77 Million Paintings
Press & Online Coverage
Sylvie Simmons, “Brian Eno's '77 Million Paintings' is an artwork that won't sit still,” *San Francisco Chronicle*, Wednesday, June 27, 2007. Online (sfgate.com) and in print (Datebook Section, pp. E1&2).


"Ah, synesthesia," Brian Eno says by telephone from England. "Vladimir Nabokov had a very severe and interesting form of that -- between characters of the Russian Cyrillic alphabet and color and taste sensations. One particular letter he described as being unquestionably a deep ginger in color with a dark, oily taste. I don't have anything like that."

Perhaps not. But Eno admits there are times when he'll listen to one of his self-generating musical compositions and think, "It needs something cold blue over there or it needs something big, soft and brown." His instrumental music -- as fans of his "Ambient" and "Soundtrack" albums will attest -- paints pictures, and his visual art is musical: slow, rhythmic, ambient.

When Brian Peter George St. John le Baptiste de la Salle Eno left Roxy Music in 1973, he re-emerged as the founding father of ambient music, embarking on a career in which mainstream projects -- like producing U2 -- were outnumbered by experimental, often computer-based ones as likely to reflect his art school training as his time as a rock keyboard player.

This week Eno, 59, presents the U.S. premiere of his "77 Million Paintings," a three-night stand at the Yerba Buena Center for the Arts Forum. Eno says he originally created the computer program on which "77 Million Paintings" is based to be used in home computers. (A "77 Million Paintings" DVD/software package is widely available for purchase.)

The increasing number, capability and quality of home computers made it wasteful, he felt, to leave monitors dark or mundanely screen-saved when they could be small home galleries for Eno's slowly changing, self-generating art.

At the Yerba Buena shows, "77 Million Paintings" will be projected onto a 12.5-by-45-foot flat screen. Ambient music, also self-generating, will play along with the images. The installation is part of a world tour, the kind Eno much prefers to those of his rock-star days.

"I can't bear the rock music tradition," he says. "So much of stage work is connected with the presentation of personality. It's about, 'Oh there he is, that's him,' and I've never been interested."
Six years ago in his London studio, Eno described to me the principles and workings of self-generating art, with the help of two computers, 60 boom boxes playing CDs to and with one another and a diagram drawn on the spot on a Post-it note. But it would require more space and journalistic brainpower than currently available to say more than that he creates audio or visual clusters, gives them a set of rules they must follow, and observes them forming and re-forming their own little artistic communes.

The "paintings" you'll see this weekend, though different from the paintings seen at the installations in Venice, Tokyo or London, thanks to the evolutionary process, all stem from the same original rules. Does it make him feel a bit like God, watching them get on with their lives?

"Yes," he says, laughing. "They are living an independent life, and they keep doing things that still surprise me. I've watched this program now for thousands of hours, because I have it running in my studio, normally, when I'm working there, and occasionally I'll look up and I'll see something really completely unlike anything I've ever seen before and think, 'Bloody hell!' I know all of the elements in the piece, of course, because I made them all, so you would think that I wouldn't be particularly surprised by any of the combinations of them, but I'm very surprised, actually.

"The combinations are much more various and startling than I could have imagined. This is a very good example of a piece that started with quite a simple ambition and without very high hopes and it's so far exceeded, it's paid off in such a big way and I'm very surprised by it and very thrilled by it."

Talking to Eno via cell phone, The Chronicle has caught him in a surprisingly low-tech moment -- sitting in the dark, the victim of a power outage. In the background his daughter can be heard playing classical music on an acoustic piano. The computer programs are safe, he says; they're running on battery.

The most remarkable thing about seeing work originally created for the small screen on 45-foot ones, he says, is actually watching the people watching it.

"A lot of people sitting very quietly, completely lost in this thing -- it's an amazing thing to see. I've really never seen this kind of viewer behavior, where the thing that's going on is terribly slow, there's not much happening, and there are no big surprises or anything. It completely contradicts the common assumption that people's attention spans are getting shorter. I think the opposite is the case, actually. I think people are really ready for very long, still experiences in a way that they haven't ever been before, or for a very long time, anyway."

That's music to the ears of the Long Now Foundation, which is presenting the "77 Million Paintings" show. Among the San Francisco nonprofit's objectives is to provide a counterbalance to today's short-attention-span, want-it-now mentality. Instead, the foundation promotes long-term thinking. You might have heard of Long Now's 10,000-year clock -- with bell sounds by Eno -- designed to run for that length of time and to adjust itself if there are no humans left to do the job.
Eno is one of Long Now's co-founders and stays in regular contact with his colleagues here.

"I have quite a few friends in San Francisco. I just adore it. I think it's one of the world's five great cities. I like it mostly for its intellectual culture. I think there's a kind of freedom of thought and a generosity of thought and an optimism of thought which I have a regular injection of. 'Things could work out, things could be good, why don't we try it and see what happens?' That type of thing.

"You're English," he says to me, "so you can perhaps appreciate how welcome that is to someone who lives in England and nothing is possible and everything is discouraged in many ways."

He adds, "I lived in San Francisco for a while, in 1980, and I sort of think in a way that's where I still live really, that's where my mind lives, I suppose, even if my body lives somewhere else."

As the lights come back on in England and before my cell phone battery runs out, Eno says, "I left my mind in San Francisco."

77 Million Paintings: Flat-screen installation by Brian Eno. 8 p.m. Friday and Saturday (Sunday show at 7 p.m. is for members of the Long Now Foundation) at Yerba Buena Center for the Arts Forum, 701 Mission St., San Francisco. Tickets $20-$25. Call (415) 978-2787 or visit www.longnow.org.

http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/06/27/DDGN8QLLNE1.DTL
This article appeared on page E - 1 of the San Francisco Chronicle
Brian Enno Q&A: The Infinite Art of 77 Million Paintings

Michael Calore  07.02.07 | 2:00 AM

Brian Enno may be best known as a musician and composer -- from his groundbreaking experimental music recordings of the last three decades to his production work for mainstream acts like U2 and Talking Heads. But Enno also inhabits the art world's cutting edge, creating immersive installations mixing sight and sound for galleries and museums in the United States, Russia and Britain.

Enno's latest foray into digital artwork, 77 Million Paintings, recently completed a three-night run at San Francisco's Yerba Buena Center for the Arts. Both the music and the visuals are "generative" -- a technique where the artist establishes specific parameters for the artwork to exist within, then lets a computer arrange the pieces. Enno developed special software to display his hand-drawn images as randomly overlapping, constantly moving patterns of color and light.

The installation's North American premiere was hosted by The Long Now Foundation, a San Francisco-based futurist collective. (Enno serves on the group's board of directors). The foundation arranged a special showing that displayed the artist's abstract, dreamlike images on a massive, 45-foot-wide digital screen.
Wired News spoke with Eno on the telephone from his home in London, talking about 77 Million Paintings (which is also available as a DVD that runs on your home computer) as well as his ongoing work composing the soundtrack for Spore, the new video game from The Sims creator Will Wright. You can read the full, unedited transcript here.

**Wired News:** What drew you toward working with generative art and generative music?

**Brian Eno:** Well, part of it is that it was an extremely good value (laughter) because it was possible to make a lot of work from a very small amount of original material.

Once I started working with generative music in the 1970s, I was flirting with ideas of making a kind of endless music -- not like a record that you'd put on, which would play for a while and finish. I like the idea of a kind of eternal music, but I didn't want it to be eternally repetitive, either. I wanted it to be eternally changing. I developed two ideas in that way, Discreet Music and Music for Airports. What you hear on the recordings is a little part of one of those processes working itself out. Theoretically, the processes were infinite but unfortunately, recordings aren't of infinite length. So you sort of had a diagram, or really you got a "still" from the piece.

As I started doing installation work in the late 1970s and '80s, I realized I could make effectively endless pieces of music and pieces of visual material by exploring the possibility of combinations and permutations. They're not actually infinite, but as far as any human observer is concerned they are, in that none of us will ever live long enough to see all of their possibilities exhausted.

I felt it was a way of solving the goals I had set for myself of making endless music. But the other thing that interested me about it was that it put me, as the artist, in a different position. It put me more in the position of the audience because I couldn't possibly predict all the states that one of these pieces would take. And indeed, one of the really big payoffs of the whole thing has been suddenly hearing or seeing things that I wouldn't have imagined -- and I probably would never have thought of doing.

The pieces surprise me. I have 77 Million Paintings running in my studio a lot of the time. Occasionally I'll look up from what I'm doing and I think, "God, I've never seen anything like that before!" And that's a real thrill.

**WN:** When you look at it, do you feel like it's something that you had a hand in creating?

**Eno:** Well, I know I did, but it's a little bit like if you are dealing hands of cards and suddenly you deal four aces. You know it's only another combination that's no more or less likely than any of the other combinations of four cards you could deal. Nonetheless, some of the combinations are really striking. You think, "Wow -- look at that one."

Sometimes some combination comes up and I know it's some result of this system that I invented, but nonetheless I didn't imagine such a thing could be produced by it.

**WN:** It's interesting you say that, because even though the work is structured to have very specific rules to go by, it still has the feeling of the unexpected. I can see some really strong parallels with something like an improvisational music performance.

**Eno:** Yes, and in fact the inspiration for this work really came from music, and in particular it came from a small group of composers who were at the time called the New Tonalists. Terry Riley was one of them. Steve Reich, Philip Glass -- these were all people who were exploiting some kind of minimalist aesthetic where they were working with a very limited amount of input material. Then the process of the piece was really that material being reconfigured in various ways to make new combinations.

**WN:** Was the music something you began composing long before the project?

**Eno:** Variations of (the audio for 77 Million Paintings) have always been the music for this multiple-image-permutation work I've been doing. The music has varied over time, and I've introduced different elements and left out some -- some have been there for a long time. So gradually the music has mutated, though not so much as the slides, actually. The music has been a more constant factor than the images.

**WN:** How does the audio element of 77 Million Paintings relate to the audio work you're doing for Spore?

**Eno:** The Spore work is also generative, which is to say that you won't have the same musical experience in a particular part of the game at any moment. Some of the parts of the game are more fixed than others. For
example, when you first open the game -- and this is the way we're thinking about it at the moment, anyway -- there will be a sort of signature that you'll recognize and it will happen pretty much identically each time. But as you go into the game and start to explore different parts of it, your choices will make a difference to what plays in quite a lot of ways. The landscape of the places that you're in will affect what's playing. So you will not hear exactly the same thing over and over. Most game music is based on loops effectively. Well, this isn't, really.

**WN:** I was wondering if you could talk about how you see your artwork in particular evolving from your use of TV, videotape and stationary slides into what you're doing now with software, giant LCD screens and projections. How has the work itself evolved?

**Eno:** I'm always interested in what you can do with technology that people haven't thought of doing yet. I think that's sort of a characteristic of the way I've worked ever since I started. So, you know, initially when I discovered the recording studio, I realized -- as indeed, lots of other people did -- that there are all sorts of things you can do in a recording studio that weren't possible previously in music. Phil Spector knew that, and a lot of other people knew as well.

But the breakthrough for me -- I happened to start working in studios just at the time that multitracking became available, and I realized it made music-making a lot like painting in that you could add and take away colors, you could stretch things and turn them upside down and do all sorts of different things. So I thought of myself as a sonic painter rather than as a composer. Then, I started to get into using video, and I found that there were things you could do with that that people hadn't been doing. Then, I discovered slide projectors, which were wonderful because you could work at such a scale with a slide projector. You could work in a very large scale and you could program projectors to work in interesting ways, to shuffle slides up and so on. So, it was always really trying to pick technologies that were around and seeing what else you could do with them.

**WN:** One of the things I like about technology is the limitation it places on you. I think the limitations influence the art, too -- most of the time for the better.

**Eno:** Yes. I remember this campaign Microsoft had.... They tried to present the computer, as people often do, as a machine that can do anything. In fact, if you work with computers for a while, you learn that some things are far easier to do than others (laughter). And there's no doubt that there's a level playing field -- you will tend to do certain things with computers and tend to not do other things.

So, as long as you acknowledge that that's in the nature of the beast, that it has its own character and you can work with that character, it's fine. That's something that painters have known for some time. They knew that oil paint will do things that watercolors won't do and vice versa. The same is true for computers.

*Read the full transcript of Wired News' interview with Brian Eno.*
Interview: Brian Eno on 77 Million Paintings, Full Transcript

Michael Calore 07.02.07 | 2:00 AM

We called artist and musician Brian Eno in London to discuss his latest art installation, 77 Million Paintings. The North American premiere in San Francisco was mounted by the Long Now Foundation.

His new endeavor is one of his many "generative" works -- the artist establishes specific parameters for the artwork to exist in, then lets a computer arrange the pieces. Eno developed special software to display his hand-drawn images as randomly overlapping, constantly moving patterns of color and light. The full, unedited transcript of Wired News' telephone interview follows.

Wired News: What drew you toward working with generative art and generative music?

Brian Eno: Well, part of it is that it's an extremely good value (laughter) because it was possible to make a lot of work from a very small amount of original material. That was one thing I found very interesting, because once I started working with generative music in the 1970s, I was flirting with ideas of making a kind of endless music -- not like a record that you'd put on and which would play for a while and finish. I like the idea of a kind of eternal music, but I didn't want it to be eternally repetitive, either. I wanted it to be eternally changing. So I developed two ideas in that way, Discreet Music was like that and Music for Airports. What you hear on the recordings is a little part of one of those processes working itself out. Theoretically, the processes were infinite but unfortunately, recordings aren't of infinite length. So you sort of have a diagram, or really you got a "still" from the piece. That was really the best way of explaining it.

Then, as I started doing installation work in the late 1970s and '80s, I started realizing that I could make effectively endless pieces of music and pieces of visual material by exploring the possibility of combinations and permutations. They're not actually infinite, but as far as any human observer is concerned they are, in that none of us will ever live long enough to see all of their possibilities exhausted.

So that was one thing. I felt it was a way of solving the goals I had set for myself of making endless music. But the other thing that interested me about it was that it put me, as the artist, in a different position because -- it put me more in the position of the audience because I couldn't possible predict all the states that one of these pieces would take. And indeed, one of the really big payoffs of the whole thing has been suddenly hearing or seeing things that I wouldn't have imagined -- and I probably would never have thought of doing.

The pieces surprise me. I have the 77 Million Paintings running in my studio a lot of the time. Occasionally I'll look up from what I'm doing and I think, "God, I've never seen anything like that before!" And that's a real thrill.

WN: When you look at it, do you feel like it's something that you had a hand in creating?

Eno: Well, I know I did, but it's a little bit like if you are dealing hands of cards and suddenly you deal four aces. You know it's only another combination that's no more or less likely than any of the other combinations of four cards you could deal. Nonetheless, some of the combinations are really striking. You think, "Wow -- look at that one." That's rather what happens. Sometimes some combination comes up and I know it's some result of this system that I invented, but nonetheless I didn't imagine such a thing could be produced by it.

WN: It's interesting you say that, because even though the work is structured to have very specific rules to go by, it still has the feeling of the unexpected. I can see some really strong parallels with something like an improvisational music performance. The musicians don't necessarily know what's coming next and the audience certainly has a stronger connection to it because they're aware the musicians aren't just going through the motions -- it's something that's always evolving.

Eno: Yes, and in fact the inspiration for this work really came from music, and in particular it came from a
small group of composers who were at the time called the New Tonalists. Terry Riley was one of them. Steve Reich, Philip Glass -- these were all people who were exploiting some kind of minimalist aesthetic where they were working with a very limited amount of input material. Then the process of the piece was really that material being reconfigured in various ways to make new combinations.

You probably know that famous Terry Riley piece called "In C." It's this piece of music which is 22 or 26 bars long. All the bars are in C, and the musicians all start at bar one. They can repeat bar one as many times as they want before moving on to bar two, and each individual musician makes the decision when to move on to the next bar. So, of course, halfway through the piece, there are at least 20 or 25 different bars being played simultaneously. As a piece on paper, it's very simple. But as a performance, it's very complex and always different. This really inspired me. I saw such economy in that and such admirable ingenuity in it. So I think I've been carrying that line of thought into visual art, really.

WN: Did you have any specific sounds or images in mind when you were constructing the slides?

Eno: Those slides really came from ... I've been doing installations with slide projectors for about 20 years. What I would do is use several projectors 10 or 12 all projecting on the same surface. So, therefore, all of the images summing together make one image. I'd start the installations about a week before they opened by making the slides. Drawing them by hand, etching them or scratching the designs. Sometimes there were photographic elements as well. Then I would try them out and find that one particular slide worked with nearly everything it came into contact with, and other ones didn't seem to work very well. At every installation, I would watch the slides going through and think, "OK, I'll get rid of that one for the next show," or "This one's really good and I should do more like it." So I evolved the images in 77 Million Paintings over the last 20 years.

They're a very unlikely set of images. If you looked at them individually, you'd think some of them are so uninteresting when they're out of combination with anything else it's quite counterintuitive that they would work when they're connected up with other images. It's certainly not a group of images you would arrive at just by sitting down with this idea and deciding to make it work. They really evolved over quite a long period of time. The music as well actually evolved over a long period of time.

WN: Was the music something you began composing long before the project?

Eno: Variations of that piece have always been the music for this multiple image permutation work I've been doing. The music has varied over time as well as I've introduced different elements and left out some -- some have been there for a long time. So gradually the music has mutated, though not so much as the slides, actually. The music has been a more constant factor than the images.

WN: How much of a relationship does place have with how you think the audience perceives 77 Million Paintings? You know, where it's installed, whether they're viewing it at home or in a gallery.

Eno: It makes a lot of difference. First of all, if people go somewhere to look at something, they've already made a commitment of time. They are therefore likely to make a bigger commitment. It's unlikely that they'll ride all the way across town, look in and leave in 15 or 30 seconds. You'll probably think just because you made that long journey, you'll stay longer. My experience is that once people stay for a minute or two, they stay for a long time. People generally don't stay for three or five minutes. They either leave almost immediately if it's something they really don't think they're interested in or they settle down and they stay -- sometimes for hours and hours and hours.

It's the most remarkable thing about these shows, the audience behavior. There's no narrative structure, nothing is happening very quickly, there's really little encouragement to stay for a long time. But sometimes people will settle in and stay for up to eight hours at a time. In fact, the biggest difficulty we've had with these shows is trying to move people around so we can let new people in. Sometimes it gets full and people can't get in because nobody wants to leave. That's sometimes been a problem in smaller venues. So for public use, these pieces are very sensational in a way. They're big and bright and intensely colorful.

People get the idea that this isn't like an art gallery situation where you walk in, read the label and move on to the next thing. It's not like that.

It strikes me as one of the most interesting things about these shows is not one of the most immediately visible. One of the strangest experiences you'll be having is an experience of time in a different way. You'll see people rushing in off the street and they're all busy and their body language is hectic -- a "show me what's happening" kind of language. And you watch them gradually settling down and start to slow down to the pace of the work, which is very slow. People seem really, really grateful for this possibility.
WN: It has a meditative quality to it.

Eno: Absolutely. It's like going into a park or something like that. And I think the nicest thing that people so often say after these shows -- sometimes we have a visitor's book, and people come out saying "I wish there was always a place like this to go to in this town." So, that's a real compliment, I think.

WN: How does the audio element of 77 Million Paintings relate to the audio work you're doing for Spore?

Eno: The Spore work is also generative, which is to say that you won't have the same musical experience in a particular part of the game at any moment. Some of the parts of the game are more fixed than others. For example, when you first open the game -- and this is the way we're thinking about it at the moment, anyway -- there will be a sort of signature that you'll recognize and it will happen pretty much identically each time. But as you go into the game and start to explore different parts of it, your choices will make a difference to what plays in quite a lot of ways. The landscape of the places that you're in will effect what's playing. So you will not hear exactly the same thing over and over. Most game music is based on loops effectively. Well, this isn't, really.

WN: So it's much more of a constantly evolving score -- almost an artificial intelligence based on how the person is doing in the game and what they're doing at that moment.

Eno: That's right, yeah.

WN: I was wondering if you could talk about how you see your artwork in particular evolving from your use of TV, videotape and stationary slides into now what you're doing now with software, giant LCD screens and projections. How has the work itself evolved?

Eno: I'm always interested in what you can do with technology that people haven't thought of doing yet. I think that's sort of a characteristic of the way I've worked ever since I started. So, you know, initially when I discovered the recording studio, I realized -- as indeed, lots of other people did -- that there are all sorts of things you can do in a recording studio that weren't possible previously in music. Phil Spector knew that, and a lot of other people knew as well. But the breakthrough for me -- I happened to start working in studios just at the time that multi-tracking became available, and I realized it made music-making a lot like painting in that you could add and take away colors, you could stretch things and turn them upsidedown and do all sorts of different things. So I thought of myself as a sonic painter rather than as a composer.

Then, I started to get into using video, and I found that there were things you could do with that that people hadn't been doing. Then, I discovered slide projectors, which were wonderful because you could work at such a scale with a slide projector. You could work in a very large scale and you could program projectors to work in interesting ways, to shuffle slides up and so on.

So, it was always really trying to pick technologies that were around and seeing what else you could do with them. You know, I think that technology is always invented for historical reasons, to solve a historical problem. But they very soon reveal themselves to be capable of doing things that aren't historical that nobody had ever thought of doing before.

Now, with this latest piece, which is obviously completely computer-based, I see a lot of possible future directions for that as well. None of which I want to go into detail about -- not because I'm trying to keep them secret, but because my thoughts aren't very clear on them.

WN: One of the things I like about technology is the limitation it places on you. I think the limitations influence the art, too -- most of the time for the better.

Eno: Yes. I remember this campaign Microsoft had.... They tried to present the computer, as people often do, as a machine that can do anything. I think their campaign was "Go wherever your imagination takes you," or something like that. In fact, if you work with computers for a while, you learn that some things are far easier to do than others (laughter). And there's no doubt that there's a level playing field -- you will tend to do certain things with computers and tend to not do other things.

So as long as you acknowledge that that's in the nature of the beast -- that it has its own character and you can work with that character, it's fine. That's something that painters have known for some time. They knew that oil paint will do things that watercolors won't do and vice versa. The same is true for computers.
A few weeks ago, I was in Cannes, France with ex-patriate cellist-bassist Stanley Adler, reminiscing on our 25 plus year friendship and our time spent performing with Brian Eno and the NYC group "The Same", featuring Clodagh Simonds, Carter Burwell, Chip Johannsen and Stephen Bray. (Eno and Burwell recently reunited with Simonds on her new CD, "Fovea Hex"). Our association with Eno was perhaps the most influential musical force of our lives, and steered us along a creative path we still trod today.

In those halcyon days, Eno was pioneering his video art; a dozen or so video monitors and computer generated images in a SoHo gallery, accompanied by his wonderfully ambient music. This weekend, Enos vision comes full circle to the Yerba Buena Center with his North American debut of "77 Million Paintings", a video tour de force, art installation and ambient soundscape all rolled into one.

In late 2006, Eno released "77 Million Paintings", a program of generative video and music specifically for the PC. As its title suggests, there is a possible combination of 77 million paintings where the viewer will see different combinations of video slides prepared by Eno each time the program is launched. Likewise, the accompanying music is generated by the program so that its almost certain the listener will never quite hear the same arrangement twice.

Conceived by Eno as "visual music", his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape which continues his exploration into light as an artist's medium and the aesthetic possibilities of "generative software". He first created 77 Million Paintings to bring art to the increasing number of flat panel TV's and monitors that often sit darkened and underutilized. Now Eno is also showing large installations of this work, recently at the Venice Biennale and Milan Triennale, and in Tokyo, London and South Africa. The installation at Yerba Buena Center for the Arts will be the North American Premiere of his work.
The installation is indeed mesmerizing; the kaleidoscopic display of the projected images and slow, rhythmic evolution of the artwork create a singular experience for the viewer.

The North American Premiere 77 Million Paintings will be held at San Francisco's foremost venue for contemporary art, Yerba Buena Center for the Arts. The art installation will be up for only three nights, and is presented by The Long Now Foundation, a San Francisco non profit dedicated to fostering long-term responsibility. Two evenings are open to the general public and the final night is set aside for members of Long Now, in appreciation of their support for the organization.

In addition to the 77 Million Paintings installation in the Forum, the Grand Lobby will be set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now's Clock and Library projects. The Long Now Foundation was established in "01996", (the Long Now Foundation uses five digit dates, the extra zero is to solve the deca-millennium bug which will come into effect in about 8,000 years), to develop the Clock and Library projects, as well as to become the seed of a very long term cultural institution.

The Long Now Foundation hopes to provide counterpoint to today's "faster/cheaper" mind set and promote "slower/better" thinking, and they hope to creatively foster responsibility in the framework of the next 10,000 years. The term was even coined by one of their founding board members: Eno. When Eno first moved to New York City, he found that in New York here and now meant this room and this five minutes, as opposed to the larger here and longer now that he was used to in England. They have since adopted the term as the title of their foundation, and are trying to stretch out what people consider as now.

There is also a Limited Edition 77 Million Paintings DVD available, featuring an exclusive interview in which Eno discusses his creation of the 77 Million Paintings software, the next evolutionary stage of his exploration into light as an artist's medium and the aesthetic possibilities of "generative software." A bonus software disc creates a constantly evolving, slowly changing "light painting" on the screen of your computer or TV with a virtually infinite number of variations accompanied by his music. Also included in this deluxe package also is a 52-page book, featuring an extensive essay by Eno.

Brian Eno's "77 Million Paintings"
The Yerba Buena Center
701 Mission Street, San Francisco
$25, $20 for students and seniors
E. "Doc" Smith is a musician and recording engineer who has worked with the likes of Brian Eno, Madonna, Warren Zevon, Mickey Hart, Jimmy Cliff, and John Mayall among others. He is also the inventor of the musical instrument, the Drumstick®, and can be reached at myspace.com/edoctorsmith.
TV Coverage
**CURRENT ART**

**77 MILLION PAINTINGS**

**DESCRIPTION**
Glam rocker, record producer and multimedia artist Brian Eno presents "77 Million Paintings" - his latest digital art and music installation.

**Produced By**  Pam Torno and Lynnette Brawer

**Duration**  00:01:25

**Shoot Date**  6/25/2007

**COMMENTS (0)**

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Brief Mentions

“Brian Eno's 77 million paintings,” boingboing, Friday May 18, 2007. Online (boingboing.net)


“Eno @ Yerba Buena Center For The Arts,” The Isotope Communiqué, Saturday, June 30, 2007. Online (isotopecomics.com).

The Long Now Foundation has just published news about the North American debut of Brian Eno's latest project: Conceived by Brian Eno as "visual music", his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape which continues his exploration into light as an artist's medium and the aesthetic possibilities of "generative software".

He first created 77 Million Paintings to bring art to the increasing number of flat panel TV's and monitors that often sit darkened and underutilized. Now Eno is also showing large installations of this work, recently at the Venice Biennale and Milan Triennale, and in Tokyo, London and South Africa. The installation at Yerba Buena Center for the Arts will be the North American Premiere of his work.

June 29-July 1 at Yerba Buena in San Francisco. Link to more information on that exhibition, and here is the project website for 77 Million Paintings. Brian Eno narrates an explanation of the project on that Flash-built website. (Thanks, Kevin Kelly!)
The **Long Now Foundation** presents the North American premier of the groundbreaking sound and image art installation “**77 Million Paintings by Brian Eno**”. There are two public events on June 29th and 30th from 8pm to 2am and a private event for **Long Now Charter Members** on July 1st from 7pm to 2am. All three events will take place at the **Yerba Buena Center for the Arts** in San Francisco and **tickets are on sale** now. Here’s more information on the **Long Now event**, **77 Million Paintings** project and **Brian Eno**.

Conceived by Brian Eno as “visual music”, his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape. The kaleidoscopic display of the projected images and slow, rhythmic evolution of the artwork create a singular experience for the viewer. In addition to the exhibition, the Grand Lobby will set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now’s Clock and Library projects.
Nightlife Blog

June 11, 2007

Sound and Vision

Brian Eno, who is best known for his experimental music that transcends the boundaries between art and music, has figured a way to incorporate the two in his latest installation “77 Million Paintings,” which will make its North American debut at the Yerba Buena Center for the Arts. With its roots in the glam scene of the ’70s as the keyboard player in Roxy Music, Eno found his true sonic vision with his electrifying solo albums like the decadent pop of Here Come the Warm Jets, the genre-defying Before and After Science and the atmospherically cerebral Music for Airports. It’s this ambient aural aesthetic, exemplified in Music for Airports, where Eno practiced what is called “generative music,” a method similar to improvisation in which the performer creates music with a starting point but with no preconceived direction in mind. This idea also informs “77 Million Paintings,” described by Eno as “visual music.” The paintings (which will be projected on a 45-foot wall) are an overlapping series of generative images and soundscapes, continuously morphing into each other. The installation is presented by the Long Now Foundation, a nonprofit that urges a “slower/better” way of thinking, which was co-founded by Eno himself. In true glam rock fashion, the exhibit is being held naughtily late from 8 p.m. till 2 a.m. for two nights only. Come and experience sound and vision, Eno style.

“77 Million Paintings” by Brian Eno
Yerba Buena Center for the Arts 701 Mission St. 415-978-2787
Friday, June 29, and Saturday, June 30, from 8 p.m. till 2 a.m. – general admission
Sunday, July 1 – Long Now Charter Members only

Posted by Hayley Elisabeth Kaufman, on June 11, 2007 at 11:21 AM, PDT | EMAIL THIS | LINK TO THIS

Assistant editor Hayley Elisabeth Kaufman's life changed after dancing on stage with Prince at Madison
An Army of Macs Powers Brian Eno’s Sculptures of Sight and Sound
By Michael Calore
June 19, 2007 | 7:12:08 PM
Categories: Mac, design, graphics, music

Next weekend, the Long Now Foundation will host the North American debut of 77 Million Paintings, a new digital art installation by renowned visual artist and musician Brian Eno. The stunning works are a combination of constantly evolving images and sounds, all controlled by a massive bank of Macintosh desktop computers humming behind the scenes.

To create the digital sculptures, Eno generated a number of colorful digital slides and developed special software to display the images as randomly overlapping, constantly moving patterns of color and light. He also composed and collected various ambient sounds to be played back at random through a similar software application. The results are projected onto the walls or displayed on arrays of flat screen monitors.

The title of the installation refers to the seemingly infinite number of permutations in sight, sound and setting that can result from the randomly selected elements all interacting as they play back together. Eno refers to the creations as “visual music” — a fitting description since they reference the spontaneity of a live musical performance.

These images are from an installation in Venice, Italy in 2006. You can see more images and purchase a book of the show from Brian’s website. He also sells a software DVD that recreates the entire experience on your desktop computer. But unless you have a supremely powerful high-definition digital projector and a 45-foot wall to use as a screen, you’ll want to check out the installation at the Yerba Buena Center for the Arts in San Francisco, California.

77 Million Paintings runs Friday June 29 and Saturday June 30. A third show on Sunday is open to YBCA members only.
Rock 'n' read

What would Harry Potter listen to? Plus: vipers writhe unchecked.

By Kimberly Chun

› kimberly@sfbg.com

SONIC REDUCER Anyone who's thumbed through the oodles of zany organ, squealing chipmunk, and queasy-listening albums from the '50s onwards knows this to be true: every generation has its version of Muzak, whether its members like it not — thanks to clueless parental units. And the class of 2025 will undoubtedly have vibe 'n' synth instrumental renditions of "About a Girl," "D'yer Mak'er," and "Cherub Rock" dancing in their heads — no thanks to the Rockabye Baby! series on Baby Rock Records that appears to be multiplying like bunnies monthly. What next — sleepy-time Mentors? But what would baby lend an ear to once he or she started dabbling in books, student-body politics, and witchcraft? In other words, WWHPLT — what would Harry Potter listen to?

Boston's Harry and the Potters have been working off that premise for the past three years, touring the country's finest libraries. After outgrowing San Francisco's main library and drawing several hundred to their show at the Civic Center last year, they've decided to get booked, adult-style, at Slim's, alongside Jurassic Park IV: The Musical, which dares to pick up where the last dino blockbuster left off.

So, I tease, you're doing a real tour this time? "Why is playing libraries not a tour?" the older, seventh-year Harry, Paul DeGeorge, 28, retorts by phone as he hauls T-shirts into the cellar of the Tucson Public Library, the site of that night's show. "It's actually a lot more work, because we set up our sound system every day."

He may be playing in a basement, but DeGeorge and his brother Joe, who appears as fourth-year Harry, aren't playing to our baser instincts. "I thought this would be a great way to play rock to a whole new audience that doesn't experience that," he explains. "If Harry Potter had the cool effect of getting kids to read more, maybe we can get kids to rock more too!"

The proof is in his now-20-year-old sibling. DeGeorge started feeding his younger brother Pixies, Nirvana, They Might Be Giants, and Atom and His Package CDs when the latter was nine, and apparently the scientific experiment paid off. "I could see the effect immediately. By the time Joe was 12, DeGeorge says, "he was writing songs about sea monkeys that referenced the Pixies" — and popping up in the Guardian in a story about early MP3.com stars.

And what about the silly kid stuff on Baby Rock Records? "I'd rather hear the original songs," DeGeorge opines. "Instead of Nine Inch Nails for babies, I'd just make a good mixtape for my baby. You can do 'Hurt' and just lop off the ending. It's supereasy — anyone can do it!" Read it and weep, Trent.

SERPENT SPIT "So the proctology jokes remain." Thus came the news from filmmaker Danny Plotnick that Nest of Vipers, his freewheeling podcast highlighting the wit and storytelling chops of such SF undergroundlings as Hank VI's Tony Bedard, the Husbands' Sadie Shaw, singer-songwriter Chuck Prophet,
and Porchlight's Beth Lisick, was now officially off the KQED site and fully independent (and available through iTunes). "I had a contract for six episodes to be distributed by KQED," Plotnick e-mailed. "Ultimately they released eight episodes. They didn't renew the contract because the show was too edgy for them."

Unfortunately, that also means the customer-service episode that triggered those treasured proctology-convention yuks, which was supposed to go up on the public station's Web site on June 15, has been delayed till July 1 as Plotnick figures out new hosting.

But at least the assembled vipers will continue to writhe unchecked. Inspired by Plotnick's favorite sports talk shows, Nest of Vipers aims to issue a weekly breath of venomous, randomized air in an ever-constricting radio landscape. "So often on radio there's a bunch of experts pontificating about whatever," he told me earlier. "This is more about real people talking about real experiences," or like hanging with the gritty raconteurs at your favorite dive bar. The next episode, for instance, sounds like a doozy: Bucky Sinister talks about working the phones at PlayStation on Christmas morning, and Bedard has a yarn about biting into a Ghirardelli chocolate bar and finding a maggot — thinking it's his big payday, he returns it to the company. You have been served! *

**HARRY AND THE POTTERS**

*With Jurassic Park IV: The Musical*

**Fri/29, 8 p.m., $12**

Slim's, 333 11th St., SF

(415) 522-0333

[www.slims-sf.com](http://www.slims-sf.com)

**NEST OF VIPERS**

[www.nestofviperspodcast.typepad.com](http://www.nestofviperspodcast.typepad.com)

[www.myspace.com/nestofviperspodcast](http://www.myspace.com/nestofviperspodcast)

**GET INTO THE BAND**

**CAVE SINGERS**

Seattle Matador starlets break out the rustic initial *Invitation Songs*. Wed/27, 9 p.m., $8–$10. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455, [www.bottomofthehill.com](http://www.bottomofthehill.com)

**ORGANIZED GRIND**

Jamin and J-Dubber combine protest gangsta with ye olde funk and minihyph on *Grind Pays* (Organized Grind). Thurs/28, 10 p.m., call for price. Fourth Street Tavern, 711 Fourth St., San Rafael. (415) 454-4044

**BRIAN ENO'S 77 MILLION PAINTINGS**

Partake in the Hot Jet's imagescape of "visual music." Fri/29–Sun/1, 8 p.m.–2 a.m., $20–$25. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, [www.ybca.org](http://www.ybca.org)

**ALBUM LEAF AND ARTHUR AND YU**

AUDRYE SESSIONS

The Oakland combo parties over its new CD — after vocalist Ryan Karazija spent a very unlucky Friday the 13th in April being brutally mugged and left in a pool of blood with a fractured skull after a Minipop show at Mezzanine. Sat/30, 10 p.m., $10. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455, www.bottomofthehill.com

RACCOO-OO-OON

On Behold Secret Kingdom (Release the Bats), the night critters generate a fine squall of free jazz, noise, drone, and jungle psychedelia. Knocking over trash cans never sounded so intentional. Tues/3, 9:30 p.m., $6. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

Tuesday June 26, 2007
Brian Eno’s 77m Paintings Debuts in the U.S.
By Steven Leckart
June 29, 2007 | 4:57:03 PM
Categories: Art

Venice, Milan and London have all enjoyed live installations of Brian Eno’s 77 Million Paintings, and finally, it’s here in the US and A! For the next three evenings, folks got up close and personal with the work of the legendary musician/producer/artist at San Francisco’s Yerba Buena Center for the Arts, utilizing an army of Macs and apps like Photoshop. Eno and a programmer created generative software that remixes -- and broadcasts onto 35 monitors and a 3.125 x 45-ft. screen -- images created by the man over the last two decades. The Underwire was on hand Sunday evening for a good portion of the five-hour extravaganza. Some highlights after the jump...

The final night of 77m Paintings’ North American debut was a decidedly San Franciscan affair. The work was exhibited in a large, dark hall adorned with a few large bean bag chairs and carpet up front. Several bodies were reclining on the hardwood floors all around; and a handful of folks were clearly listening to the ambient soundtrack more than they were gawking at the images, which is a shame, because everything meshed beautifully. The most challenging aspect about the work is just where to look. The changes are so subtle -- and the screen so immense -- that at any given time it is easy to get ‘lost’ in one section and miss what’s happening elsewhere.

Two highlights:

*In the lobby: one guy proudly showing off his iPhone to a small crowd

*Inside the exhibit: Hearing someone off to the side talking somewhat loudly and looking over to discover it was the man himself, Brian Eno (!). He was pointing to the screen and explaining things to a few of his associates. Minus his chatting, the room remained relatively silent for the hour we spent inside, which is pretty incredible, considering there was booze at the event.

As he told the SF Chronicle:

"A lot of people sitting very quietly, completely lost in this thing — it’s an amazing thing to see. I’ve never seen this kind of viewer behavior, where the thing that’s going on is terribly slow, there’s not much happening, and there are no big surprises or anything. It completely contradicts the common assumption that people’s attention spans are getting shorter. I think the opposite is the case, actually. I think people are really ready for very long, still experiences in a way that they haven’t ever been before, or for a very long time, anyway."

*DISCLOSURE: The event was presented by the Long Now Foundation. Board member Kevin Kelly publishes Cool Tools, the blog I edit when I’m not under the wire.

Reddit It | Digg This | Add to delicious
Weekend Guide: What to do Sunday Night!

Fri Jun 29, 2007 at 04:21:32 PM

Mad Ame! Mad Ame!
By Hiya Swanhyser

In the 1970s and ’80s, puppets were huge. Not only was the Muppet Show a long-running success, but Madame ruled the center square of Hollywood Squares and spent four years on the song-and-dance show Solid Gold. For those who don’t remember, that disco malfeasance would have made American Idol look sophisticated. Without Madame, it would have been humorless and style-free -- unless you count the metallic butt-floss favored by the Solid Gold dancers as evidence of humor and style, and of course some of you do. Madame, on the other hand, dresses like Gloria Swanson; in addition, her nose and chin almost meet several inches in front of her rouged lips, and she insults everyone equally and constantly. But at some point, her "handler" (her words, not ours), Wayland Flowers, passed away. A long, martini-filled, self-imposed exile followed, during which Madame and her fans were nigh inconsolable. A Comeback From Abroad marks her return to the stage with her new man, Joe Kovacs. She appears to find him a reasonable facsimile for Flowers, and the sarcastic smile is back on her big mouth. All she promises, these 18 years later (she looks so good for 29!), is plenty of dirty jokes. "Leave the little ones at home," she rasps. "Or I guess you could crack the window and leave them in the car."

Date/Time: Daily from Thu., June 28 until Sun., July 8, 7:00pm
Price: $37.50-$42.50
Event Location
Empire Plush Room
York Hotel, 940 Sutter (at Hyde)
San Francisco, CA 94109
But No Paint
By Hiya Swanhuyser
Your huge flat-screen TV is just a dead hole if you're not watching the game, right? Musician (and longtime visual artist) Brian Eno says his 77 Million Paintings is meant to be "sort of a slow-changing light painting" that goes on your brain-eraser's pixelated screen and shows what he calls a "permanent and portable version" of his formerly installation-bound work. The vibrant, abstract designs simply evolve onscreen, with gradually morphing colors and shapes. Each one is an original; hence the exhibit's title. It also generates sound, composed by Eno, meaning you hear original ambient music every time you pop in the disc. For this event, sponsor organization the Long Now Foundation got the fancy-pants techies at Obscura Digital to set up a 45-foot-long screen, so audiences can get a real good look at the images.

The exhibit opens to the general public starting at 8 p.m. on June 29 and 30. Today, Long Now charter members get an exclusive reception at 7 p.m. (memberships start at $8).

Date/Time: Daily from Fri., June 29 until Sun., July 1
Event Phone: 415-561-6582
Event URL: http://www.longnow.org

Event Location
Yerba Buena Center for the Arts
701 Mission (at Third St.)
San Francisco, CA 94103
415-978-2787
http://www.ybca.org

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It's Easy
By Hiya Swanhuyser
You should be thinking about the French at this time of year: It's almost Bastille Day. But many Frenchified wingdings exist besides the storming of the prison for the criminally insane. The Centennial Celebration of Pétanque is far less bloody, historically speaking, and has rien du tout to do with the Marquis de Sade. In fact, it's fun for the famille entière. And did you know? Fans of the sedate sport -- it plays like a cross between horseshoes and bocce ball -- include Mick Jagger and Diedrich Bader aka Oswald from the Drew Carey Show! Hot! Look how we're not making any jokes about shiny balls.
JUNE 29, 2007

SFist Tonight

Brian Eno's visual imagescape 77 million paintings premiers tonight at Yerba Buena with a 45-foot wall of projections of changing images set to an evolving soundscape. Tickets are $25 unless you're a student or senior. No word on whether Eno will be there...but it seems worth it all the same. 701 Mission St., SF.

Other haps:

Cyndi Lauper, Erasure, Debbie Harry plus host Margaret Cho at the Greek Theater in Berkeley at 7pm. Feel good while you rock out - proceeds from the tour go to the HRC, the nation's largest organization working for GLBT equality.

Neuvo-techno DJ Swayzak at the supperclub. 657 Harrison St., SF.

Explore a whole new subgenre of indie rock with Harry and the Potters -- songs inspired by the JK Rowlings books performed by rocker brothers Paul and Joe DeGeorge at Slims's, 333 11th St., SF.

Last night to check out Best Friends Forever at Space Gallery, a collaborative art exhibition with 20 local artists. 1141 Polk St. at Sutter.

Photo from Eno exhibit.
MIKE CAREY
@ Isotope
A huge Isotope bash w/ author of X-Men, Lucifer, The Devil You Know, Re-Gifters, Crossing Midnight, Ultimate Fantastic Four, Th1rt3en
Saturday, July 21st.
More event info to be announced soon!

The Isotope Communique
Daily news and updates by Proprietor James Sime & the Isotope Staff
Subscribe to the site feed.

Saturday, June 30, 2007
Eno @ Yerba Buena Center
For The Arts

Ever-Changing Sound & Imagescapes of Brian Eno's 77 Million Paintings

It's things just like this I moved to San Francisco for in the first place, so if you're out at the Yerba Buena Center tonight you'll definitely be running into me!

You might know Brian Eno for his work producing the best albums Devo, The Talking Heads and U2
ever made. Or you might know him from his own body of great music. Or perhaps you know him for his talks at art universities. Or I suppose you might know him for his strange-but-true dilemma-breaking deck of cards. He's a pretty interesting guy, that Eno.

This weekend sees the North American premiere of this visionary's latest project Brian Eno's 77 Million Paintings. Conceived as "visual music" created through "generative software" is an exploration into the artistic medium of light and sound in a constantly evolving world of digitally-created flat-screen psychedelia.

If you're planning on attending this temporary art installation celebration, I'll be easy to spot in my red suit with my tall hair... spacing out with cocktail in hand in front of the 45 foot Projection Wall by Obscura Digital.

Brian Eno's 77 Million Paintings @ Yerba Buena Center
701 Mission @ 3rd St
Saturday, June 30th
www.longnow.org/77m

Labels: Brian Eno, gallery, shows
Brian Eno's kaleidoscope for ears and eyes
July 4, 2007 11:04 AM PDT

At the Yerba Buena Center for the Arts in San Francisco, from June 29 through July 1, the Long Now Foundation presented "77 Million Paintings," a digital video installation featuring an ever-changing creation by musician and artist Brian Eno.

Wanting to utilize the millions of TVs and monitors which sit idle in homes and offices each day, Eno envisioned his creation as a sort of "visual music" that can be run on any home computer. The hypnotic movements and the constant changing and morphing of layers is reminiscent of Eno's ambient soundscapes, which are also recognized for their slow, rhythmic evolution.

Credit: James Martin/CNET News.com

More Galleries
Images: 'Starcraft II'--strap yourself in, boys
Photos: Under the hood of the Tesla Roadster
Photos: 'Scramjet' takes on Mach 10
Photos: 'Dance Dance Immolation' steps up the heat
Images: Wii creates celebrity HiIs

TalkBack
No discussion exists, click here to start it.
Listings
# Event Listing - Galleries, City Events

Fri Jun 29 - Sat Jun 30

The Long Now Foundation presents

77 Million Paintings by Brian Eno

An art installation

Tel. 415.561.6582
Email 77 Million Paintings by Brian Eno
Website

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<th>Schedule</th>
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<td>Yerba Buena Center for the Arts (YBCA)</td>
<td>Fri Jun 29 (8pm-2am)</td>
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<td>701 Mission Street</td>
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Description
Conceived by Brian Eno as "visual music", his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape. The kaleidoscopic display of the projected images and slow, rhythmic
evolution of the artwork create a singular experience for the viewer. In addition to the exhibition, the Grand Lobby will set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now's Clock and Library projects.

Dates: Friday June 29, 2007, 8pm-2am & Saturday June 30, 2007, 8am-2am

Tickets: $25 / $20 for students and seniors.

Box Office: (415) 978-2787 http://www.ybca.org/tickets

Information: Contact Danielle Engelman, danielle@longnow.org or Sarah Robayo Sheridan, sarah@longnow.org (415) 561-6582

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www.SFstandup.com

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The Long Now Foundation presents The North American Premiere Of Brian Eno’s 77 Million Paintings at Yerba Buena Center For The Arts

Date / Time: Friday, 29 June 2007 / 8:00pm - 2:00am
Venue: Yerba Buena Center For The Arts / 701 Mission Street at Third, San Francisco, CA 94103
Region / Cost: United States of America / California / Tickets: $25 / $20 for students and seniors

Conceived by Brian Eno as “visual music”, his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape. The kaleidoscopic display of the projected images and slow, rhythmic evolution of the artwork create a singular experience for the viewer. In addition to the installation in the Forum, the Grand Lobby at YBCA will be set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now’s Clock and Library projects.

Dates:
Friday, June 29, 2007, 8pm-2am
Saturday, June 30, 2007, 8pm-2am

Venue: Yerba Buena Centre for the Arts 701 Mission Street at Third, San Francisco, CA 94103
Tickets: $25 / $20 for students and seniors
Box Office: (415) 978-2787 http://www.ybca.org/tickets
Website: http://www.longnow.org/77m
Information: Contact Danielle Engelman, danielle@longnow.org or Sarah Robayo Sheridan, sarah@longnow.org 415.561.6582

Other California events around this date

Thursday, 28 June 2007
labbits at Anu Bar

Friday, 29 June 2007
Boys Noize at On Broadway
Anu Bar

Saturday, 30 June 2007
The North American Premiere of Brian Eno’s 77 Million Paintings will be held at Yerba Buena Center for the Arts on the last weekend in June for three evenings only.

More Information:
Conceived by Brian Eno as "visual music," his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape. The kaleidoscopic display of the projected images and slow, rhythmic evolution of the artwork create a singular experience for the viewer. In addition to the exhibition, the Grand Lobby will set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now’s Clock and Library projects.

Price: Tickets: $25 / $20 for students and seniors.
Web Page: http://www.longnow.org/77m
Age Suitability: 18 and up
Creator: longnow

Reviews & Comments
There are no user reviews.
Log In to post a review.

We do our best to ensure all information is accurate, however it's a good idea to visit the website or call the venue to verify the information.
Conceived by Brian Eno as "visual music", his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape. The kaleidoscopic display of the projected images and slow, rhythmic evolution of the artwork create a singular experience for the viewer. In addition to the installation in the Forum, the Grand Lobby at YBCA will be set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now's Clock and Library projects.

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Box Office: (415) 978-2787 http://www.ybca.org/tickets

Information: Contact Danielle Engelman, danielle@longnow.org or Sarah Robayo Sheridan, sarah@longnow.org 415.561.6582

Website: http://www.longnow.org/77m
Brian Eno: 77 Million Paintings

when:  Fri 6.29 & Sat 6.30 (8pm)
where:  Yerba Buena Center for the Arts (701 Mission St, 415.978.2787)
price:  $25

details:  Event Info

Even if you only know him as the world-renowned father of ambient music, it's not hard to trace fifty-something Brian Eno's career through his new visual work. Here, the polymath is in his glory, exploring the effects of light, color, and (you guessed it) sound. The piece's glowing, amorphous forms are coupled with shifting patterns, in turn, matched with shifting tones, moving across the gallery's visual and aural space, creating new forms each second. With its subtle vibrancy and sometimes barely detectible changes, Eno's work is kind of a kinetic James Turrell — with a soundtrack.

- IA
Brian Eno's 77 Million Paintings

Friday, June 29, 2007 - Sunday, July 1, 2007
8:00 PM - 2:00 AM

Yerba Buena Center for the Arts
701 Mission St.
San Francisco, California 94103

CATEGORY
Performing/Visual Arts

DESCRIPTION
Show all
170...

Tags
art
film
generative
brianeno
eno
visual
music
longnow
yboa
yerbabuena

Groups
experience design
Rincon Hill
Google Mountain View Summer Interns
Event: 'Brian Eno's 77 Million Paintings'

San Francisco

Brian Eno's cutting edge multimedia artwork 77 Million Paintings uses custom software that evolves millions of works from the finite set of elements that Eno created.

The Long Now Foundation presents Brian Eno's 77 Million Paintings for 3 nights ONLY at Yerba Buena Center for the Arts.

Friday June 29th, 8pm-2am general public
Saturday June 30th, 8pm-2am general public
Sunday July 1st, 7pm-midnight, for Long Now Members and their guests

The images will be presented on an amazing 45 foot wide screen, with cutting edge projection equipment by Obscura Digital.

In addition, San Francisco's own Rock Star Bartenders will be on hand to provide you with delicious beer, wine and cocktails in the Grand Lobby.

Tickets can be purchased through Yerba Buena's web site, their ticket line at 415.978.2787, or stop by the box office in person to purchase tickets.

Obscura Digital/The Long Now Foundation/Yerba Buena Center for the Arts

Interested in advertising here? contact Vantageous.

///Shows opening in the next few days:

+ SF
  : "Revolution!" and "Contemporary Fine Art... - Thu
  : A Lasting Impression @ Esteban Sabar Ga.. - Thu
  : Anthony Lister @FIFTY24SF - Thu
  : GOGOGRACIEGALLERIES presents FUN raiser - Thu
  : Looking Back Into the Future @ Park Life - Fri
  : PAUL URICH @ N+P - Fri
  : Wunderkammer @ Johansson Projects - Fri
  : Artist-Exchange - Fri
  : Brian Caraway at Rowan Morrison - Fri
  : City Art Gallery July Opening Reception - Fri
  : Experiments In Sleep Deprivation - Fri
  : Pinned Up! @Porcelainine Boutique & Gallery - Fri
  : "Great Wall of Oakland" Media Art Proj... - Fri
  : INNER WORKINGS - Fri
  : Welcome the Jungle - Fri
  : DJY Burning Man Costume Workshop - Sat
  : July Soap Box Lecture: 'Let's Really Ta... - Sat
  : THE NEW TALKIES: Live film narratio... - Sat
  : Harry Potter Movie Marathon benefiting... - Sat

+ LA
  : Daniel Peacock "Sweet Spot" - Fri
  : THE 6 + 6 Group Show - Sat
  : "Honor Roll" Richard Salcido-Closing R... - Sat
  : Scion Presents: Life Size - Sat

+ NYC
  : "Allegory Ridden": New Works by Leonard... - Fri
  : CONSTRUCTED CONSCIOUSNESS / SPIRITUALI... - Fri
  : Division East and Visivo Projects prese... - Fri
  : Danielle Lamberti @Merge Gallery, NYC - Tue
  : The Playground @ Anna Kustara - Tue

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Calendar maintained by: John Trippe, Jesse Pollock, Anthony Skirvin, and Brad K. Alder
Event in San Francisco

The Long Now Foundation presents the North American Premiere of Brian Eno's 77 Million Paintings


Location: Yerba Buena Center for the Arts
701 Mission St, San Francisco 94103

Contact Information:
Phone: 415-978-2787
Web Site: http://www.yerbabuenaarts.org/
Email:

Category: Art Event

Description:
Conceived by Brian Eno as "visual music", his latest artwork, 77 Million Paintings is a constantly evolving sound and imagescape. The kaleidoscopic display of the projected images and slow, rhythmic evolution of the artwork create a singular experience for the viewer. In addition to the installation in the Forum, the Grand Lobby at YBCA will be set up for conversations and refreshments, including a full bar, and will also have demonstrations of Long Now's Clock and Library projects.

« Back to results
77 Million Paintings by Brian Eno

107 views since posting on Wed, May 30, 2007 - 2:05 PM

Date & Time: Friday, June 29, 2007 - Sunday, July 1, 2007
8:00 PM

Want to know more about Brian Eno before you commit to going to this event?

[www.77millionpaintings.com](http://www.77millionpaintings.com/)
en.wikipedia.org/wiki/Brian_Eno

What an amazing artist of light and sound. 77 Million Paintings premieres here in San Francisco at the Yerba Buena Center for the Arts.

Find out more about the show here:
[www.longnow.org/77m/](http://www.longnow.org/77m/)

Father of ambient music... and painter with light.

I'll be there Friday.

Who's Going?
The host of this event has chosen to keep the invite list private

Posted by:

Sue
San Francisco
23 friends
Blogs
Long Moments . . .

Continuing with the theme here - Musician/artist/composer/futurist Brian Eno - premieres his "77 million Paintings" for three nights only (June 29-30, July 1) at Yerba Buena Center for the Arts in San Francisco's museum district. Sponsored by the Long Now Foundation, the self-generating ambient sounds and visuals ("Visual Music") Eno presents are part of a world tour that bears little resemblance to his rock'n'roll days with Roxy Music. Read the full SF Gate article here. Our favorite Eno quote from article: "I can't bear the rock music tradition," he says. "So much of stage work is connected with the presentation of personality. It's about, 'Oh there he is, that's him,' and I've never been interested."
Still more info about the project here, and at the official 77 site.

All of which got us to thinking (seriously!): about the "slow movement" (be it food, 'de-stressing,' reducing the frantic pace of life, in the creation of art, etc.) and Night Photography's relation to that idea. Call it the "long moment" (with a nod to Henri Cartier-Bresson's "decisive moment"), the compressed moment, "these small hours" (with some tasty Rob Thomas to follow soon), or these expansive moments (as in long, time exposures) - it's all related to photography (light) - over time. And, which is more important: the light, or the time?

More to follow . . .

(from The Nocturnes NightNews feed)
Brian Eno’s 77 Million Paintings

If you’re in San Francisco this weekend visit the Yerba Buena Center for the Arts where Brian Eno is exhibiting his latest creation: the art installation 77 Million Paintings. According to Wikipedia: "there is a possible combination of 77 million paintings where the viewer will see different combinations of video slides prepared by Eno each time the program is launched. Likewise, the accompanying music is generated by the program so that it’s almost certain the listener will never quite hear the same arrangement twice."

This entry was posted on Friday, June 29th, 2007 at 3:56 am and is filed under Uncategorized. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

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Website

Anti-spam word: (Required)*
To prove you're a person (not a spam script), type the security word shown in the picture.
Fri/Sat - 77 Million paintings by Brian Eno

June 29th, 2007 by info

Brian Eno would call this installation constant music. You can read more at long now.org.

image credit: Brian Eno

Posted Friday, June 29th, 2007 at 2:00 am - category: Uncategorized, Events, Art.
There is an RSS Feed to track comments to this posting. You can leave a response, or trackback from your own site.

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Introducing:

What is San Francisco's Chicken Mayor afraid of?
Brian Eno’s 77 Million Paintings project recently finished a three-night run at the Yerba Buena Center for the Arts in San Francisco. The show involved music and visuals which were generative in nature; that is, rather than being pre-recorded and predetermined, they are instead enacted according to certain parameters defined by the artist, but produce sound-and-visionscapes that are unique and constantly evolving.

Eno is credited with inventing ambient music, and has been working with the concept of generative soundscapes since the 1970s. He describes his albums Discreet Music and Music for Airports as being like snapshots from longer generative works - a kind of eternal music, evolving and self-sustaining, but without being eternally repetitive. Such evolutionary techniques open multimedia onto an infinite canvas, where a performance can (practically) continue forever without any formal repetition. Thus, the listenerobserver is brought on a voyage of discovery with the performance, where even the creator of the piece will be experiencing it for the first time.

Eno is currently working on the soundtrack for Spore, the new computer game from Sims creator Will Wright. True to Eno’s generative ethos, the soundtrack will evolve and respond to the player’s interaction with the environment, developing alongside the gameplay itself.

Wired have an interview with Eno here.

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This entry was posted on Monday, July 2nd, 2007 at 4:52 pm and is filed under the following categories: music, technology.

Please feel free to trackback from your own site.

Comments are closed.
77 Million Paintings in Second Life Coverage
The Long Now Foundation Brings 77 Million Paintings to Second Life

Cyrus Huffhines of blueair.tv interviewed Long Now Executive Director Alexander Rose, Wednesday, bringing yet another dimension to the global creative context of Second Life. Alexander Rose, is deep into the production of the new Eno piece, 77 Million Paintings, in San Francisco. Also, he is known for pioneering Rosetta and Long Server, the Long Now 10,000 Year Clock and prototypes. (See blog.longnow.org for more!) Cyrus Huffines of blueair.tv, a member of Long Now for ten years, is instrumental in bringing The Long Now Foundation to Second Life.

And, as Mark Wallace says so well, Long Now, “has to be one of the coolest organizations on the face of the planet.”

This Friday the 29th, at 8 PM PDT (Second Life Time), The Long Now Foundation will begin the Second Life premiere of Brian Eno’s 77 Million Paintings, (pdf is here). This will occur alongside its North American premiere in San Francisco, in partnership with blueair.tv. Each installation of 77 Million will be unique to its location (see here for full list of locations).

I have been very busy working on a post today about a ground breaking project on Second Life that I think has many potentially Long Now qualities. The post will be up late tomorrow before the 8pm Premier 77 Million in Second Life on Kula 1 Sim at The Commons amphitheater (intersecting Kula 1 through Kula 4 and by Joi Ito). The opening will include an interview with Second Life artist Angrybeth Shortbread (Annabeth Robinson, creative partner of blueair.tv). Angrybeth developed the 77 Million Paintings remix in Second Life through blueair.tv. I will attend come what may!

If you have been reading Aleister Kronos’s blog Ambling in Second Life you will have noticed that he left me with a lot of responsibility when he flew off to Japan! But, many of the underlying themes of Long Now have been in my mind, as I work on a
very exciting story. Particularly, this little exchange between Cyrus Huffhines and Alexander Rose.

Alexander Rose: Something as simple as throwing down some acorns, solving a truly unsolvable problem if leveraged correctly. So problems with the environment, hunger, education all have this feeling of being unsolvable now. But in fact if you look at them much longer term they can become tractable. Anyway that was the basic inspiration around the Foundation.

Cyrus Huffhines: Because Long Now views issues in terms of centuries: what do you see as the most tractable problems over the coming century?

Alexander Rose: Well I would not say they are tractable in the current mind set but,

Cyrus Huffhines: or least. what in the long term for human beings seem to be the greatest cultural or natural concerns

Alexander Rose: I would say the largest long term challenges we have are clearly going to be around climate and, to a large extent religious issues that have back stories going back millennia that are just now coming to head as globalization flattens the world.

I also got an opportunity to ask Alexander Rose a question.

Tara5 Oh: I would love to know what Alexander Rose thinks about the role of virtual worlds in positive global development?

Alexander Rose: I would say that at least for me I see them as a excellent sand box a place where things can be tested both visually and socially. I think its very important to have an environment like this to do that.

The complete interview between Cyrus and Alexander Rose is very profound. But these excerpts turned out to have even more resonance than I imagined at the time. And, yes that is for the next post. See you, Friday 8pm, on the Kula 1 Sim at The Commons Amphitheater.

[Stumble it!]

This entry was posted on Thursday, June 28th, 2007 at 10:48 pm and is filed under Metaverse, World 2.0, Metarati, Virtual Citizenship, Second Life, Virtual Worlds. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

2 Responses to “The Long Now Foundation Brings 77 Million Paintings to Second Life”

1. Cyrus Interviews Alexander Rose « Duc N. Ly Says: 
   June 28th, 2007 at 11:13 pm


2. Brian Eno, 77 Million Paintings, Second Life « welcome to blueair.tv Says:
   July 3rd, 2007 at 8:29 am

   […] first live event in Second Life with Long Now (aside from the big party the night before, oh and this interview with Alexander). Here is Brian logging on as himself. The event was very well-received and was an […]

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Website
BRIAN ENO’S 77 MILLION PAINTINGS TO PREMIERE IN MULTIPLE LOCATIONS ACROSS SECOND LIFE THIS FRIDAY, 8PM PDT, 6/29/07
Video of 77 Million in San Francisco, in Second Life

Saturday, June 30th, 2007...11:14 am

Opening 77 Million Paintings in Second Life

Jump to Comments

Please check our Twitter page for all the coverage from last night. Some pretty great thoughts from people in SL a long time. Will post quotes later from our conversations.

FIRST OFF: yes there are four TOTALLY UNIQUE installations created by Angrybeth Shortbread. Yes, they have special Brian Eno things to discover (a 50-page booklet to take with you, Oblique Strategies cards for Second Life, etc). Yes you have to visit four separate locations to discover all the installations and find the items there. Patience is its own reward;) If you are lost, come back here and teleport off these links.

Installation 1: Kula Sims

Installation 2: Art Center

Installation 3: Ars Virtua

Installation 4: The Collective

Here are some great shots of the event by Electric Sheep Company’s Giff Constable.
Really great to witness was the diversity of location, or “death of geography” as Mitch Kapor once said: the people in the installations at any given time were from Manila, Leeds, Chicago, Taichung, Toronto, Melbourne, Los Angeles, and Frankfurt. And of course New York. And San Francisco. Most endearing was this post from EFF’s own Elly Jonez, who noticed she mentioned the Second Life show just as her friend was sending in an instant message to twitter from the show in San Francisco, set up by The Long Now Foundation at The Yerba Buena Center for the Arts.

0 Comments

Filed under blueair.tv, alexander rose, clock of the long now, 77 million paintings, brian eno, causes, long now, second life

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