advisors, the center oversees the museum’s long-running Artist-in-Residence Program, hosts research fellows, and initiates special projects to advance work at the intersection of art and interdisciplinary learning.

THEMES OF EXPLORATION

Works adapted or made specifically for the museum by an array of artists from varying disciplines animate the public offerings of the Exploratorium.

Artists contribute in countless ways to our ongoing research and development, both on and off the museum floor. In partnership with key staff, artists explore themes including:

- human cognition and social behavior
- physics and perception
- ecologies of place
- living systems
- making as thinking
Over the Water
The Exploratorium’s new location on a major civic promenade with 66,000 square feet of outdoor space has inspired Over the Water, an annual program of temporary, large-scale artworks for the outdoor space of Pier 15. Each year a curator of international renown works alongside the Exploratorium in selecting an artist to develop a project for the museum’s dynamic site on the edge of the city and the Bay.

Artist-in-Residence Program
Since its inception in 1974, the Exploratorium’s groundbreaking, process-oriented, cross-pollinating Artist-in-Residence Program has grown to include hundreds of artists and performers. Each year we invite two artists—one emerging and a second in mid-career—to develop new projects and proposals. The program engages individuals and artist groups who are drawn to collaboration, interested in interdisciplinary dialogue, and open to developing new working methods. Projects have taken countless forms, such as multimedia performances, theatrical productions, animated filmmaking, immersive installations, walking tours, teacher workshops, and online projects. The program enables artists to embed within the unique culture of the institution and to access our dynamic and diverse staff. It also provides artists with opportunities to work with a broad public. While the program allows room for variance, residencies typically unfold over two years and include both an exploratory and project-development phase.

Cinema Arts
Now in its thirtieth year, our pioneering Cinema Arts Program presents weekly screenings of playful and dynamic moving-image works for intergenerational audiences. Special events combine film with live performance in the Exploratorium’s new Forum, and Cinema artists-in-residence create experiences found throughout the museum.

Black Box
The Black Box, an 800-square-foot space within our West Gallery, provides a dedicated area for a rotating program of immersive installations focusing on human behavior and social interaction. The environment provides guest artists with a controlled light and sound environment for the presentation of work in a range of formats—including film, video, photography, sculpture, and interactive media.
PUBLIC PROGRAMS

After Dark
The Exploratorium’s playful Thursday-evening program for adults, regularly features the work of artists exploring compelling themes through performances, demonstrations, film screenings, and temporary installations. Upcoming After Dark programs include *Boom, Freestyle, Decay, and Glow*.

Cinema Arts: Saturday Cinema
The core program of Cinema Arts—Saturday Cinema—presents weekly film programs that capture the ideas and spirit that characterize the Exploratorium. For this program, we look for works that blend observation, poetry, and surrealism, and celebrate films that use unique, handcrafted processes. Appropriate for all ages and introduced by Cinema Arts staff, these screenings encourage viewers to engage in film investigations and to join in dialogue with a lively public audience.

Cinema Arts: Off the Screen
In this new series, Cinema Arts tests the boundaries of film through a combination of performance and inquiry-based programs centered on the moving image. These challenging programs are designed for adult audiences and showcase new films by local artists, live-cinema experiences, rare 16mm films, and collaborations with local partner organizations. Off the Screen events will take place every Wednesday evening beginning in mid September, 2013.

Market Days
This summer, we start our own growing season with Exploratorium Market Days, a series of open-air mini-festivals. Market Days brings together museum staff with community scientists, artists, and educators to present an abundance of encounters with everyday phenomena. Just as markets have historically fostered the exchange of ideas and objects, Market Days aims to cultivate a casual environment where visitors can engage in conversations while browsing art and science demonstrations, hands-on activities, museum exhibits, and craft displays. 3rd Saturdays in July, August, September, and October.

Resonance
Celebrated Bay Area musician and radio personality Sarah Cahill will host our new Resonance series featuring noted musicians, composers, and sound artists from the Bay Area and beyond. Presenting undiscovered and eclectic music and sound, the Resonance series launches in October 2013.

Soundscapes
The Exploratorium’s Kanbar Forum features a Meyer Constellation sound system, one of the most advanced acoustical environments in the world. Beginning in late summer 2013, Soundscapes will feature installations created by artists David Cerf, Shane Myrbeck, and Emily Shisko. The experiments will be the first installments in what will become a rich library of listening experiences.

Ways of Knowing
A conversation series engaging leading thinkers and doers from across many disciplines—including the arts—on the creative process.
For our first Over the Water project, the Exploratorium worked with architecture and design curator Henry Urbach, director of the Philip Johnson Glass House, to commission a fog installation by Japanese artist Fujiko Nakaya. Fujiko Nakaya’s work stretches across the 150-foot-long pedestrian bridge that spans the water between Piers 15 and 17. Water pumped at high pressure through more than 800 nozzles lining the bridge creates an immersive environment that shrouds the viewer in mist and puts their own sensorium and sense of surroundings at the center of their experience.

Nakaya’s lifelong artistic investigation engages the element of water and instills a sense of wonder in everyday weather phenomena. Working as part of the legendary group Experiments in Art and Technology (E.A.T.), she enshrouded the Pepsi Pavilion at the Osaka ’70 Expo in vaporous fog, becoming the first artist to create a sculptural fog environment. Since that first project, Nakaya has created fog gardens, falls, and geysers all over the world. Her permanent fog landscapes can be experienced at the Nakaya Ukichoro Museum of Snow and Ice in Ishikawa, Japan; the Australian National Gallery in Canberra; and the Jardin de l’Eau, at the Parc de la Villette in Paris. She created a fog sculpture for the Guggenheim Museum in Bilbao, consulted with architects Diller Scofidio + Renfro on the Blur Building for the Swiss Expo in 2002 on Lake Neuchatel, and is currently developing seven different projects in five countries.

Although Nakaya’s fog environments have been presented around the world, this is her first project in the San Francisco Bay Area, a region famous for its dramatic fog. With all the activity around the Bay in the summer and fall of 2013, Nakaya’s project will heighten public awareness of San Francisco’s dynamic weather and bay ecology.
Doug Hollis

*Aeolian Harp*, historic work redesigned for site, 2013
Outdoor Gallery

Doug Hollis’s *Aeolian Harp* straddles a wind tunnel created by Piers 15 and 17 on the Exploratorium’s new site. The harp responds to the delicate zephyrs and howling gusts blowing in from San Francisco Bay—an acoustic reflection of the forces acting on the edge of the city and the water. This wind-activated sonic work plays the dynamics of the site. The sounds produced by the wind blowing across the choir of strings are transmitted mechano-acoustically to speakers. The first version of Hollis’s large-scale wind harp was the culmination of a series of investigations into the nature of resonating strings and the ways in which this resonance can be transmitted and amplified through non-electronic means. It was mounted on the roof of the Exploratorium’s original home in 1976. Working as an artist-in-residence alongside the museum’s founder—the noted physicist and educator Frank Oppenheimer—Hollis developed a fascination with sound sculpture and landscape that has persisted throughout his accomplished career.

Lucky Dragons

*DAYLAY*, 2013 (April 2013–April 17, 2014)
Artists-in-Residence, Outdoor Gallery

*DAYLAY* is a dynamic light-and-sound installation tucked under a fourteen-foot circular opening in the pier above the water, just outside the main entrance to the Exploratorium. A series of microphones positioned around the giant ring record sound 24 hours a day, perpetually playing it back delayed by twelve hours. LED lights reflecting off the water gradually grow brighter and brighter over the course of the night. The result will be that 8:00 p.m. will sound and look like 8:00 a.m. and 12:00 a.m. will sound and look like 12:00 p.m. *DAYLAY* is Lucky Dragons’ first experiment concerning the world of night at our new home. Their residency is set to unfold throughout the summer and fall with related nocturnal performances, events, and interventions. Lucky Dragons (Luke Fischbeck and Sarah Rara) is a visual and performing arts duo from Los Angeles that harnesses technology, collaboration, and spontaneity to create uniquely ephemeral experiences that often blur the line between audience and performer. Their work has been presented in venues around the world, including the 2008 *Whitney Biennial*, *54th Venice Biennale*, and the Centre Georges Pompidou.
Jeppe Hein

*Long Modified Bench San Francisco*, 2013
(Newly commissioned work, October 2013–April 2014)
Outdoor Gallery

“For me, the concept of sculpture is closely linked with communication. I want to show that the work isn’t anything on its own, it is only what the public informs it with. The viewers’ role brings the piece to the center of attention.”—Jeppe Hein

Jeppe Hein reconfigures the standard-issue park bench into complex yet whimsical play structures, inspiring new forms of social engagement and communication. The Exploratorium has commissioned Hein to create a series of six site-specific *Modified Benches* to animate the public promenade of the Embarcadero in front of Pier 17. His work reminds us of how social behavior is often shaped by art and design, and vice versa. Hein is an internationally recognized artist based in Denmark and Berlin. He primarily employs sculptural means to literally and figuratively play with ideas of reflection, identity, and predictability. His most recent solo exhibition, *A Smile for You*, is on view through July 2013 at Bonniers Konsthall in Stockholm.

Renderings courtesy Johann Köning, Berlin, and 303 Gallery, New York
Organized from sea level to the exosphere, *The Atmosphere: A Guide* is a poster-essay depicting various human influences on the sky and their accumulated traces, whether chemical, narrative, spatial, or political. Visually referencing the Cloud Code Chart, another interpretive aid for looking up, the Guide visualizes some ways that humans literally and figuratively occupy the present, past, and future atmosphere. Amy Balkin is a San Francisco artist whose recent work is concerned with how humans create, interact with, and impact the social and material landscapes we inhabit. Balkin was a featured artist at dOCUMENTA (13), presenting research and documentation from her ongoing project *Public Smog*.

The Observatory Library is the Observatory Gallery’s research center, providing context and historical insight to the local landscape just beyond the gallery’s windows. The Library holds selected literature about regional history—including new works of merit and rare and out-of-print books, magazines, and government documents—enabling visitors to browse or to conduct research. Five atlases specially prepared for the Library animate archival materials to explore natural and social forces that have impacted the Bay’s landscape. The Library also contains moving images that show scenes from local landscapes that have been eclipsed by history. The Observatory Library is developed and produced by the Prelinger Library and Archives working group: Megan Prelinger is a landscape and technology historian and naturalist; Rick Prelinger is an archivist, writer, and filmmaker; Stacy Kozakavich is a historical archaeologist and architectural genealogist. Rick and Megan Prelinger operate the Prelinger Library in San Francisco, a collection of primarily 19th and 20th century historical ephemera, periodicals, maps, and books.
What changes the tide, and what does the tide change?

Jane Wolff
Bay Lexicon, 2013
Observatory Gallery

Bay Lexicon—a visual dictionary composed of illustrated flash cards—defines a working vocabulary for observing, exploring, and coming to terms with the complicated environment of San Francisco Bay. Its premise is that language is the first tool for perception: We cannot recognize what we cannot name. The project includes forty-eight flash cards that describe San Francisco’s boundary with the bay and ask questions about the scenes they depict. Twenty-four of the cards deal with the landscape that is visible from the Observatory’s windows, and twenty-four discuss places and phenomena along the shoreline between Fort Point and Hunter’s Point. Every card is an invitation to look closely at the landscape and to wonder about its meanings. Jane Wolff is an associate professor at the Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. An outgrowth of her education in documentary filmmaking and landscape architecture, her research and design work deals with the hybrid landscapes that emerge from interactions between natural processes and cultural intervention.

Michael Rudnick
Pier 15, 2013
Cinema Artist-in-Residence, Observatory Gallery

Pier 15, Michael Rudnick’s time-lapse meditation on the rhythms of the city and the Bay, was filmed over the course of a year on location at the Exploratorium’s new site on the downtown waterfront. As a Cinema Artist-in-Residence he has created a dynamic visual essay on the pier as an architectural abstraction of light and shadow in transition from dilapidation to renewal. This lush San Francisco portrait dynamically captures a 360-degree panorama of changing weather systems, tidal flows, and transportation patterns. Rudnick is known for his site-specific cinematic studies that evoke the prose of place. Rudnick has presented more than 100 works in venues around the world including the San Francisco Cinematheque, SFMOMA, the Centre Pompidou, the Cannes Film Festival, and Anthology Film Archives. His films Wireworks and Panorama are part of the Exploratorium’s permanent film collection and he is profiled in Scott MacDonald’s The Garden in the Machine: A Field Guide to Independent Films about Place.
Eric Fischer

Observatory Gallery

Eric Fischer’s first mapping work, Digital Footprints, for the Observatory’s bay model, Visualizing the Bay, focuses on the activity patterns in cities reflected in social media and how those patterns are shaped by transportation, land use, and urban design. The animation for the San Francisco topographic vitrine shows the daily cycle of three of these aspects in different parts of the city—the movement of Muni buses and trains, photos posted to Flickr, and tweets posted to Twitter. The Flickr and Twitter posts are also combined in detail for the large wall image. His second work, Who Lives Where, allows museum visitors to explore the varying residential patterns recorded by the U.S. Census for people of different ages and ethnicities. Eric Fischer has exhibited his work at the Museum of Modern Art and published in Wired, Popular Science, the Washington Post, the Boston Globe, New York magazine, and elsewhere.

Rebecca Cummins and Woody Sullivan

Solar Hour Benches and Oculus Table, 2013
Observatory Gallery

The Solar Hour Benches are a set of six oval benches, each with a slit aperture aligned with the sun for a series of particular solar hours. Throughout the year, for only twenty minutes before and after the corresponding hour, sunlight travels through the aperture and projects onto inscriptions on the ground. Scientific and cultural aspects of time and sundials are also depicted on each bench.

The Oculus Table introduces a contemporary twist to a common ancient Greek sundial, the scapho (σκάφη or “bowl”). With sunlight streaming through the oculus—the hole in the ceiling of the Observatory—the movable table can be visually aligned with landmarks on the skyline (Coit Tower, Transamerica Pyramid, etc.) to discover the sun’s position in the sky and the current time and date. Rebecca Cummins explores the sculptural, experiential, and sometimes humorous possibilities of light and natural phenomena. She has exhibited widely in Australia, the U.S., and Europe. Woody Sullivan is an astronomer and science historian. He has designed many public sundials as well as the first extraterrestrial sundial on NASA’s Mars rovers.
Developed by artist Michael Brown in collaboration with reclaimed-wood specialist Evan Shively, *Big Wood* dramatically presents a several-hundred-year-old Douglas fir split down the center to reveal its rings, immersing visitors in a fascinating study of dendrochronology. The wood of the tree forms the walls of an intimate, contemplative space with a center bench. The enormous lacy root structure compels visitors to appreciate the complexity and sheer enormity of this grand, once-living organism. Michael Brown is a sculptor, designer, and installation artist who has been creating artwork in San Francisco for more than twenty years. Artisan and sawyer Evan Shively is the proprietor of Arborica, a wood mill in West Marin.

In the celebrated short film *Still Life*, an impossibly beautiful bowl of fruit decays at an accelerated pace via time-lapse editing, transforming a timeless scene into a visceral *memento mori*. The work will be placed in close proximity to Energy from Death, a floor exhibit concerning decay and the transfer of energy from one form to another. Sam Taylor-Wood is an accomplished visual artist, photographer, and filmmaker based in London. She is primarily known for multi-screen video works, including *Crying Men*, which features many of Hollywood’s leading men crying on camera.
Marine Life Wall: Stories from the Sea
East Gallery

Steve Haddock and Brad Seibel
Baby Squid, Born Like Stars, 2006 (6 min.)
A beautiful and meditative discovery of a giant squid—*Gonatus onyx*—giving birth to thousands of young.

Amanda Bluglass
Ray: A Life Underwater, 2011 (7 min.) top image
An affectionate portrait of a 75-year-old man’s deep-sea-diving career and his collection of antiquated diving gear. Exploratorium Cinema Arts commissioned this seven-minute edit of Bluglass’s film.

Nannette van Antwerp
Pacific Drifters, 2011 (5 min.)
Filmed off the coasts of the Pacific Rim, including the Bay Area, this short captures a world of microscopic drifting organisms known as plankton.

Sharon Shattuck and Flora Lichtman
Whale Fall, 2011 (4 min.) center image
This whimsical animation uses paper cutouts to tell the moving story of what happens after a dead whale sinks to the ocean floor.

Joshua Cassidy
Life by the Tide, 2009 (7 min.) bottom image
Using time-lapse photography and other techniques, this film captures the hypnotic and normally invisible movements of the creatures exposed at low tide on the Pacific coast.
**Semiconductor (Ruth Jarman and Joe Gerhardt)**


(April–September 30, 2013)

Wattis Webcast Studio, Central Gallery

Created as part of a Smithsonian Artists Research Fellowship, *The Shaping Grows*, a work by British-based media artists and Cinema Artists-in-Residence Semiconductor, is a computer-generated animation of a subterranean cavern brought to life through seismic data. Beautiful mineral crystals chaotically emerge, providing a window into the makeup of the physical world, where simple shapes come together to create intricate and complex formations. The work of Semiconductor has been exhibited at the Venice Biennale, the Hirshhorn Museum, and the Institute of Contemporary Arts, London. They are the recipients of numerous awards and prestigious fellowships, including the Gulbenkian Galapagos Fellowship, and a residency with the NASA Space Sciences Laboratory.

**Meara O’Reilly**

*Chladni Singing*, 2013

Artist-in-Residence, Central Gallery

*Chladni Singing* is an interactive exhibit that enables visitors to draw extraordinary geometric patterns in sand with their voices. It is based on studies by German physicist and musician Ernst Chladni who, at the turn of the 19th century, developed a technique to show modes of vibration on a mechanical surface. Today, Chladni Plates are often electronically driven by tone generators and used in scientific demonstrations. But with the human voice and a transducer driving a metal plate, Meara O’Reilly is able to explore those same resonances with a microphone. O’Reilly is a sound artist and instrument builder based in San Francisco.
Maarten Baas
*Sweepers Clock*, 2009
Central Corridor

Maarten Baas combines theater, art, film, and design in *Sweepers Clock* —a 12-hour movie in which two performers replicate an analog clock by sweeping two piles of trash (one for the hour hand, one for the minute hand) to indicate the time. Maarten Bass is a groundbreaking Dutch artist and designer. Since 2005 he has worked with the designer Bas Den Herder. Together they develop new prototypes from their studio on a farm in southern Holland.

Arthur Ganson
*Machine with Concrete*, 1992
(on loan from artist)
Central Corridor

Legendary kinetic and mechanical sculptor Arthur Ganson has lent us one of his simplest and most elegant works: *Machine with Concrete*. A motor is connected to a block of concrete via a simple system of gears. The nature of the reductions, however, mean the final gear will make one revolution into the concrete once every 13.7 billion years. The machine whirs uninterrupted even though the final gear is embedded in concrete and cannot rotate. Arthur Ganson is a renowned kinetic sculptor who makes playful and ingenious moving machines, often with existential themes. His sculptures have been exhibited at science museums and art galleries around the world, including Ars Electronica and the Smithsonian. In addition to *Machine with Concrete*, the Tinkering Studio will showcase a rotating collection of Arthur Ganson works.
A large-scale kinetic clock built around a giant column in our South Gallery, Tim Hunkin’s work features a colorful cast of mechanical “makers” that are activated by visitors through hand-crank devices. These makers “work” throughout the body of the clock, seeming to tinker with and build the clock’s structure. On the hour, the clock’s giant numbers swing out to complete the clock face, displaying the current time. Then the clock face folds back in and the makers go back to work for another sixty minutes, until it is, time to strike the hour again.

Hunkin is an English engineer, cartoonist, writer, and artist. He is best known for creating the BBC television series *The Secret Life of Machines*, in which he explains the workings and history of various household devices. He has also created an exhibit called the *Secret Life of the Home* at the Science Museum in London and designed numerous public works, including a birdhouse clock at the London Zoo. He lives in Southwold, Suffolk, near the Under the Pier Show, an amusement arcade comprised of many of his playful mechanical devices.
**Pe Lang**  
*Moving Objects*. 2012  
Atrium

Captured inside a large, round window, hundreds of black rings travel randomly left and right along more than fifty horizontal strings. Closer examination reveals that the strings are driven at each end by small motors and that the rings that seem to pass through each other are actually bouncing against one another. Pe Lang’s *Moving Objects* is an example of his interest in creating simple systems that result in wildly complex pattern generation. *Moving Objects* is a site-specific piece supported in collaboration with SwissNex San Francisco. Pe Lang is a kinetic sculptor who lives and works in Zurich and Berlin.

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**Golan Levin**  
*Scrapple*. 2005  
Crossroads

*Scrapple* is an audiovisual installation in which everyday objects placed on a table are interpreted as sound-producing marks in an “active score.” The *Scrapple* system scans a table surface as if it were a kind of music notation, producing music in real-time from objects placed on it. Video projections on the *Scrapple* table transform the surface into a simple augmented reality explaining how the piece works. The two-meter-long table produces a four-second audio loop, allowing participants to experiment freely with tangible, interactive audiovisual composition. In *Scrapple*, the table is the score. Golan Levin is an artist and educator living in Pittsburgh. He teaches at Carnegie Mellon University, where he also directs the STUDIO for Creative Inquiry, an interdisciplinary arts-research center.
Lynette Wallworth

*Invisible by Night*, 2004
(April 17–September 15, 2013)
Black Box, West Gallery

Lynette Wallworth’s *Invisible by Night* inaugurates the Exploratorium’s new West Gallery Black Box media space. This quietly interactive video installation projects a life-sized woman whose eternal pacing can be interrupted by the visitor’s touch. *Invisible by Night* builds gestural mirroring into its interactive structure to create powerful emotional connections with the viewer. The piece subtly explores compassion for those who suffer among us, and the transient beauty we experience everyday. Wallworth is an Australian artist whose practice spans video installation, photography, and film. The measured pace of her work gently insists that patient observation might lead to layers of understanding between ourselves, others, and the natural environment. Her work has been presented at the Auckland Triennial, Melbourne International Arts Festival, and the Sydney Festival. It has been exhibited internationally at Arnolfini in Bristol, the Young Vic in London, Festival d’Aix en Provence, and Lincoln Center in New York.

Benjamin Levy (of LEVYdance Company)

*Comfort Zone*, 2013
(October 4, 2013–January 5, 2014)
Black Box, West Gallery

Benjamin Levy, a San Francisco–based dancer and choreographer, began working as an Exploratorium artist-in-residence in 2011 to develop a participatory work for the West Gallery’s Black Box. An immersive installation exploring choreography, group dynamics, collaboration, and social boundaries, the project is Levy’s first work in a museum setting. Levy is a choreographer, dancer, and the founding artistic director of LEVYdance. He is recognized for cutting-edge interdisciplinary works that explore the nuance and drama of human intimacy. Levy founded LEVYdance in 2002 and the troupe quickly became known for its innovative works and collaborations. In 2004 Levy was named one of the Top 25 Choreographers to Watch by *Dance Magazine* and was awarded a *San Francisco Bay Guardian* Goldie Award for Outstanding Artistic Achievement.
Chris Johnson, Hank Willis Thomas, Bayeté Ross Smith, and Kamal Sinclair

(April 17, 2013—April 2014)
West Gallery

*Question Bridge: Black Males* critically explores challenging issues within the black male community by instigating a trans-media conversation among black men across geographic, economic, generational, educational, and social strata of American society. *Question Bridge* provides a safe setting for honest expression and healing dialogue on themes that divide, unite, and puzzle black males in the United States. *Question Bridge* originated in 1996 when artist Chris Johnson was looking for a way to generate a meaningful conversation around class and generational divisions within San Diego’s African-American community. Mediated through the lens of a video camera, ten members of the black community were given a format to openly express their deeply felt beliefs and values through candid, unrehearsed question-and-answer exchanges. Over the past four years, the collaborators have traveled the nation collecting questions and answers from over 150 black men in eleven cities. The resulting project contains over 1,500 exchanges.

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**SPECIAL EXHIBITION**

**The Changing Face of What Is Normal: Mental Health**
(April 17, 2013—April 13, 2014)
West Gallery

The first in a series of installations and public programs embedded in the West Gallery, *The Changing Face of What Is Normal: Mental Health* explores how we have defined, categorized, and treated people who fall outside of a professional or societal conception of what constitutes normal mental health and activity. The exhibition, including photographs by Jon Crispin and poems by Dr. Karen Miller, is divided into three parts: a presentation of the personal effects of patients from Willard State Hospital, a decommissioned mental institution; an exhibit concerning the controversial *Diagnostic and Statistical Manual of Mental Disorders* (*DSM*); and Restraint, an interactive installation that displays—and lets visitors interact with—a late 19th-century Utica Crib, a restraining device used to confine and calm patients in American mental health institutions.
MIND CINEMA
West Gallery

Cesar Kuriyama 1 Second Every Day, 2012 (6 min.)
Compiling one second of video for each day of his 30th year, Cesar Kuriyama considers how individual moments can define our memory and self-understanding.

Cecil Stokes When the Organ Played “O Promise Me,” 1941 (4 min.)
In the 1940s, Cecil Stokes experimented with "auroratones"—short, abstract films created to treat mental illness. In this sole surviving example, Bing Crosby’s soothing voice is paired with slow-moving, kaleidoscopic imagery.

Miguel Areta Are You the Favorite Person of Anybody?, 2007 (3 min.)
A surveyor asks passersby a deceptively simple yet deeply revealing question.

Brent Hoff The Competition, 2007 (4 min.)
A group of participants are challenged to manufacture emotion on the spot.

John Halas Magic Canvas, 1948 (9 min.) middle image
This beautifully fluid animation dramatizes a symbolic quest for freedom.

The Rauch Brothers Q&A, 2010 (3 min.)
In this animation, 12-year-old Joshua Littman, who has Asperger’s syndrome, interviews his mother Sarah.

Léonard Cohen Plato, 2011 (8 min.) top image
A two-dimensional figure investigates a cube in this award-winning animation.

Terri Timely Synesthesia, 2010 (4 min.) bottom image
This vibrant work combines live action and stop-motion animation to portray a family of “synesthetes,” each perceiving sensory stimulation in complex, tangled, and bizarre ways.
MORE WORKS ON VIEW IN THE GALLERIES

Chris Bell  **Sun Swarm**, 2013 // Outdoor Gallery  *image right*
An elevated topography of silvered squares inserted between the water and the sky, *Sun Swarm* is an architectural intervention that collects and disperses bits of sunlight across the deck of Pier 17.

Terrance McArdle  **Sky Theater**, 2013 // Observatory Gallery
*Sky Theater* invites viewers to enter and experience an unobscured 360-degree view where annotated time lapses compress space and time, turning a year into a single day.

Michael Davis  **View Finders**, 2013 // Observatory Gallery
Ranging in size from hand-held to large-format and multi-plane devices, a suite of optical devices built for the Bay Observatory provides a unique perspective on the environment, formally capturing the everyday coincidents that tell a momentary story of bay and city life.

Ken Murphy  **Time Shift**, 2013 // Observatory Gallery
For *Time Shift*, Murphy captured scenes throughout the Bay Area, such as tides, ships, air traffic, and weather. The project enables viewers to browse and select from an archive of time-lapse sequences that reveal human and natural processes at work in the local landscape, some within sight of the Observatory.

Andrej Zdravić  **Water Waves–Time Horizon**, 2013 // Observatory Gallery
Originally commissioned by the Exploratorium in 1990 and recently remade for Pier 15, *Water Waves* is a multi-monitor video installation and time-horizon study of the power and beauty of ocean waves created by renowned artist Andrej Zdravić, whose works have been exhibited internationally.

Lucy Conklin  **Lab Illustrations**, 2013 // East Gallery
Illustrator Lucy Conklin spent several weeks in the Exploratorium’s biology laboratory creating hand-rendered “portraits” of the many organisms cultured in the facility and capturing the processes and practices of staff biologists.
Cris Benton *Saltscapes*, 2005–2012 // East Gallery image left
Cris Benton uses aerial kite photography to capture the vibrant colors of the South San Francisco Bay salt evaporation ponds created by halophilic microorganisms that adapt to the various salinities of the ponds.

Bill Bell *Triple-Eye Lightstick*, 1983, rebuilt 2013 // Central Gallery
When moving your eyes rapidly from side to side, a digital column of seemingly random blinks become fleeting images visible on the retina. The Exploratorium worked with Bill Bell to reengineer *Triple-Eye Lightstick* for the Exploratorium’s grand reopening.

Anom Suryawan *Balinese Masks*, 2012 // West Gallery
Balinese mask-maker and shadow puppeteer Anom Suryawan was commissioned to create this suite of exceptional masks in relation to an interactive exhibit called *Communicating Emotions With your Body* where visitors explore ways of expressing feelings through posture and movement.

Ed Tannenbaum *Recollections*, 1981/2013 // West Gallery
Move your body in space to produce real-time video projection in an explosive spectrum of colors. First developed as an artist in residence in 1981, Ed Tannenbaum’s classic interactive video installation has been digitally recreated for the West Gallery.

Danny Rozin *Self-Centered Mirror* and *Self-Excluding Mirror*, 2003 // West Gallery
While both complex mirror sculptures incorporate 34 vertical panes of glass, they function quite differently. The SCM reflects the viewer back at themselves on all 34 panes, whereas the SEM eliminates the viewer’s reflection altogether from every pane.

Clayton Campbell *Words We Have Learned Since 9/11*, 2003–present (April 17, 2013–TBD) // West Gallery
Campbell’s participatory photo installation invites museum visitors to be photographed with “words” they have learned since 9/11.
Rebecca Cummins Simply Smashing, 2000 // Museum Entrance
Rebecca Cummins has created a site-specific version of her incredible installation Simply Smashing—a twenty-foot-long wall of approximately 900 mineral-oil-filled wine glasses, which become optical devices that literally turn the world upside down.

Berenice Abbott photographs, 1950s (on view thanks to the support of Ronald Kurtz and Commerce Graphics) // Crossroads
Renowned for her early- to mid-century photography in Paris and New York, Abbott also spent time at MIT during the late 1950s when she was hired to create new photographic images for the teaching of physics. Seven of these incredible images are on display in our galleries.

The Tinkering Studio Cabinet of Curiosity // South Gallery
The Tinkering Studio’s Cabinet of Curiosity is an installation inspired by the playful Wunderkammer—or Wonder Rooms—of Renaissance Europe. The eclectic Cabinet proudly displays a rotating collection of imaginatively crafted, hand-made creations by museum visitors, museum staff, and artists, including Al Bellevue, Lucy Canson, Nemo Gould, Ron Fuller, Freya Jobbins, Grace Kim, Peter Markey, Catherine McGever, Jie Qi, Matt Smith, Paul Spooner, Dax Tran-Caffee, Jeffrey Zachmann, and specially commissioned automata by Keith Newstead and Carlos Zapata.

Bernie Lubell Belief Would Be a Brother, 2008 // South Gallery
A nimble, bird-like flapping contraption, Lubell’s wooden work is an homage to Etienne Jules Marey, the 19th-century French physiologist whose motion studies and moving image innovations contributed to the advent of cinema.

Norman Tuck Your Turn Counts and Three Balls on a String, 2013 // South Gallery
From simple wooden gears to metal flip type, glow discharge tubes, and iPads, Your Turn Counts actually counts the turns of a handle in increasingly modern technology as the orders of magnitude grow. Three Balls on a String features three lightweight balls hung from a stepper motor that wildly arch and rotate through the air as visitors vary the speed of rotation with a dial.

Arthur Ganson Thinking Chair, 2007, and Child Watching Ball, 2008 // South Gallery
Ganson’s wondrously mechanical work will be featured on a rotating basis in the South Gallery to allow museum goers an opportunity to experience the incredible breadth of the sculptor’s output.

Moxie Control, 2013 // South Gallery
A complex system of mechanical and electronic gadgets made completely from woolen felt, Moxie’s lighthearted creation is attached directly to the gallery wall.

Michael Schiess Visible Pinball Machine, 2009 // South Gallery
Play a free game on a transparent pinball machine with visible mechanical and electromagnetic parts. Visible Pinball serves as a striking introduction to our classic electricity and magnetism exhibit collection.

Scott Weaver Rolling Through the Bay, 1974–ongoing // South Gallery
Weaver’s exceedingly elaborate masterwork—a love song to San Francisco made of roughly 100,000 toothpicks—carries Ping-Pong balls through multiple “tours” of the neighborhoods, historical locations, and iconic symbols of the city.
In July 2013, Portland-based artist-in-residence Harrell Fletcher will lead a four-day trek that follows a line of sight from Pier 15 to the summit of Mt. Diablo in the East Bay. The journey across water, city, suburb, and country will be seeded with Exploratorium-esque, inquiry-based experiences along the way. These stops, and portions of the walking route, will be open to the public. An active web component—complete with an interactive map, live video, text, and images—will allow the extended community to join in, talk with, and learn alongside the hikers as they stop at various locations. Like much of his work, the project reflects Fletcher’s interest in artful investigation, community collaboration, informal learning, and shared experience. By extending the museum’s activities and ethos into the everyday environment, *The Best Things in Museums Are the Windows* works toward further integrating a cultural institution with its surrounding community.

**October 2, 2013**

**Sam Green**

**Fog City**, 2013

Cinema Artist-in-Residence

Sam Green is a filmmaker whose recent work explores the potential of live performance as a way to expand the documentary beyond traditional audience experiences. A collaboration with cinematographer Andy Black, *Fog City* is a cinematic study of Bay Area fog. The work takes a poetic view of a complex natural phenomenon that for many months each year defines the psychogeography of the region. Green’s previous live documentaries, *The Love Song of R. Buckminster Fuller* and *Utopia in Four Acts*, were showcased at venues including the San Francisco International Film Festival, The Kitchen in New York, and the Institute of Contemporary Art in Boston. In 2004, Green’s feature-length documentary, *The Weather Underground*, received an Academy Award nomination in addition to premiering at the Sundance Film Festival and being featured in the Whitney Biennial.
September 19, 2013
Ways of Knowing conversation with Fujiko Nakaya

September 21, 2013
Cybernetic Serendipity/E.A.T. Symposium
A day-long event exploring several seminal projects in the late 1960s that seeded collaborations between artists, scientists, engineers, and technology including Cybernetic Serendipity and Experiments in Art & Technology.

Fall 2013
Paul Clipson
Light Year, 2013
Cinema Artist-in-Residence

Light Year is an Exploratorium-commissioned abstract 16mm film study of the area surrounding our new downtown waterfront site at Pier 15 by San Francisco–based filmmaker Paul Clipson. The film will showcase Clipson’s extraordinary treatment of the complex natural and cultural systems in the urban landscape, from the ephemeral rhythms of light and water to the rigid order of crosswalks and skyscrapers. For this film, an original soundtrack will be written and performed by composer Tashi Wada. Clipson’s films have been exhibited and performed both nationally and internationally at such venues as the New York Film Festival, Edinburgh Film Festival, and the Rotterdam International Film Festival.

Fall 2013
David Cerf
Soundscapes/Cinema Artist-in-Residence

Testing the limits of the state-of-the-art Meyer Constellation sound system housed in the Exploratorium’s Forum, Dave Cerf’s residency will result in two newly commissioned sound works. Additionally, after exploring the range of works that form the Exploratorium’s Cinema Arts collection, Cerf will select a piece and compose a new soundtrack for it that will debut during a live performance in fall 2013. Dave Cerf is a filmmaker, musician, sound artist, and software designer based in San Francisco.
THANK YOU
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PHOTO CREDITS
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COVER PHOTO
Meara O’Reilly Chladni Singing, 2013 (detail) // Photo: Gayle Laird © Exploratorium
ABOUT THE EXPLORATORIUM

The Exploratorium is the global leader in informal learning, igniting curiosity and inspiring creativity in people of all ages. The world-renowned science museum creates original interactive exhibits, on display at more than 1,000 science centers, museums, and public spaces around the world. Dedicated to education reform in and out of the classroom, the Exploratorium is a premier professional-development center for educators and a creator of award-winning educational resources. Since 1969, the Exploratorium has influenced generations of entrepreneurs, artists, scientists, teachers, students, children, museum professionals, and everyday doers, reaching nearly 180 million people annually from around the globe.

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